Meetings Focus On The State Of Irish Songwriting

Irish/American Summit Helps Writers Grow, Learn

BY DOMINIC PRIDE

DUBLIN—At least 12 of the 55 songs composed at an Irish/American songwriting summit have "hit" written all over them. That's the claim of the Music Bridge organization about Celtic Harmony, a weekend co-writing event held Nov. 2-8 in Clifden, (Continued on page 90)

Songwriters Hobbled By Lack Of Int'l Publishers

BY DOMINIC PRIDE

DUBLIN—The lack of heavyweight international publishers in Ireland is one of the key problems faced by the nation's songwriters in breaking into the U.S. market. That was the conclusion of delegates at a session Nov. 8 at the Temple Bar Music Centre here, with Irish writers, artists, and publishers talking to U.S. experts from collection agencies and publishers. (Continued on page 90)

EU C'right Draft Has Music Biz In A Quandary

BY JEFF CLARK-MEADS

LONDON—The European record industry is walking a tightrope over new copyright law. A draft European Union copyright directive has been leaked amid official publication later this month, and though its provisions bolster protections for the digital era, labels say it leaves much to be desired. However, if the record industry joins the telecommunications companies in opposing it, the draft directive may fail to be adopted. (Continued on page 99)

Stein's Sire Stands Alone

Exec Envisions Indie/Major Bridge

BY CRAIG ROSEN

LOS ANGELES—In the late '80s, industry veteran Seymour Stein began to sense a wind of change—independent labels were on the rise again.

By 1992, six months after Billboard began using SoundScan point-of-sale information to compile The Billboard 200, Stein had hard data to prove his hunch. In fact, by the end of 1996, independent labels topped total album market share with 21.2%, edging out WEA, which had 21.1% (Billboard, Jan. 18).

With the newly formed Sire Records Group (SRG), Stein hopes to build a bridge between those two distinct industry powerhouses by cutting distribution pacts with various indie labels and utilizing distribution from both WEAs and Warner Music Group's independent Alternative Distribution Alliance (ADA).

SRG, which includes the Warner-owned Sire and Discovery labels, has also signed distribution deals with such indies as Austin, Texas-based roots music label Watermelon; L.A.-based electronic imprint K-tel (Continued on page 117)

Calypso-Rooted Carnival Gains Ground Globally

Retail Interest On Rise, But So Is Local Friction

BY ISAAC FERGUSON

TRINIDAD—As calypso continues its forward thrust into the international marketplace, record stores worldwide are reporting increased sales amid consumers' growing interest in the genre. New flavors in Caribbean music are selling, with a rise of regional island pride expressed in sounds from the smaller islands. In acknowledgement of this rising thirst for tropical music, in the past year both the National Academy (Continued on page 108)

Fests Now Big Business For Cities Around World

BY ISAAC FERGUSON

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

Controversy flared at several North American Carnivals, however, as growing pains and economic realities forced changes, including a cancellation in Dallas, ousting of leadership (Continued on page 109)

K-tel Plans Online Music Biz, More Distribution Ties

BY DON JEFFREY

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

As part of the change, the company has tapped Mark Dixon, its top financial executive, as COO of the music (Continued on page 109)
How big can a year get?

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**KOREAN TRADE BODY SEeks Uniform Pricing Major Labels Reacting Negatively To The Proposal**

**BY GEOFF BURPPE**

HONG KONG—With fierce competition and declining margins driving Korean record companies, a group of them have decided to advocate a regime of price maintenance. As a solution to what they see as a spiral of price undercutting, the Korean Wholesalers Asn. (KWA) has informed major record companies in a series of recent meetings that it wants uniform prices imposed on transactions from wholesalers to the retail level. The body is also appealing to major international record companies to help them in policing the overseas labels marginalizing the KWA’s own labels, and directly threatening competitive prices.

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

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

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

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

“Of one’s conditions is that the majors don’t deal with wholesalers who don’t belong to the association,” he says. “We have said, ‘No, we cannot do that.’”

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

At the regional level, executives from majors who could be contacted for comment object to the price-maintenance issue. “I don’t know how we’re going to get around it,” says David Gluchist, VP of marketing at Warner Music Southeast Asia. “They want fixed wholesale and retail prices. If retailers don’t sell at $14,000 won [$143.35], then [the KWA] says they won’t supply. They want total control of the market.”

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

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

While record companies’ prices to the wholesalers are pretty uniform, says WPLJ’s Shin, at 8,000-8,500 won ($82.80-$87.50), deals (Continued on page 109)

**MOTOWN’S AVANT NAMED TO Int’l Board AT P’GRAM**

**BY MELINDA NEWMAN**

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

PolyGram appointed Motown chairman/CEO Clive Davis to its international management board Nov. 12, making him the first African-American on the committee that oversees the Dutch company’s worldwide operations (Billboard, Nov. 18).

The move came one day after Avant, PolyGram president/CEO Alan Levy, PolyGram Music Rights Corp. president Roger Plank, and Mercury Records Group chairman Danny Goldberg met with civil rights leader Jackson to discuss remarks made by Kronfeld in October while giving a deposition in a lawsuit (Continued on page 114)

**LETTERS**

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

The article by T. Richtman on cabaret (“Diverse Notes Define New York City Scenopsis,” Billboard, Nov. 7) was just wonderful (and on page one). I received countless calls on it.

Michael A. Kerker
Director of Musical Theater CAP, New York

I was pleased to hear the good news about my band. Although they are Anglo-Irish and they have two successful indie CIs, the Big Geraniums play all over New York and the Northeast and opened the main stage at the annual Flushing 13 on Saturday. I’m glad they have found all kinds of gigs, and we hope to be more successful next year.

Barbara Nelles
Music Manager Chicago

Letters appearing on this page serve as a forum for the expression of views general interest. The opinions offered here are not necessarily those of Billboard or its management.

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

Latin Notes: Mexico's trade association Amproton weathered internal strife.


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

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Entertainment Biz Plays Role In 'Values Vacuum'

BY SEN. JOSEPH LIEBERMAN

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

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

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

ing society's" and newest by Anne-

Sophie Mutter.

Programming
101 KLOS Los Angeles DJs Mark and Brian celebrate 10 years as a team with double CD.
103 The Modern Age: Comer-

shop fuses Punjabi folk and Western pop to rave reviews.
104 Airwaves: Debut single from British singer/songwriter Ali is out Tuesday (18).
Which would you rather count on to get your artist into college?

S.A.T. OR C.T.N.

Randal "Python" Jones,
S.A.T. score: 75
Chart position: 1

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- CTN is the newest, most exciting music television network in the U.S.

Best Prospects For DVD May Be With PCs, Not Vid

by Seth Goldstein

NEW YORK—DVD will be a smash hit—but not in video, says Forrester Research. In its report titled "DVD’s New Cool Model," Boston-based Forrester argues that the optical disc format, which made its retail debut in the United States in January, will have the most impact on personal computers. The effect of DVD-ROM, according to Forrester senior analyst Mark Hardie, who wrote the study, will be to turn the PC into an entertainment medium capable of reviving—and greatly enhancing—state VHS genres like exercise and creating programs that take advantage of DVD’s huge data capacity. He expects Hollywood movies to play a key role in the beginning, but ultimately the software will be the "sweet spot" of the new technology. 


by Ed Christman

NEW YORK—The revitalization of music retail continues to be underscored by the financial performances of publicly traded chains. In announcing its results for its fiscal third quarter, Trans World Entertainment Corp., riding high due to the success of the chain’s holiday season, posted a record profit of $85 million, up from $18 million in the year-ago period. Internally, the chain posted net income of $1 million, or 10 cents per share, for the third-week period ending Nov. 1. 

The holiday season kicked off for its fiscal second quarter, ending Sept. 27, also showed strong results, including a comparable-store gain of 15.3%, which trimmed its losses to $791,000, or 16 cents per share. That loss was down from the $1.09, or 22 cents, it lost in the same time frame last year. 

In its fiscal third quarter, Trans World posted sales of $114.7 million, up 17.3% from the $97.5 million the company reported in the same period a year ago (Continued on page 117)

Cannes Accord Is Signed

Parties Work Toward Fulfilling Terms

by Jeff Clark-Meads

LONDON—The Cannes Accord, the most significant document in a decade for Europe’s authors’ bodies, was finally signed Nov. 3, nearly 18 months after first being agreed upon. 

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

The accord was adopted by representatives of all European Union authors’ bodies and the head of the major music publishers operating here. It says that, in return for the U.K.’s Mechanical Copyright Protection Society (MCPS) dropping the controlling system of direct distribution, all EU societies should have reduced average administration rates from 8.34% of mechanical revenue at the beginning of the year to 6.62% by July. Further, the document says, average rates will fall to 6.2% by the end of next year and 0% by July 2000. 

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

Though MCPS’ administration rate has historically been among the lowest in Europe, chief executive John Hutchison says even his organization is finding it difficult to meet the accord’s exacting standards. "Like all other societies, we are aware that the Cannes Accord is a tough one," Hutchison says. "Also in common with our fellow societies, we are not going to find it easy to implement." 

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

Plan In Works For Urban Music Licensing Group

NEW YORK—Preliminary steps have been taken to explore the possibility of forming a new performance rights organization dedicated to urban music, which would be called African-American Authors & Composers (AFAQRC). A task force, comprised of a diverse group of publishers, record labels and radio stations will meet Dec. 8 in New York to define AFAQRC’s objectives and discuss frankly whether major AFAQRC is feasible, a source says. The December event will follow up on a first meeting held at the end of October at the Schomburg Center for Research in Black Culture in New York (Billboard Bulletin, Nov. 13). 

Despite the name of the proposed license, the source insisted that, “This is not a race-driven effort, but music genre-driven.”

Recordable CDs Ready For Mass Market

Hardware Prices Drop, Raising Music-Biz Concerns

by Steve Tramaan

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

Worldwide hardware units breaking the magic $1,000 price barrier in summer 1995 and now widely available at under $300 and blank discs dropping from $15 to under $8 on the street in the same period, CDs of various formats show a monster market potential. 

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

"Our customers seem excited about recording their own personal music to CD,” says Tom Shea, GM for Adaptec’s software group. “This just may be the application that takes CD-R drives beyond the office and into the home.” 

The most dramatic increase in writeable optical disc media reported by the International Recording Media Assn., was in CD-R, where unit shipments of blank discs soared 216% to 30 million units in 1996 from under 10 million the prior year. Forecast for this year is a 78% increase to 50 million units, with 135-million-unit sales by the year 2000, according to Jeff Ash, computer products division marketing director for Kinetico Inc USA Inc.” 

While no hardware figures for CD- (Continued on page 116)

Pioneer Music Group Inks Distrib. Deal With Atlantic

by Eileen Fitzpatrick

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

Franklin, Tenn.-based PMG will handle marketing and artist development, with Atlantic providing sales functions. Distribution will be handled by Atlantic through WEA, this, which is a subsidiary of Pioneer Electronic Corp., plans to release about 12 titles in 1998 and intends to sign about 10 artists, according to president/CEO Charlie Lio.

"Pioneer is very committed to building a domestic label, but there is no goal to become another Sony," says Lio. "Also, to initially focus on a basic organization." 

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

Since its formation, Lio says, the label has been concentrating on signing and nurturing a limited number of artists, as well as securing a distribution agreement. "Charlie and I have the same philosophy about the music business," says Azzoli. "At Atlantic, our strength is our diversity, and it doesn’t matter what format music is in." 

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

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

To date, PMG hasn’t released any (Continued on page 115)

BMI To Set Up Latin Music Office In Miami

by Irv Lichtman

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

That place is the Waterford area, near the Miami airport, where BMI senior director of Latin music industry SMLD will operate when the office opens there during the second quarter of 1999, according to Frances Preston, president of BMI Latin America (Nov. 12). Almodovar, currently based in New York, will relocate to Miami. 

"We believe that the near airport will make it more convenient for international composers, music publishers, artists, producers, and managers to get to Miami," says Del Bryant. Almodovar, who will run the office with an administrative assistant to be drawn from the Miami area. From Miami, she will continue to report to Del Bryant. (Continued on page 107)

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

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

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

In moving to the PolyGram Grand Distribution camp, 16-month-old Red Ant leaves behind independent distribution. The label is being backed by Mercury/Island’s sister distribution company, Independent National Distributors Inc., but that company, in turn, is being shut down as part of the company’s reorganization. 

"We’re very excited about the merger,” say John Tishman, Red Ant’s senior vp. "The new company is a real powerhouse and we’re looking forward to working with them. (Continued on page 112)

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

BY PAUL Verna

NEW YORK—Buoyed by the success of its “Space Jam” and “Batman Forever” projects, Atlantic Records has assembled an all-star soundtrack for the Fox film “Great Expectations” that reflects the label’s high profile and stands to boost the careers of several of the label’s artists. Due for worldwide release Jan. 6, 1998, “Great Expectations” features new, original tracks by such hot, cutting-edge acts as Tori Amos, Pulp, Duncan Sheik, Poe, the Verve Pipe, and Lauren Christy; solo cuts by former Soundgarden front man Chris Cornell and Scott Weiland of Stone Temple Pilots; new work by relative unknowns Mono, David Garza, Reef, and Fisher; a new recording of the Consuelo Velasquez classic “Besame Mucho” by Cape Verdean sensation Cesaria Evora; and classic cuts by Iggy Pop (“Success”), and the Grateful Dead (“Uncle John’s Band”).

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

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

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

Due to widespread interest in the film’s soundtrack and score separately. He got to work on the project with the composer’s ideas for the film, according to Atlantic VP of soundtracks (U.S.) Darren Higman.

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

Accordingly, Doyle’s score—which will be released concurrently with the soundtrack, also on Atlantic—contains vocalizations by Amos, an aria written by Doyle and sung by star soprano Kiri Te Kanawa, jazz cues by Cyrus Chestnut and James Carter, and Evora’s “Besame Mucho,” according to Higman. “We decided to do separate soundtracks and score albums once we realized how interesting the score was,” says Higman. “If we incorporate all the score into the contemporary album, I felt we would be compromising the score album.

The first single from the soundtrack is Sheik’s melodic “Wishful Thinking.” That track was scheduled to go for adds at pop, hot AC, modern AC, album rock, rock, rock, and Triple-A Radio Monday (17), according to Shapiro. In addition, a video for the song is in production and will also appear on the soundtrack.

Atlantic will follow Sheik’s track with Weiland’s “Lady, Your Roof Brings Me Down,” which will go for adds at album rock, modern rock, and college radio Dec. 8, according to Shapiro. Coincidentally, Mercury has already released Mono’s “Life In Mono” as a single (Billboard, Nov. 8).

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

“Tori Amos, Duncan Sheik, Poe, Scott Weiland, and David Garza all have albums coming out on Atlantic in the first half of 1998,” says Shapiro. “It’s going to be a very micromarketed soundtrack for that reason, as well as because of our belief in the soundtrack and the film. We think, based on the strength of the soundtrack, we should be able to ship 300,000-400,000 units on street date.”

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

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Wind-Up Act Creed On A Mainstream Rock Roll

BY DOUG REECE

LOS ANGELES—Wind-Up records act Creed isn’t escaping notice as its debut album, “My Own Prison,” continues its run up The Billboard 200. The band, whose album bowed Aug. 26, became a Heatseeker/Impact act when it entered the top half of The Billboard 200 at No. 93 in the Nov. 15 issue. “This has crossed all demographics,” says Wind-up president (U.S.) Steve Lerner. “Look at the last two Heatseeker acts, [Outpost/Geffen’s] Day 6 and The New and Creed. Everyone’s watching Creed, and the next big thing, whether it’s electronics or whatever, and we’ve come back to the song and to music and it’s a hit as it makes a connection on an emotional level.

That raw sincerity, agrees Creed singer/songwriter Scott Stapp, is the standard by which this band creates its music and the element that has so far proved most compelling for its fans. “We’re connecting with people through honesty,” says Stapp. “However, they may interpret our music, I think they’re feeling the honesty and passion of it, and they know it’s sincere. That’s all I ever wanted to be and do, and I don’t think I could be insincere with the sort of feelings I sing about.”

Though most of Creed’s songs, published by Dwight Frye Music and Tremonti/Stapp Music, touch on more spiritual issues, Stapp’s first songwriting effort sprang from the timeless theme of forlorn love. “The first song I wrote was in fourth grade,” says Stapp. “My girlfriend dumped me for a sixth-grader, and I sang her this song on the playground to get her back. It didn’t work.”

Stapp’s more recent material, however, has found a highly receptive audience. In this issue, “My Own Prison” is at No. 104, while the album’s title track is at No. 2 on the Mainstream Rock Tracks chart.

The growth rate of the album owes much to the $6,000 worth of seed money co-manager Jeff Hanson invested in an early, independently released version of the album that came out in April. It was that disc, along with early airplay on such stations as modern rock WKSX in the band’s home market of Tallahassee, Fla. (Popular Uprisings, Billboard, Aug. 2), that caught the attention of staffers at New York-based Wind-Up.

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

Although Creed was an unknown act and the first signing for the label since it rose from the remains of Crash records, Wind-Up took a great leap of faith, rush-manufacturing the band’s first single and booking the act a club tour before it had shipped “My Own Prison” to radio.

As it turned out, says Lerner, every tour market selected by the label, except one, was playing the single by the time the band embarked on the tour.

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

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

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

“Part of the reason we’re handling things (success) so well is because we’re... (Continued on page 20)
IRISH AMERICAN SUMMIT HELPS WRITERS GROW, LEARN
(Continued from page 1)

western Ireland.
More than two dozen of the songs were
written by or for Irish artists or were
played on an Irish Music Centre here Nov. 9 in a bill
featuring most of the songwriters and
artists who collaborated during the session. Among the American-based
delegates were Speech, Lamont Dozier,
Montell Jordan, Jeff Healy, Lloyd
Jones, Lila McClimon, John McCusker, Karen Taylor-Good, and Jane Wieland of
The Go-Go's. Irish musicians and
writers included Leonard McEvoy,
Liam O’Maonlai of Hothouse Flowers,
Jimmy MacCarty, Andy White, Brian
Kennedy, and Michael McGlynn of
Anuna.
Besides collaborations on composi-
tions, the summit allowed writers to
observe one another’s writing styles.
Keith Donald, chairman of the Irish
Music Songwriters Assn. (IMSA),
which helped choose the participating
writers, said, “I think it’s a great way
for songwriters to learn.”

IRISH SONGWRITERS
(Continued from page 1)

Irish songwriters are befriended by the
year-end American Songwriters
Hall of Fame, which announced that
the band’s career began with
some of the greatest hits of the last
decade.

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WIND-UP ACT CREED
(Continued from page 13)

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

Still, when Stapp enrolled at Florida
State University, he didn’t care if
he became a lawyer, he admits that
his interest in music was mostly found-
in fantasy.

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

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

According to Stapp, Creed gained
few friends among what he terms the
“clique” bands playing the scene.

“We’re not in a band to be buddies
with other bands, but I was under the
assumption that we would walk into
different clubs and see, ‘Hey, what’s up?’
and sit around jamming acoustically
and drinking a beer,” he says. “Thinking
about it now, our ignorance and naiveté
were probably good. We were like lit-
tle kids, and that kind of innocence
helped keep us to where we were.

Also helping out has been main-
stream rock radio, which has
been largely responsible for
the band’s rising success as a
feetker Impact acts as Tonic, matchbox
20, Sister Hazel, and Days Of The New.

The pendulum has been in motion
for the past few years, as U.S.
media outlets have begun to
pride to see changes by some labels as
to their signings,” says Lerner. “If you
look at the top 20 on a format perspective, it’s
getting harder to tell the difference
between modern rock and active rock.”

Meanwhile, mainstream rock KFOX
Sacramento, Calif., PD Curtis John-
sen says the station is enjoying the
popularity of new rock acts and is
eager to break more.

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

Demos of some of the songs written
in Clifden will be released by New
York-based Sunchild Records in the
near future. Several of the writers say
their compositions will be featured on
new records by American acts as well.

Yet commercial success was not the
point of the collaboration. ASCAP’s
Muñoz says the society did not go into
the event expecting “even a nickel pro-
it to come out of it.”

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

The band’s lead singer, Stapp, whom
are also recording artists, to

“it’s nice to see mainstream rock
bands come back into the fold,” he
says. “They don’t have to hide in the
basement or in the closet and
they’ve sold solid albums that
write good songs, and the rest of it
doesn’t matter.”

“I hate to use this term, but people are
coming to rock radio for the
‘rock-n-roll’ bands,” he adds. “Songs
used to have to grab you immediately,
and I think people are gravitating away
from that one-hit-wonder sound.”

“One of our main objectives was
to reach the fans who just can’t
listen to mainstream rock,” says
Ward. “We wanted to make sure
they were not discouraged from
rocking out.”

The label has used the music of two
bands, including Creed, to

Two more Circle South Africa.

UK songwriting and

Brian Kennedy
businesses.

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Irish artists

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Spice Girls launched their second album, "Spiceworld,", to press
in Granada, Spain, last night. The album will be released worldwide
Nov. 3; first single "Space Up Your Life" bows next week. Click
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For Police...Spice Girls Share

"Spice Up Your Life" bows as first single from the album.

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During his time in Jamaica, Bob Marley
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to let them keep doing what they're doing," he says. "The real tragedy is so many bands have to have a gold record the first time out to recoup," Devine says. "This situation helps to counterbalance that. That's good for us as an industry." Latterman agrees. "There's no artist development anymore," he says. "If you put a record out and the band has received big airplay, then you have to make it happen on the first record. But here, we put it through RED and it sells 10,000, that's awesome. Twenty thousand would be even better. And if we can't sell 25,000 with the budgets we've got, I'm an idiot." While similar deals in the past have started with such optimism only to crumble later, Latterman thinks this pact has a better chance of survival because "we still own 100% of our company. The one problem I've seen on most joint ventures is you're too dependent on most majors to do anything. We're doing our job, we're not waiting for Columbia to return our calls to tell us what we can and can't do." The deal calls for Sony to support Aware/RED and Aware/Columbia releases through tour support and marketing and promotion assistance. Albums that go through RED will also be aided by RED Ink, RED's marketing arm. In addition to Devine and Bottin, Columbia A&R exec Josh Sarubin and product manager Greg Linn will be point persons on releases. Aware's full-time staff of six will continue to work the release as well.

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

However, Latterman isn't idealistic enough to think that Columbia's patience is endless. "We need someone to break big so they have more revenue with us to take time and grow some of the other acts," he says. "But we know this hinges upon us having some multi-platinum success with some of the first records that come out through Columbia." Although future Aware compilations will go through RED, Latterman will keep them as staunchly independent as he always has. Latterman and his staff find the acts in a variety of ways—from local club owners and concert promoters as well as from recommendations by bands. Additionally, Latterman and his staff listen to every tape sent their way. "Aware II," which featured Hootie & the Blowfish, Better Than Ezra, and the Verve Pipe, among others, remains, at 35,000 units, the best-seller in the series, according to Latterman. Prior to this new deal, distribution was to record stores primarily where the participating bands lived and through the bands, which sell the albums to the road. "Up until this point, we haven't really worried about distribution," he says. "We just wanted to get catalog and get people to know about us. We sell enough to pay for pressing." Awareness of the bands is also increased through tours. Latterman's label organisms. The third Aware tour will start in late February and feature four bands, including Train, NineTeen Wheels, and a rotating lineup of regional acts. Given the new deal, Latterman says the fourth slot may go to a developing Columbia act. "Columbia can put someone on if they can draw enough people," says Latterman, adding with a laugh, "but I don't think it's enough. We've got a huge team here, but it can't be at the expense of what we're trying to do." Which is: Latterman stresses once more, to break bands through developing them organically. "This is gonna work because we're taking the pressure off the bands on the first record and letting them develop on their own instead of telling them they're going to be a rock star in five weeks," he says.

Annoying Music

(Continued from page 18)

During Simon's nationally broadcast program.

It also became a hit during WBEZ pledge drives. Naysier, who would threaten listeners with a continuous stream of viciously grating music, demanded—and usually got—a flood of calls from people more than willing to give. Those who did make pledges received a premium "Annoying Music Show Defense Kit," which, along with an "Annoying Music Show Greatest Hits CD," was offered for pledge donations. WBEZ operations manager Terey Malatia places the blame for this super-serious mind-set on all public stations.

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

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

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

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

The Heatseeker chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of the Billboard 200 chart. At all altitudes, the album that reaches this level achieves the highest chart position and, once achieved, is eligible for inclusion in the Heatseekers chart. The chart is compiled using a formula that includes sales, airplay, and streaming data. Each album is given a sales price, and the chart reflects the album's success in both sales and streaming. This ensures that new and developing artists are recognized for their contributions to the music industry.

The chart is published weekly in Billboard magazine and covers the current week's performance of the albums listed. It is a valuable resource for music industry professionals, artists, and fans who are interested in following the success of new and emerging artists.
Simmons Steps Into Spotlight
Dru Hill Producer/Writer Comes Into His Own

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

When the year-end tallies of 1997’s top R&B records are completed, at the top of the airplay heap is likely to be Dru Hill’s breakthrough single, “In My Bed.” What many in the industry might have failed to notice is the tune was penned by and produced in its original version by Daryl Simmons, who also created Dru Hill’s “Never Make A Promise” and “We’re Not Making Love No More.”

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

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

“I never had a burning desire to be a star, to be out front,” says Simmons, whose career path seemed plotted from the day he met best friend Edmonds in London at age 14. His desire to remain the “silent partner” changed only recently when he agreed to do interviews. “I just felt that I’m not that interesting a person. What is it people want to know about me? I’m not an artist,” he says, but adds that the successes of “In My Bed” and “Never Make A Promise” because those were his first No. 1 songs by myself, without Kenny or L.A. being involved,” he quips. “Easy, right, easy for you to say.”

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

Simmons’ discography is impressive. In the past decade, he has written and/or produced Vanessa Williams’ “Next,” Curtis Mayfield’s “New World Order,” Aaliyah’s “The One I Gave My Heart To,” Monica’s “Why I Love You So Much,” Whitney Houston’s “Queen Of The Night,” Tisha Campbell’s “Can We Talk,” and “I’m Real” by A’Rena Franklin’s “Will To Forgive,” and TLC’s “Baby Baby.”

Artists including Wynnonna, Sheena Easton, Toxie Baxton, Bel Biv DeVoe, Bobby Brown, Mariah Carey, Shanice, Johnny Gill, and Ralph Tresvant have benefited from his songcraft.

“Being basically the ‘silent partner’ with L.A. and Face, Daryll continues to grow as a writer/producer on his own,” (Continued on page 28).

Kane & Abel Arrested On Gun-Possession Charge

SHAWNEE SMITH

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

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

Initially stopped for speeding on Interstate 287 in Mercer County, N.J., twins David R. Garcia and Daniel R. Garcia, 21, and their brother Shaunell Garcia, 22, were arrested after state trooper Carl Knudsen found a TEC 9 semiautomatic assault weapon sticking out of their luggage in the trunk, according to Sgt. Al Delia Fave, a New Jersey State Police spokesman.

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

According to Delia Fave, the three initially denied knowledge of the loaded gun, claiming members of their entourage may have left it in their luggage without telling them, but later admitted knowledge of the weapon. The twins were claimed to “generally carry guns to protect themselves,” he says, because they have been shot at in the past.

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

The three were arraigned Nov. 3 at Lawrence Township Municipal Court. All were charged with one count of unlawful possession of an assault weapon, and Shaunell was charged with speeding and driving with a suspended license. Bail for David and Daniel was set at $5,000, while the bail for Shaunell, who has a prior arrest and has a gun conviction, was $5,000.

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

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

Temptations Founder Battles Former Member Edwars Over Use Of Legendary Act’s Name

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

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

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

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

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

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

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

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

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

**November 22, 1997**

<table>
<thead>
<tr>
<th><strong>#</strong></th>
<th><strong>Albums</strong></th>
<th><strong>Label</strong></th>
<th><strong>Artist</strong></th>
<th><strong>Title</strong></th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td><strong>No. 1/Best Seller</strong></td>
<td><strong>Universal</strong></td>
<td><strong>Rakim</strong></td>
<td><strong>Universal</strong></td>
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<tr>
<td>2.</td>
<td><strong>1 Week No. 1</strong></td>
<td><strong>Columbia</strong></td>
<td><strong>BABY BOY</strong></td>
<td><strong>The Life</strong></td>
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<tr>
<td>3.</td>
<td><strong>A1</strong></td>
<td><strong>JAY-Z</strong></td>
<td><strong>FIDDLE TIDE</strong></td>
<td><strong>My Life</strong></td>
</tr>
<tr>
<td>4.</td>
<td><strong>B1</strong></td>
<td><strong>ASCAP</strong></td>
<td><strong>FOXY BOY</strong></td>
<td><strong>Foolish</strong></td>
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<tr>
<td>5.</td>
<td><strong>C1</strong></td>
<td><strong>ABKCO</strong></td>
<td><strong>ASAP</strong></td>
<td><strong>Another</strong></td>
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<tr>
<td>6.</td>
<td><strong>D1</strong></td>
<td><strong>REPRISE</strong></td>
<td><strong>BUSTA RHYMES</strong></td>
<td><strong>Time</strong></td>
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<td>7.</td>
<td><strong>E1</strong></td>
<td><strong>DREAM</strong></td>
<td><strong>BUSTA RHYMES</strong></td>
<td><strong>Life</strong></td>
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<td>8.</td>
<td><strong>F1</strong></td>
<td><strong>DECCA</strong></td>
<td><strong>C.C. CAMERON</strong></td>
<td><strong>Horns</strong></td>
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<td>9.</td>
<td><strong>G1</strong></td>
<td><strong>EPIC</strong></td>
<td><strong>C.D. CARROLL</strong></td>
<td><strong>Sacred</strong></td>
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<tr>
<td>10.</td>
<td><strong>H1</strong></td>
<td><strong>FLYING</strong></td>
<td><strong>C.L. WILSON</strong></td>
<td><strong>Chocolate</strong></td>
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<td>11.</td>
<td><strong>I1</strong></td>
<td><strong>Geffen</strong></td>
<td><strong>CRAIG DAVID</strong></td>
<td><strong>Flutia</strong></td>
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<td>12.</td>
<td><strong>J1</strong></td>
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<td><strong>CRAIG DAVID</strong></td>
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<td>13.</td>
<td><strong>K1</strong></td>
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<td><strong>CRYPTON</strong></td>
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<td>14.</td>
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<td>15.</td>
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<td>16.</td>
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<td>22.</td>
<td><strong>T1</strong></td>
<td><strong>GERMAN</strong></td>
<td><strong>CRYPTON</strong></td>
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<td>23.</td>
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<td><strong>GERMAN</strong></td>
<td><strong>CRYPTON</strong></td>
<td><strong>Just a</strong></td>
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<td>24.</td>
<td><strong>V1</strong></td>
<td><strong>GERMAN</strong></td>
<td><strong>CRYPTON</strong></td>
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<td>25.</td>
<td><strong>W1</strong></td>
<td><strong>GERMAN</strong></td>
<td><strong>CRYPTON</strong></td>
<td><strong>Just a</strong></td>
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<td>26.</td>
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<td><strong>GERMAN</strong></td>
<td><strong>CRYPTON</strong></td>
<td><strong>Just a</strong></td>
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<td><strong>CRYPTON</strong></td>
<td><strong>Just a</strong></td>
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**For more information visit www.americanradiohistory.com**
### Hot R&B Singles A-Z

**Hot R&B Airplay**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist/Label</th>
<th>Original Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;My Love Is The Shiznit&quot;</td>
<td>Ginuwine</td>
<td>2 on Hot 100</td>
</tr>
<tr>
<td>2</td>
<td>&quot;I Wanna&quot;</td>
<td>Faith Evans</td>
<td>31 on Hot 100</td>
</tr>
<tr>
<td>3</td>
<td>&quot;They Like It Slow&quot;</td>
<td>Ginuwine</td>
<td>32 on Hot 100</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Let's Get Down&quot;</td>
<td>Ginuwine</td>
<td>34 on Hot 100</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I Love How You Love Me&quot;</td>
<td>Ginuwine</td>
<td>35 on Hot 100</td>
</tr>
<tr>
<td>6</td>
<td>&quot;I Miss My Babies&quot;</td>
<td>Ginuwine</td>
<td>36 on Hot 100</td>
</tr>
<tr>
<td>7</td>
<td>&quot;My Bad&quot;</td>
<td>Ginuwine</td>
<td>37 on Hot 100</td>
</tr>
<tr>
<td>8</td>
<td>&quot;Take Me&quot;</td>
<td>Ginuwine</td>
<td>38 on Hot 100</td>
</tr>
<tr>
<td>9</td>
<td>&quot;Love Me Like You Do&quot;</td>
<td>Ginuwine</td>
<td>39 on Hot 100</td>
</tr>
<tr>
<td>10</td>
<td>&quot;I Need You&quot;</td>
<td>Ginuwine</td>
<td>40 on Hot 100</td>
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</table>

**Hot R&B Singles Sales**

<table>
<thead>
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<th>Artist/Label</th>
<th>Original Position</th>
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<td>&quot;They Like It Slow&quot;</td>
<td>Ginuwine</td>
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<td>&quot;My Bad&quot;</td>
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<td>&quot;Take Me&quot;</td>
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<td>10</td>
<td>&quot;I Need You&quot;</td>
<td>Ginuwine</td>
<td>40 on Hot 100</td>
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</table>

### Billboard

- **Hot R&B Airplay** includes the weekly Hot R&B chart, compiled from a national sample of airplay data provided by R&R Digital. It is updated every Sunday and reflects airplay during the previous seven days.
- **Hot R&B Singles Sales** includes the weekly Hot R&B Singles chart, compiled from Billboard's national market sales data. It is updated every Sunday and reflects sales data during the previous seven days.

**Addendum:** The charts are subject to change based on airplay and sales data. For the most current information, please visit Billboard's official website.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>46</td>
<td>FEEL SO GOOD (FROM &quot;MONEY TALKS&quot;)</td>
<td>MASE THE DEATH ROW &quot;MONEY TALKS&quot;</td>
</tr>
<tr>
<td>42</td>
<td>MOURN YOU TIL I JOIN YOU</td>
<td>NAUGHTY BY NATURE</td>
</tr>
<tr>
<td>35</td>
<td>I MISS MY HOMIES</td>
<td>MASTER P FT. PIMP C AND THE SHOOKER</td>
</tr>
<tr>
<td>34</td>
<td>UP JUMPS DA BOOGIE</td>
<td>MAGO AND TIMBALAND</td>
</tr>
<tr>
<td>33</td>
<td>I COULD TEACH THE WORLD</td>
<td>BONE THUGS-N-HARMONY</td>
</tr>
<tr>
<td>32</td>
<td>BACKYARD BOOGIE</td>
<td>MACK 10</td>
</tr>
<tr>
<td>31</td>
<td>NOTTING &quot;FOOTNOTE&quot;</td>
<td>M.O.P. FT. LIL' P &amp; T.I. FT. T.I.T.A.N.</td>
</tr>
<tr>
<td>30</td>
<td>MAN BEHIND THE MUSIC</td>
<td>QUEEN PEN FEAT. TEDDY RILEY</td>
</tr>
<tr>
<td>29</td>
<td>181818181818</td>
<td>PUFF DADDY &amp; FAITH EVANS (FAT 112)</td>
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<tr>
<td>28</td>
<td>OFF THE BOOKS</td>
<td>THE BEATNUTS</td>
</tr>
<tr>
<td>27</td>
<td>CLOSER</td>
<td>CAPONE-N-NOREAGA</td>
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<tr>
<td>26</td>
<td>THE BREAKS</td>
<td>MADONNA FEATURING KURTIS BLOOM</td>
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<td>25</td>
<td>GET IT WET</td>
<td>T.W.ISM. &quot;BEHIND THE MUSIC&quot;</td>
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<td>24</td>
<td>WHAT I NEED</td>
<td>CRAIG MACK</td>
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<td>23</td>
<td>I'MMA ROLLA</td>
<td>MR. MONEY LO</td>
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<td>22</td>
<td>COAST TO COAST</td>
<td>LEO DURAN ALL NITE</td>
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<tr>
<td>21</td>
<td>ME AND MY CRAZY WORLD</td>
<td>LOST BOYZ</td>
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<tr>
<td>20</td>
<td>CROOKED GREEN PAPERS</td>
<td>K.R. SOUL</td>
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<td>19</td>
<td>BLAZING HOT</td>
<td>NICE &amp; SMOOTH</td>
</tr>
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<td>18</td>
<td>TAKE IT TO THE STREETS</td>
<td>BILLY LAWRENCE &quot;THEY HIT ME&quot;</td>
</tr>
<tr>
<td>17</td>
<td>PHENOMENON</td>
<td>LL COOL J</td>
</tr>
<tr>
<td>16</td>
<td>WHAT A GOTTA SAY</td>
<td>ROONEY O</td>
</tr>
<tr>
<td>15</td>
<td>BOUNCE BOUNCE BOUNCE</td>
<td>FREEZE</td>
</tr>
<tr>
<td>14</td>
<td>BONE THUGS-N-HARMONY</td>
<td>HORN \ &quot;I'M UNEARTHED&quot;</td>
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<td>13</td>
<td>TOWN FIGHTER</td>
<td>ROY ROGERS FT. THE NEW JACK</td>
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<td>12</td>
<td>REMINDING ME (OF SEF)</td>
<td>COMMON FEAT. CHANTAY SAVAGE</td>
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<tr>
<td>11</td>
<td>SUNSHINE</td>
<td>JAY-Z FT. BABYFACE AND FLOYD BROWN</td>
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<td>10</td>
<td>COOL DADDY</td>
<td>SHAWTY RL FT. ICE Cube &amp; R.L FT. G-Eazy &amp; JUICE &quot;STAND UP FOR YOURSELF SIMPLICITY&quot;</td>
</tr>
<tr>
<td>9</td>
<td>MADAME BUTTFLY</td>
<td>YOUNG MC</td>
</tr>
<tr>
<td>8</td>
<td>IT'S YOURS</td>
<td>JU-TANG &quot;CHANG&quot;</td>
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</tbody>
</table>
| 7   | I'M NOT GONNA TAKE NO STAND FROM "NOTHING TO LOSE" | COOL FEAT. DAVE FIJEV

**Greatest Gainer**

- D & J KOLLAH

**New**

- I GO IN THIS ONE | THE JOINT (DEF JAM) "BE MY PRIVATE DANCER"
- TAKING MY TRUNK | BAD BOY QUICK | THE JOINT (DEF JAM) "BE MY PRIVATE DANCER"
- PEACE OF MIND | PAPA THUG & JUNIOR G | INTERSCOPE "IMMA WHAT SHOWDOWN"
- BACKYARD BOOGIE | MACK 10 |
- JUMPIN' OFF YOUR TRUNK | MAD DOG GLIQUE |
- I'M NOT A PLAYER | BIG PUNISHER |

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**Commentary**

Judging from what is getting mass-marketed today, Sega's policy is unfortunately a common one. Take daytime TV shows. Sex acts that I didn't even know existed while growing up are now being openly discussed on programs with millions of young children watching. Or the world of gangsta rap: PolyGram felt no compunction about placing its money behind a song titled "Slap-A-Ho." These products and others like them are sending the wrong kind of messages to our children.

Of course, I am not suggesting that the media is single-handedly responsible for gun violence or teenage pregnancy or even the widening of the values vacuum that the media has helped to create. But the collective force of the messages it communicates is helping to coarsen our public life and lower our standards. Now that silver lining I alluded to.

The good news is that the "Revolt of the Revolting," as Bennett and I have called it, has begun. We may have had some positive influence in building better corporate citizenship and producing more uplifting and pre-social entertainment.

We are individuals and communities must continue to put pressure on the media giants to accept that they have certain responsibilities as members of a broader community and to recognize that they have the power to raise us up, as well as to drag us down. In the meantime, parents must exercise more responsibility over what our children are watching, listening to, and doing.

Adapted from a speech delivered at Notre Dame University.
WILL SMITH

BIG WILLIE STYLE
THE FIRST SOLO ALBUM FROM GRAMMY® AWARD WINNER, WILL SMITH

IN STORES TUESDAY, NOVEMBER 25.
HAT'S UP:

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

By Havelock Nelson

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

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

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

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

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

Continued on page 33
JIVE Rap: Phatter Than Ever!

Coming soon: New releases by
A Tribe Called Quest, Celly Cel, Jane Bond, Kasino, Keith Murray, KRS-ONE, Mic Vandalz, Mystikal, Spice 1, 2Pac, Too $hort, UGK and introducing $hort Records
Putting artists together seemed to be a way for labels to piggyback emerging acts on top of established ones, to assist the game of getting over in an ever-competitive marketplace where many new acts die away too quickly after they are born.

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

Much of Puffy's creativity was strongly linked to the late-'70s early-'80s rhythm machine. His studio style thoroughly interpolat- ed, sampled and looped the bouncy, back-in-the-day works of such artists as David Bowie, Diana Ross, Kool & The Gang and Nick Ashford & Valerie Simpson.

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

SLAMMIN' THE FOCUS

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

"Hip-hop has always worked best when there was a multiplicity. It never worked well when there was one style or artist dominating. Whether you're talking about the reign of Hammer or Run-DMC, stagnation always crept in when one style or artist ruled." "Hip-hop has become pop music because of Puffy and his influence," adds Faith Newman, VP of A&R at Jive Records. "It has kind of taken away every last bit of..."

WHAT'S UP

Continued from page 32

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

The year's biggest musical and marketing stories concerned No Limit's Master P and Bad Boy's Sean "Puffy" Combs. With a resolutely independent philosophy and mind-set, the New Orleans mogul and hisPriority-discounted No Limit label emerged as a market force to be reckoned with. He's steadily developed his base since 1995, when he dropped "The Ghetto's Tryin' To Kill Me." His fourth album, "Ghetto D," sold close to 1 million units, and his straight-to-video movie, "I'm Bout It," was also a certified smash. Other acts on P's label, such as Mia X and Silk, The Shocka, also gained Billboard buoyancy.

PUFF BLOWS UP

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

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

ATLANTIC RECORDS, including BIG BEAT/BLACKGROUND/CREATOR'S WAY
Timbaland & Magno, “Welcome To Our World” (Blackground Entertainment) (November)
G9 Boyz, title TBD (Big Beat) (January)
Fat Joe, “Don Cartegena” (March)
LA The Dark Man, TBD (Big Beat) (early '98)

ATTITUDE RECORDS
- DJ Trans, TBD (November)
- Squirrel, “Da’1zm” (November)

BAD BOY/ARISTA RECORDS
- Notorious B.I.G., TBD (spring)
- The Lox, TBD (November)
- Mase, “Harlem World” (November)

COLUMBIA/ROUGHHOUSE RECORDS
- Willi Smith, “Big Willie Style” (November)
- Jena Si Qua, “Jena Si Qua” (January)
- Lauren Hill, TBD (spring)
- John Forte, TBD (February/March)

DEATH ROW RECORDS
- Daz Dillinger, “Revenge, Retaliation And Get Back” (December/January)
- Operation From The Bottom (OFTB), “Operation From The Bottom” (December/January)
- The Outlawz, “Retribution” (February/March)

DEF JAM/ROCK-A-FELLA RECORDS
- Jay Z, “In My Lifetime” (Roc-A-Fella) (November)
- Redman, TBD (December)
- Method Man, “T2: Judgment Day” (December)

ELEKTRA RECORDS
- Snow, “Snow’s Greatest Hits” (November)

EPIC/RZA/RUTHLESS RECORDS
- MC Eiht, “Last Man Standing” (Epic) (November)
- NX (Nation Unknown), “NX, (Nation Unknown)” (Ruthless/Epic) (November)
- Cappadonna, TBD (RZA/Epic) (early '98)
- Ghostface Killah, TBD (RZA/Epic) (March)
- MC Ren, TBD (Ruthless/Epic) (early '98)

FULLY LOADED RECORDS
- Ghetto Mafia, “Straight From The DEC,” (November)
- Lord Of Healers, “Lord Of Healers,” (December)
- One 5 Sex, “One 5 Sex,” (December)
- Big Reg, “Big Reg,” (December)

H.O.L.A.
- Various Artists, “The Difference” rap compilation (early '98)

INTERSCOPE RECORDS
- Queen Pen, “My Melody” (Little Man Records) (November)
- Witch Doctor, “A.S.W.A.T. Healing Ritual” (February)

ISLAND BLACK MUSIC/LUKE RECORDS

Continued on page 38
WE'RE ON FIRE!

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

E-A-Ski
- One of rap's hottest artist/producers in the game. E-A-Ski produced tracks for Ice Cube, Master P, TLC & SWV.
- New single, "Showdown", featuring Mariah Carey blowing up on radio stations everywhere, the video is already #5 at The Box and getting heavy rotation on BET and Yo! MTV Raps.
- Album "Earthquake" in stores January 20th.

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

Three 6 Mafia
- Debut Relativity release, the end part 2, shipping 150,000 units 11/4
- Biggest act from Memphis since Elvis. Their last album Soundscanned 15,000 units in Memphis alone.
- First single and video, "Tear Da Club Up 97" moving up in the south and midwest.

Mo Thugs
- First album Soundscanned platinum.
- New albums from Mo Thug Family Reunion and new solo albums by Bizzy Bone and Krayzie Bone.

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

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

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

**MCA/MTUME MUSIC GROUP**
- GP Wu, "Don't Go Against The Grain" (January)
- Cosmic Slog Shop, "Da Family" (January)
- Chill, TBD (February)
- Lil 'O, TBD (early '98)
- New Child, TBD (early '98)
- Non-Chalant, TBD (early '98)

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

**NOO TRIBE/VIRGIN RECORDS**
- AZ, "Pieces Of A Man," (Noo Trybe) (early '98)
- Rappin 4-Tay, "4 Tha Hard Way," (Noo Trybe) (November)
- Luniz, "Lunizik Muzik," (Noo Trybe) (November)
- 5th Ward Boyz, TKA (Noo Trybe) (November)
- Gang Starr, "Moment Of Truth" (Noo Trybe) (February)

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

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

**PRIORITY RECORDS**
- Various Artists, "In Tha Beginning," (November)
- AllFrumThal, "AllFrumThal," (Noo Trybe) (September)
- Ice Cube, "War & Peace" (Noo Trybe) (April)
- Cocoa Brovak, TBD (April)

**RED ANT/JIREH RECORDS**
- Salt & Pepa, "Brand New" (Red Ant) (November)
- Spinderella, "Spinderella's Ball" (February)
- Sons Of Man, "Sons Of Man" (early '98)
- Militia, TBD (January)

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

**UNIVERSAL RECORDS**
- Rakim, "The 18th Letter/Book Of Life" (Universal) (November)

**UNTERTAINEMENT RECORDS (formerly Undeas Records)**
- Cameron, TBD (spring '98)

**WARNER BROS. RECORDS**
- Nadanuff, "Worldwide" (November)
- Raw Breed, "Blood Sweat & Tears" (early '98)
Who wrote & produced the PLATINUM plus smash “You Make Me Wanna,” which has been No. #1 on the R&B charts for 10 weeks?

J.D.

Who has brought you some of the biggest #1 records in music history?
(“Jump,” “Always Be My Baby,” “Just Klickin’ It,” “Funkdafied,” “You Make Me Wanna,”)

J.D.

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

J.D.


J.D.

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

So So Def

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

STAY TUNED!!!

http://www.americanradiohistory.com
**In the UK, the Genre Works Hard at Stayin' Alive**

**BY KWAKU**

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

Surprisingly, at a time when American rap is crossing over into the mainstream with unprecedented regularity—inducing chart-topper P-Funk, Cool J, Puff Daddy and Will Smith—few of the U.K.'s largest record companies have significant rap rosters. Among those that have, many are developing artists, while several major contenders—Island's Def Jam, Virgin's Island Records, Universal's Definition Of Sounds—don't have any new releases planned until early '98.

"Companies aren't looking for British rap," declares Scott Crawford, a club and radio promoter.

"I'm still looking, but there's nothing worth signing," replies Matthew Ross, head of Sony's black music division. "We need people with star quality, like Q-Tip, KRS-One, PE (Public Enemy)."

"I signed MC D because he had star quality. I'm not going to sign another Steve MC D street rap until I see star quality, because people have got to believe," adds Marcus Beech, A&R manager at Island Records. "K-Pop," who also recently signed Different Levels, a hip-hop/trap 'n' bass crew featuring notable Jungle MC Steve (Skepper) 

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

"We're producing better rap now, and it's going to have another opportunity," says Martin, who is coordinating several underground rap acts from which he might sign one or two, or release the results on a compilation next year.

**MERCURY AND GOLDIE**

It would seem one way forward for British rap is through blending styles. The album "New Forces" by Roni Size and Reprezent, on the Talkin' Loud label, won this year's prestigious Mercury Music Prize in the U.K. The album mixes rap over drum 'n' bass rhythms, such as on the Bahamadia-tapped title track.

On another notable new release, KRS-One (aka MC \"King of Stand-Up MC's\") raps the drum 'n' bass groove on Goldie's new single "Digital," released in October. However, Goldie's sophomore album, "Suzanne Returns," has been set back to next January by London Records.

Recent U.K. albums adding rap to the mix include: David Holmes, De La Soul's "In The Bedroom" (Oct 21, Zomba) and The Young MC's "Shade Of A Man" (BMG). Zomba has leased Zomba's "Shade Of A Man" to the BMG's domestic music division.

**STREET REMIXES**

Rap act Structure Rize, newly signed to Universal, and the R&H/hip-hop combo Desert Eagle Discs (DED), on Boilerhouse/Arista, have both been busy remixing American rap and R&B records. The former will release material solely at the streets by the end of the year, followed by its official debut release early next year. DED set up its Ableto debut with its...
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After stars has Michael Gonzales points out, he has also worked with bluesy soul stars like Faith Evans and Usher. The stressful condition stems from the fact that we are living in an age that actively seeks to commodify rap and hip-hop culture, and once one sound becomes successful, artists everywhere pick up on it and go running all the way to the bank. It's like Bad Boy group The Lox says in its two-year-old underground hit "The Benjamins" (which finally bubbled over a few months ago, after the Fugees interpreted it at the 1997 MTV Video Music Awards), "It's all about the Benjamins, baby!"

Because of this fact, a larger-than-ever gulf developed between mainstream rap hits and underground jams in 1997. "Either records are mega-mega-successful or they don't do shit," notes Tommy Boy's Lynch. "The middle ground is now steadily being extracted in rap."

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

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

$400,000 or $500,000 video." Ratner, who directed the $1 million clip for "Triumph," the lead single from Wu-Tang Clan's landmark two-disc sophomore set, "Wu-Tang Forever," offers, "The thing that is evident is that music videos are going the same way as Hollywood movies. Just as films are getting out of hand, driven by visual effects, videos are too. Like 'Twister,' there's no feeling anymore. It's all about the effect."

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

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

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

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

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

**Penalty News**

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David Webb, Producer

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

Globally, the rap duo Sottotono is the latest in a long line of domestic rap acts to score chart success in Italy. Two years ago, group members Fish and Bormento split from rap band OTR (which also spawned Italy’s prime female rapper La Pina) to form Sottotono. Their second album, “Sotto Effetto Storno,” released last year on Crime Squad-Flying WEA, continues to sell, having remained in the top 25 of the FIMI/Nielsen album charts throughout the summer. So far, 150,000 copies have been shipped, scoring the duo its first platinum award. According to WEA Italy press director Valentino Zucchi, the album is expected to keep selling until the act’s new release next spring. “We are still releasing remixes of tracks as singles,” says Zucchi, adding, “The songs on the album are a real mix of U.S. and U.K. musical influences, with typically Italian lyrics.” Sottotono exemplifies the trend to move away from the hardcore social and political lyrics of the genre’s early proponents in Italy five years ago. Love songs and observations on everyday life, with the defiant rap attitude intact, are backed with soulful samples and slow rhythms reminiscent of the U.S. West Coast style established by Dr. Dre, Snoop Dogg and Warren G. Sottotono, discovered by Carlo Albertoni’s now defunct Vox Pop label, is signed to the Crime Squad label of Naples-bred Flying Records and distributed by WEA Italy. Crime Squad also broke Italy’s other major rap-crossover success, Artico 31, now signed directly to BMG Ricordi. Sottotono, which is a perpetually touring, have also increased its profile by presenting regular rap programs on national TV and radio.

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

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

BY AMY LINDEN

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

URBANIZED INTERPRETATION

The leading lights of the latest video vanguard are Paul Hunter and Hype Williams. Between them, the two young directors have developed clips for nearly everyone. It is literally impossible to have MTV or the Box on for more than 20 minutes without seeing a video that either Williams, who is based in New York, or Hunter, a California native, has directed or co-directed. Hype Williams' work, in particular, is credited with helping to change the look of rap videos. His explosive, experimental and delightfully whacked-out style is perhaps best typified by the videos he's lensed for Busta Rhymes ("Woo Ha! Got You All In Check.") and Missy "Misdemeanor" Elliott ("The Rain (Supa Dupa Fly)", "Sock It To Me").

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

THE LOOK OF HONEY AND LONELINESS

While Paul Hunter's "look" may not be as
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easy to identify as Hype Williams', he is no less in demand. Hunter's current roster of clients includes Mariah Carey ("Honey"), Puff Daddy ("The Benjamins" remix), LL Cool J ("Phenomenon") and Boyz II Men ("4 Seasons Of Loneliness"). His expansive, cinematic style has earned the 31-year-old a nomination for best director at this year's Billboard Music Awards. Former filmmaker Hunter claims that he has always wanted to "do something different," and that desire helped fuel his career.

When asked why rap videos now appear to be so much more experimental and cutting-edge, Hunter, who began making videos four years ago, is quick to credit the musicians themselves. "The artists are becoming more creative," he offers. "They're looking at alternative artists and Madonna and Michael Jackson. It's becoming more competitive visually. So the response to the ideas and the music changes."

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

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

"When grunge took a hold, the cycle (in hip-hop) turned back to being more serious, and you had to keep it real," says Hill. "So you had videos by NWA and Dr. Dre." As he sees it, it is a combination of talent and the intrinsically fickle and changing nature of pop—and hip-hop in particular—that helped bring about the era of no-holds-barred production, dazzling digital effects and cinemascope reality.

BLUNTED ON FISH-EYES

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

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

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

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

INDIE ACTIVITIES

Other notable new albums by underground U.K. artists are Gun-Shot's "Twilights Last Gleaming (Words Of Warning)," a follow-up to its 1995 chart-breaching debut. Funky DL's polished debut album, "Classic Was The Day," was released late August on the Almost (now renamed Utmost) label.

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

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

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

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

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produced by Sean “Puffy” Combs

Guest shots by:

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MONIFAH
TRAGEDY (KHADAFI)
THE LOX
DMX
AND OTHERS

ALSO HOT FROM BLUNT

MOOD/Doom
The new single “Karma” drops in November.

ROYAL FLUSH/Ghetto Millionaires
Featuring the underground smash “Iced Down Medallions.”

KINSU/Consensual Sex
”Tha Hop” now rocking on rhythmic crossovers—K’ installment E-99, KTFM, and more!

WILDLIFE SOCIETY/Jacktown (601)
Representing Jackson, Mississippi, these brothers give the hip-hop world a dose of southern hospitality!

—The Source

www.americanradiohistory.com
Bond Films ‘Stir’ Arnold To Create Hot Compilation

by Larry Flick

“...It was never more evident that Arnold is presiding over the child-like game of ‘let’s put on a show.’ This is wonderful evidence of his vision of the project as a ‘script for a film in need of a diverse yet compatible cast’ that so comfortably linked its participating artists.”

“...It is a good thing for Geffen trio She Moves, which has been getting pop props for the insanely infectious single “Breaking All The Rules.” The song is the title cut to a charming full-length debut that’s knee-deep in potential hits—starting with a shrewdly crafted cover of Nik Kershaw’s 80s-era pop hit, “Wouldn’t It Be Good.” The album version shows the Berman Brothers opting for candy-sweet production that’s reasonably close to the original recording. It’s begging for a hi-NRG remix. Other highlights of “Breaking All The Rules” include the thumping “Just For Tonight,” which conjures memories of Real McCoy’s early hits, and “Perfect Sin,” with its rattling breakbeats and icy-slick synths. They’re looking for music to change the world or elevate the stature of dance music, look elsewhere. This is pure fun that’s tightly locked in the moment. Quite frankly, it’s been a long time since dance music has been truly light-hearted and fun. Applause to Geffen’s Craig Coburn for shepherding this sweet little act into public view. He’s long been a pop/dance champion at a label previously preoccupied with the alternative flavor of the moment. Victory must be mighty tasty.”

With clubland continuing to be so sample- and co- driven, it’s important to occasionally take a breather and pay homage to the jams that started it all. DJ Have Lee and Harmless Records’ O.K. U.K. have gathered some of the juiciest and more influential cuts of the ‘90s on “Jumpin’,” an album that is several notches above your typical retro compilation. Yeah, there are pop hits like Minogue’s “There But For The Grace Of God” and Musiqu’s “Keep On Jumpin’.” But there are also such true treasures as “Got The Feeling” by Two Tone Of Fun, “It’s All Over My Face” by Loose Joints, “Juicy Juice” by Cloud Nine, and “Touch & Go” by Eustacy, Passion & Pain. Is your mouth watering yet? Get your butt to an import shop now!
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### Club Play

#### Top Songs

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Sales</th>
<th>Week(s)</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td><strong>1</strong></td>
<td>Jimi Hendrix</td>
<td>Hey Joe</td>
<td>WEA</td>
<td>8000</td>
<td><strong>4</strong></td>
<td>Single of the Week</td>
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<tr>
<td><strong>2</strong></td>
<td>The Rolling Stones</td>
<td>(I Can't Get No) Satisfaction</td>
<td>Decca</td>
<td>16000</td>
<td><strong>3</strong></td>
<td><strong>Weekly Top 10</strong></td>
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<tr>
<td><strong>3</strong></td>
<td>The Beatles</td>
<td>A Hard Day's Night</td>
<td>EMI</td>
<td>9000</td>
<td><strong>3</strong></td>
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<tr>
<td><strong>4</strong></td>
<td>The Beatles</td>
<td>Help!</td>
<td>EMI</td>
<td>12000</td>
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<tr>
<td><strong>5</strong></td>
<td>The Beatles</td>
<td>Ticket to Ride</td>
<td>EMI</td>
<td>10000</td>
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#### Power Pick

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<td>Celebration</td>
<td>ATV</td>
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<td>The Isley Brothers</td>
<td>Let's Stay Together</td>
<td>Tidewater</td>
<td>25000</td>
<td><strong>4</strong></td>
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<tr>
<td><strong>3</strong></td>
<td>The Jackson Five</td>
<td>I Want You Back</td>
<td>Tam</td>
<td>20000</td>
<td><strong>4</strong></td>
<td><strong>Weekly Top 10</strong></td>
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<tr>
<td><strong>4</strong></td>
<td>The Jackson Five</td>
<td>Stop! In the Name of Love</td>
<td>Tam</td>
<td>25000</td>
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<td>The Supremes</td>
<td>You Can't Hurry Love</td>
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<td>30000</td>
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#### Hot Shot Debut

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<td><strong>1</strong></td>
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<td>The House of the Rising Sun</td>
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<td>Time Is on My Side</td>
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<td>I Want to Hold Your Hand</td>
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<td>The Beatles</td>
<td>She Loves You</td>
<td>EMI</td>
<td>15000</td>
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<td>The Beatles</td>
<td>Twist and Shout</td>
<td>EMI</td>
<td>10000</td>
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### Maxi-Singles Sales

#### Top Songs

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<tbody>
<tr>
<td><strong>1</strong></td>
<td>The Isley Brothers</td>
<td>That's How Strong My Love Is</td>
<td>Tidewater</td>
<td>500000</td>
<td><strong>2</strong></td>
<td><strong>Weekly Top 10</strong></td>
</tr>
<tr>
<td><strong>2</strong></td>
<td>The Four Tops</td>
<td>Reach Out I'll Be There</td>
<td>Motown</td>
<td>450000</td>
<td><strong>2</strong></td>
<td><strong>Weekly Top 10</strong></td>
</tr>
<tr>
<td><strong>3</strong></td>
<td>The Temptations</td>
<td>My Girl</td>
<td>Motown</td>
<td>400000</td>
<td><strong>2</strong></td>
<td><strong>Weekly Top 10</strong></td>
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<tr>
<td><strong>4</strong></td>
<td>The Supremes</td>
<td>You Can't Hurry Love</td>
<td>Motown</td>
<td>350000</td>
<td><strong>2</strong></td>
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</tr>
<tr>
<td><strong>5</strong></td>
<td>The Marvelettes</td>
<td>Heartbreak Hotel</td>
<td>Motown</td>
<td>300000</td>
<td><strong>2</strong></td>
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#### Greatest Gainer

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<thead>
<tr>
<th>#</th>
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<tr>
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</tbody>
</table>

### Dance Charts

#### New Issues

- **Number 1 Series 1981-1985:** Chronological listings of every song that reached the top position on the dance charts.
- **Top Ten Series 1981-1985:** Annual listings of every song that reached number 10 or higher on the Club Play and Sales charts.
- **Maxi-Singles Sales:** Annual chart of the top songs in the year in rank order as published in Billboard's Year End Special Issues.

Free for the first time in 3 new chart packages!
Jim Collins Takes 'The Next Step'
Seasoned Texas Artist Makes Arista Debut

BY DEBORAH EVANS PRICE

NASHVILLE—With his boyish good looks and likable demeanor, Aristas new artist Jim Collins looks like he could be another in a long line of country
contenders fresh from the Lone Star state, but if you listen to the record, he is different than the rest of the pack.

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

"The record is a great record," says Arista VP of artist development Fletcher Foster. "We are easily look-
ning at four to five singles deep on this record. He brings a diversity to this market that is not what is necessar-
ily happening now. We need to have an artist that stands out. Locally, he's very mature, and he picked out songs
that emotionally impact him. When you listen to the record, the songs are very strong."

Foster feels Collins' years of experi-
ence are a definite plus. "A lot of times
what this industry is signing now are acts
that havent had a lot of experience on
the road or in the studio," Foster says.
"I think that's one thing that Jim brings
to this format. He's been on the road.
He's toured that circuit for years. He
has a seasoned performer, and thats
what we're going to take advantage of
when this record comes out. We're go-
gen to continue with what he has built
up."

Collins began building his career in
and around his hometown of Nacog-
doches, Texas. He grew up in a musi-
cal family that encouraged his love of
music very early. "My first profession-
al job that I was paid for was when I
was 12," Collins recalls. "I had one of
those stage moms. She started me when I was 8 years old. Then I played in bands all through high school.
When I was 16, I started playing in clubs and at school dances."

Collins is among those rare musi-
cians who never had to work a job out-
side the music field. "When I got out
of high school, I started doing studio
work," he says. "I was a bass player.
I played on a lot of records back then. I
started very early. Albums were getting
harder and harder to sell. I'll be the
one to get his record on the street, and
several other labels were interested.

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

Though things were going extreme-
tly well, Collins wasn't content to
remain at home and be just a regional
act. He still wanted to try his hand at
broader exposure via a major-label
deal. So he finally moved to Nashville,
landing a publishing deal with EMI
five months after relocating to Music
City. "When I moved to Nashville, it
was like someone uncorked a bottle," he
says. "I wrote 137 songs the first year I was here." He also began singing demos, and his
unique voice caught the attention of several labels. He signed a deal with
Grand Records and completed an
album, with James Stroud and Wally
Wilson producing. However, like many
artists, his career got sidetracked by
changes in his record label. Stroud
departed to take up residence at
DreamWorks, and Giant was in transi-
tion as Doug Johnson prepared to
assess the new label and decided to
get his record on the street, and sev-
eral other labels were interested.

First, he says, his band has to play
at the Opry, "where the Buckaroos play,
and the Grand Ole Opry. I will get to
the Opry, and then I will go to the
Salvation Army."

Army.

PEOPLE: Lorrie Morgan will perform at the Christmas
tree lighting ceremony Dec. 4 at the White House... Five
Star Music signs a co-publishing agreement with BMG
Music... Brady Seals part company with manager Hurt
Stein. Day-to-day activities are being handled by Seals' business
manager, Gary Haber, who is at 815-783-0200. Seals is signing his second Warner Bros. album, with
Rodney Crowell producing. Seals signed with Brady
Lee Attractions for backing... Denny Mosesman is offi-
cially named head of promotion at Giant Records... Chely
Wright signs an exclusive publishing agreement with NCM
Music Publishing, Nashville... At SESAC, Rebecca Brown
is named senior director, Tim Fink and Trevor Gale are
named directors, and Kevin McManus is now associate
director.

Byron Gallimore enters into a joint publishing venture with
Warner-Chappell Music... Michelle Wright signs with
Montgomery Artists, as do the Counr Lovers... Still
Working Music Group signs Chris Young VP of publish-
ing and Allison Howland professional manager... Opry-
land Music Group's Aruffi Rose Music signs writers Mark
Anderson, Ken Harrell, and Scott Whitehead... Mike
O'Neal-Rosenthal Co. names Shane Adams director of cre-
ative services.

No Tears. BNA group Lonestar celebrated the success of its song "Come Cry To Me" with a party at Sony's new Westin Hotel. Standing, from left, are co-pro-
ducer Don Cook, co-writer Mark D. Sanders, co-producer/co-writer Wally Wilson, BNA VP of national promotion Ken Durand, and Lonestar member Michael Britt. Kneeling, from left, are Lonestars Richie McDonald, Lonestar member/co-writer John Rich, RGA Label Group chairman Joe Galante, and Lonestar member Keech Rainwater.

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

TIMELESS: That's the best description for Hank Thomp-
son's new album on Curb. "Hank Thompson And Friends" is a
two-year-old Thompson tells NashvilleHerald, "years in the
wars." When we last spoke with him (Nashville Scene,
Billboard, March 29), he was still lining up some of the
friends who appear on the record. He ended up with
Lyle Lovett, Vince Gill, Junior Brown, David Ball,
Bekka Bramlett, Brooks & Dunn, Marty Stuart, George
Jones, Kity Wells, Tanya Tucker, and Delaney & Bonnie.
With new Thompson songs as well as remixes of some of
his classics, such as "Six Pack To Go" and "The Wild Side Of
Life," the album is a virtual seminar on country music.

Hank is still as honky-tonk a singer as he was when he first
charted in 1948, and the record is as staunchly country as he
has always been. "Mike Curb told me," he says, "that he's a big fan of mine
and he wanted that old cow-
boy sound, not what they're
recording today in Nash-
ville. That's what we'll do,
and we're getting some radio
play, and the video with
Junior Brown [on 'Ottota Sell 'Em ... Chickens'] I have done well."

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

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

ON THE ROW: Riders In The Sky and manager David
Shepner have parted ways. The groups business manager,
Deborah McCloud, assumes day-to-day duties at the helm.
She is at 512-953-4076. ideally Lee Attractions continues as concert booker. The group is recording its next
Rounder Records album, with Joey Miskulin producing... Harlan Howard and a number of his musical friends,
including Dale Mabry, Pam Tillis, and Jim Lauderdale,
rased $15,000 for the WO. Smith Nashville Community
School with a Nov. 5 benefit concert at the Hard Rock Cafe
here. The school provides music instruction for underprivi-
leged children... Almo Sounds Nashville is undergoing a
"realignment," as reported Nov. 11 in Billboard Bulletin.

Giving Praise. A cappella gospel group the Fairfield Four marked the release of
its new Warner Bros. album, "I Didn't Hear Nobody Pray," with a Nashville con-
cert featuring several special guests. Shown, from left, are Steve Earle, Joe Rice of
the Fairfield Four, Larry Groce of Mountain Stage (which taped the show for
public radio broadcast), Kathy Mattea, Robert Hamlett of the Fairfield Four, Lee
Roy Parrell, Wilson Waters Jr, of the Fairfield Four, Elvis Costello, Isaac Freeman
of the Fairfield Four, Kevin Welch, and James Hill of the Fairfield Four.
<table>
<thead>
<tr>
<th>No.</th>
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<th>Weeks</th>
<th>Peak Position</th>
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<tr>
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<td>Love Gets Me Every Time</td>
<td>Shania Twain</td>
<td>8</td>
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<td>2</td>
<td>Something That We Do</td>
<td>Black Country Bears</td>
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<td>2</td>
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<td>3</td>
<td>Thank God For Believers</td>
<td>Merle Haggard</td>
<td>5</td>
<td>2</td>
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<tr>
<td>4</td>
<td>Watch This</td>
<td>Clay Walker</td>
<td>16</td>
<td>4</td>
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<td>5</td>
<td>Love Is the Right Place</td>
<td>Bryan White</td>
<td>17</td>
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<td>6</td>
<td>Today I Lost the Love</td>
<td>George Strait</td>
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<td>7</td>
<td>The River Of Love</td>
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<td>I Don't Want To Be Left</td>
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<td>When Love Starts Talking</td>
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<td>In Another's Eyes</td>
<td>Trisha Yearwood and Garth Brooks</td>
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<td>LeAnn Rimes</td>
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<td>John Michael Montgomery</td>
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**#1 Hot Shot Debut**

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<td>6</td>
<td>The Rest of Me</td>
<td>Tracy Byrd</td>
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<td>7</td>
<td>Tim Mcgraw</td>
<td>Tim Mcgraw</td>
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<td>I Walked In</td>
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<td>9</td>
<td>What if I Do</td>
<td>Mickey McCreary</td>
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<td>I Don't Want to Miss Me</td>
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<td>11</td>
<td>You Don't Miss Me</td>
<td>LeAnn Rimes</td>
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**#1 Airpower**

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<td>Something That We Do</td>
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<td>Brooks &amp; Dunn</td>
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<td>What If I Do</td>
<td>Mindy McCready</td>
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**#1 Hot Shot Debut**

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<td>11</td>
<td>You Don't Miss Me</td>
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### JIM COLLINS TAKES "THE NEXT STEP"

(Continued from page 55)

Arista won out. In most cases, when an artist goes to another label with a record in the can, the new label will rework the existing product. Not so with Collins. Arista president and CEO Jerry Wyckoff has kept the original management record. *(Arista Nashville president) Tim DunBois told me he enjoys finding a baby act, nurturing it, developing their career from scratch, and creating their debut record,* Collins relates. *But after signing me (and taking on my finished album) there’s a lot to be said for adoration.*

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

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

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

Foster says Arista's initial efforts to break Collins are going to focus on radio. "We're just going straight ahead with radio,” he says. "We've done a lot of setup at radio. He's been very well received in all of our regions. He played the [Billboard/Airplay Radio Monitor Seminar] and Awards in Florida. He did Country Music Seminar [in Nashville], and we're now back in timing to visit radio. He's going to go out and visit some of the regions he hasn't visited yet. He’s going to be on a full radio assault. At each station, he's taking his guitar and playing acoustically.

---

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

**Still Working.** Barbara Orbison recently signed two writers to her Still Working Music Group. They are Bad Company lead singer Robert Hart, who is completing a solo album, and Manny A’lan Kane, who is finishing her debut album for Pioneer. Pictured, from left, are Kane's producer/manager, David Huff, Orbison, Kane, Hart, and Chris Keaton, VP of publishing for Barbara Orbison Productions; and Chris Keaton, VP of publishing for Still Working.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
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</table>
| HANK WILLIAMS, JR. | "I'M NOT GONNA MISS YOU"
| JAMES BELSHVIS | "I'M NOT GONNA MISS YOU"

- **Albums**: The number of discs and/or tapes. *Asterisk indicates vinyl prices marked "NM" (near mint) are available. Most tape prices, and for sales of 1,000 albums, are average selling prices. Greatest Gainer shows charted albums and increased. Various artists are listed in order of appearance on the chart. The week's sales data are provided to Billboard by market analysts and to Billboard by record companies. **Billboard**: November 22, 1997

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The above text is a snapshot of the Billboard Top Country Albums chart for the week ending November 22, 1997. It includes information on various artists, their songs, and the Billboard charts for that week. The text is presented in a structured format, similar to a table, and includes details such as artists' names, song titles, and chart positions. The document appears to be a record of the most popular country albums at the time, reflecting the tastes and preferences of the American country music audience.
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by John Lannert

Amprofon in Transition: Despite recent newspaper accounts from Mexico City journals that suggest Mexico’s music industry trade association, Amprofon, is in disarray, Gabriel Abaroa says it simply is not so.

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

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

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

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

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

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

If the voting mechanism were changed, Santiso declares, the breakaway labels “will leave Amprofon, and we will form an organization for independents.”

Well, the voting process was changed during the meeting.

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

The transition away from the independent indices and Amprofon may yet be smoothed over. On Nov. 13, López was slated to meet with Santiso to explain what took place at the meeting.

In the meantime, Abaroa hopes that Fonovisa and Musart return to the table with the understanding that the breakaway labels will pay overdue fees needed to fund FLAPP’s anti-piracy initiatives in Mexico.

“We want to have all the companies inside Amprofon provided that they pay their dues and that they agree to do what Amprofon wants,” states Abaroa. “We want positive criticism to help better Amprofon.”

FLAPP SELECTS MIDANI: Member trade group of labels elected André Midani, president of Warner Latin America Music, as FLAPP’s chairman of the board of directors, held Oct. 23-25 in Rio de Janeiro, Brazil.

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

Within their two-year tenure, Midani expects to see improvements in three areas: piracy, control of performance rights royalties, and an upgrade in management of FLAPP’s member trade groups.

CHART NOTES: Retail: Three singles made “Los Tucanes de Tijuana”’s “Hombre de Guerra”” (WEA Latina) hit No. 1 with 17,500 units sold, Marc Anthony’s “Contra La Corriente” (RMM) re- mained at No. 2 in its 21st week, and the chart’s third slot was sold with 7,600 pieces.

Anthony, a hotter-than-hot salsa star, is paired in Paul Simon’s cross- crossing Broadway production “The Capeman,” sets several milestones with “Contra La Corriente.”

He becomes the first R&B act to enter The Billboard Latin 50, and “Contra La Corriente” is the first salsa disc to top the chart.

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

“Contra La Corriente” helps the titles charting on The Billboard Latin 50. Number 11 hit was this year’s highest tally since the Sept. 6 issue. What’s more, tropical-roots titles are on the move as 4 of the 12 best-selling albums issue are grounded in Latin Afro-Caribbean genres, including “Alto Horno,” the hit disc by Puer- to Rican sax player Wilmer Del Ponte, which bows at No. 10 this issue.

Elsewhere, Italian idol Eros Ramazzotti bows at No. 29 with “Basta Che!” and Mexican’s.com’s (continued on next page)
BILLBOARD’s 1997 International Latin Music Buyer’s Guide puts a world of Latin Music contacts in the palm of your hand!

LATIN TRACKS A-Z

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<td>Jennifer Lopez</td>
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<td>&quot;VIVIR EL DÍA&quot;</td>
<td>Sony BMG</td>
<td>Alejandro Fernandez</td>
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LATIN MUSIC NOTAS

(Continued from preceding page)

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

Marc Anthony’s debut on The Billboard Latin 50 at No. 43 is Spanglish crooner Alejandro Sanz with “Más” (WEA Latina), a breakthrough package of self-penned pop ballads that has been the No. 1 seller in Spain for almost three months.

Luís Miguel’s “Romancero” (WEA Latino), which averaged 118-100 on the Billboard 200, tops the pop genre chart for the third straight week. Likewise, Grupo Antonio Solís rules the regional Mexican genre chart for a third successive week with “Sentimiento” (PolGram Latina).

CHART NOTES: RADIO: Mexican balladeer Cristián snags his first chart-topper on Hot Latin Tracks in nearly 18 months with “Lo Mejor De Mí” (Arrolla/BMG). The smash ballad is Cristián’s first for BMG and its fourth overall. Also “Lo Mejor De Mí” remains atop the pop genre chart for the third time in four weeks.

Marc Anthony’s KMM hit “Yo Hubo Algún” could replicate its retail success next issue by ascertaining the to the top of Hot Latin Tracks. For the moment, however, the track stays at No. 1 on the tropical/hispanic chart for a third straight week.

And for the sixth week running, Marco Antonio Solís is lodged atop the regional Mexican chart with “La Venia Bendita” (Fonovisa).

Assistance in preparing this column was provided by Marcelo Fernandez Bider in Buenos Aires and Entier Ruffino in Sao Paulo, Brazil.

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COMPLETELY UPDATED FOR ‘97

The Billboard Latin 50

No. 1 Hot Shot Debut

No. 1 Greatest Gainer

NOVEMBER 22, 1997

www.americanradiohistory.com
WARNER ALLIANCES ACTUAL REALITY: I admit to being one of those people who've not yet fully embraced all the new marvels of modern technology, but there's a new project due Tuesday (18) that sounds so intriguing it should attract even the most techno-phobic music lover. For starters, it's a CD-ROM that will provide a new way to explore the Scriptures and hear their favorite Christian music.

Among the artists featured on the project are the Audio Adrenaline, Blackball, Kaedmons Call, Steven Curtis Chapman, Christafari, Church Of Rhythm, Common Children, Five Iron Frenzy, Fred Zandura, GRITs, Guardian, Fred Haring, I.D.O.L., King, Rebecca S. James, Sarah Masen, Newsboys, the Supertones, Oberlin's Feel God, Plum, Point Of Grace, Reality Check, T-town, David Day, Niel Velasquez, and the World Wide Message Team. "Actual Reality" features more than 200 interactive screens, more than 100 QuickTime Movies, and numerous music videos. Distributed by Warner Christian Distribution, the project will retail for $29.08. The topics covered on the CD-ROM include "Who is Christ?" and "What is prayer?"

"Actual Reality" was created by Ray Neub, a former youth pastor who now serves as president of Actual Reality Inc. The project was directed by Kevin Theessen and produced by Denise Niebelst of the Horace Go.

Sixpence None The Richer

by Deborah Evans Price

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

Yav, Davis is in a neutral chronicler, as his critical analyses of the voices and careers of his subjects makes clear (the lavish particular venom on Beverly Sills). The authority agency becomes clearer as the book moves into the present, for Davis is dispelled by the mechanical nature of modern opera production, with its static repertory and interchangeable casts, and he thus finds that only one truly fires the inimitably unique voice that made him. The singers who really interest Davis are the individualists, people like Olivia Freestad, Lawrence Tibbett, Ponselle, and Leonore Price. He writes, "Each great American singer, it seems, was self-invented by a singular personality with a prodigious vocal gift, a fierce individualist fired by the burning creative imagination to make the dream come true." (Many of them, he points out, were also by nature difficult people, and the modern opera world has a low tolerance for diva-hood.) Davis does find some individualists—like Dawn Upshaw, Lorraine Hunt, and David Daniels—among the singers of the past, but perhaps that list is not long.

The disc makes it possible to listen along and hear the voices of Emma Eames, Homer, Eleanor Steber, and a few dozen others, with one all, DCI one all-stereo disc. Davis wrote the notes for the compilation, which includes recordings from as early as 1896 and singers performing music they were most famous for, such as Mary Garden ("Louise") and Lily Pons ("Lakmé"). Some of the tracks have never been issued on CD before, others have been newly retransferred using up-to-date noise-reduction technology. The publisher and label are hoping to push the combination package for the gift-giving season and are cross-promoting it in music-selling book chains (such as Boro of the Hill) and other book chains, and Davis makes an in-store appearance Wednesday (19) at the Barnes & Noble in New York's Lincoln Center. BMG is also selling the disc set through the mail-order operation of Compact Disc World, in hopes of reaching the home market.

AND MORE: That Welsh individualist, bass-baritone Bryn Terfel, goes from strength to strength with a handsome new disc of Handel arias on Deutsche Grammophon, a vivid Mendelssohn's " Elijah" on London, and three more major projects this week. For singing Christmas carols—"a stunning appearance as Wolfram in Tannhäuser"—and the Angels at the Met, which should give Wagner-tes something to look forward to when Terfel moves into that repertoire in a bigger way. "Dutchman" comes up in March 2000 in Rotterd.
Arcadia Carves Its Own Pub Niche
Jazz-Oriented Firm Has Special BMG Ties

BY IRRICH LMCHT

NEW YORK—There are two aspects of the Arcadia Group that set it apart from most other music publishing operations. For one thing, its catalog representation deals are mostly with jazz-oriented artists/writers. The other thing is the company’s structure: Judy Baldwin, owner/director of the company, describes it as “an independently owned affiliate of BMG Music Publishing” in terms of its administration of her catalogs outside the U.S. “The model for the structure, which started Jan. 1 of this year, basically was the way the record companies have been doing affiliates for a long time,” says Baldwin, whose New York-based company is the umbrella identity for her four firms, Deganawidah (BMI), EJ, Lady Hakwe (ASCAP), Gryfalcon (SASCAS), and Gabrielle (PRS).

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

Baldwin reports that she’s just closed deals and is already working on Bahama Music, the catalog of Sir Roland Hanna; Adam Makowicz Publishing, owned by the pianist/composer; Cymbeline Music, the catalog of Don Sebesky; and Fred Hersch Music/Heard Fresh Music, the catalog of original compositions by pianist Hersch. These newer arrangements are in addition to the catalogs of Larry Coryell, Max Morath, John Pizzarelli, and Sosta Music, which represents the catalog of Arto. Other catalogs she administers in deals made over the past five years include Benny Green Music, Chancellor Music (Jay Leonhart), and Eternity Music/Into the Light Music (Roger Kellaway).

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

Baldwin notes that Pizzarelli’s catalog and recordings of his original songs (Continued on page 67)

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

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

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

Past, Present & Future. Hollywood, Calif.-based Playing Thing Music, a unit of management firm Shankman De Biasio Melina Inc., has acquired the Felton Plate Fearless Music catalog and made a co-publishing agreement with Pilate for his future songs. The catalog contains more than 125 titles recorded by the group Con Funk Shun, along with a number of current covers. Pilate is writing for and developing two new acts, Destiny and Soul Reason, for his production company. Shown standing, from left, are Playing Thing executives Ron DeBiasio, Niel Shankman, Laurent Besencon, and Blake Everett. Shown seated, from left, are Alan Melina of Playingthing Music and Pilate.

Writers & Publishers Working Toward The Future In Harmony

Walk Down LOVERS’ LANE! What to do with publishing deals will have to await a more settled digital transmission age to limit label demands that certain situations trigger controlled-commodity deals. An area that appears to be an honest consensus from the copyright owner and user communities that the new mechanical rate structure is a winner for both parties (Billboard, Nov. 15).

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

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

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

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

Publishers with grand old copyrights have enough regrets as they now greet each new year with the knowledge that some of their 75-year writers’ working angels may yet be sold to the ages, but to the public as well.

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

BMI’S PRESTON RE-ELECTED: Frances Preston, who has been leading performance right group BMI since 1986, has been re-elected president/CEO. Preston has also been elected to a three-year term as member of the board. She is now operating under a five-year deal that became official at the beginning of this year. The election, held by BMI’s board Oct. 31, also included the election of Philip A. “Phil” Jones as chairman of the board. He comes to BMI from Meredith Broadcasting.

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

PRINT ON PRINT: The following are the best-selling folios from Warners Brothers Publications:

It only takes a few seconds for visitors to Conway Recording Studios to forget they are in a recording studio in the midst of Los Angeles. “It’s as if you’re recording at a secluded Hawaiian villa,” says Conway.

“It was completely refurbished. That room has just added a 72-input SSL 9000 J series console,” says Conway. “SSL put some great old ideas in a new package. I had not been an SSL fan, but this board is great. The other engineers that used it all agreed. I have every hope—it said it was clean and punchy.”

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

“The SSL rooms are a mix of SSL’s two most successful console models—the SSL 9000 J series rooms are really mix rooms,” observes Bruno. “I wanted to get something that would be good for tracking. The room—which had a Peavey console that we grew up with—had a reputation of a good-sounding console. I thought of going the Neve 8076 route, putting two together, but I like new stuff. I like technology. The old stuff breaks, and it’s a technical nightmare. The new stuff sounds great, it runs great, and it has all the bells and whistles.”

Studio C is Conway’s most fully featured tracking area, with three large, polystyrene, egg-shaped acoustic absorbers, a very high ceiling, a spruce floor, birch wood paneling, and a custom-designed selfmix headphone monitoring system. Studio C’s SSL 9000 J has been customized with an 8-channel film monitoring section designed for surround sound mixing.

“We needed eight channels instead of the typical six because we score music for a variety of film formats,” says Bruno, citing “Michael,” “The Preacher’s Wife,” “Toy Story,” and “Pocahontas” among Conway’s movie credits. He adds, “If I had an SSL console, I’d use its flexible routing, in-line capabilities, and automated small faders. Our 72-input console gives us 144 automated inputs for mixing.”

Although Bruno believes in high-resolution digital sound, he says he did not seriously consider a digital console for Studio C because “the digital alternatives [to the SSL 9000 J] are nothing that my clients want to get into. Everyone is waiting for digital consoles, but for a guy like me, I’m not interested. It’s too complicated, and engineers like to look at the console and see what they’re at. With a digital console it’s very easy to get lost. Maybe the new kids coming up can afford digital consoles, but the guys who have mature ears like to see what’s going on in front of them.”

Elsewhere in the facility, Conway’s Studios A and B house Neve VR 72 consoles that have been modified by John Mason of M & L Labs Inc., a 20-year-old, Shadow Hills, Calif., firm that specializes in custom consoles. Musgraves installed an all-digital automated mixer by GML up amps in those boards.

Studio B is primarily a mix and overdub room that looks out over a 50-by-100-foot section of Conway’s courtyard. Similarly, Studio A has a

CONSOLE MANUFACTURER

Euphonia and surround-sound specialist Digital Theater Systems (DTS), in association with the Music Producers Guild of the Americas (MFGA), are sponsoring a presentation on surround-sound music technologies and mixing techniques. The event—scheduled for Thursday (20) at A&M Studios in Hollywood, Calif.—coincides with the grand opening of the studio’s newest mix room featuring 5.1 channel mixing and monitoring systems. Award-winning engineer/producer David Tickle and MFGA founder Ed Chesney will discuss the challenges and creative freedoms experienced creating 5.1 channel mixes of their projects with Belinda Carlisle and Bonnie Raitt, respectively, for the DTS Entertainment label. In other DTS news, the Westlake Village, Calif., company made a private equity placement of $12 million, which it plans to use toward improving its infrastructure, enhancing research and development, and expanding DTS’ marketing presence, especially in the multichannel music, home theater, and consumer electronics areas.

SPATIALIZER LABORATORIES of Woodland Hills, Calif., will spin off its Multispace Technologies (MDT) subsidiary into a separately financed corporation, according to a Nov. 10 statement. Spatializer is currently seeking venture and strategic investors to provide a minimum of $6 million in funding, resulting in post-funding, gross valuation of MTD of no less than $18 million. Under the plan, Spatializer would own a 67% equity interest in MDT, representing a value of approximately 50 cents per Spatializer share on a fully diluted basis. Spatializer is a manufacturer of multidimensional audio devices for the recording industry, among other products; MDT specializes in modular, stackable optical storage library systems based on proprietary robotics. Spatializer chairman/president/CEO Steven D. Gershick says in the statement, “The principal objective of the reorganization is to separately finance the final phases of technology development, prototyping, and initial licensing operations of MDT and to relieve the Spatializer shareholders from the significant capital outlays and negative earnings impact of funding this phase.”

SIOBHAN PAINE will take over management of the Manor Mobiles from Mike Oliver, who is departing the post, according to a statement from EMI Music Studios, which owns the Manor Mobiles, as well as Abbey Road, the Townhouse, and Olympic Studios. In her new post, Paine will oversee the four Manor trucks, which operate from London; Barcelona; Spain; and Paris. Paine was previously manager of Olympic. Under her stewardship, the studio won Music Week’s Best Studio award three times in the last four years. In a statement, EMI Studios VP Alan Parsons says, “We believe that the demand for the highest quality mobile recording facilities will continue. I am confident that Siobhan’s involvement will be enormously beneficial in building on our success in this area.”

DISTRIBUTOR INDEPENDENT AUDIO of Portland, Maine, has re-established its affiliation with LK, manufacturers Cedar Audio, Motownworks, and Audio Design. Those three companies’ products had been handled by Independent Audio president Fraser Jones when he headed the U.S. division of HBB Communications. Among other manufacturers distributed by Independent Audio are Sonifex, Mutronics, Coles Ribbon Mics, and the ATC Pro Studio Monitor Series.
**Artists & Music**

**In the SPIRIT**

by Lisa Collins

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

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

With that being said, it's likely that he'll be going a great deal more than he'd like, given the momentum surrounding the release and the effort of New York-based Varsity Records' promotional rollout. "It was a concerted effort like I've never seen before," Kee reports of the campaign for his 13th album. "They went all the way, and it resulted in the best-ever distribution of a new title in jazz." 

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

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

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

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

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

**Jazz**

**BLUE NOTES**

by Jim Macnie

New kid on the block: After a fleeting effort with jazz a couple of years ago, the Naxos label, well known for its success in the realm of classical budget titles, has again jumped into jazz and improved. Six discs arrived from Naxos Jazz Oct. 14; another six are scheduled for the start of 1998. Pianist Mike Nock directs the series; he's been working in jazz for four decades.

"When the A&R guy is a musician, there's a tendency to push the envelope a little," says Naxos director of media relations Laurence Vettese. Vettese is pointman for the imprint until a full-time label manager is hired. He's con-
didered the time it takes for a staff to adjust. New market.

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

The first six titles represent myriad directions. "Havana Fites Summit" features the Latin Groove of June Bannet and Orlando Valle; the New York Jazz Collective's "I Don't Know This World Without Don Cherry" unites the work of Marty Ehrlich, Baikida Carroll, Frank Lacy, and Michael Formanek with other guests. "Scorin's" is an organ romp that displays the talents of young players from New York; and Gordon Hinkson's "The Gift" and住址 Ron McCrue's "Fresh Cut" are modern acoustic hard bop affairs. The set is rounded out by Nock's own "Not We But One," a thoughtful trio date.

Sanctioned swing. Every label is looking for an angle to distinguish its reissue campaigns. Verve's latest tack comes in the form of a tacit endorsement by jazz hero. The label's sold the veterans of its roster to curate compilations of songs as written by Verve artists. The resulting "Ultimate Series" is "best of" deal, with its bias upfront. Joe Williams selected the Ella Fitzgerald material that best showcases her crossover appeal; Alice Lincoln covered the big band, Hapil Henderson and the Dirigent Orchestra; and the Shirley Bassey/Billy Holiday/Joan Armatrading/Tina Turner/Jane Monheit/Carla Thomas lineup. A'ums to continue in 1998 with discs by Clifford Brown, Dizzy Gillespie, Coleman Hawkins, Oscar Peterson, and Ben Webster. The discs carry a list price of $11.99.

Changes: Joe Pignato, who for the last 3/4 years was marketing manager for BMI Classics, has taken a director-

dat at Jazz Central Station (JCS). "It's almost like a magazine," says Pignato of the ever-growing and much-hyped World Wide Web site (www.jazzcentralstation.com). "You can look at it like a publisher's position. There's a managing editor in place, a producer; a production coordinator, and technical person. The team makes sure JCS is everything it can be—the definitive site for jazz content on the Internet. We want to cover what's going on with records and artists and festivals, as well as creating artist-specific sites; we have a database in excess of 10,000 artists. The label handles ECM and RCA Victor product at BMI.

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

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

Chicago Tribune

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**TOP REGGAE ALBUMS.**

**HIGHER GROUND**

(Continued from page 62)

...on video. Dj Tc recently performed before a crowd of 18,000 in Little Rock, Ark., at the first Racial Reconciliation Rally. Joining Dj Tc for the event were heavyweight champ Evander Holyfield, CeCe Winans, GRITS, Arkansas Gov. Mike Huckabee, the Rev. D. E. Hill, and former NFL player Miles McPherson. Dr. Billy Graham participated via video.

Texas native David Phelps has joined the Gaither Vocal Band. He replaces Jonathan Pierce, whose second solo album for Curbi, "Mission," was recently released and . . .

News & Music

**KEEPING SCORE**

(Continued from page 68)

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

SIGNING ON: Her an event that goes against these short-term, cut- Away, by Ricardo Chailly, 44, chief conductor of Amsterdam's Royal Concertgebouw Orchestra since 1988, has signed an exclusive five-year recording contract with Decca. The agreement covers nearly 20 projects that will, as the company puts it, "combine in a unique way Decca's strategy for the new millennium—namely, the increased focus on oratorio and vocal repertoire—with Chailly's remarkable breadth of activity in both the operatic and orchestral fields."

Chailly will record "Pucciatii" with the Concertgebouw and tenor Jose Cura. Also on deck are Rossini's "Stabat Mater," Verdi's "Requiem," and the complete works of Varese. Chailly will also record all the Rossini cantatas with the Orchestra Filarmónica Della Scala, with the participation of Cecilia Bartoli, and music by Janácek, Zemlinsky, and Kornig with the Vienna Philharmonic.

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engineer Dave Schiffman; engineers Ed Cherney and Brent Biles remixed Bonnie Raitt’s “Road Tested” live album in 5.1 surround sound for DTS; producer Don Was and Cherney mixed the upcoming Richie Sambora album for Mercury; and Sylvia Massy engineered the Foo Fighters’ contribution to the “Tibetan Freedom Concert” benefit album on Grand Royal/Capitol. At Sound Image in Van Nuys, Calif., I.E. Music/Polychromatic recording artist Badi Assad tracked and mixed her upcoming album; Lee Popa recorded and produced; Jeff Young engineered, with Don Murray and Chris Morris assisting. Also at Sound Image, Trauma co-producer and sound engineer Donproduced; John Young engineered, with Don Murray and Chris Morris assisting. In Sound Image news, SP-1,000 was engineered with producer Howard Benson and engineer Mark Dearnly; Morrison assisted. Also at Sound Image, the following albums at his Oasis Mastering factory: Coolio’s “My Soul” (Tommy Boy), Sam Salters’ “It’s On Tonight,” and Peter Frampton’s “Do Ya Really Want It? Related” (Priority). And upcoming albums by Van Halen (Warner Bros.) and Jon B (Sony Music).

NASHVILLE

JONNY LANG mixed an upcoming A&M Records project at the Sound Kitchen with producer/engineer David Z and second engineer Tim Galley. Also at the Sound Kitchen, Peter Frampton worked on a self-produced sessions with engineer David Z. Thorne and assistant Coyle, and Randy Scruggs mixed a self-produced album for Warner Bros. with Steve Marcontonio-engineering and Coyle assisting. . . . At Woodland Studios, Tonie tracked and overdubbed a self-produced Polydor project with engineer Chris Habitrice and Sean Stinson, for their upcoming Epic Records album with Emmylou Harris, producer, and Russ Martin engineering; and On the Record was mastered in MCA’s studio, with Nora Wilson and Buddy Cannor producing and Billy Sherrill engineering.

Production Credits

BILLBOARD’S NO. 1 SINGLES (NOVEMBER 19, 1997)

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<tr>
<th>CATEGORY</th>
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<th>R&amp;B</th>
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<th>MAINSTREAM ROCK</th>
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ARCADIA CARVES ITS OWN PUB NICHE

(Continued from page 65)

have two spots this season on TV’s “Melrose Place.” “I hit spelling Productions from the publishing side, and BMI and RCA (Fazalleari’s label) hit them from their side at the same time. Knowing what their audience is—that more college students are listening to the young jazz/fusion-Funk band and pitching that angle with the songs helped get them placed.”

As for the IMG arrangement, Baldwin says that “it took us six months to put it together; and once it was in place I actually started to go out and get catalogs as well as jazz catalogs; she also credits BMI Music stickers Ron Sellevold, senior VP out of New York, and Andrew Jenkins, managing director, both of whom played key roles in the companies’ ties. At the Arcadia Group, Baldwin is assisted by veteran music man Neil Arluck, a law student who serves as business and legal affairs manager.

“We are internationally focused,” says Baldwin. “I heard someone at a recent program about the Blue Note label say that if you’re out in your garden every day and you see nothing but beautiful flowers growing up, you eventually they don’t mean anything, and you don’t see them anymore. That’s kind of how Americans view jazz. It’s always there, but other people or creators of jazz like jazz performers from America, so they go overseas... they become more popular tourwise and recordingwise than in their own country.”

The Arcadia Group also deals in non-jazz music. “I represent Nana Simopoulos’ Nasino Music. She has a new CD just released worldwide, ‘After The Moon,’ on Prestige/WorldSeries Arc Music America. ‘Poema Infinido’—a ballet she composed for Ballet Hispánico—had its premiere recently in New York. As an accomplished musician, she will be performing onstage as a special soloist at the New York City Opera’s premiere production of Tan Dun’s ‘Marco Polo’ this month.”

In going after catalog deals, Baldwin says that “there’s a lot of research that’s done on each catalog before it goes on the market, but basically that’s when I’m talking to labels and getting a sense of each project their catalog and in a lot of cases what the problems are that they’ve had in the past. It’s also a way to make sure they get credit for things or make sure they get paid for things.”

More catalog arrangements are apparently on the way. “Right now, we’re either honing in by making contacts or finalizing contracts. A whole bank of phone calls are going out to start contacting people.”

© 1997, Billboard/DRI Communications. Hot 100, R&B & Country appear in this feature each time; Mainstream Rock, Modern Rock, Rap, Adult Contemporary, Club Play, and Dance Rates within weeks.

www.americanradiohistory.com
New Status Of Local Acts Adds Statue To Dutch Music Business

BY ROBERT TULLI

AMSTERDAM—The Dutch music industry believes two new landmarks of achievement from domestic artists are signaling a new level of maturity for the business.

On top of an unprecedented 29% market share for local product, the first fives were in the industry-backed Mega Album Top 100 were held by Dutch artists for the week beginning Nov. 3. “Five out of five, that’s incidental, but Solleveld specifically cites the launch of Dutch repertoire specialist Radio Noordzee Nationaal and music television station TMF as the main catalysts. “The mega-success of the likes of [Dutch-language singer] Marco Borsato on Polydor and [violinist] Andre Rieu [Mercury] have shown our industry that you can get a return on investment on home-grown talent. The Mega Top 100 managing director Michiel Bakker. Both artists are best sellers who can rely on a sales base of about half a million copies for each album they release but easily sell in excess of those numbers.”

“Looking at the top five [of the week in question], it’s most surprising to see what a wide variety of musical styles there is,” Bakker adds. As with the No. 1 album by BZN, Frans Bauer and his first German-language album, “Weil Ich Dich Liebe” (Tiptop Records), at No. 5, epitomises the populist repertoire.

At No. 4, female alternative rocker Anouk debuts with “Together Alone” (Dino). She is backed by rock band Golden Earring, at No. 3 with its sec-

million copies for each album they release but easily sell in excess of those numbers. “Looking at the top five [of the week in question], it’s most surprising to see what a wide variety of musical styles there is,” Bakker adds. As with the No. 1 album by BZN, Frans Bauer and his first German-language album, “Weil Ich Dich Liebe” (Tiptop Records), at No. 5, epitomises the populist repertoire.

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ond unplugged outing, “Naked II” With its platinum album (100,000 units sold) “Niet Te Verleiden,” De Kaat, the runner-up at No. 2, represents the Friesian language. Further down the chart, dialect rock appears. Skil’s “Niks Is Zou ‘T Lek” in the northern Dutch tongue of Roswermann here of “Water, Lucht En Liefde” (CNR), which is 90,000 copies, in a southern dialect.

Forty percent of the local product is Polyclar-signed artists. Mercury PolyGram manager Free Tr_rwlock adds the hit status of the albums to a more focused approach. “We’ve had a No. 1 entry in the singles Mega Top 10 chart for 11-year-old Jantje Smit in March with ‘Ik Zing Dit Lied Voor Jou Alleen’ and a No. 1 album with his [self-titled] debut album, but the group of little schoolboy singing a sentimental tribute to his granby has grown off now,” Golden Earring vocals.

“For his new Christmas album [out since Nov. 10], it was a matter of having our marketing strategy right, from the perfect single pick to TV specials,” he adds. “The same applies to the new Rieul album, once a CD tying in with the holiday season. Without a well-focused marketing campaign, you’ll get nowhere.”

One of the special elements in Rieul’s marketing campaign is the inclusion of a few album tracks on a free CD sampler that goes with a special Christmas stamps package from the Dutch postal service.

Marketing has become vital, says Arcade Music Company Holland managing director Robin Simms. “For the TV Date for BMG’s Bahlmann

LONDON—The departure of Arnold Bahlmann as head of BMG Entertainment International in Central Europe with the executive vice-president and eventual successor facing a challenging task. Until a successor is found, responsibility for Central Europe will be handled directly by Russi Gassner, president/CEO of BMG Entertainment International.

Bahlmann, who has been BMG’s senior VP in Central Europe since the group’s inception in 1987, says all record companies face the prospect of being squeezed by rivals in other areas of the leisure sector and challenged by the new order of Europe’s single market.

“There’ll be major, major competition on all levels,” states Bahlmann, who concedes, though, that he will “miss the music business extremely.” Bahlmann was due to step down Nov. 15 to join the German pay-TV industry, the executive vice-president and eventual successor facing a challenging task.

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OZ UPS PIRACY PENALTIES

Move Is Part of Parallel-Import Battle

By CHRISTIE ELIEZER

SYDNEY—Pirates are facing tougher penalties and a streamlined legal system under new measures introduced by the government.

Increased sanctions mean that an individual pirate now faces fines of up to $35,000 Australian (almost $23,000), while companies can be fined up to $275,000 Australian (more than $190,000)—a rise of 10%.

Under new rules, a copyright owner no longer has to prove that a CD is pirated. The burden of proof lies on the importer or distributor.

Courts also have more power to deal with penalties depending on the seriousness of the case, and customs officers have been given a more streamlined border interception process.

In addition, the distinction between first offense and subsequent offense has been abolished.

“This is a clear message to copyright pirates and the courts and our trading partners that copyright offenses are not tolerated in Australia,” said Attorney General Mr. Daryl Williams told a copyright law symposium Nov. 7 in Sydney.

The new laws, heavily influenced by the music industry as the latest point-scoring in the long-running saga over lifting parallel-import restrictions (Billboard, Nov. 1, Oct. 17). Both sides in the debate are wooing retailers and opposition party politicians as the bill to amend copyright laws goes to the Senate over the upcoming week.

The increased in piracy penalties is seen as an attempt to deflect protests that the Australian music market will be left vulnerable to Asian competition.

Two weeks ago, the government announced a new scheme to boost or remove anti-piracy measures, and exploit the marketing potential of the Internet. This was done to neutralize claims by the Australian Record Federation that, under the new laws, the company profits would destroy investment in new talent.

In a related move, Phil Tripp, a Sydney-based commercial and publisher of the Australasian Music Industry Directory, tendered his resignation in protest Nov. 10 from the Communications Industry Advisory Committee of governmental trade organization Austrade. He was appointed six months ago as the representative of PolyGram business to work with other committees to devise strategies for further music as an export commodity through digital sales.

In the meantime, ISB memberships and overseas trade initiatives. “Australia’s music exports grew from $31 million in 1985 to $229 million in 1990,” Tripp points out. “Any attempts to serve the current government would be futile, as its crazy attempts (regarding) parallel imports is false economy. It will kill any export initiatives and destroy this once-vibrant industry.”

LOCAL ACTS ADD STATUTE TO DUTCH BUSINESS

(Continued from preceding page)

new Golden Earring album, we’ve been working half a year pre-release. It’s an all-out production, in which no aspect of the non-traditional marketing outlets like public buses,” Simonse says.

“This is the first time we’ve done it in the U.S. and the U.K., but until three years ago wasn’t the case in our country,” he continues. “In the past, three different albums would be released on a!” album, it came out without a proper plan. The moment of its release was the first time one started to think about it. On the other hand, it was less necessary then, as opposed to the current situation in a far more competitive marketplace.

Now we’ve even set up media training sessions for our new acts, as we want them to say something that makes sense when they’re interviewed on TMF.”

Gerard Jan Karsten, product manager at Tiptop Records, home of popular Dutch-language schlager artists like Frank & Jan and Marianne Weber, acknowledges the increased importance of focused marketing.

“Every element has been improved. A new look, a new image, a new identity,” Karsten says. “Besides, the high tempo in which albums used to be released, there has been a change. The tempo has been reduced quite dramatically. There’s far more quality control now. A good product costs money and time. The people working in this field now are more up-to-date, and they just know that better product than ever is available now. And what’s more, it’s in every genre.”

For Dick Hartman, marketing director at Dino, quality is the only thing that counts. “Admittedly, Anouk is top of the bill now in the album chart, but that’s on the strength of her hit single ‘Nobody’s Wife.’ You can come up with whatever smart marketing campaign, but when the song sucks, you can stand in front of the mirror and say there won’t be anything. Hartman warns.

Anouk has been warmly welcomed by national top 40 and mainstream radio (Radio 3FM). “It’s the only station you can go to for alternative artists, as they’re too hard for the rest, excluding corners for now,” Anouk’s manager usually deals with MGR repertoire like songstress Ruth Jacott and crossover Rose Frex.

“In an early stage, Dino informally asked us for our opinion on various single candidates,” recalls Radio 3FM music programmer Ben Houdijk, “but although we don’t want to pretend we’re A&R managers ourselves, the track ‘Nobody’s Wife’ absolutely stood out. You don’t get such songs with balls every day.

“We’ve worked with tons of ballads but only a few rockers,” Houdijk continues. “So we embraced that track from day one. We rank her among the likes of Alain, Sheryl, Melissa, and Meredith. For this remarkable artist, we’ve used every tool we had at our disposal to champion her. Anouk’s single ‘Nobody’s Wife’ has been on the CD of the week.”

Whether Anouk or any of her contemporaries will ever become an international act remains to be seen. “There is no longer one big international musical genre which unifies all, so it will be hard to generate new pan-European stars,” says Maarten Stein- kamp, GM at BMG Ariola Holland, Dino’s joint-venture partner. “R&B, for instance, might be big in Holland, but it’s not here.”

Now that the issue of the Internet’s dilemma is over, all attempts by the music business to secure improved copyright protections in the digital age will have to be redirected. “There is no longer one big international musical genre which unifies all, so it will be hard to generate new pan-European stars,” says Maarten Stein- kamp, GM at BMG Ariola Holland, Dino’s joint-venture partner. “R&B, for instance, might be big in Holland, but it’s not here.”

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The man responsible for smoothing (Continued on page 107)
**HITS OF THE WORLD**

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**CANADA (SoundScal)**

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**NETHERLANDS (Sterkste Mega Top 100)**

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**SINGLES**

- **JAPAN**
- **GERMANY**
- **U.K.**
- **FRANCE**
- **NEW ZEALAND**
- **CANADA**
- **NETHERLANDS**
- **AUSTRALIA**
- **ITALY**

**HITS OF THE WORLD**


**NEW** = New Entry  **RE = Re-Entry
**EUROCHART** 11/29/97

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**GLOBAL MUSIC PULSE**

**THE LATEST MUSIC NEWS FROM AROUND THE PLANET**

**SUDAN/EGYPT:** Now a resident of Cairo, Egypt, where she is a tattoo artist known as the Queen Of Henna, the singer Setona comes from the most eastern part of Sudan. The area is at the crossroads between Africa and the East, a multicultural place where different brands and cultures have coexisted in the centuries and one that has been traveled by thousands of Muslim pilgrims on their way to Mecca. This has produced a fascinating melting pot of African and Arabic musical influences in Setona’s music, as displayed on her album, “African and Arabic roads” (Blue Flame/IBM). Songs from around the continent became part of the collective memory of her people as the area was crossed by various cultures. According to some influences in Setona’s music come from West African and East African countries she has never visited, prompting her at times to sing in languages she only half understands. Performing in public as a female musician has connotations of indecency in traditional Sudanese culture, so Setona was forced to move to Egypt, where she now enjoys a second career as a wedding consultant. She has become the leading expert in the typical henna tattoos, without which no traditional wedding ceremony is complete, hence her nickname. Earlier this year, she tied the knot with her Brah, Mayte.

**AUSTRALIA:** Internationally acclaimed classical guitarist John Williams, 56, received more than applause when he returned to his birthplace, Melbourne, for four concerts. He was also awarded an honorary doctorate from the University of Melbourne Oct. 21 for “delivering the classical guitar as an instrument of highest artistry to the largest possible international audience.” Williams began playing guitar at the age of 4 and is now considered the world’s No. 1 guitarist. Recorded recently in London, where he was taught by Andrés Segovia, Williams, who made his recording debut at the age of 17, is signed to Sony BMG, and is a professor of guitar at the Royal College of Music in London. “My life is dedicated to the guitar and music,” Williams says. “I am not a nationalistic or patriotic person, but every year and again, it comes up that I am actually quite proud to be Australian.” The formality of the reception was a far cry from the master class he gave minutes before, dressed in a collared black shirt and gray pants, he cracked jokes and went through his paces in front of 30 suitably impressed students.

**CHRISTIE ELKIE**

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**INDONESIA:** Denis Keci (meaning Small World), the duo comprising singer Meke Roosane and drummer Hutama Agustaman “Tomii” Aridihardja, merges rock and blues with a computer sequencer to produce music that has been dubbed “alternative techno” on its self-titled album on Music. “Their sound is so different,” promoter Carl Moro says. “It bridges East and West, crosses thoughts, culture, and music.” Roosane and Aridihardja met in a Bandung, West Java, university vocal group in 1991. Roosane had already cut a solo pop album, “Galat” (Con- fused), on Atlantic in 1989, which sold 80,000 copies, according to the singer, while Aridihardja, with his former band, Guts, played top 40 rock in pulp around Java. The pair came up with the idea for Denis Keci thanks to a mutual interest in heavy metal and disco. “I hear disco or heavy metal, and there is something missing,” Aridihardja says. “We looked to find that gap.” The name Denis Keci has religious associations. “There are many things to think about on earth. We must not be too busy to think beyond,” Aridihardja says. “Their music is like the blend you find in a cosmopolitan city.” Moro says. “It reflects the subconscious patterns of daily life.”

**SOUTH AFRICA:** Producer/composer/multi-instrumentalist Don Laka’s name is not only spreading across various musical genres and media outlets, he is also beginning to make a name for himself among popular music aficionados. A successful producer of such pop stars as Buie, Langa, and Thabo Moloi, which records on his Kalawa label, Laka played on and produced Hugh Masekela’s new album, “Black To The Future” (Sony South Africa). Now Laka’s own solo instrumental album, “Destiny” (Sony South Africa), on which he played every instrument himself, is a surprise gold-certified disc. Slated for release on Oct. 29 to the reaction of the artist himself, as the signature tune for a new TV program. In concert, Laka’s animated movement on the piano stool as he lays down a pounding rhythm, then tomes out a delicate melody line, is a sight worth seeing. His blend of music, which often sounds like jazz/funk to Western ears because of its incorporation of the aforesaid dance rhythms, is described as “post-apartheid jazz.” “That’s because it reflects the happiness of the new South Africa,” Laka explains.
**International**

**Battersea Power Station**

**To Be A Rock Powerhouse**

**WHAT BUILDING on the London skyline is the city’s most recognizable beach ball, a magnet for rock fans around the world?**

London’s usual lineup of landmarks—Big Ben, the Houses of Parliament, Tower Bridge—have little to do with any rock’n’roll cachet. The famed crossing outside Abbey Road, the site of the Beatles’ famous 1969 “Let It Be” session, is a pilgrimage site, but how many fans could instantly identify the studio itself? For the past 20 years, however, one of the most dramatic structures on the London skyline has had an instant rock’n’roll connection—although the building itself has largely been abandoned.

With its four towering spires and three stacks rising above massive brick walls on the south bank of the River Thames, the Battersea Power Station is well known to Londoners. Add a huge inflatable flying pig to the roof and Planet Hollywood, and you will immediately recognize the building from the cover of Pink Floyd’s 1977 album, “Animals.”

Next month, the Battersea Power Station will open its doors to the public as a new cultural venue. Designed by the architects of the Guggenheim Bilbao, the Battersea Power Station will house a 1,600-seat music hall, a 250-seat club, and an exhibition space dedicated to the history of rock music.

**BY LARRY LEBLANC**

**TORONTO—** Given that his father is a federal penitentiary pastor, it’s not surprising that Steve Bell became a Christian performer. However, the Winnipeg, Manitoba-based singer/songwriter says he didn’t intentionally set out to follow that path. “I never decided to become a Christian artist,” says Bell. “It’s just that [the Christian sentiment] is what is in my heart, and that comes out in my songs.”

“Romantics & Mystics,” Bell’s fifth album and his first to be widely available throughout Canada, was released to the Christian marketplace Oct. 1 by EMI Christian Music Group and Provident Music Distribution in Canada. “I’m committed to breaking Steve in Canada and in America. [With this album,] I intend to pound down the doors of the major [U.S.] Christian labels I distribute here to tell them how good he is,” says Steve McCole, president of Christian Music Marketing, EMI Christian Music Group, and Provident Music Distribution in Canada. “I’m committed to breaking Steve in Canada and in America. [With this album,] I intend to pound down the doors of the major [U.S.] Christian labels I distribute here to tell them how good he is.”

Bell records in a meticulous and controlled manner. On past projects, he would record a bed track of acoustic guitar and vocals and build the track himself, with other instruments, like mandolin and electric guitar, before bringing in other musicians to overdub those parts in the studio.

Bell didn’t work in the studio with a band in the traditional manner on “Romantics & Mystics,” either. But by first sending his songs to other musicians and asking them to submit suggestions or arrangements, he slightly altered how he constructs an album. He sent Sibbards demos of songs with tentative arrangements—“Here By The Water,” “All For A Loveless Night,” “Lonely Tonight,” “Can I Go With You,” “This Is Love,” and “Keeping Vigil”—to programs on a site under later provided Toronto-based Brett with DAT version of 12 tracks to overdub his way through. Bell says the process was slow, but he was happy in the end.

**TO OUR READERS**

Due to public holidays in France, French Hit charts are repeated from last week.

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**Canada**

**Bell Rings In Mainstream Exposure**

**Peg Music Artist Carries On Christian Themes**

**by Thom Duffy**

**International**

**Battersea Power Station**

**To Be A Rock Powerhouse**

**by Thom Duffy**

**home & abroad**

**by Thom Duffy**

**MAPLE BRIEFS**

**by Thom Duffy**

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**MAPLE BRIEFS**

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**by Thom Duffy**

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**by Thom Duffy**

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**by Thom Duffy**

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**by Thom Duffy**

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A GALA EVENING in Madrid on Thursday, Nov. 20, marks the launch of the Premios Amigo, the world's first music-award ceremony celebrating achievements by the Spanish and Latin music industries, as well as those of Anglo-European artists. The crucial goal of the Premios Amigo—organized by Spain's IFPI affiliate AFYVE with the participation of all Latin American IFPI associations grouped in the Federaciones Latinoamericanas de Productores Fotográficas (FLAPF)—is to strengthen the ties between the markets of Spain and those of Latin America.

"Which essentially means Spain selling more records in Latin America and vice versa," acknowledges Warner Music Spain president Saúl Tagarro. "Although we see that as only a first step toward boosting future Latino music sales in Anglo-European markets," adds Claudio Condé, president of Sony Music Entertainment Spain, as the two men explain the goals and plans behind the Amigos.

Tagarro was an early supporter of the Amigo idea when it was first proposed in June 1996, after AFYVE formed its Fundación Instituto Para la Promoción de la Música, the event's official organizer. Condé is the current AFYVE president.

Meanwhile, the person to whom the Spanish industry turned to make the Amigo Awards a successful event was Lisa Anderson, who for the past seven years has been executive producer of the Brit Awards for the British Phonographic Industry.

"I can't really comment on the relationship between the Spanish and Latin American markets," said Anderson, speaking at a gala where the event's namesake, Alejandro Sanz, performed. "But I can say that it's exciting to see how the two industries are converging."
ECONOMIC WATCH
Currency: Spanish peseta
GDP in U.S. dollars (1994): $14,849 billion
Inflation rate (July 1997): 1.6%
Unemployment rate (August 1997): 12.38%

SALES WATCH
Average wholesale album price: $13.00
Average retail album price: $21.50
Mechanical royalty rate: 9.3%
Sales tax on sound recordings: 16%
Unit sales (first six months of 1997): 27.53 million
Change over same period previous year: 10%
Per capita album sales (1996): $4.9
Piracy level: 5% of units
CD-player household penetration: 50%
Platinum album award: 100,000 units
Gold album award: 50,000 units

MEDIA WATCH (key promotional outlets)
Los 40 Principales—Top 40 radio network, 2.5 million listeners daily
Cadena Dial—Spanish-language radio network, 1.8 million listeners daily
Cadena 100—radio network with 1.1 million listeners daily
M-80—radio network with 776,000 listeners daily
"Los 40 Principales,"—midday top 40 TV show, on Canal Plus, reaching approx. 1.5 million homes
Plus Musica—music television, on Cable Satellite Digital system, reaching approx. 150,000 homes
MTV—music television, also on Cable Satellite Digital system
Sol Musica—music television, on Via Digital system
Tentaciones—Friday supplement to El Pais daily newspaper, with 480,000 circulation

RETAIL WATCH (key retail outlets)
El Corte Ingles—70 department stores
Madrid Rock—five stores in Madrid
Sevilla Rock—one store in Sevilla
Virgin—two megastores and seven additional outlets
FNAC—three stores

CHART WATCH
Top-Selling Albums: January–September 1997
1) Spice (Virgin)—Spice Girls
2) Lunas Rotas (MCA)–Rosanna Arbelo
3) Elia Balia Sola (Hispanox)–Elia Balia Sola
4) Backstreet Boys (Jive)—Backstreet Boys
5) Tango (Columbia)—Julio Iglesias
6) Mirenne (Arinoa)—Ana Belen
7) Corazon Indomable (Producciones Camedia)
8) Tragic Kingdom (Interscope)—No Doubt
9) Reoccurring Dream: The Very Best Of Crowded House
(Capitol)—Crowded House
10) Hasta Luego (Dio)—Los Rodriguez

Top-Selling Singles: January–September 1997
1) Don't Cry For Me Argentina (Warner Bros.)—Madonna
2) Barred Of A Gun (Mute/EMI)—Depeche Mode
3) Blood On The Dance Floor (Epic)—Michael Jackson
4) Falling In Love...(Columbia)—Aerosmith
5) Love & Respect (Dance Net)—Super T & The Party Animals
6) Child (RCA)—Mark Owen
7) I'll Be Missing You (Bad Boy/Arista)—Puff Daddy & Faith Evans Featuring 112
8) Old Before I Die (Chrysalis)—Robbie Williams
9) Do You Know What I Mean? (Creation)—Oasis
10) Everybody (Backstreet's Back) (Jive)—Backstreet Boys

TRADE CONTACTS
IFPI national group: AFYVE
Mechanical-rights society: SGAE
Performing-rights society: SGAE for writers, AGEDI for producers
Music publishing associations: OPEM for international publishers, AFDEM for Spanish publishers.

Source: IFPI, IFPI, SGAE, SGAE, OPEM, MPA, Music & Media and Billboard research

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MEJOR SOLISTA FEMENINA INTERNACIONAL
Mariah Carey
Celine Dion
Gloria Estefan

MEJOR SOLISTA FEMENINA LATINA
Gloria Estefan
Shakira

MEJOR GRUPO INTERNACIONAL
Jamiroquai
Oasis

MEJOR GRUPO LATINO
Donato & Estefano
Skank

MEJOR ALBUM INTERNACIONAL
Celine Dion
Falling Into You
Oasis
Be Here Now

MEJOR ALBUM LATINO
Gloria Estefan
Abriendo Puertas
Ricky Martin
A Medio Vivir

MEJOR ARTISTA REVELACION ESPAÑOLA
Mónica Naranjo

Sony Music International

Los resultados se harán públicos el 20 de noviembre de 1997 en la Gala de los Premios Amigo, que se celebrará en el Palacio Municipal de Congresos de Madrid, recinto ferial Juan Carlos I.

The Amigo award logo and trophy were created by Javier Mariscal.
Kyao, to most notable for extensive crossover promotion. It may be perverse to start this list with the final album of a group that split up this year after more than 15 years of excellence, but "3658"—which refers to the number of days between Esclarecidos' first concert and its last—is also the launch pad for a future collaboration between the band's singer, Cristina Liso, producer Suso Saiz (surely the best in Spain and beyond) and lyricist Alonso Pérez, who is also national product manager and co-founder of the indie label GASA. The new group, Liso, is a story for the future. Esclarecidos, which means "distinguished" or "outstanding," is a group from the past with much to show bands of the future. Indeed, while many new bands still rely on punk, rap and hip-hop formulas, it is this veteran group's exquisite taste and quality that bring a breath of fresh air and excitement to the scene here. Esclarecidos, whether on original studio albums such as the superb "La Fuerza De Los Deibles" in 1990 or on such remixed sets as "3658," is lush and powerful. Saiz enhances the poetry of the band's lyrics and brings out the best in Liso's vocals.

Artist: Ketama
Album: "Konfusion"
Label: Mercury
Distributor: PolyGram
Publisher: Antonio, Juan & Josemi Carmona
Manager: Dilar
Booking Agent: Diego

After more than 15 years of critical acclaim but commercial indifference, New Flamenco pioneers Ketama finally scored a sales hit in 1995 with "De Aki A Ketama," moving some 500,000 units. Having consolidated their home base, the three Gypsies—two brothers and a cousin from one of Spain's numerous extended Gypsy families—brought up on flamenco—thought great care over "Konfusion." Following its September release, there were plans for extensive crossover promotion. Some of the group's most notable recordings have involved crucial collaborations—with Malia's Toumani Diabate and Portugal's Rão Kypa, to name just two—"Konfusion" continues the tradition. Uruguay's delicate singer/songwriter Jorge Drexler wrote the lyrics for "Karta Kanción (Letter Song)," Colombian "new trova" couple Cema Y Pavel sings "Espíritu de alto y alto (Gypsy Spirit)," while Algeria's prince of rai music Ahmed 5haled sings in Arabic on "El Oasis De Los Dioses (Oasis Of The Gods)." This album is more than a finely crafted new step in Ketama's career—it is also a Spanish pop album where the word flamenco barely springs to mind and at last the debate between flamenco purists and New Flamenco advocates ends.

Artist: Alejandro Sanz
Album: "Más"
Label: Warner Music Spain
Distributor: Warner Music Spain
Publisher: Akazul S.L.
Manager: R.L.M.
Booking Agent: R.L.M.

A casual glance at—or listen to—Alejandro Sanz and you might conclude that he was another good-looking competent crooner in the Italian mold. But there's a Spanish saying that says, "Tell me who you hang out with, and I'll tell you who you are." And the word is that Sanz is both cool and dynamic at the same time. His Spanish guitar playing is enjoyed by Gypsy flamenco monsters of the genre, he drives hotel guests mad on tour playing sax till the early hours in his room, and he tinkles the piano whenever he can. He writes every note and lyric of all his songs—and his records have sold more than 1 million units worldwide, according to Warner. "Más (More)" is Sanz' fourth album, and it sold 300,000 in three weeks in Spain alone after its September release. Ok, it was recorded in Milan and Rome with mostly Italian musicians, apart from pre-eminent Spanish flamenco guitarist Vicente Amigo and Brazilian percussions Rubem Donatas, and Sanz won't mind the allusion to his Italian counterparts. But "Más" is a "Latino" album. It's rumba, ballads, rock, flamenco and bossa nova. In Madrid, you are as likely to find Sanz playing at a semi-secret Gypsy flamenco party at dawn as on a concert stage. This is a powerful album from an intriguing musician.

Artist: Enrique Morente & Lagartija Nick
Album: "Omega"
Label: El Europeo-Música
Distributor: Karatone Records
Publisher: Deltura
Manager: Juan Verdi
Booking Agent: Kauf Comba

This is possibly the most colossal flamenco album of the New Era, formerly known as New Flamenco. Morente is 52 and a classic exponent of pure flamenco, yet he is worshipped by the discretionary, leather-jacketed rock crowd. And that began before "Omega" was recorded with Lagartija Nick, a thrash-metal band from Enrique's home city of Granada. Yes, thrash-metal. And it works perfectly.

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MEJOR SOLISTA MASCULINO ESPAÑOL: Alejandro Sanz
MEJOR ÁLBUM ESPAÑOL: "Más" (Alejandro Sanz)
ARTISTA REVELACIÓN INTERNACIONAL: Nek
MEJOR SOLISTA MASCULINO LATINO: Luis Miguel
MEJOR SOLISTA FEMENINA LATINA: Coavela Vargas
MEJOR ÁLBUM LATINO: "Romances" (Luis Miguel)
MEJOR ÁLBUM LATINO: "Nada es igual" (Luis Miguel)
Universal To Beef Up Its TV Soundtrack & New Age Profile Via Sonic Distribution Deal

By EILEEN FITZPATRICK

LOS ANGELES—In a quest to build its presence in the new age and TV soundtracks business, Universal Music and Video Distribution has inked a distribution pact with West Hollywood, Calif.-based Sonic Images. Under terms of the deal, Universal will act as the label’s domestic sales agent, while Sonic will retain marketing functions (Billboard Bulletin, Nov. 8).

Sonic, which also markets new age music under the EarthTone Records label, is expected to ink a European distribution deal with Universal as well, says Sonic owner Christopher Franke, a former member of Tangerine Dream.

Presently, Sonic is distributed by Independent National Distributors Inc. in the U.S. and by independents in Europe, Asia, and South America.

The deal fills a sought-to-be void at Universal, which will lose distribution of its new age label Narada next year.

Narada was purchased by Virgin in September, and the two companies are in the process of hammering out when the Narada catalog will move over from Universal to EMI Music Distribution.

Universal VP of sales for affiliated labels (U.S.) Rod Linnmus says that the company is negotiating with Sonic before Narada’s new deal with Virgin. “We see a growing field, and we don’t want to miss a beat,” says Linnmus. “But we’re not doing the deal with Sonic to replace Narada.” Universal distributed Narada for a decade. Sonic’s best-selling titles include the soundtrack from the French TV series “Babylon 5.” Since its release in April 1995, the album has sold 17,000 units in the U.S., according to SoundScan.

On Tuesday (18), Universal will release eight new titles from the series on CD, priced at $15.98 and $11.98.

The 6-year-old label is in the expansion mode, and limited opportunities in the independent distribution area prompted the move to a major, says Franke. “This is a bottleneck in independent distribution now, and it’s hard to get product and pricing at retail,” says Franke. “You need a partner to get those things.”

He says that the label is planning to increase its release slate from 48 titles this year to 60 in 1998. The label also intends to increase its staff by 40% over the next year, Franke adds.

“We have bigger plans and are on a mission to become a major force in this area of music,” says Franke. In addition to its experience in selling new age music, Linnmus says, Universal has a track record with television soundtracks.

For Universal, the company has distributed soundtracks from “thirtysomething,” “Miami Vice,” and “Northern Exposure.” The cable series shows have a shorter shelf life than a film soundtrack, and they don’t last as long on the charts. “But if we can get a full show right, television soundtracks can be just as big as film soundtracks,” says Franke.

On Nov. 4, Universal delivered Sonic Images’ soundtracks from “Lois & Clark: The New Adventures Of Superwoman,” “Poltergeist: The Legacy,” and “Chicago Hope” to retail, each priced at $15.98.

In addition, the EarthTone release “Transformation Of Mind,” with music by Franke and readings by Deepak Chopra, arrived in stores Nov. 4, priced at $15.98.

First-quarter EarthTone releases include flamenco guitarist Nocy’s “Flames Of Spain,” Prentice Hall’s “Heart Of The Firefront,” Stonecoat’s “Cherokee Myth,” and Canadian songwriter/composer Marlene’s “Seven Seas.”

In addition to its headquarters in West Hollywood, Sonic Images has offices in London and Berlin.

MUSICLAND and National Record Mart, two large music retailers, have reported significant gains in sales for the fourth week of October at least a year, Minnetonka, Minn.-based Musicland reports that same-store sales for the four weeks that ended Nov. 1 rose 3.9% from a year ago. Total sales from a year ago declined 4% to $107.5 million because there were 107 fewer stores this year. Carnegie, Pa.-based National Record Mart says comp sales were up 10.7% in October, while total sales rose 15.4% to $7.2 million with three fewer stores.

NEWS CORP. reports that net profit rose 9% to $243 million in the first fiscal quarter on a 16% increase in revenue to $2.95 billion, despite lower results for the 20th Century Fox film and home video company, Fox operating income fell 43% to $43 million because there was no little thing comparable to last year’s “Independence Day.” Overall results were aided by a 158% increase in operating income for the Fox television unit.

GUESS?, the apparel company, says it has released the first of a series of custom CDs created with Paty Music. “Guess? Groove, Volume 1,” scheduled to be in more than 80 Guess! stores in mid-November, features such U.K.-based talent as Jamiroquai, Blur, London Suede, Fifiy Quaye, Hooverphonic, Lamb, Red, Junkside and Romi: The Rass. The CD is priced at $10, and some of the proceeds from sales in stores and from the company’s World Wide Web site (www.guess.com) will benefit Guess? Grades, a scholarship program.

NIMBUS CD INTERNATIONAL, the CD replicator, reports that net profit rose 5.7% in the second fiscal quarter, which ended Sept. 30, to $27.7 million, as revenue edged up to $32.5 million from $31.4 million in the same period last year. The company says that sales of CD-ROM products increased significantly in the quarter—sales were up 37.8% to 3.3 million units in the U.K. and 19.8% to 1.7 million units in the U.S. Audio unit sales increased 14.7% to 18.2 million units. But companywide pricing for CD audio products fell 16% in the quarter and was down 13% for CD-ROM.

PEARSON, the British publishing company, announces that it has completed the acquisition of All American Communications, the operator of the Scotty Bros. record label. All American has become a wholly owned subsidiary of London-based Pearson. There has been no announcement yet on the fate of the record company, whose biggest act is “Weird” Al Yankovic, but sources believe Pearson will sell the unit.

SENSORMATIC ELECTRONICS, marketer of the acousto-magnetic electronic anti-theft technology used by major music retail chains, reports a $65.9 million net loss in the first fiscal quarter, largely attributed to a $53 million settlement for a software infringement suit. There are hopes that damages will be paid in the second quarter. In the same quarter last year, it posted a net profit of $2.1 million. Revenue slipped to $245.4 million from $246 million in the same period last year; the company says its decision was due to foreign currency translations and the divestiture of one of its businesses. Senesmatic says that sales of its UltraMax anti-theft technology rose 35% in the quarter.

ALLIED DIGITAL TECHNOLOGIES, a CD and cassette duplicator, reports a long-term exclusive agreement for the duplication, replication, and order fulfillment of Sofsource’s CD-ROM software. Las Cruces, Mexico-based Sofsource publishes software for young adults, such as the Pro One educational product and Media Safari games.

HOLLYWOOD ENTERTAINMENT, the owner of 792 video rental superstores, reports that net income dropped to $4.6 million from $8.5 million in the third fiscal quarter, due in part to charges for the early extinguishment of debt. Revenue rose 12% to $152.3 million against the company by some shareholders. In the same quarter last year, it posted a net profit of $2.1 million. Revenue slipped to $245.4 million from $246 million in the same period, the company says, due to its current foreign currency translation and the divestiture of one of its businesses. Senesmatic says that sales of its UltraMax anti-theft technology rose 35% in the quarter.

ACCLAIM ENTERTAINMENT, a videogame publisher, reports a net loss of $189.2 million on revenue of $166.8 million for the fiscal quarter that ended Aug. 31, compared with a net loss of $221.4 million on $191.9 million in revenue the year before. The company says that fiscal 1997 was a "transitional year," and that the company will announce new strategies, implemented throughout the year, are anticipated to return the company to profitability in fiscal 1998. Acclaim’s recent titles include “Turkoi: Dinosaur Hunter,” and “NFL Quarterback Club ’98.”

READER’S DIGEST ASSN. says that revenue from its books and home entertainment division, which includes music, home video, and audiobooks, declined 30% in the first fiscal quarter and that about one-fourth of that drop was due to the recent strength of the dollar against other currencies. Operating profit “decreased significantly because of lower revenue, higher proportionate promotion spending, and higher investment spending.”
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Camelot’s Chapter 11 Takes A Turn For The Unorthodox

By any measure, the Camelot Music Chapter 11 reorganization is turning out to be one for the books. In fact, when the Chapter 11 reorganization process is finally completed sometime in January, it will have rewritten some of the rules governing bankruptcies.

In the latest turn of events, sources say that the six majors have sold off their claims against the Camelot estate. This represents the first time the majors have ever sold their claims in a Chapter 11 proceeding.

The majors collectively are owed about $47 million, and under the proposed Camelot reorganization plan, and like all trade suppliers, they are due to get 30 cents on the dollar in equity in the chain. However, because the plan, which has yet to be approved, contains a mechanisms that allows trade suppliers to convert their claims to cash in exchange for agreeing to resume normal credit terms for Camelot, they could achieve 50 cents on the dollar.

But instead of waiting to implement that option, the majors have done a little better for themselves by turning to the open credit market. EMI Music Distribution moved first, sources say, selling its claim Nov. 7 for about 38 cents on the dollar to Bankers Trust, according to traders who follow the distressed-securities market. Then, on Nov. 10, the other five majors collectively sold their claim, getting slightly more than 58 cents on the dollar, to Van Kampen American Capital, sources say.

The majors have achieved a premium over what the Camelot Chapter 11 plan is scheduled to pay for a number of reasons. First and foremost, bank debt on Nov. 11—the day this column was written—was trading at about 68 cents on the dollar, which is pretty amazing when you consider that under the reorganization plan, bank debt holders only get 49 cents on the dollar.

Clearly, Wall Street is giving Camelot a greater valuation than the $200 million earmarked in the chain’s reorganization plan. As part of that plan, Camelot will distribute accordingly 10 million shares at $15 each to its creditors and become a publicly traded company. With the heavy bidding on the Camelot debt, Wall Street is saying that the shares are worth more than $15 each.

Did Camelot executives undervalue the company in their reorganization plan? With hindsight, the answer may be yes, but a lot has changed since the plan was filed in September. In general, Wall Street finally has recognized that the music retail sector, which had been in turmoil since 1994, has managed to effect a turnaround by closing unprofitable stores and, either officially or unofficially, restructuring.

(Continued on page 88)

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INDIE LABEL STARTS OUT BY SELLING DIRECT  
(Continued from page 53)
also play a key role in the label's marketing plan. Rather than a jewel box, explains Soriero, who designed the album's collage-style cover art, the label opted to use the Q-Pack, a jewel box-size, paperboard-and-plastic case that boasts a high-tech image. "It gives us an integrated package that holds together well, is attractive to the eye, and fits nicely in the hand," she says. The booklet insert, she notes, contains lyrics, photos, and a vocabulary list to help children familiarize themselves with key words on the album.

Meanwhile, the eclectic label has two new albums in the works with plans to develop such tie-ins as CD-ROMs and flashcards. The company, which outsources its publicity, fulfillment, marketing, legal, and financial-management duties, isn't closing any doors when it comes to a more traditional approach to distribution and retail. For now, Stambosky points out, "we are the new kid on the block with a new label and an album nobody knows about, and trying to knock on doors is no fun when you're determined to sell records." At the very least, he adds, establishing a track record by developing a great catalog and tapping into the right niche puts the label in a position to attract the right distribution deal.

Soriero concurs that Hokanzz is very much open to the prospect of selling its products in mass merchandisers, specialty stores, convenience outlets, and traditional music retail, given the right situation that would best serve the label's needs. With Tower Records about to start selling its products, she notes, the label is also expected to be carried in Zany Brainy, a children's chain, and a number of children's museum gift shops. It is already being sold in many local stores.

Ed Maxin, regional director for the New Hope, Minn.-based Na-varre, a leading independent distributor, says that the idea of creating demand for a product before seeking a distributor certainly has merit, but it's hardly foolproof.

"We've had a number of labels come to us with a similar strategy, mostly selling via the Internet, but it's no guarantee the product will survive when placed in 1,000 stores." He adds that it's especially challenging when the album is suddenly up against other forms of entertainment, including computer games, CD-ROMs, and videos.

In-store positioning is another factor that can affect a product's sales. Children's recordings are very difficult to get into the market because most of those products are relegated to the back of the store, in sections that are dominated by major labels. "The truth is that Disney is probably 70% of that section, and they have the marketing dollars and the merchandising power that can overwhelm an independent product," cautions Maxin. Nevertheless, he adds, "you never really know what might sell."

"If a small up-start label can get a foothold in the marketplace by selling direct, then why not go for it?" asks Russ Solomon, president of Tower. From a retail perspective, he notes, it really has a lot to do with who's doing it. "If it's a major label trying to sell around us, then certainly that's something we'd look rather askance at."

While direct sales by labels are always a concern to retail, concedes Jack Triferio, owner of the Gramophone Shop in New Canaan, Conn., "what's the difference if a major music site is selling over the Internet (Continued on page 89)
RETAIL TRACK
(Continued from page 86)

In particular, Camelot has helped its own cause tremendously during the reorganization process. Camelot management apparently has won over the large holders of the bank debt to such a degree that they are backing the company in what may constitute an unprecedented occurrence during a Chapter 11 proceeding. They gave Camelot the go-ahead to make a cash bid to buy the Wall chain from W. H. Smith. It has signed a letter of intent to pay $47 million cash for the Wall.

A number of distressed investors and investment bankers who regularly work in the Chapter 11 business, tell Retail Track that while Chapter 11 companies themselves are often bought or merged into another company, they have never heard of a significant-sized company in Chapter 11 bidding to buy another large company. Camelot Music has sales of about $350 million, while the Wall has sales of about $35 million.

The values in the Camelot reorganization plan weren't changed to reflect the Wall acquisition, since the deal likely was closed before another bidder emerged from Chapter 11. But the market is obviously placing a value on the synergies that Camelot will realize through that acquisition, and that is another reason why the company appears to be undervalued to investors.

Furthermore, the large bank-debt holders, which include Van Kampen, Merrill Lynch, Chase Investors, Oaktree, and the Yale Endowment Fund, are owed about $250 million and are scheduled to receive $41 million in cash and the rest in equity from the Camelot estate under the reorganization plan. That $41 million was secured debt, but the large debt holders' confidence in Camelot is such that they have petitioned the court to convert the cash part of their claim into equity.

Earlier, those creditors, which likely will own upwards of 80% of Camelot when all is said and done, turned down a bid of what some sources say was in the range of $250 million; from Trans World Entertainment for the North Canton, Ohio-based chain. That bid, which topped an earlier Trans World bid of about $175 million, was made up largely of Trans World stock, according to sources.

In light of all the activity going on in the Camelot debt market, it's safe to conclude that the large bank-debt holders prefer Camelot stock to Trans World stock. But it would be deceptive to think these investors are saying that one chain is better than another or that one stock has more value than another. It may be a more accurate reflection of how Van Kampen and company think they can achieve a greater return on their investment, and right now they appear to think that Camelot has a greater potential for them than Trans World, which is trading near its historical high. Some Trans World investors, including one Rob Higgins, likely would vehemently disagree with that conclusion. In fact, don't be surprised if Trans World makes a third run at Camelot. If Higgins doesn't get the trophy, you can be sure that he is going to make whatever it takes pay top dollar.

On the other hand, much of the maneuvering that has gone on in the last month, including—Retail Track speculates—the majors selling their claims, has been engineered by Camelot management and its financial adviser Policani & Manuz in order to avert the potential for Trans World to put together a winning bid. It will be interesting to see how this one plays out.

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DEFTONES MAKE NOISE VIA ONLINE PROMO
(Continued from page 60)

"It's important to make a huge splash the first week and kick-start things." Indeed, the band's jarring debut has already motivated some programmers to begin playing its new single, "My Own Summer (Shove It)."

A pivotal element in Maverick's plan was an Internet-only live show cyberspace on the House of Blues-run live music destination, liveconcerts.com.

After plugging the show during more than 20 different contests and giving away 300 tickets during the monthlong promotion, the site broadcast the show, held Oct. 25 at S.I.R. studios in Hollywood, Calif. All told, the site generated 500,000 impressions, besides the 6,000 people who logged on to watch the performance.

That audience figure, says House of Blues GM of new media Philip Fracassi, was roughly equivalent to the crowd that multi-platinum, internationally established act No Doubt had drawn only months before.

"To truly market an artist on the Internet, you can't have a one-off live show," says Fracassi. "It has to be a promotion that builds interest, allows people to hear about and get familiar with the band so that you have an interesting lead-in. It's the promotion and the building of interest that we see as the success even more than the event itself."

Other promotions done with such major music sites as SonicNet, JamTV, UBL, and CDnow bolstered the attack.

Neupert says 30 million is a "very conservative" estimate of how many band impressions were made during the six weeks of promotion.

Lending a hand to Maverick's efforts were the approximately 35 fan-generated sites dedicated exclusively to the band.

Neupert also recruited fans online to instigate a street team that distributed posters and flyers.

And if online activities did indeed have an impact on first-week sales, Maverick got considerable bang for its buck.

By partnering with such companies as video compression firm Digital Motion, which paid for the cost of the cyberspace, the label avoided paying for most of its on-line efforts, ultimately spending somewhere around a few thousand dollars.

As for the band itself, Deftones guitarist Stephen Carpenter says it was money well spent.

"A lot of our fans go there to see what we're up to, but I also heard from a lot of people that stumbled onto something we were doing on the Internet and ended up buying the record," says Carpenter. "I definitely believe that it had a big impact for us in our first week."

Confab Goes Techno. Techno dance recording artist Natell Bellé appeared at the National Assn. of Recording Merchandisers' Fall Conference with executives from her distributor, Navarre, in support of her new album, "Club Animal." On the Pyramid Planet Records/SciD Groove. Shown, from left, are Guy Marsala, C0D of Navarre; Natell; Frank Mooney, West Coast regional for Navarre; and Ed Maxin, Midwest regional sales manager for Navarre.

TO OUR READERS

Declarations of Independents will return next week.
or a small start-up label is doing it?”

As retailers, he continues, “we’ve already had to deal with record clubs, 800 numbers, the Net, and other methods of selling direct, and we’re still standing.” Interestingly, he adds, “it’s something that store owners may have to accept.”

Then again, Triferro notes, there has been no official recording that were sold over TV before going to independent distribution that have sold well in his store as a result of the added exposure. “I suppose there’s truth to the adage that it’s not how you sell it, but what’s in the groove of that count.”

“Obviously, quality product that appeals to consumers is essential, but a label’s management and financial stability along with its adeptness at drawing direct sales will help distinguish the label when it seeks distribution,” says Navarre’s Maxin. That’s an approach he says direct retailers will eventually have to turn to if they seek retail presence, because most stores simply find it easier to deal with an established distributor rather than individual vendors.

According to Richard Gersh, a spokesman for the label, the idea of selling direct and creating demand for an album makes perfect sense. “It’s not realistic to expect the distributor or retailer to push a product no one has heard of,” he says. “Who’s going to buy it?”

The fact is, he continues, a label has to work harder today to be desirable to distributors and at least meet retailers half way.

“We’re not turning our back on retail by selling direct,” stresses Gersh. “On the contrary, we feel it’s unrealistic and unfair to expect retailers to create that demand for us.”

“Our commitment is to developing a quality educational catalog of artists that we hope will make a difference in children’s lives,” Stamborisky states. “If that means selling direct, then that’s what we’ll do.”

DV&A

(Continued from page 84)

media label.

Since the label began, Kugler has been working full time on getting it off the ground.

But he isn’t neglecting the company’s core business. The liquidation business is better than ever, and in the last three months we’ve brought in 4 million units of CDs and 3.5 million units of videos from major companies,” says Kugler.

Three of Kugler’s seven children are involved in the family business, and although he says the used tape and liquidation business is still viable, owning product will carry the company into the 21st century. “This is the future of what we are doing.”

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Atlantic’s ‘Anastasia’ Gets Royal Treatment

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ME ANASTASIA: Atlantic Records is putting the sound of its soundtrack to the just-released animated film “Anastasia” with a royal array of promotion.

The film’s music, based on the story of a ballerina who may or may be the Russian Princess Anastasia, premiere in December. The track, which features performances by pop artists Donna Lewis and Richard Marx, country singer Deana Carter, dance, pop, and Spanish artists Thalia and a score composed by Lynn Ahrens and Stephen Flaherty, came out Oct. 28. A release for the “Sing-Along,” which consists of songs from the film. The soundtrack shipped 750,000 copies.

Vicky Germaine, senior VP of Atlantic Records, says that 300,000 sampler cassettes are being placed in envelopes of pictures developed at Eckerd Drugs outlets around the country. The sampler, which features two songs from the film along with snippets of the celebrity performed numbers book-ended with 30-second commercials for the soundtrack, is included as part of a Kodak promotion with Eckerd (Kodak is pushing its new film-developing process, Qualex). The promo runs Friday (21)-Dec. 19, and Germaine says it is being marketed in local print ads.

Plus, a promotion called “Radio Anastasia” is running on Muzak programs in 2,000 Burger King locations, featuring a 30-second narrowed message of the film with “It’s a very kid-oriented approach,” says Germaine, who says the promo will run through December.

Spots are running on Fox Kids Radio Network, and 60-second commercials resembling music videos are airing on commercials on MTV. Germaine says four actual videos have been created, one for each of the celebrity-performed numbers book-ended with 30-second commercials for the soundtrack, is included as part of a Kodak promotion with Eckerd (Kodak is pushing its new film-developing process, Qualex). The promo runs Friday (21)-Dec. 19, and Germaine says it is being marketed in local print ads.

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NEW YORK—The ’70s are back in music, fashion, and movies. So why not in video? Studios and independent arthouse scenes are taking no for an answer. Universal, Columbia TriStar, and New Video are just three examples of the resurgence of the music video wave. All three companies have established programs to distribute original video music; New Video also plans to release more Newhart and a compilation of “Mary’s Worst Night.” New Video adds more to the mix with Chipmunks, Renegades, and Trespass. Trespass, says Marc Sowa, a spokesman for the company, “is a project that has been in the works for a long time.”

FREE FROLIC. The DVD Video Group, headquartered in Las Vegas—980 square feet, to be precise—has taken that much space to exhibit products from every manufacturer and as much software as will fit. There’s plenty, according to DVD spokeswoman Amy Jo Donner, who says that DVD products are already posted on four software dealer’s Web sites. Our most current source puts the number, through January 1998, at 565 (Picture This, Billboard, Nov. 15).

Donner points out that all DVG’s 32 full and associate members are attending the open house scheduled for Jan. 9, including the newest studio addition—Buena Vista Home Video. CES hasn’t been this popular in Hollywood since the studios deserted it for the Video Software Dealers Assn. as an exhibit venue. The Vegas show also is supposed to signal the rival DivX, however.

sources indicate that Digital Video Express may not be ready to exhibit a working model of the pay-per-use, disposable system. spokesman Richard Sowa wasn’t available for comment at deadline. Meanwhile, DVD is spreading its format to cable and satellite systems. The studio has licensed eight DVD titles and associate members Dolby Vision and扪ember to attend its open house scheduled for Jan. 9, including the newest studio addition—Buena Vista Home Video. CES hasn’t been this popular in Hollywood since the studios deserted it for the Video Software Dealers Assn. as an exhibit venue. The Vegas show also is supposed to signal the rival DivX, however.

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Blockbuster Will Maintain Limited Rollout Of DVD

Blockbuster holds DVD-
Contrary to published reports, a Blockbuster Video spokeswoman says the chain has no plans to roll out DVD nationally. Blockbuster does have the format in 105 stores, an increase from about 50 stores since April.

But "we've made no announcement" about expanding to 500 locations, she adds. "We're still in a test mode for DVD." It comes as no surprise that Blockbuster is loath to expand its DVD trial. Several quarters of declining cash flow have forced the chain to focus on improving its core rental business.

With big problems to solve, the embrace of an emerging format—by a corporate staff that's gone through several reorganizations since its move to Dallas—can't be much of a priority.

Blockbuster probably won't ever play a major role in making DVD a success. Despite some inroads in sell-through, Blockbuster still hasn't become a major force in that market. Observers suggest that suppliers would be barking up the wrong tree in trying to get Blockbuster to commit to priced-to-sell DVDs.

Best Buy, Musicland, Trane World Entertainment, and Tower Video, among others, have cornered the early demand. For the moment, technology-rich Blockbuster seems content to sit on the sidelines.

C R U N C H ! R I C H A R D S O N P U S H:
Anchor Bay Entertainment's premier exercise brands will get some additional marketing muscle this fall from Crystal Light. The so-called drink mix maker will offer consumers a $3 rebate when they purchase the product plus Anchor Bay's Donna Richardson or "Crunch" video.

Participating titles are Richardson's "30 Days To Thinner Thighs" and "30 Days To Firmer Abs And Arms," as well as "Crunch: Master Class Script" and "Crunch: Master Class Aerobics." Each of the new titles, in stores last month, is priced at $14.98.

In addition, Crystal Light will conduct a consumer sweepstakes that will award a trip to a spa. The sweepstakes will be supported by a $250,000 radio promotion and in-store displays.

Anchor Bay VP of marketing Sandra Weisenauer says Crystal Light originally wanted to do the cross-promotion with "Crunch" videos but was also impressed with the Richardson tapes. In addition to the Crystal Light cross-promotion, Anchor Bay has planned a six-month advertising campaign for "Crunch," instead of the usual three months for a new release.

The ever-expanding "Crunch!" line is made up of 16 videos, clothing in 400 stores, and skin-care products. Richardson, with eight videos in...
This page contains information about various music and entertainment products, including videos and concert footage. The left column lists the products by title, with details such as performers, release dates, and prices. The right column provides additional context and commentary about the products. The content is formatted in a table with columns for title, release date, performers, and notes.
VITAL REVIEWS

THE DOORS

The Doors Box Set

The Doors. Columbia 65123

This four-CD set is a colorful and thought-provoking introduction to the legendary band's singular sound, from the raw, visceral energy of their earliest recordings to the more polished, bombastic later material. Each of the four discs features a different aspect of the Doors' career, providing a comprehensive overview of the band's evolution. Highlights include classic songs such as "Light My Fire," "Riders on the Storm," and "Breaking Down," as well as deep cuts and unreleased material that offer a glimpse into the band's creative process.

Barbara Streisand

BRAHMS: Violin Concerto

Anne-Sophie Mutter, violin; New York Philharmonic, Kurt Masur

Deutsche Grammophon 457 075

A rush release of a recording made live at the Lincoln Center Festival in July, this album captures a precious moment of this Brahms anniversary year. Anne-Sophie Mutter's performance of the great Brahms Violin Concerto was brilliant, investing the memorably popular work with new life—a fact that is not lost on disc. Mutter is one of the most serious musical world's most plumy pianists, but she serves the music and its emotional poetry above all. Mutter feels her Brahms very deeply, yielding all the grand fire of the epic first movement as well as the heart-rending lyricism of the middle episode. And belting the old saw that the work is "a concerto against the violin," the New York Philharmonic under music director Kurt Masur is a perfect partner throughout. The solo concerts also featured a thrilling performance of Schumann's bravura Fantasia for Violin and Orchestra, included here in an apt pairing.

Various Artists

A Very Special Christmas 3

Various Artists

A&M 15401 0764

The third installment in A&M's successful Christmas series lives up to the high expectations set by its predecessors. A diversity of recording artists, featuring a wide range of styles, contribute to the festive spirit. Highlights include Carly Simon's "You're a Mean One, Mr. Grinch," Barbra Streisand's "My Name Is Christmas," and Elton John's "Have Yourself a Merry Little Christmas." The album also features the excitement of children's voices and a range of holiday melodies, making it a perfect addition to any Christmas collection.

The Beach Boys

The Pet Sounds Sessions—A 40th Anniversary Collection

Produced by Brian Wilson

Capitol 37762

Unhappily banned as one of the masterworks of pop music, the Beach Boys' "Pet Sounds" opened the minds of music fans, musicians, and the public at large, forever changing the way records are made. Timed to coincide with the 60th year of this original, this four-CD box set celebrates "Pet Sounds" with a remastered version of the original mono mix, a new stereo mix, loads of alternate takes, and instrumental and "stack-a-voice" cappella versions of nearly every cut on the record. Furthermore, the longbox-shaped package includes an introduction by album mastermind Brian Wilson, an overview and track annotation by Beach Boys authority David Leaf, testimonials from Paul McCartney and George Martin, and the Doobie Brothers strip that appeared when "Pet Sounds" was first released on CD in 1990. A dissection of an old master that sheds new insights with every layer it peels away.

Michael Bolton

All That Matters

Michael Bolton, voice; Bolton, producer

Columbia 68610

Michael Bolton's first album of new material in four years finds him working in a slightly softer vein than the overpowering style he rode to stardom with his 1989 breakthrough, "Still Provider." Songs like "Safe Place From The Storm," "Let's Make A Long Run" and "First Single "The Best Of Love" are delivered with enough passion to energize the airwaves but with a new measure of restraint. On the other hand, closer "Go" is a paean to those of Bolton's familiar hits, usually the ones that do not stray far from the Bolton formula. An album that will find favor among AC programmers, with potential crossover to pop.

Bebe Winans

Praise

Atlantic 35040

Contemporary Christian star Bebe Winans debuts as solo artist with a collection of mostly original tunes that evoke the spirit of Christianity but lean in a decidedly pop direction. Highlights include the lush "In Harm's Way," the upbeat "Thank You" (featuring Lester Vandross), the ballad "Did You Know" (featuring Debbie Winans), the catchy "Wanna Be The Only One," and "This Song," featuring acoustic guitar by Eric Clapton and remnants of the Clapton/Babyface hit "Change The World." An album with appeal for Christian, pop, and AC audiences.

Tommy Tune

Slow Dancing

Produced by Wally Harper, Fred Miller

RCA Victor 0036

The musical theater dancer/director may lack the vocal pan of a Fred Astaire or Gene Kelly, but he makes an easy-going, romantic point on a collection of fine songs that gives welcome and renewed recording life to such gems as "It Only Happens When I Dance With You," "You Belong To Me," "That Old Feeling," "On A Slow Boat To China," and "Somewhere Along The Way." There is also an appealing version of "The Way You Look Tonight" with Barbara Cook. A full orchestra conducted by Wally Harper is as sympathetic to this album's intrinsic warmth as Tune could hope for. A welcome throwback to an era when such pleasant releases were more common.

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Vanessa Daou

Platinum Glow

Produced by Kevin Daou

Daou Music, 1101

Daou takes the do-it-yourself route for her third solo album, opting to sell this fine new album via her World Wide Web site, www.daoumusic.com. "Platinum Glow" finds the artist and her husband, Kevin Daou, working together in their basement recording studio, and the result is a genuine, heartfelt album that reflects the couple's love of music and their desire to share it with the world.

Terral Stafford

Centripetal Force

Produced by Kevin Rains & Terral Stafford

Centripetal Force, 1995

A splendid songwriting and instrumental piece, "Centripetal Force" is a shining example of the type of music that can bring a smile to your face. The album features the talents of some of the best musicians in the business, including Eric Clapton, Jeff Beck, and Steve Miller, among others. With its catchy hooks and delightful melodies, "Centripetal Force" is a must-listen for anyone who loves music.
This intriguingly titled single is a sweet reminder of the big hits that Sheik’s music has brought him. What happens when Hollywood, Sheik’s place of residence, gets a music major? Well, according to Columbia’s estimators, it happens to be true marketing, as they have sold out of copies in record stores across America. Sheik’s reputation as a singer/songwriter for the last 10 years has proved to be the best thing for him, as his music has been well received by the public. Sheik has a mature voice that is perfect for his chosen style of music. His latest single, titled “Sally”, is a charming and catchy pop song that is sure to be enjoyed by all who listen to it.

**WRITERS:** Mark Bright, W. Apple © 2012 (BMI)

**PUBLISHER:** Out of the Blue, Sony, ASCAP

**RECORDING:** Columbia (cassette single)

**REVIEW:**

This is a classic pop song that is perfect for anyone who loves music. The melody is catchy and the chorus is memorable. The lyrics are well-written and the overall sound is very pleasing. This is a must-listen for anyone who appreciates good music.

**SINGLES:**

- **Title:** Sally
  - **Label:** Columbia
  - **Format:** Cassette single
  - **Release Date:** July 12, 2012

This single is a great example of how Sheik has been able to create music that is both catchy and thoughtful. It is sure to be a hit and is a great addition to any music lover’s collection.

**FOR MORE:**

You can find out more about Sheik and his music on his official website: www.sheikmusic.com. You can also follow him on Twitter and Facebook for updates on his latest releases and events.
As it did last year, popular vocal trio delivers another smoking disc full of good-time swingin' jass just in time for the holidays—the most wonderful time of the year in the band's native Puerto Rico. Complementing the delectable merengue-pop love songs like “Qué Loco” and “Corazónito” is the commendable salsa entry “Te Tuve De Vida.”

**CLASSICAL**

**MAXIM VENGEROV Violin Concertos MUSIC VIOLIN CONCERTOS NO. 2 London Symphony Orchestra, Mstislav Rostropovich PRODUCERS: Foolmoon Engstler/Telarc 56530-11350 Charismatic violinist Maxim Vengerov wowed the world with last year's Gramm-y-night performance of the Rachmaninoff Violin Concerto No. 1, and his powerful Teledex album of the Shostakovich Violin Concerto No. 1, his first concerto was named Gramophone's Record of the Year in '96. This disc of the composer's second concerto is a welcome follow-up, sparking the same fire as the first. The Prokofiev G minor is a dark beauty in part-writing. Vengerov's reading deserves special attention.

**SHOSTAKOVICH: COMPLETE TRIOS & SONATAS Richard Stoltzman, Laredo, Robinson Trio PRODUCER: Adam Abraham ASSOCIATE PRODUCER: Steven Slocumb This double-disc set offers many virtues, not the least of which are the strength, stylistic penetration, and the rich sound of the trio of pianists: Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson. They traverse the 12 trios, the 25 piano trios and the three sonatas for violin, cello, and viola, making the most of the composer's always logical, bewitching way. And the collection catches the eye as well as the ear; packaged in bold red and black, plus, even with more than two hours of music, the set goes for only $18.95. Distributed by Allegro Corp.

**CONTEMPORARY CHRISTIAN**

**JONATHAN SLOCUMB**

Mission: economists, from Barnabas, Guy Recht, Bob Per, Alex Seid

Cred: piano

Jonathan Slocumb recently left the Gaither Vocal Band to focus on his solo career. With this impressive solo debut, for Curby is any indication, his future looks bright. He has an expressive voice, and even those who take flight with a driving dance beat, as on “Hold Me In Your Arms,” Pierre’s voice rises above the rhythm to take command of the song. Though four producers worked on the album, there’s a cohesive feel throughout the project. Pierre co-wrote many of the 10 cuts on the album, displaying a talent for songwriting that equals his impressive vocal gift. Among the standout cuts are “I Believe In Christ,” “I Love My All Heart,” and “You Called Me.”

**TRIUMPH OF LOVE**

Directed by Michael Maye

Book by James麻辣

Music by Jeff Stock

Lyrics by Stephen Sondheim Featuring Susan Egan, F. Murray Abraham, Betty Buckley, and Christopher Sieber At Royale Theatre

With current Broadway shows resembling amusement park rides facades and spectacles forlaughs or lachrymal or dramatic expression, a sweet little production like “Triumph Of Love” seems doomed from the start.

There are no eye-popping pyrotechnics, nor are there larger-than-life sets and costumes. There isn’t even a choir of 100 shrieking singers and acrobatic dancers to obscure a potentially dodgy score. With its modest six-person cast and visual design that’s stepped more in functionality that lavish indulgence, “Triumph Of Love” takes a risk that few other Broadway shows will—it aims to rely almost exclusively on content.

Playfully adapted from an 18th century French comedy by Pierre de Marivaux, the plot revolves around Princess Leonide’s (Susan Egan) wish to marry a man she calls Bachelor (F. Murray Abraham). While he’s a swain with a talent for garden art, along the way, she weaves countless lies—and does several additional personal experiments with identity and ultimate goal a secret. A chronicle of her various machinations and the resulting plot twists could fill several volumes. By the end of the first act, she’s succeeded in winning the heart of the prince, not to mention the hearts of his brother and sister (F. Murray Abraham and Betty Buckley). In true musical theater fashion, all’s well and neatly unbagged by the show’s close.

James Magruder’s book is sweetly lighthearted and filled with gentle double-entendres, while Stephen Sondheim gives the tone of the piece and the import of the music is appropriately witty and wonderfully infectious.

The absence of a radio-friendly fodder (another questionable element of the “event”-driven trapings of current Broadway musicals) may disappoint some, but there’s plenty here that lingers in the mind long after the curtain drops; in particular, the Buckley-delivered “Serendity,” a ballad with a complex melody and words that unashamedly tug at the heart.

Perhaps the largest round of applause belongs to director Michael Mayer, whose decision to emphasize performance over pomp and circumstance allows the audience to focus on the actors in a series of sharply drawn performances.

Egan, best known as Belle in “Beauty And The Beast” (and the new repre- resentation as Leonide, rapidly shifting among several persons with meticulous care. She wisely chooses an exquisite and appropriate scene in favor of small bits of character delineation. Her plucky charm and seemingly bottomless reserve of energy leaves you guessing how long it will be before Hollywood will beckon.

She is complemented by the equally warm and engagingSieber, who downplays leading-man hero- ics in favor of grinning, boyish humor.

Without the pressure of carrying the entire show, Buckley appears to be bigger than the rest of her life playing the spinach-like Hesione. She steals every scene in which she appears—as does the commanding, top-rank- ed Orbach, and Angela Lansbury, who sinks back in their roles with ease. Tim Curry is excellent as the devilish Forte, who has been added for this tale. The animation also is a cut above the video sequels, with a flair for the original, but it looks much better than “Return To Jafar” or “Aladdin King Of Thieves.”

**CRUNCH: FAT BLASTER II, STEP & SWEAT Anchor Bay Entertainment 35 minutes. $19.99 As winter sets in, the timing seems ripe for these two new half-hour aerobics-oriented additions to the popular “Crunch” series. “Fat Blaster II” picks up where its predecessor left off; a blend of high-intensity aerobics led by fitness consultant Nancy Popp. “Step & Sweat” sticks to its theme; a total body workout, led by aerobic gold medal champ Michelle Nevidomsky, is fast, intense, and fun. A strong hip shuffle and akyu. Though the folks from the folks at Crunch are the turbo-charged “Burn & Firm In 30 Minutes” and the peaceful “The Joy Of Yoga.”

**THE GLOVE**

**JONATHAN SLOCUMB**

Laughter-lookie, strap-on game controller for the PlayStation tracks players’ wrist movements, but it’s not as easy to use as it sounds. Players must first calibrate the movement sensitivity level before the game even loads, as the different placement of controls buttons before you can appreciate the Glove’s true advantages on a single-wrist controller. The advantage is that human reflexive twitchs and jerks that don’t import this can become part of the action here, making for an interesting and more immediate experience. Glove owners users to select the best control setup for various sorts of games.

**DAVID BOWIE**

www.davidbowie. com

David Bowie has never been afraid of staying at least one step ahead of whatever happens to be sweeping the nation at any given moment. It is not surprising then, that his latest album, “Ten Days of Love” (Walt Disney Home Video), continues in this tradition, achieving the fusion of style and substance without compromise that many official music sites strive for but fail to execute. The CD is basically a follow-up to Bowie’s latest album, “Earthling,” and contains lyrics, interview clips, live performances, and all the site fare, including a single, “Tell Me Lies,” a single released exclusively on the Internet last year—an unprecedented event. This beautifully designed site also incorporates both a newsletter and a message board, a plethora of artis- tics and links, and merchandise through Music Boulevard.

**SUCCESSFUL ENTERTAINMENT**

**ASK DR. SCIENCE GET SMART!**

By Robert C. Jeffery and Mestro Kesler

Performed by the authors

Highbridge 1-2223 65-111.00 ISBN 1-56511-213-X

This tape is a compilation of the “Dr. Science” radio broadcasts created by the comedy group Duck’s Breakfast. Myst- eriously, the audience never finds out that the true identity of the host (Dan Coffey) provides long-winded, inaccurate, and presumably humorous answers to listeners’ questions, such as “Why do the people in my photographs sometimes appear to have glowing red eyes? I have two kids with my wife.” They’re probably demons from the planet Apar before manapulating in human form.” Even with all of these features, the tape fulfills all of the above, and in a radio format as short, why, they are funny. But together, in long, the jokes quickly wear thin and become tedious. The listener may even begin to long for real answers to the questions.

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EMINENT SCHOLAR CHAIR
ENTERTAINMENT INDUSTRY/MUSIC POSITION

The University of North Alabama announces the availability of a position as endowed Eminent Scholar Chair, Director of the Entertainment Industry and Tennis-tenure track faculty in commercial music and entertainment industry management.

Recipient shall assume primary leadership responsibility for the Entertainment Industry and Tennis Instruction unit and will report directly to the dean of the College of Arts and Sciences. Additionally, this person must interact on an interdisciplinary basis with the Department of Management and Marketing in the College of Business, and the Department of Music and Communications and Theatre in the College of Arts and Sciences. Applicants must have significant high-level experience and solid connections in the entertainment industry and in commercial music, demonstrated leadership capability, desire and ability to raise funds from external sources, and the strength to improve the Center's stature, scope, and performance. Candidates must be competent to teach a range of courses in commercial music and the entertainment industry, advise students, attend professional conferences, and contribute scholarly activities through publications, presentations, and leadership positions in professional organizations. A doctoral degree is required, but consideration will be given to candidates with unique expertise. Salary and faculty rank will be competitive and commensurate with candidate qualifications and performance expectations. Preferred starting date is January 12, 1998, or August 24, 1998. Applications will be considered as received and the position will remain open until filled. Women and minorities are encouraged to apply.

Submit a letter of application accompanied by a detailed vita, including all transcripts, and the names, addresses, and telephone numbers of three references to: Mr. Robert S. Steen, Director of Human Resources and Affirmative Action, University of North Alabama, USA Box 5043, Florence, Alabama 35632-0001.

The University of North Alabama is a regional university with approximately 5,800 students and is composed of four colleges: Arts and Sciences, Business, Education, and Nursing and Allied Health. Graduate programs are currently offered in the Colleges of Arts and Science, Business, and Education. It is located in Florence, which is a part of the Shoals area of northwest Alabama. This area is on the Tennessee River and serves as the cultural, medical, recreational, and commercial center for northwest Alabama and portions of Mississippi and Tennessee, and is the home of the "Music Show Sound" recording studios and the Alabama Music Hall of Fame. The University of North Alabama was a pioneer in regional commercial education as a major.

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BILBOARD NOVEMBER 22, 1997

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November 14-15, Jacksonville Jazz Festival, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 204-358-6388.

November 15, How to Get a Record Deal A to Z, New Yorker Hotel, New York, N.Y. 212-688-3504.

November 15, Grammy Backstage ... Conversations, With Music Professionals Symposium, University of Utah Union Ballroom, Salt Lake City. 312-392-3775.


November 20, Studio Musicians: Instinct/Extinct, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.


December 4-5, Entertainment, Sports, and Publishing Law Seminar, sponsored by University of California at Los Angeles School of Law and University of Houston Law Foundation, Sheraton Grande Hotel, Los Angeles. 713-743-2669.


Lennon/BMI Song Scholarship: The BMI Foundation has launched the first John Lennon Scholarship Contest, established by Linda and Yoko Ono, in conjunction with the foundation and Gibson Musical Instruments. The winner will be awarded a $5,000 scholarship for the best vocal/instrumental work. Ono has pledged that 100% of the royalties from the sales of the limited-edition John Lennon Gibson guitars will go directly to the scholarship, which will be awarded in May or June 1998.

Henry Juszkiewicz, president/CEO of Gibson, announced that his company would match that amount and donate it to the scholarship. Applicants, chosen from 30 participating schools and youth orchestras, must be between the ages of 15 and 24. The work must be an original vocal work accompanied by instrumentation chosen by the applicant and can be in any genre of music. Each organization will submit one student’s work to the foundation by March 1, 1998, and a winner will be chosen by a panel of judges. Contact: Pat Baird at 212-601-0380.

Food for Funds: Musicares, the charitable wing of the National Academy of Recording Arts and Sciences (NARAS), is hosting a holiday fundraising dinner Dec. 2 at Valentino Restaurant in Santa Monica, Calif. Tagged “You And The Night And The Music,” it will be hosted by NARAS president/CEO Michael Greene. Following a VIP cocktail reception, a five-course meal will be served at the prestigious restaurant. Contact: Maureen O’Connor or Monica Alexander at 310-201-8846.

Births

Girl, Logan Lynn, to Tracy Byrd and Michelle Byrd, Nov. 5, in Beaumont, Texas. Father is a recording artist for MCA Nashville.

Girl, Honour Kristen, to Caresse and Paul Norman, Sept. 9, in Los Angeles. Mother is manager for Madonna. Father is a video director and actor.


Boy, to Antonina Armato and Tom Sturgess, Nov. 10 in Los Angeles. Mother is songwritter/producer. Father is GM at T.W.I.M. Records. The baby had yet to be named at press time.

Marriages

Karen Goodman to Norman Dufort, Oct. 11 in Los Angeles. Bride is director of international publicity at MCA Records. Groom is a writer.

Deaths

Don Seat, 82, of heart failure, Oct. 24 in Tampa, Fla. A pianist, producer, manager, and agent, Seat left home at age 12 to become a professional piano player. He eventually became the pianist for Dick Powell. Seat learned to play jazz from Count Basie and was considered one of the top three white jazz pianists. He became assistant producer and pianist for NBC’s “Canter Show” when Eddie Cantor saw him perform at Al Capone’s Sportsman Club in Chicago. In 1945, he began a career in film with stints at 20th Century Fox, MGM, DeLuxe Productions, and management agency GAC, the progenitor of International Creative Management. In 1946, Seat discovered Conway Twitty, managing the artist and producing his songs. He also negotiated contracts for Frankie Valli & the Four Seasons, Jerry Lee Lewis, and Charlie Rich. Other artists Seat managed, produced, or acted as an agent for include Tommy Dorsey, Harry James, Dick Eulington, Frank Sinatra, Bob Hope, Josh White, Mitch Miller, Peggy Lee, Rosemary Clooney, Mitzi Gaynor, Elvis Presley, Johnny Cash, the Mamas & the Papas, the Jackson 5, Bruce Springsteen, and Steve Martin. He is survived by his son, Don, and daughter, Donna Vasalakis.

José Santana, 84, of heart failure, Nov. 1 in San Francisco. A violist, Santana played classical symphony orchestra selections. He turned his talents to mariachi music in the ‘50s, performing with his band, Los Cardinales. He continued to perform local engagements in San Francisco up until his death. He is survived by his wife, Josefina; children Antonia Santana, Laura Porras, Irma Santana, Arista recording artist Carlos Santana, Leticia Bailey, Jorge Santana, and Maria Lasher; and 16 grandchildren. In lieu of flowers, donations can be made to the American Heart Assn., 120 Montgomery St., Suite 1600, San Francisco, Calif. 94104.

Dr. Tommy Comeaux, 45, in a bicycle accident, Nov. 8 in New Orleans. A guitarist, Comeaux was the Commissary of the Louisiana Music Commission and a multiple Grammy nominee. He was a longtime member of numerous bands, including Beau Soir, Otetou, the Clickin’ Chickens, the Basin Brothers, and others. He also scored several soundtracks for local video productions. He is survived by his parents, two brothers, two nieces, and two nephews.

Gerson Steinbach, 72, of a stroke, Nov. 8 in New York. Steinbach is survived by his daughter, Sharon, a freelance employee at Billboard, and son, Leonard.
Mark & Brian Master 10 Years On Air At KLOS

BY CHUCK TAYLOR

For a radio show to outlive the average marriage is saying something. Especially since marriages don’t have to maintain ratings.

Morning duo Mark Thompson and Brian Phelps, known as Mark and Brian, certainly appear to be sustaining a big group hug as they celebrate their 10th year on rock KLOS Los Angeles—that’s 2,600 shifts, mind you.

“It is a challenge, like a marriage,” says Brian. “We see each other eight hours a day, and each of us knows everything about the other. When we were first getting started, we’d make a point of spending time together to get to know each other. Now, we make it a point to spend time apart.”

To acknowledge their endurance, on Nov. 11 the pair released a double CD called “You Had To Be There,” featuring one disc of listen- ers’ favorite comedy bits and a second with live, unplugged, often rare performances from the likes of Joan Osborne, INXS, Sammy Hagar, and Toad The Wet Sprocket, along with Mel Tormé, Tom Jones, and Adam Sandler.

Proceeds from the project, which will be sold nationally for the appeal of the 10 live tracks, will be divided between the Make A Wish Foundation and the Mark & Brian Scholar-

ship Fund, which provides college grants to qualifying high school seniors in the L.A. foster care system.

Giving back to the community has been a predominant theme of the partners’ role at KL/38 through the years. During their career there, the two have raised more than $1 million for charitable organizations. Among their pet efforts: promoting the Holiday Toy Drive, which has provided 2,000 toys for families; supporting the annual KLOS food and blood drives; and hosting the annual Pet Adoption Day, during which 2,000 dogs and cats have found homes.

Among dozens of other notable missions, Mark and Brian also flew to Saudi Arabia during Operation Desert Storm to broadcast the first entertainment-oriented holiday program for those serving the nation.

“The word ‘fame’ is absolutely worthless unless you can take it and benefit someone,” says Mark. “You can’t touch it or feel it, so it’s cool to be able to help others.”

“Charity is a part of us,” adds Brian. “We’ve never collected anything from merchandise with our name on it.” Then, in typical fashion: “Boy, we’re stupid. Do you realize all the cash we could have had with me?”

The pair arrived in L.A. after establishing their a.m. show in Birmingham, Ala., in 1986 at WAPI (106 and No. 1) morning team in that market. In 1987, Bill Sommers, the now-retired president/executive director of KLOS, flew west to bring them back. Within two years, they surpassed Rick Dees as the other guys in town, again scoring No. 1 in morning ratings.

Perhaps one reason the Emmy Award-winning, Marconi Award-winning, KLOS Radio Personality of the Year Duo is so well is because they approach life from diverse perspectives. Mark is married with two kids, while Brian is a bachelor.

“We’ve always brought two sides of life together, like a couple of buddies,” Brian says. “The most important thing is that we continue to have fun and make each other laugh on the radio. That’s what counts most.”

Over the years, their guffaw-worthy antics have earned them networked TV shows, including “The Late Late Show,” “The Late Late Show,” “Late Night With Conan O’Brien,” and “Late Night With David Letterman.”

The two convinced the city official that if he took a shower with them at his home, the hoopla would attract at least 25,000 votes in his bid for re-election. It did garner them an appearance on the cover of The San Francisco Examiner, but alas, Jordan ended up losing the election.

The two also earned national coverage last year for waking “Sling Blade” actor比利 Bob Thornton on a train to tell him of his Oscar Award nomination, which he went on to win.

Then there are the guests the two have snagged over time, including Tom Cruise, who agreed to give Mark and Brian the only interview in support of his movie “Interview With A Vampire.”

To that list of big names add Nicki and Lindsey Buckingham, Shaun Cassidy, Rod- ney King, and Oprah Winfrey, as well as Joan Schneider, Tom Wopat, and Catherine Bach from “The Dukes Of Hazzard.” Deluxe!

A contributing factor in their ability to attract marquee-quality national talent is the pair’s far-reaching presence: “The Mark & Brian Show” is now syndicated in 21 markets around the nation, including Honolulu; Albuquerque, N.M.; Portland, Ore.; Sacramento, Calif.; and Tucson, with their own NBC show, “The Adventures Of Mark & Brian.”

The 1991 program, which lasted two months, is not their favorite topic to discuss. It helps to bring up the Emmy they won for hosting an Andy Griffith TV special.

Throughout their decade at KLOS, the two have seen many changes in the radio landscape. For one, they agree that the industry, with its nationwide onslaught of station ownership, has become overly corporate.

“It used to be mom-and-pop,” says Mark. “We’d go to our general man- ager in Birmingham and say, ‘Hey, we want to throw typewriters off the roof, and it’s going to cost $500.’ He’d say yes or no and write out a check for $5,000.

“Today, you make a suggestion, type a memo, they hold six meetings, send E-mails, and let you know in six months. Corporate and radio may not go together,” he says.

“It makes it harder to be spontaneous,” adds Brian.

“Bitches are the money,” tacks on Mark. And then begins the roll. Brian: “Yeah, money, the money is (Continued on next page)

newsline...

SW’S NEW DIRECTION. Sony Music Entertainment’s SW Networks has announced plans to sell off its longform programming, including the weekly shows “Country’s Most Wanted,” “HardDrive,” and “Personal Notes,” which is hosted by Michael Dave Roz. Approximately 16 staffers were let go as a result. At the same time, the New Yorkbased network plans to launch three new show-prep services: a service for top 40 stations; an entertainment news network, which will offer coverage of entertainment news, breaking stories, movie premieres, film festivals, and awards ceremonies; and SW Entertainment Express, which will emphasize coverage of television, movie, and celebrity news. SW Networks also has seven other format-specific entertainment news services.

JUSTICE VS. CHANCELLOR. Responding to the Nov. 6 lawsuit filed by the Department of Justice (DOJ) to block the merger of Long Island, N.Y., properties by Chancellor Media and SFX Broadcasting, Chancellor Long Island VP/GM Bill Edwards says that the department is “out of tune with marketplace reality.” The DOJ purported that the group’s ownership of the top-selling stations in the market would create an advertising monopoly, giving Chancellor a 65% command of the pie.

“The purpose and effect of this acquisition is solely to enhance the ability of these stations to compete against stronger network advertisers, listeners, and the Long Island community,” Edwards responded in prepared remarks. “We operate in an intensely competitive environment where radio listeners freely switch channels among over 40 stations and advertisers choose among numerous media. ‘Advertisers will choose to stop using us unless we maintain our competitive priceing.’”

Chancellor operates its WALK-FM/AM in the market, while it has had in place for more than a year. It is under a programming agreement with SFX’s WBAB, WHMF, WBLI, and WGBB. In this time, “Chancellor has seen no drop in competitive pressure. Instead, competition is more intense,” Edwards said. No response was available from the DOJ at press time.
19-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

**SUMMER 97 ARBITRONS**

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**Radio Programming**

Mark & Brian: Mark & Brian's 10 Years at Air 970

Mark: "We love money, yes sir."
Brian: "That was love."

In September, the pair had the honor of putting their money where their feet are as they were awarded a star on the Walk of Fame. Joining the pair was the industry's Walk of Fame, joining the nation's honorees Nicolas Cage, Bruce Willis, Tony Randall, Kenny G, and Miles Davis, among others.

"It was kind of cool when they first told us. Of course, the first question we asked was, 'Can they take it back?" jokes Mark. "When we found out they couldn't, we were very happy." On a serious note, he says, "We feel we can take our kids to see it. It's going to be there forever. And actually, it's not the kind of thing where you buy your way into it.""
The London-based Anglo-Asian quintet Cornershop has elected rave-converted Indian cinema songstress Anjana Roshie, one of the world’s most recorded vocalists—by past several decades as a phenomenally popular “playback” singer for Bombay epics.

Cornershop leader Tjinder Singh—who is the band’s singer/songwriter/guitarist/producer—recalls frequenting Asian cinemas in the U.K. as a kid and witnessing the soundtracks’ infectious appeal. “People just got up and dance during the songs,” he explains. “It was great. The films were always 3D with people dancing in the aisles.”

Singh—whose Cornershop mates are Ben Ayres on keyboards and “geetar”—Peter Beveridge on percussion, Nick Simons on drums, and Anthony Saffery on sitar, harmonium, and keyboards—laments how the Bombay film industry has “gone Hollywood” and how the advent of the VCR effectively shuttered most of London’s Asian theaters. His revered 45s aren’t quite extinct, though, and he and his bandmates comb thrift stores to buy them bulk. “Old 45s are different from CDs,” he says. “And the songs help you remember where you were when you first heard them; they help you remember things you’ve forgotten.”

No. 36 on Modern Rock Tracks, the single “Brimful of Asha” pays homage to the romantic, memory-stoking allure of the 45 rpm single. In particular, the song toasted the last year’s freshly textured film “When I Was Born For The Seventh Time” (Luaka Bop/Warner Bros.), seen the group upping the ante on its East/West fusion even further. Juxtaposed to daisy-style effect are buzzing sitar, jangling string, mechanized beats against hand-hit tabla, wheezing harmonium against sampled effects, and Indian mantras against resolutions by rappers, rockers, even the late Allen Ginsberg.

* * *

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The method behind Ali's arguably intrusive research technique is rooted in his desire to dig deep into the rhythms of romance, to offer more than a cursory glance at his favored lyrical motif: love and the tumult that can result from it.

For this, he chose his debut single with Island Black Music, the up-and-coming 24-year-old British singer/songwriter serves up his take on the infatuations and temptations of a former lover who has aired the couple's dirty laundry publicly.

And where was this one inspired? “I have been in relationships where...”

rumors have been spread while I was still in them, so it's true to life... or at least partially true,” Ali says, again leaning in and whispering.

This no-wave rhythm and the high-tech and time-limited nature of the Al Green-inspired track—just released to R&B radio and due for continued radio play. The music and the texture and sound of the song... were written by Ali and longtime scribing partner Wayne Hector. Peter Lord and Jeffrey Smith of the Band Island served as co-writers/producers.

Ali and Hector, as the nucleus of U.K. R&B act Rhythm & Bass, established themselves in the early 1990s with two top 40 hits and as the subsequent writing team known as Alwayz. To date, they have written four top 10 British singles, including the recent top five European smash “Flava” for Australian vocalist Peter Andre.

“What Wayne and I always set out to do is create songs that are deeper than I’d wish you up and close and down and freak you,” this is not about that. We try to try in and analyze relationships and see a difference on...”

“There are so many different angles of love and the depth of love that people really don’t want to pay attention to. Except for Babyface and Jimmy Jam and Terry Lewis, I don’t think any songwriters have gone in-depth lately.”

Further, Ali questions the long-term relevance of music that cashes

by Chuck Taylor

chories, and they would start

wrapping music around them instantly. They are just so creative and professional. As soon as we would hum something, they’d have a melody for it.”

In all, Lord and Smith worked on six of 12 tracks on Ali’s upcoming album, “Crucial,” due Jan. 27, 1998. “I’ve always loved their sound, from ‘Ghetto Heaven’ onward,” Ali adds. “When we started working with them, that’s when we really began to craft our direction for the album. I always knew what I wanted to do, but I didn’t know how I didn’t know the formula.”

Aside from the Family Stand, among the contributors to Ali’s high-priority project are executive producer Hiram Hicks, president of Island Black Music, who has held hands with the careers of Bell Boy Devoe, Boyz II Men, and Keith Sweat; and track producers Salaam Remi, who has been used by Elvis Costello, Puff Daddy, and the Characters, who have worked up tracks for SWV, Brandy, and Boyz II Men. Despite such contemporary-driven assistance, Ali’s determined aim to create the sound of classic soul—something preserved in recent days only by the likes of Maxwell and D’Angelo—has been etched in stone since his early years.

Ali, whose full name is Alistair Tennant, was born and raised in east London by Jamaican immigrants. His youth was accompanied by a constant influx of home-grown music, with his dad playing in a local band and his mom singing at church. Ali’s older sister hoped to break into the music industry. “It was hard, though, for a singer from Jamaica to get into the music scene over here in the States,” he says. She is now a homemaker living in Connecticut.

Years later, at 16, Ali was helping with production on the Beach Boys’ “Good Vibes,” doing vacum-taping when his session-singer cousin heard him singing over the drone of the cleaner and remarked, “Ali, I think you should be in the music industry.”

She then brought by a producer she’d been working with to hear the teen glide smoothly through a song, “So I was scooping Howard up. Ali, meanwhile, liked the then-hot sound of the Bobby Brown-esque tunes the producer was showing off and agreed to join him in his studio. “I took the CD home and just started playing it and putting my CD on even if CDs are out of fashion, to play for their kids someday in the future.”

With that, Ali says, “was just incredible,” he says. “There was such a vibe there. Wayne and I would put down the

producers’ that, this is what they’re talking about someone they know,” he says with a hearty laugh. “I’ll take small elements and come up with an idea or a song title. That’s what I do, and it works.”

U.K.’s Ali Bows With A ‘Crucial’ Set Of Classic Soul On Island Black Music

Tod Little Revives KGB’s Heritage In San Diego

I KNEW THE LEGACY of KGB from alicia wine it was so massive,” says Todd Little, who took the PD seat at the San Diego classic rock station at the beginning of this year. “I knew the market, I’d orb in Cincinnati when I was working nights at [Jacket sister WEJB]. It’s been my job to fan those flames and bring back that myste-

Cirke of KGB.”

In the summer book, KGB pushed forward 3.5-3.8 12-plus and was the top six of the most rock-heavy markets in the country. “Top-of-mind awareness is probably the greatest thing that we’ve tried to do,” says Todd. “It’s an out of sight, out of mind is a real problem in radio. Unless you have bill-

board, promotion, and constant reminder that we are the classic rock brand name in San Diego, they tend to wander away.”

Even at a classic rock station, Little says, fixing the music was job one. “The real reason KGB.wannabes in the market is because KGB let them be in the market,” he says. “The problem is we didn’t have an opportunity to [vital KPLN] and afforded an opportunity to KLCP years ago.”

So Little tapped KGB’s heritage. “We have a lot more room on the leash than most classic rock stations, because those resources are not foreign to a KGB listener. When you’ve got a radio station that put Boston on the map, you can dig a little deeper in the library. Because of the heritage of the radio station, it gives us some license to play some different tracks, some slightly more rock texture sounds, but we can push them over. They come to hear great classic rock on KGB. We not only give them classic rock, we give them ‘World Classic Rock.’ The cream of the crop. We’re not afraid to play a spice track. We’re not afraid to play a new track from a classic artist, like the Rolling Stones or John Mellencamp or Jackson Browne.

If you liked Jackson Browne in 1972, you probably like him in 97.”

Little is quick to add that when it comes to currents, “we don’t have a power rotation. We don’t add records, and we don’t give them 30 spins a week. It’s done usually as a ‘then and now.’ There’s a curiosity factor. It’s basically a new win from that Strokes have a new album out. Music didn’t stop in 1989.”

Here’s a sample hour on KGB: Pink Floyd’s “Wish You Were Here”; the Beatles, “Birthday”; Black Crowes, “Hard To Handle”; Rolling Stones, “Brown Sugar”; Journey, “Don’t Stop Believin’.”

“Nothing, one inch, at all,” Ali says, and Ali says, “The harmony is really a lot of hon-

Not at present. “One inch, nothing at all,” Ali says. “I don’t think we’re doing a lot of hon-

eys, a lot of ladies out there, I know. I’m really a romantic at heart—one day, hopefully.”

Reach radio editor Chuck Taylor by E-Mail at ctaylor@billboard.com.
Film, ‘Freedom Concert’ Set Link To Help Liberate Tibet

This column was prepared by guest columnist Sharon Steinbach.

**FREE TIBET:** In conjunction with Grand Royal/Capitol’s third- CSP Tibetan Freedom Concert,” a multi- tilted New York-based awareness campaign features in free film screenings of “Free Tibet” to promotions at commercial alternate radio stations, movie showings, via satellite feed to college campuses nationwide, and music videos.

The campus movie feed is provided by Network Entertainment. A chain of satellite theaters excludes to college campuses.

**ARTIST AND LABELS:** Proceeds from record sales benefit the Milarepa Fund, a San Francisco-based organization dedicated to the promotion of universal compassion and cultural understanding founded by Beastie Boy Adam Yauch and executive producer Erin Pots. In 1994, the organization raises funds to help free Tibet from Chinese persecution.

“Our Tibetan Freedom Concert 1996” documents the 1996 show at San Francisco’s Golden Gate Park and the 1997 show on New Year’s Day in Boulder, Colorado. Among the acts featured are the Jon Spencer Blues Explosion, Pattie Smith, Radiohead, A Tribe Called Quest, U2, Sonic Youth, Foo Fighters, the Mighty Mighty Bosstones, Björk, Beck, and Rage Against The Machine. Disc three is an enhanced CD containing bonus footage and interviews with artists and the Dalai Lama.

Fire Kitchens-directed film “Free Tibet” chronicles the 1996 concert.

The Beasties Boys’ “Get Down,” directed by Evan Bernard, is the debut clip, linking performances from the 1997 festival with images culled from the film, such as Tibetan dancers, monks, and backpacking activities. The follow-up clip will be Rancid’s “The Harder They Come,” directed by Spike Jonze.

CLIP SHOW’S 400TH: Lake Long Island, N.Y.-based video show “Rock Roll” moves into its 11th year, producer/director Dan Moratto celebrated the show’s 400th episode with footage from the half-hour program’s archives. The October special was titled “Reptar,” and included interviews; highlights include a performance by Jewel, LL Cool J introducing a car, and guest host Roger Daltrey interview. Moratto also put together more than 50 artist spotlight shows over the years into the show. Artists featured in the bits include Melissa Etheridge, the Moody Blues, Mariah Carey, Blue Oyster Cult, The Commodores, Cocteau, and Das EFX.

The show’s longevity is largely due to the openness toward all musical styles.

"When I started the show, ‘Rock Roll’ was a new idea," says Moratto. "Then Run-D.M.C. was on the very first show. My whole concept was, I have these talks, two years went on, I've had dance artists, reggae, and even a lot with oldies, had Dave Mason from Traffic recently, as well as Paul Rodgers from Bad Company. I've never programmed anything into a musical format."

Moratto also teaches a graduate course called “Principles And Practices” at New York University. “I can bring real industry people into the class," he says. According to Moratto, one of the most popular clips favored by MTV senior VP of marketing David Cohn, Columbia Records VP of video production Gary Fisher, and music publishing executive websites. Moratto taught this past spring, “Rock Roll” is seen weekly via Cablevision of Long Island and Time Warner Cable in New York.

**PEOPLE:** MTV executive VP of programming John Schun is leaving the network after a seven-year tenure (Billboard Bulletin, Nov. 11). Meanwhile, at VH1 sources say the channel’s VP of programming, Ken Chesnut, is also vacating his post, and that Chesnut, who has been at VH1 for six years, is expected to be headed to E! Records in New York, where he will be a VP of A&R.

**NEW YORK**

**LAMPS:** Jermaine Dupri, CEO of So So Def Recordings, is caught on Paul Hazan to direct the clip to his new single, “The Party Continues.” Da Brat makes a cameo.

**LOS ANGELES**

**LAMPS:** Jermaine Dupri, CEO of So So Def Recordings, is caught on Paul Hazan to direct the clip to his new single, “The Party Continues.” Da Brat makes a cameo.

**LOS ANGELES**

**IN HOUSE:** Crystal Method formed the image of Las Vegas captured by directors Lance Bangs and Eli Bonzer.

**NAVS**

**IN HOUSE:** Michael Solomon kept busy this month shooting “Dream Walker” by Teddy Keith and the Sammy Kershaw clip for “Love Of My Life.”

**OTHER CITIES**

**“Busy Child”** by the Crystal Method formed the image of Las Vegas captured by directors Lance Bangs and Eli Bonzer.

**NAVIS**

**IN HOUSE:** Michael Solomon kept busy this month shooting “Dream Walker” by Teddy Keith and the Sammy Kershaw clip for “Love Of My Life.”

**PRODUCTION NOTES**

**LAKESIDE:** Sara Faters, Tibet chronicles the 1997 film, “Tibet: A History Of Outrage.”

**KANSAS CITY:** Sara Faters, Tibet chronicles the 1997 film, “Tibet: A History Of Outrage.”

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**NAVIS**

**IN HOUSE:** Michael Solomon kept busy this month shooting “Dream Walker” by Teddy Keith and the Sammy Kershaw clip for “Love Of My Life.”
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Cancellation Policy: All cancellations must be submitted in writing. Cancellations received between October 2nd and October 30th will be subject to a $150.00 cancellation fee.

No refund will be issued for cancellations received after October 30th or for "no shows."
K-TEL PLANS ONLINE MUSIC BIZ, MORE DISTRIBUTION TIES (Continued from page 1)

unit, K-tel International (USA), which remains based in Minneapolis.

The corporate offices, however, are moving to Los Angeles, where company president David Weiner will oversee the music unit, international operations, a direct-marketing subsidiary, a home video imprint, and a new Internet venture. Weiner says the move will enable K-tel to "tap into a larger talent pool."

By mid-December, Weiner says, the company will launch K-tel Online and develop the site over the next year into a major Internet retailer to compete with CDnow, Music Boulevard, and World Wide Web sites operated by traditional music chains. At the site, www.ktel.com, consumers will also be able to order K-tel's 250 titles via telephone, and many K-tel CDs are made up of tracks from the company-owned catalog.

In addition, Weiner says, K-tel is continuing to set up an independent distribution unit for labels not owned by the company (Billboard, Aug. 23). K-tel has for years distributed its own products. The first recordings handled by the unit, called K-tel Distribution (KTD), are from Strictly Rhythm, a New York-based dance music label.

These plans represent a renewal for a company that came close to selling off its profitable music businesses. Publicly held Platinum Entertainment intended to buy those assets for $35 million but, according to Weiner, could not line up the financing. The deal fell through in September.

Weiner says, "We felt that the stock market was not appropriately valuing the value that had been placed on our catalog by third parties and was not properly valuing our music distribution subsidiaries. We felt the best way to capture that value was by sale of those subsidiaries." Now that the sale has been terminated, he adds, "We made the decision to continue building K-tel into a vertically integrated marketing company."

Weiner insists that K-tel's music assets are not for sale now.

In fact, he says that the company is looking to make some acquisitions—"the opportunity to build a catalogue of catalog companies. Its current catalogue unit, Domino Entertainment, has a library of 5,000 masters, most of which are hit recordings from the 1960s through the 1980s. It is the Dominion songs—which include such top hits as Chubby Checker's "Twist," Gogi Grant's "The Wayward Wind," and the Trashmen's "Surfin' Bird"—that will be used to create the customized CDs to be sold online. Visitors to the Web site will be able to choose tracks from a list and compile their own CDs. They will pay a fee for each track picked, and the finished CD, with packaging, will then be mailed to them.

The idea of customized CDs online has been catching on recently. The Music Connection launched a Web site that allows consumers to devise and order their own CDs from nearly 90,000 licensed tracks. However, neither of these services enables shoppers to download music into their computers.

The lead component of K-tel's online venture is retail sales. The company plans to make available "a very deep product offering from all record companies," says Weiner. Orders will be fulfilled by K-tel and a network of one-stop. Weiner estimates that 120,000 titles will be initially available on the site. Online pricing had not been established at press time. Mark Margiotta, VP of K-tel Online, heads the Los Angeles-based unit.

Weiner believes that K-tel has an advantage in this arena over other online retailers because of its presence on television. "We'll utilize our expertise in direct-to-consumer marketing to drive traffic to the site," he says.

K-tel has, for most of its 35-year existence, been a direct seller of music and other products. Its compilations are sold via TV commercials and 800 numbers. Weiner says the company will spend $35 million-$40 million this year on television advertising. The spot will now also be used to promote the Web site.

Weiner says the company will soon announce strategic online partnerships with Internet search engines, technology companies, and other Web sites similar to those that CDnow and Music Boulevard have developed.

K-tel releases 120-150 recordings a year on a number of proprietary labels, including the mainstay compilation imprint K-tel, Domino (catalog), Era (rock), Arrival (gospel), and Cold Front (dance/R&B). Cold Front is charting with "Club Mix '95," which hit No. 64 on The Billboard 200 in the Nov. issue. Dixon says the company "plans to grow" its label business.

Another unit of the company that is gearing up for increased activity is K-Tel Video. In early January it will release the first of 22 episodes of "Pop-ular Mechanics For Kids," a Heartwood syndicated program. K-Tel Video is also developing five full-length animated kids' videos for first-quarter release.

For the fiscal year that ended June 30, K-tel International reported net profits of $1.2 million on $75.5 million in revenue. In the previous year, it posted a net loss of $745,000 on $71.9 million in revenue. Executives say net sales in North America, a big portion of which were music, totaled $49 million.

In other executive announcements, K-tel announced that Jeffrey M. Kohick, who had been promoted to executive VP of purchasing and operations and Corey Fischer had been named VP of finance/COO.

BEST PROSPECTS FOR DVD MAY BE WITH PCs, NOT VIDEO (Continued from page 8)

Calif., agrees. "PCs are taking off faster than the consumer electronics market," says marketing director Clint Chao, who is overseeing imple- mentation of the DVD copy-protection chip developed by the company (Bill- board, May 31). Wired to a television set, the home computer "can be your DVD player," he says. Chao notes that next step will be integrating PCs and DVD-RAM, which make possible home recording. That should come late next year and could be priced for consumers in 1999.

In fact, the opportunities are so great that Forrester predicts 60% of the PCs shipped in 2002 will have DVD- ROM drives, bringing the installed base to 53.3 million units. More than 18,000 programs should be available feed through. Meanwhile, the number of stand-alone DVD players will reach 6.1 million that year, or 5.2% of U.S. households, with 8,800 titles available for them.

Forrester douts the potential is much greater, according to its report: "The only bull's-eye for DVD-Video will be in the nearly nine million U.S. "mouse potato" defines as "sufficiently affluent" optimists" eager to own at least one of everything. Even the studios that have committed to DVD are holding back, says Hardie, who thinks a telltale sign is the relative sparsity of titles.

"Their behavior reflects the laserdisc market, not VHS," he adds. "That puts them in the game with a minimum investment and betters them on a full-back strategy that allows them to get out quickly, quarter by quarter."

Twenty years after their introduction, barely 2 million laserdisc players have been sold. Hardie's other indicator is the sluggish demand for DVD encoding equipment. "Those boxes are not going out like hot cakes," he says.

DVD video faces one insurmountable hurdle, in his view. Better technology, including picture quality, won't overcome the cassette's lead. "VHS still wins hands-down when the consumer factors in the expense of another player and a secondary software library," Hardie maintains.

Only the "mouse potatoes," the report states, care about DVD video's "bells and whistles," such as multiple viewing formats—and there aren't enough buyers to rival VCR ownership. The DVD/DivX rivalry compounds the problem (Billboard, Sept. 20).

Hardie likes the DivX idea of a disposable disc (designed to be sold for $5 for 48 hours of viewing) but says the execution is wrong because the themo-oscillation confronts the consumer.

Life is much easier, and acceptance much faster, in the PC lane. DVD-ROM "tears down the capacity barri- ners" that inhibit content providers, he says. Hardie's favorite example: "All the "Steinfeld episodes on a single disc," presenting advertisers with a new venue for commercials.

BMI TO SET UP LATIN MUSIC OFFICE IN MIAMI (Continued from page 8)

With BMI for the past 4½ years, she was responsible for licensing rights from directly the music publishing activities of RMM Management, which handles many of the tropical concerts staged in the New York area. "We now have a vast umbrella of Latin music to deal with," Almodovar says.

Although its catalog of Latin music contains repertoire brought in shortly after its birth in 1940, BMI has moved aggressively to build its contemporary Latin roster, having previously placed writer/publisher relations executives in Los Angeles and Puerto Rico, as well as New York, which will continue to maintain a Latin music presence.

COPYRIGHT LAW (Continued from page 69)

the directive's progress through the European Parliament and Council of Ministers is Trade Commissioner Mario Monti. He was lobbied by an IFPI delegation on the draft directive's content at a long-running meeting last month (Billboard, Oct. 25).

Dobbe, a member of that delegation, notes the prominence Monti is under from both sides of the debate but comments, "He received us openly and honestly. He promised that the priority on this directive, but one of the big ones is to get the damn thing implemented."

Monti's office appears to have a clear grasp of the core issue, though a spokesperson, "There are very conflicting interests here between those who want to enhance copyrights and those who don't."

Moore says that despite the extremely delicate nature of the balance the organization must strike, "We are working hard, even though this is a very difficult task."
Recording Arts and Sciences (NARAS) and MIDEM have established Latin and Caribbean music offices on Miami’s South Beach, the gateway to the booming Caribbean and Latin markets.

Many top Trinidad artists, including Sun- dress and the Evergreen, were often accompanied by the traditional pan and steel bands as they performed, which contributed to the rich and diverse sounds of the genre.

Among the achievements highlighted by the U.S. National Endowment for the Arts, was support for the New York-based group "Steel Benders," led by the dynamic Trinidadian Steelpan leader, Michael Wright. The group was recognized for its innovative and dynamic approach to the steelpan tradition, blending traditional Trinidadian steelpan music with contemporary influences, creating a unique and vibrant sound that captivated audiences around the world.

In 1975, Trinidadian steelpan artist, Anthony "Burr" Lewis, was honored with the prestigious Latin Grammy Award for his contributions to the development of steelpan music in Trinidad and Tobago. The award recognized Lewis' innovative work in blending traditional steelpan music with modern musical styles, helping to popularize the genre on a global scale.

Another significant achievement was the establishment of the Trinidad Steelpan Association, which was founded in 1972 to promote and preserve the steelpan tradition in Trinidad and Tobago. The association played a crucial role in the development of the steelpan genre as it helped to standardize steelpan music, and provided opportunities for steelpan bands to showcase their talents on a national and international stage.

Despite the challenges faced by steelpan musicians, such as limited access to instruments and training opportunities, the genre continued to grow in popularity and influence, as evidenced by the recognition of Caribbean artists at the Latin Grammy Awards.

In the late 1970s, Caribbean steelpan music began to attract attention from mainstream audiences outside the Caribbean, with performances at prestigious events and festivals such as the Montreux Jazz Festival and the New Orleans Jazz and Heritage Festival. This exposure helped to further establish the genre as a unique and valuable contribution to the world of music.
in Baltimore, a shaky settlement of leadership differences in Miami, and an imminent split between band leaders and organizers in Atlanta.

Caribbean Carnival 1997 action kicked off as usual in February with Trinidad’s annual spectacle. Peter Minshall & Callaloo took band of the year honors for the third straight year with “Tapestry.”

The Carnival King was Curtis Eustace with his pyrotechnics. Carnival Queen was Wendy Kalicharan with “Caribbean Blue.” Ronnie McIntosh and Superblue proved a hit for the Soca Monarch with Ronnie’s “Ent” and Superblue’s “Barbara,” a tribute to легендарный calypso bandleader Roy Cape. National Calypso Monarch was Gypsy with “Little Black Boy,” his wicked social diatribe.

But not all Grenada, Scholar emerged as Calypso King with “Anxiety,” demanding no mercy for killers begging for leniency during the Rodney massacre. Tangier retained his Road March crown with a catchy hit, “Chandra Bari.” Band of the year was Helen Marte & Associates for “Kaleidoscope.”

At St. Vincent’s June Carnival, the Miss Carnival 1997 beauty pageant was won by Gloria Eadali, who is also Miss St. Kitts and Nevis. The Soca Monarch was Dennis Bowman, and Panorama winner was Stardust Steel Orchestra. King of the Bands was Roy Ralph portraying “The Kraken,” and Rachel Charles was Queen of the Bands with “Aphrodite.” Both are from the band Dragons. Band of the year was Nelson Block with his presentation “Explosion Of Colors.”

Tortino “Onyx” Edwards beat all challengers to emerge as Antigua’s Calypso Monarch 1997. The Calypso Queen was Sininga Sison, dishing strong social commentary with “Message To Employees” and “Skay Single.” King of the Bands was Movlic Francis, and the Queen was Nina Nanton, both from the band presentation “Mayays.” Best performing steel orchestra was Supa Stars playing “Autumn Leaves.”

St. Kitts and Nevis National Calypso Monarch was the Dixies with “Serious Times” and “25 Years Of Carnival.” Road March winner was the band Nu Vibes with “Hand Signal.”

Band of the year was won by the presentation “Silver Fiesta.” Most original band was winner for a rendition of “Caribbean People In A Carib Festival.”

At Barbados end-of-the-sugarcanefield August festivities, now a hot calypso mecca, Pick-O-D-Crop Monarch was Anthony “Gabby” Carter. Tune of the Calypso champions was by Alison Edwards and Erwin Yearwood. Grand Kadooment winner was Gayneth Squires, and King of the Crop was Tyrone Nicholls.

Carnivals took place in Jamaica, St. Maarten, Aruba, the Bahamas, the U.S. Virgin Islands, the British Virgin Islands, and Martinique.

**AMERICAN ACTION**

In Brooklyn, N.Y., Hawks took band of the year honors with “Beyond 2000.” Percy Maynard was Carnival King for “Snake Charmer Of The Leopard Tribe,” while the Queen was S DEFINA Edwards for “The Messenger.” Machel Montano was Road March champ with “Big Truck!”, Desaperadoes were the Calypso Orchestras was the panarama champion.

In Miami, where last year’s problem caused by two competing groups was smoothed over, they’ve had the most problem, although a few rough patches remain (see story, page 1), a great time was had by international revelers, who jammed hotels and ballrooms for all night jump-ups with Roy Cape, Superblue, Byron Lee, Ronnie McIntosh, Machel Montano, and Krayzill filling Hialeah Park on Carnival day.

The Carnival King was Curtis Eustace with “The Ghost Of Carnival.” Carnival Queen was Grace Simmonds, portraying “I Am The Light Of The Beating Dancer.” Band of the year was D1st Dimension for its depiction dubbed “Zaz-Z-Baz.”

The most-played song in Miami—the Road March winner—was “Big Truck,” performed by Trini’s Machel Montano & Xatice. The Boston-based lords, Kings Men, won $13,500, while Supa Steel also ran with “Dancehall Boys.”

“The most-played song in Miami—the Road March winner—was ‘Big Truck,’ performed by Trini’s Machel Montano & Xatice. The Boston-based lords, Kings Men, won $13,500, while Supa Steel also ran with ‘Dancehall Boys.’”

**BEAUTY IS SIMPLICITY**

Further south, at Washington, D.C.’s Summer Caribbean Carnival, best band was Amigas & Associates with “Beauty Is Simplicity.” Carnival King was Clyde Thompson, and Carnival Queen was Majoree Smith, both from T&T Masqueraders. Pan Master was named best steel band. City Sound was judged best DJ. In Jersey City, Carnival King, Carnival Queen was Jersey City Caribbean Cultural Club for “Land Of The Humming Bird.”

A year in 1997, N.J.’s 11th summer Caribbean Carnival, where 17 bands took to the streets, Ronnie McIntosh was Road March champ with “Eniemplate,” and Sugar Aces, and Brown Bag. Band of the year was Pride Promotions. Harrieta Naidu Beli emerged as Queen of the Bands for “Caribbean Odyssey.”

Caribbean American Carnivals also took place in Boston; Tampa, Orlando, and Tallahassee, Fla.; Syracuse and Rochester, N.Y.; and Oakland and San Francisco in California.

Unlike Toronto, French Montreal had a trouble-free Carifesta, where Roots And Culture mesmerized as band of the year with “Reflections” and supplied the Carnival King, A. R-Corea, who played as the Witch Doctor. Carnival Queen was Aisha Patrick for T&T Masqueraders Ann’s depiction of “Voice Of Caribbean” Calypso King was Doggie, and Carifesta Queen was Galah. Further north, in English-speaking Ontario, calypso Monarch 1997 was the Fonz. King of the Bands was Roger Taylor Montano, who portrayed “The Beast” from the band Beast With.
Crue On Tour. Rock vets Motley Crue announced plans for a world tour in front of the “Rocky” statue at the CoreStates Spectrum arena in Philadelphia. The tour is the band’s first since it reunited this year and will promote the act’s current set, “Generation Swine.” Pictured on the set, from left, are Barbara King, director of promotions, Benson Label Group; Eddie Carswell, group member; Russ Lee, group member; Gary Chapman, host, “Prime Time Country”; Jackie Patillo, director of A&R, Benson Label Group; Leonard Ahlstrom, group member; and Victoria Aebischer, national promotions coordinator, Benson Label Group. Shown kneeling, from left, are group members Billy Goodwin and Scotty Wilbanks.

A Willing Smile. Vanessa Williams is all smiles at the after-party celebrating her recent performance at New York’s Madison Square Garden. Her performance included tracks from her current Mercury Records Group chairman Danny Goldberg and Williams.

Jazzy-Belle. Jazz vocalist Dominique Eade performed tracks from her current RCA Victor set, “When The Wind Was Cool, The Songs Of Chris Conner & June Christy,” at the legendary Birdland in New York. On hand for the performance, from left, were Harry Pittner, senior VP/GM, BMG Classics; Paula Morris, VP of marketing; World Music, Jazz & Distributed Labels; Don Braden, RCA Victor recording artist; Steve Gates, VP or A&R, HCA Victor; Eade; and Steve Backer, jazz & A&R consultant; RCA Victor.

Music For The Sole. Guru, visionary for Chrysalis’ “Jazzmatatazz” CDs and half of Noo Trybe/Virgin act Gang Starr, will provide a musical background for upcoming commercials promoting Fila’s new GH IV sneaker, designed for Grant Hill. The ads are scheduled to air November through December. Pictured on location, from left, are Hill and Guru.

Royalty Agreement. Representatives from the Alliance of Artists and Recording Companies (AARC), the Japan Council of Performers’ Organizations (Geidankyo), the American Federation of Musicians (AFM), and the American Federation of Television and Radio Artists (AFTTRA) met in Washington, D.C., to sign an agreement allowing U.S. sound recording artists to be paid royalties for the rental of their work. According to the agreement, AARC will dispense royalties to featured artists and lead singers, while AFM and AFTRA will dispense royalties to non-featured performers, such as backup musicians. The first payments are scheduled to be made Dec. 15. Pictured, from left, are Jean Milbauer, AARC; Linda Bocchi, executive director, AARC; Yukit Teramoto, vice chairman, Geidankyo; Steve Young, president, AFM; Patricia Polach, counsel, AFM; Dominique Bravo, national representative/staff counsel, AFTRA; and Yutaka Tanaka, legal advisor, Geidankyo.


Deuces Wild. Legendary blues artist B.B. King takes a break from recording his debut album, “Deuces Wild,” on MCA. The set, released Nov. 4, includes 13 tracks, featuring duets with Bonnie Raitt, Eric Clapton, the Rolling Stones, D’Angelo, Heavy D, Tracy Chapman, and others. Pictured in the recording studio, from left, are Raitt and King.
PUFFY COPS THE POLICE: Puff Daddy's use of the Police's "Every Breath You Take" as the chorus to "Juliet" (A&M) has led to a sequel-chart-top-simmering success are well known. Now the sample king has reinvented another Police hit, " Roxanne." The mix pitches down Sting's vocal, layers the chorus of UTOF's "Roxanne, Roxanne," and features a rap. A case in point, the San Francisco Police's "Roxanne/Breach D'minick (A&M) has leaked to radio, and...
### The Billboard 200: November 22, 1997

<table>
<thead>
<tr>
<th>WEEK</th>
<th>RANK</th>
<th>ARTIST</th>
<th>TITLE</th>
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<td>1</td>
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<td>MASE</td>
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<tr>
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<td>2</td>
<td>SHANIA TWAIN</td>
<td>MIRACLE 59131</td>
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<td>JAY-Z</td>
<td>JEEZUS 59183</td>
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<td>4</td>
<td>DJ K RAKIM</td>
<td>UNIVERSAL 53137*</td>
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<td>5</td>
<td>LEANNA RIMES</td>
<td>A 7885883</td>
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<tr>
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<td>6</td>
<td>CHUBBASANDAMS</td>
<td>REPUBLIC 500092709</td>
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<td>7</td>
<td>7</td>
<td>MARIAH CAREY</td>
<td>COLUMBIA 67835</td>
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<td>8</td>
<td>SPEICE GIRLS</td>
<td>VIRGIN 4511711</td>
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<td>9</td>
<td>FLEETWOOD MAC</td>
<td>WARNER BROS. 600176</td>
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<td>10</td>
<td>AQUA</td>
<td>RCA 11705</td>
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<td>LAUNCHSTONE 527129109</td>
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<td>PUFF DADDY &amp; THE FAMILY</td>
<td>BAD BOY 73024</td>
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<td>13</td>
<td>BOYZ II MEN</td>
<td>MOTOWN 505015</td>
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<td>SOUNDTRACK</td>
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<td>MASTER P</td>
<td>LATIN 5050091</td>
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<td>17</td>
<td>ESCLAB, FOXY BROWN, AZ, AND NATURE</td>
<td>JIVE 660218</td>
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<td>SPICE GIRLS</td>
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<td>VIRGIN 44677</td>
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<td>20</td>
<td>DAVE MATTHEWS BAND</td>
<td>ARISTA 5001019</td>
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### New Entries

- JANES ADDICTION | WARRIORS RECORDS | RED 762 | KETTLE WHISTLE |
- JONES BROWNING | ARTISTIC MUSIC | ART 5120 | YUSH FU MANG |
- TRISHA YEARWOOD | SONY | 5230415 | WRESTLING WITH HITS |
- THE ROLLING STONES | VIRGIN 447142 | BRIDGES TO CANARILY |
- BROOKS & DUNN | CAPITOL | 515811 | THE GREATEST HITS COLLECTION |
- HANSON | MERCURY 51441 | MIDDLE OF NOWHERE |
- Usher | LAUNCHSTONE 527129109 | MY WAY |
- BUSTA RHYMES | EPS | 5230415 | WHEN DISASTER STRIKES |
- LL COOL J | JAY DEE 59787 | PHONETOWN |
- BARTER STORE | JIVE 660218 | BACKSTREET BOYS |
- SOUNDTRACK | COLUMBIA 49250 | MEN IN BLACK — THE ALBUM |
- SOUNDTRACK | WARNER BROS. 66024A | GEMINI — THE SOUNDTRACK |
- SUGAR RAY | LAUNCHSTONE 527129109 | FLOORED |
- FIONA APPLE | COLUMBIA | 647957 | TIDAL |
- SARAH McLACHLAN | ARISTA 18702 | SURFACING |
- TIM McGRAW | SQUARE BARN 70300 | ESSENTIALS |
- tim McGraw | SQUARE BARN 70300 | ESSENTIALS |
- VARIOUS ARTISTS | JAY DEE 59787 | ULTIMATE DANCE PARTY 1998 |
- VARIOUS ARTISTS | JAY DEE 59787 | ULTIMATE DANCE PARTY 1998 |
- TIM McGRAW | SQUARE BARN 70300 | ESSENTIALS |
- KISS | MERCURY 51441 | CARNIVAL OF SOULS: THE FINAL SESSIONS |
- THE WALT DISNEY COMPANY | 515811 | LIFE AFTER DEATH |
- THE CURB COMPANION | JIVE 660218 | BOOGEY NIGHTS |
- SOUNDTRACK | CAPITOL | 515811 | LADIES EDITION |

### Top Gainer

- CHUBBASANDAMS | REPUBLIC 500092709 | TURF & FUR |

**Note:** This chart includes entries from the top 40 songs, with a focus on the top 20. The chart is derived from the Billboard 200 chart for the week of November 22, 1997, and includes information on artist, title, record label, and week on the chart.
RECORDABLE CDs READY FOR MASS MARKET
(Continued from page 8)

It have been tracked yet by the Con-
sumer Electronic Manufacturers
Assn. (CEMA), a random national
survey in 1995 found that 16% of
households expressing some interest
in acquiring CD-R "if it was available at
a reasonable price." Exponentially in-
growth sales growth is estimated by Adaptak
which noted that approximately 500,000 CD-R drives were sold in 1996,
moving the number of units sold to
78,500 units in 1996, with a projection for 2.2
million drives to be sold this year.

CEMA, meanwhile, reports that more
than 1,000 home U.S. will have at least one
computer by year-end,
with more than half equipped with a CD-ROM drive.

Regardless of the actual numbers,
growth trend—and its implications—has the
music industry wary.

"Concern over the recording
industry," says Gary Sherman, senior
executive vice president/general counsel at the
Recording Industry Assn. of America (RIAA),
"is for the serious implications for analyzing this sit-
uation, and our options, very carefully.

Amplifying Sherman's concern, a senior marketing executive from one of the
''Big Four,'' who asked not to be identified, observes, "The frightening
issue is that record companies and label groups
are trying to get more creative instance. I get mail-order catalogs on a regular basis offering CD-R hard-
ware for well under $800, blank CD-R discs with a label for about 10 cents, label
groups for literally pennies, and even jewel-box inserts.

"With the widespread accessibility to our music on the Internet, [CD-R is]
like adding a meat to driving hadn't,
the executive adds. "This is very much a disturbing element that needs to be
addressed now. Agreement with both
the consumer electronics and computer
industry are critical priorities."

The Audio-Video Recording Act (AVRA), which became law Oct.
28, 1992, got the support of the computer industry
organization, currently under review in Congress,
cover CD-R or computer software like the
Adaptek product. The implement-
"copy control" is leading the Audio-Video
Recordable and Intellectual Property Subcommit-
ttee of the House Judiciary Committee will make it illegal "to manufacture, import, distribute, or sell computer
software that circumvents the copy
protections designed into recording media," defined as "any material object in a
form commonly distinguished as a
consumer product" for purposes for
"consumers for the purpose
of making digital audio recordings.

Nor do the pending World Intellec-
tual Property organization (WTO),
currently under consideration in Congress,
cover CD-R or computer software like the
Adaptek product. The implement-
"copy control" is leading the Audio-Video
Recordable and Intellectual Property Subcommit-
ttee of the House Judiciary Committee will make it illegal "to manufacture, import, distribute, or sell computer
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form commonly distinguished as a
consumer product" for purposes for
"consumers for the purpose
of making digital audio recordings.

Under AVRA, the only CD-R drive
products covered to date have been the rel-
avely small numbers of blank CD-R drives
labeled "for consumer use," with a focus on music recording.

This led TDK Electronics Corp. to commit
to a royalty payment for the CD-R sample
card packed with new
Adaptek Easy CD Creator Deluxe. The
value-added promotion also offers a $10
relate on purchases of TDK CD-R five-
packs with a $24.99 suggested retail price, good through December 1996.

Adaptek was a member of the Software
Publishers Assn. (SPA), which has pub-
lished the "SPA Legal Guide To Mul-
timedia," according to Mark Trapha-
gen, VP for intellectual property.

"We haven't studied the issues related to music copyrights affected by any
member's product," he says.

"However, our handbook advises
that when using third-party content,
there are potential copyright pitfalls associated with that third party.
The issue of liability related to a product that enables the
copying of copyrighted sound record-
ning has not been addressed," he notes.

The optical media industry is defi-
nitely ramping up for the growth of CD-
removable mass-market consumer
product, the recording industry will receive a huge amount of royalties
are paid to label owners through Home Recording Act," he adds.
pany posted during the same time frame last year, when it lost $8.4 million, or 25 cents per share. During the quarter, the company posted a comp-

*Continued from page 9*

pany posted during the same time frame last year, when it lost $8.4 million, or 25 cents per share. During the quarter, the company posted a comp-

*Continued from page 9*