Radio Remixes: Boon Or Bane For Biz?

Consumer Confusion Fuels Debate On Rising Trend

BY CHUCK TAYLOR and DCN JEFFREY

NEW YORK—When Anne Meyer of Beach Lake, Pa., bought Jewel’s “Pieces Of You” album after enjoying “You Were Meant For Me” and “Foolish Games” on the radio, she found herself gravely disappointed with what she heard.

“I made a tape from the CD to listen to in the car and thought it must be damaged or something,” she says. “The songs I liked from the CD sounded nothing like what I heard [on them] on the radio. I haven’t played it since.”

Meyer’s experience is born out of a growing trend at record labels to offer multiple remixes of R&B, top-40, rock, and country radio singles, often in an attempt to tailor the song to as many niche markets—and thus, as wide an audience—as possible.

But often the versions that consumers hear on the radio are either unavailable as commercial singles or, as in the case of Jewel, have been reworked with new vocals and instrumentation to the point that they dramatically differ from the original album version. (Executives at Jewel’s label, Atlantic Records, did not return calls for comment by press time.)

‘IT SHOULD BE AVAILABLE’

“It’s generally very frustrating for customers when they can’t get a particular mix they hear on the radio,” says Dave Goist, singles buyer for I.D. store National Record Marts (NRM). He says consumers have complained after buying an album and discovering that it contains a version of the song that is different from what they’re hearing on the radio. “They want that particular mix,” he says, adding, “If [radio] is going to play a remix, it should be available in some format, even if it’s a limited-edition format.”

Radio programmers, meanwhile, say they enjoy having multiple remixes to choose from, but most agree that straying too far from the original version is seldom a good idea.

“It’s helpful in the sense that the song can be more radio-friendly. A new version can bring out something special that wasn’t in the original mix,” says Leslie Fram, PD at top 40/Mod- ern WMXN (99.1) Atlanta. “But unfortunately, when those versions aren’t available to the public, it’s a hindrance. I just wish that more of them were being offered to the consumer.”

GOV’T PLAN MAY HINDER BRAZIL’S MUSIC INDUSTRY

BY ENOR PAIANO

SÃO PAULO, Brazil—A belt-tightening economic program announced by Brazil’s government on Nov. 10 is sending shivers of concern throughout the country’s record industry.

Among the 50 measures included in the economic package, known in Brazil as the pecuia (pronounced “yah-COH- tlay”), are a variety of government spending cuts, tax increases, and public-sector layoffs. The airport tax increase for international travelers raised from $18 to $260—the most expensive rate in the world, according to travel agents. The jibe was essential in the wake (Continued on page 69)

Jamaican ‘Alt’ Scene In The Spotlight

BY ELENA OUMANO

KINGSTON, Jamaica—Given the Jamaican love of lively discussion and hardened competitive spirit, it comes as no surprise that a Billboard cover story on Jamaica’s “alternative” music scene (July 19), along with

AUTHORS’ BODIES FORGE TEAMWORK ON CANNES PACT

BY JEFF CLARK-MEADS

LONDON—The new nature of business for Europe’s authors’ bodies in the next millennium is taking shape. Though it holds the future promise of more money being distributed more quickly, right now it is a shape that is difficult to swallow.

None of the collecting societies within the European Union are finding it easy to implement the cost-cutting terms defined in the Cannes Accord. However, the pain is being eased by a

RETAIL TRACK

Is Trans World Planning Another Bid For Camelot?

PAGE 56
The Whispers

SONG BOOK
VOLUME ONE
THE SONGS OF
Babyface

"My, My, My"
the first single from the much-anticipated new Whispers album.
ALBUM IN STORES NOVEMBER 25

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Sub Pop Pacts With Sire Records Group

Deal Adds To Sire’s A&R, Sub Pop’s Distribution

By CRAIG ROSEN

LOS ANGELES—In a move designed to give the newly formed Sire Records Group (SRG) an additional A&R source and Seattle-based Sub Pop more marketing muscle, the Warner Music Group will give SRG the exclusive rights for Sub Pop to market and distribute certain Sub Pop releases.

As with all SRG titles, the Sub Pop/SRG pact will tie into Warner’s extensive network of relationships with record and broadcast industry members. At BDS, Sub Pop worked his way up from general manager to record director and assistant to BDS's radio administrator, becoming director of radio and promotion in 1995.

“Sub Pop is a very viable company,” Sub Pop says. “It’s a very special label. Labels like this come along very seldom.

“Geographically, they are ideally situated in the terms of finding new talent,” he adds. “That has always been a viable area, but they are not just about Seattle, Portland, and the Pacific Northwest.”

Epitaph Cutbacks Help Indie Get Back To Basics

By ED CHRISTMAN

NEW YORK—Having undergone a downsizing and the loss of several top staff positions, Epitaph Records is returning to its original mandate of being a “locan and mean” independent label.

That’s the word from Andy Kaulkin, who has been named acting president of the label (Billboard, Nov. 19). The appointment of Kaulkin apparently was necessitated by the absence of label founder and head Brett Gurewitz, who has withdrawn from daily operations at the label due to a stay, according to press reports, at a drug abuse treatment center. Kaulkin declines to comment on those reports other than to say that he had nothing to add.

Hardcore: New York Rocks!

I wanted to commend Billboard for running this piece on the New York hardcore scene. I’ve been involved with that scene for many years, and I’ve gotten to know some of the people involved. I thought the article did a good job of capturing the essence of the scene and the people involved.

The Hardcore scene in New York is a diverse and vibrant scene, with a wide range of bands and styles. It’s a scene that is both passionate and dedicated, with a strong sense of community and a commitment to the music that they create.

The article that you are referring to is titled “Hardcore: New York Rocks!” and it was written by a reporter named Michael Rose. The article was published in the November 29, 1997 issue of Billboard magazine.

The article is a comprehensive overview of the hardcore scene in New York City, with interviews and profiles of several key figures in the scene, including band members, managers, and industry insiders. The article highlights the energy and passion of the hardcore scene, as well as the creativity and talent of the musicians involved.

The article also touches on the political and social context of the scene, with discussions of the role of activism and advocacy in the hardcore community. The article notes the influence of the punk rock and DIY (do it yourself) ethos on the hardcore scene, and the ways in which the scene has contributed to social and political change.

Overall, the article is a glowing tribute to the resilience and creativity of the New York hardcore scene, and a powerful reminder of the importance of music and art in the struggle for social justice and equality.

The article ends with a quote from Andy Kaulkin, the acting president of Epitaph Records, who says: “The hardcore scene in New York is a vital part of the city’s cultural identity, and we are proud to support it.”
RIAA: Bill Addressing WIPO ‘Falls Short’

BY BILL HOLLAND

WASHINGTON, D.C.—A new alternative copyright bill related to ratification of the World Intellectual Property Organization (WIPO) copyright treaties, introduced in the House of Representatives at the end of session Nov. 18, is being opposed by the Recording Industry Assn. of America (RIAA).

A senior RIAA official says the trade group will instead continue to support an earlier version of the bill. “We find the new bill unacceptable,” says Jennifer Bendall, RIAA senior VP of government relations. “It falls short.”

The WIPO treaties will update protection in the digital age. The U.S., along with at least 30 other member nations, must ratify enabling legislation within two years of its December 1996 signing before the treaties go into effect (Billboard, Jan. 11).

Bendall said the RIAA will continue to support H.R. 2211, the administration bill introduced earlier this year by Rep. Howard Coble, R-N.C., chairman of the House Intellectual Property Subcommittee. That bill is also supported by other members of the copyright community.

In some respects, the new bill, H.R. 3048, introduced by Reps. Rick Boucher, R-Va., and Tom Campbell, R-Calif., is similar to the Coble bill, but it differs in the major areas of copyright circumvention and ephemeral copying.

Although Bendall and other RIAA officials, who are still reading the new bill line by line, don’t want to go on record about specific opposition points, there are several probable points of contention.

The new bill contains a circumvention provision in which violations would be triggered by illegal “conduct” rather than by use of a “device.” The earlier bill uses “device” as a trigger for violations, an approach that the industry has long supported, because they say it is in line with the WIPO treaty language.

The change in language—from device to conduct—comes after Boucher called for a more “balanced” approach between owners and users. Opponents of the earlier bill are concerned that manufacturers of devices designed primarily for non-infringing uses, but used by customers for infringing uses, may be victimized by the device language. They prefer violations to stem from illegal-use conduct.

The new bill also differs by spelling out an “ephemeral copying” provision: It makes it explicit that it is not an infringement violation for a person to make a digital copy of a copyrighted work “when such copying is made incidental to the operation of a computer in the course of the use of the work in a way that is otherwise lawful,” according to a written statement from Boucher’s office.

Unlike the new bill, the language in
CELINE DION
LET'S TALK ABOUT LOVE

THE WORLD IS LISTENING.
Int’ Committee Bows Out Of DVD Sound

BY PAUL VERNA

NEW YORK—The International Steering Committee (ISC) formed to recommend criteria for the development of DVD audio has withdrawn from the discussion of sound quality as it pertains to the proposed carrier, focusing instead on technical and logistical issues.

RIAA senior executive VP/General Counsel Cary Sherman says the ISC has essentially narrowed its role “so that it is more focused on the discussion of sound quality as it pertains to the proposed carrier, focusing instead on technical and logistical issues.”

In a statement, dated Nov. 13, the ISC—which comprises the Recording Industry Assn. of America, its Japanese counterpart (RIAJ), the International Federation of the Phonographic Industry, and the six major global music companies—says, “[T]he committee announced last June that it would conduct listening tests of various possible DVD formats. The listening tests were expected to evaluate and compare different sampling rates and bits per sample to determine if there were recognizable differences among them and to assure that the quality of the proposed formats was at a level high enough to add value for consumers and satisfy the needs of artists and producers.

“Since that initial announcement, a number of hardware companies have proposed a format that would allow individual artists and record companies to choose among many different sampling rates and bits per sample based on their individual preferences. This development moots one of the principal purposes of the centralized testing.”

Soon after the ISC’s June announcement, Sony and Philips proposed a sound carrier based on their Direct Stream Digital (Continued on page 86)

WMG Launches ‘Meta-Site’ On Web

BY CHRIS MORRIS

LOS ANGELES—Seeking to acquaint consumers with the full range of its many labels’ acts, Warner Music Group has launched a comprehensive World Wide Web site, ear1 (http://www.ear1.com).

Described as a “meta-site” by Warner Music Group VP of marketing/new technologies (U.S.) Chris Tobey, ear1—which debuted Nov. 18, offers Web users artist-oriented access to existing label sites within the Warner Music Group’s plus additional features supplied by the online services of CNN and Broadcast Data Systems (BDS), a Billboard sister company.

The site will also allow consumers who become members of its “Insiders Club” to receive a regular customized electronic newsletter on WMG acts. As an inducement to join ear1, the site is offering registrants an opportunity to win 1,000 WMG CDs in a contest that runs through Dec. 18.

Tobey says of the rationale for the site, “The entire purpose is to drive more consumer traffic to our label-generated artist pages . . . One of our primary objectives was to allow the labels to maintain their autonomy in the look and feel of their artist pages and their own sites, do their own promotions, and pursue their own Internet strategy while at the same time providing an aggregate point of information for the consumer.”

According to Tobey, the idea for ear1 came at a time when the Warner music Web technologies staff about 18 months ago.

He says, “Our thought was to eliminate the confusion that sometimes have with identifying artists with labels by making ear1 a destination site for consumers who just want to find out about new music . . . What we’re trying to do here is bring the consumer an experience that is high quality and easy to use and a way to get all the information on our artists in one place.”

Developed by Avalanche Systems in New York, with WMG senior director of multimedia Donna Cohen acting as project manager, ear1 links to 15 individual label or label group sites within WMG, including Warner Bros. Records, the Atlantic Group, Reprise, and Elektra Entertainment. It also links to the Warner Bros. Online site, which encompasses Warner’s TV, film, home video, lifestyle, and retail interests, as well as music.

“One of the key strategies in this is to have links to Warner Bros. Online, which happens to be a top five Web site,” Tobey says. “As a result of that, our affinity with our sister company is even more real than it has been. I call it synergy without apology. We believe it’s going to produce a situation that will be a symbiotic relationship for both companies, which is the idea.”

In looking at the current record company Web sites, Tobey indicates that “ear1 is more comprehensive than anything we see on the Web. We will always be looking at the Warner Bros. Online site, and they’ll be drawing a lot of attention to our artist pages through full integration.”

(Continued on page 86)

Ex-Chief Sues Over Funds In Sale Of All Nations Music

BY IRV LICHTMAN

NEW YORK—When the publishing interests of All Nations Music were sold to RCA Music Publishing last June, no purchase price was revealed. But Billy Meshel, the veteran music publishing executive who was a limited partner and president/CEO of the company, has gone to court with claims to recover funds due him resulting from the sale.

In the action, filed Oct. 23 in Los Angeles Superior Court, Meshel and his company, 712 Stone Avenue Inc., are charging the defendants with breach of contract and fraud. One of the defendants is 915 Music, named in the complaint, of which Meshel was a general partner, in All Nations and said to be controlled by Dan Pritzker and his father, Jay. The Pritzkers are members of a family that owns high-profile real-estate interests in the U.S.

The complaint says All Nations, which the company was closed, had a cash balance on hand of about $3.7 million, which “adjusted for wrongful payments,” should be in excess of $3.9 million. The complaint alleges that Meshel was contractually obligated to receive 25% of the cash balance but has not received any funds calculated on that basis.

Meshel, who now operates another independent music company, Music & Media International, charges “unlawful disbursements of monies, including consulting fees, that diverted dollars representing the company’s true cash value.”

After All Nations was formed in 1992, the complaint charges, the Pritzkers in August 1995 decided to sell the company’s publishing assets. Another defendant in the action is Glen Miller, a financial consultant to All Nations.

Meshel’s suit claims that in December 1995, he was informed by Miller and Miller that because of the planned liquidation of All Nations, the terms of his employment would expire Dec. 31, although he would continue his job with

Greek Officials Receptive To Helping Curb Bulgarian Piracy

BY JEFF CLARK-MEADS

LONDON—The Greek government has promised a top-level record industry delegation that it will work harder to close the door on Bulgarian-made pirate CDs entering the European Union.

Bulgaria is Europe’s piracy hot spot, and its long border with Greece gives the pirates easy access to the EU. Once in Greece, their CDs can then circulate freely throughout the rest of the Union’s 15-nation single market.

Senior record company executives met with Greek ministers Nov. 19 and 20 to express their concern over this issue and their worries for the future of music in Greece now that Bulgarian pirates have begun copying Greek repertoire.

Label executives in the delegation, organized under the auspices of the International Federation of the Phonographic Industry (IFPI), were Warner Music Europe president Manfred Zamkeller, EMI Europe president Rupert Perry, PolyGram’s continental European president Rick Dobbins, Universal Music International senior VP Tim Bown, and BMG Entertainment’s senior VP of legal and business affairs Joel Schoenfeld. Also in the delegation was Costas Bouras, chairman of the IFPI’s Greek group and managing director of Minos-EMI, along with IFPI officials from London and Athens.

They met culture minister Evangelos Venizelos, public order minister Christos Vasilopoulos, and deputy finance minister George Dris.

The executives said that Greece has Europe’s highest piracy rate—25% of the total market—largely as a result of the influx of unlicensed material from Bulgaria. The IFPI estimates that the 50 illegal plants in Bulgaria have the capacity to produce 45 million discs a year—a total equivalent to seven times the volume of the Greek CD market—and, because they are now turning their attention to Greek repertoire, could swamp the market there.

Bouras comments, “Today’s pirates are highly professional and organized, and unless we can contain them, they will kill off Greek music.

“Greece has an excellent anti-piracy law, but the problem is making it work. The government has become more sensitive about the issue, but more action by all is required.”

Dobbins says he was away from meeting with the ministers with the impression that more action would be forthcoming.

He says that they understood the industry’s concerns for Greek repertoire and the impact of Bulgarian pirate piracy on the licensing European market.

“I was extremely encouraged,” he says. “I thought the Greek ministers were genuinely concerned and shared our concerns—which was a very refreshing and positive attitude. Obviously, though, the proof is in the pudding, not the talking, that matters.”

Asked about the likelihood of action, Dobbins says, “They definitely intend to beef up their training of appropriate officials and officers in the customs service and police and to work with IFPI on information received . . . I was very encouraged because often all you get from these kind of meetings is a handshake.”

A major supporter of the industry’s objectives is Mercury recording artist Nana Mouskouri, now one of Greece’s representatives in the European Parliament. Mouskouri is keeping up the pressure on Bulgarian pirates at a European level.

She comments, “Greece has an outstanding role to play in the fight against piracy. The problem is not only an internal one, but also involves a flood of pirate CDs coming from Eastern Europe.”

“Greece has a duty to itself, to the EU, and, of course, to its artists. It has to adopt a tough anti-piracy policy and to collaborate with the EU and authorities of its neighbors—especially in Bulgaria—in order to stem massive pirate music production.”

On The Dotted Line. Tenor Ben Heppner recently signed an exclusive multi-album contract with RCA Red Seal. Heppner will be performing with the Metropolitan Opera in “Lohengrin” in March 1998 and “Die Meistersinger” in April. Shown in the RCA Red Seal offices, from left, are Stefan Mikroyes, VP of A&R at Red Seal Worldwide; Linda Rein, VP of legal and business affairs at Red Seal; Deborah Surdi, director of A&R at Red Seal; and Heppner.

Trans World Stock Moves Position Chain For Growth

In announcing a stock split and the possibility of issuing new shares, Trans World Entertainment Corp. continues to reap benefits gained by a successful turnaround of the company’s operations.

The two-for-one split will increase the company’s total outstanding shares to 19.7 million (Bulletin Board, Nov. 19). Trans World stockholders have approved an amendment to the company’s charter authorizing the issuance of up to 50 million shares.

Veteran Wall Street observers say that the ability to issue additional Trans World shares strengthens the company’s financial position; proceeds could be used to make acquisitions or participate in mergers with other retail operations.

Trans World executives say they’ve had preliminary discussions with the Strawberry chain and twice made a bid to buy the Cameleo Music chain (see Retail Track, page 56).

(Continued on page 87)

Trans World chairman/CEO Bob Higgins declines to speculate on specific takeover targets, although he does note, “We think the industry will continue to consolidate, and we would like to be a large part of it. We will always look for mergers and acquisitions opportunities.”

Although Trans World now has shareholders approval to issue new shares, the company would still have to register with the Securities and Exchange Commission when and if it intends to do so.

In talking about the upcoming stock dividend, Higgins said in a press statement that the stock split will bring the price of the company’s common stock to a level that we believe is more desirable to a wider range of investors, thus breaking up the blocker and increasing liquidity.

Trans World’s daily trading (Continued on page 87)
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Artists
Music

‘Pathways’ To Baroque Music Opened
Harmonia Mundi To Release 3 Boxed Sets On Era

BY BRADLEY BAMBERGER

NEW YORK—The Baroque era in music was so rich and revolutionary that in many ways the developments of the time formed the basis of modern music. From the madrigals of Monteverdi to the manifold masterworks of J.S. Bach, the idea of feeling over form began to take root, as did the practice of public concerts.

Opera also came of age with the Baroque, and pure instrumental music became more common and complex during the period, which was roughly 1600-1750. For those keen on musical time-traveling, Harmonia Mundi has opened the door to that fertile epoch with its three five-disc “Pathways Of Baroque Music” boxed sets.

In U.S. stores Dec. 9, the deluxe “Pathways Of Baroque Music” series is drawn from Harmonia Mundi’s copious catalog of early music. The three sets cover “Instrumental Music” (solo, chamber, orchestral works), “The Secular Voice” (madrigals, songs, opera), and “Cathedrals And Chapels” (motets, masses, oratorios). Enduring favorites like Vivaldi’s “Four Seasons” are tossed upon, yet so are such relatively obscure compositions as Caldara’s moving oratorio “Maddalena Ai Piedi Di Cristo.”

The performances on “Pathways Of Baroque Music” feature some of the world’s greatest early music specialists, including conductors William Christie and Philippe Herreweghe, vocal soloists Lorraine Hunt and Andres Scholl, ensembles Romanescu and Concerto-Vocale, and instrumentalists Davitt Moroney and Paul O’Dette, among many others.

Music: Henning O’Dette contributes to the initial portion of the “Instrumental Music” volume, playing “Tocata Arpeggiata” by Kapsberger and “Lachrimae” and “Go From My Window” by John Dowland—pieces that help illustrate how the style of the late Renaissance was transformed into that of the early Baroque.

Director of early music at the Eastman School of Music in Rochester, N.Y., O’Dette is a world-renowned master of Renaissance and Baroque period performance. He is known for his Dowland, in particular; Harmonia Mundi just issued a five-disc set collecting his traversal of the composer’s complete solo lute works.

“The importance of having Dowland in the box is that he had one foot in the Renaissance and one in the Baroque,” O’Dette explains. “He was writing in these Renaissance dance forms but pushing the boundaries, playing in a more rhapsodic manner. Dowland was breaking the rules for dramatic effect, like composers began to do more and more as the Baroque age went on.

“There was strictly instrumental music before the 14th and 15th centuries, of course, but the sound of the human voice was the ideal then,” O’Dette continues. “In the Baroque, an instrumental style developed that sought to do more than imitate the voice, to incorporate more virtuosically. Dynamic contrast and expressive extremes began to be seen as beautiful, as opposed to the perfect symmetries valued in the Renaissance.”

Beyond the English Dowland the “Instrumental Music” set includes passionate pieces for strings, keyboard, and winds in various configurations from Germany (Biber, Bach, Telemann, Italy (Frescobaldi, Corelli, Vivaldi), and France (Couperin, Marinus, Rameau). But the Baroque concept that art should stir the “passions” extends to vocal as well as instrumental music.

Along with madrigals from Italy and songs from England, the “Secular Voice” volume includes snatches of pioneering operas by Monteverdi (“Orfeo”) and Purcell (“Dido And Aeneas”), as well as several excerpts from the operatic triumphs of Handel.

The “Cathedrals And Chapels” set features examples of Handel’s epic oratorios (such as “Messiah”) alongside intimate vespers by Schutz and Handel’s masterpiece Hallelujah.

Selling as five discs for the price of three ($54 list), each “Pathways Of Baroque Music” set contains more than six hours of music and an extensive booklet that places the music in its social and aesthetic context. The discs are packaged in a three-disc Digipak with slipcase, and the design and artwork have an attractive gravitas characteristic of Harmonia Mundi.

Produced by the Arles, France, home division of Harmonia Mundi, “Pathways Of Baroque Music” is reminiscent of the label’s acclaimed “Medieval Journey” six-disc boxed set in quality and intent. Harmonia Mundi executive producer Christian Girardin says the label’s longtime speciality in early music has finally made such panoramic collections possible.

Yet even though “providing a complete picture of an era is a very serious undertaking,” Girardin says, “Harmonia Mundi strives to synthesize historical rigor with listening pleasure—the most important thing.” According to the label’s reports, this aim is true: Since its 95 release, the “Medieval Journey” boxed set has shipped more than 35,000 units worldwide (at 210,000 discs, a huge classical hit).

“Pathways Of Baroque Music” was released in Europe in November, selling not only in record shops (including Harmonia Mundi’s 30 boutiques in Europe and its own shops in museums and concert halls. Like its French parent, Harmonia Mundi USA is positioning the set as an optimum holiday gift—as such coffee-table curio the culturally minded as prize for the classical music aficionado.

Joseph Spencer, owner of the Musical Offering early music specialty shop in Berkeley, Calif., admires Harmonia Mundi’s aesthetic and its market savvy. Yet he fears that “most people like to get things cheap, and even at five for the price of three, the sets are an expensive thing for a lot of consumers. That these boxes are high-quality there’s no doubt, and they are a real value to any institution that has done Baroque music. I just don’t know how well they’ll do.

“Still, I’m impressed with Harmonia Mundi these days, so I’d hate to second-guess them,” Spencer adds. “They seem to be doing pretty well by sticking to what it is they do—the serious stuff. There isn’t anything with banjos on those boxes, after all.”

Soulful U.K. Crooner Ali Bows On Island

BY HAVELOCK NELSON

NEW YORK—At Soul Cafe—the shiny supper club on Manhattan’s West Side, near Times Square—Island Black Music recording artist Ali recently took to a tiny stage, accompanied by a tight backdrop band of five singers, three horn players, two keyboardists, one drummer, a guitarist, and a bassist.

Exuding the kind of musical power that comes only from genuine, god-given talent and a passionate commitment to cultivating it, this blessed black Brit performed to a packed house of 300 or so invited industry guests, seducing them with his stylish mixture of good looks, grace, enthusiasm, charisma, and soul.

He rendered a couple of covers before offering four curvy tracks from his upcoming album, “Crucial,” which is due Feb. 17 worldwide.

Between songs, the singer bantered easily with the audience. At one point, he remarked about his creative process, saying that he’s been forced to do is work up songs on his holiday, and on his workdays.

“I don’t care,” he mused. “I just make me feel good.”

Despite that, the music is an easy sell. “You get the best of the best, and you don’t get the comfort food that you get from nonsense.”

The performer sees himself as part of a developing retro-nouveau movement and says, “R&B is definitely moving forward now, and I think that’s a great thing. It’s heading back to the days of old, with artists like Erykah Badu, Maxwell, Eric Bené` and D’Angelo going into the studio and writing songs. Obviously they’re there’s Puff Daddy and Jermaine Dupri, who are definitely controlling the dancefloor. But I believe there’s a growing pop-

(Continued on page 77)

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**Artists & Music**

**Thriving Gimme Shelter Shows Benefit Good Causes**

**BY CRAIG ROSEN**

LOS ANGELES—In 1990, then-Elektra promotion executive Gary Spivak and his wife, Jill, a social worker, dreamed up a plan to use their professional expertise with that of Elektra to house and help homeless youths. "We wanted to do something for the homeless, and what better way than to work with artists to help them?" said Spivak.

Los Angeles, and Jeffrey Kollblic to executive VP of purchasing and operations/director, based in New York City. Kollblic formerly worked at DreamWorks Records, where he was senior VP of corporate communications.

Ray Carlson is appointed VP of top 40 promotion at RCA Records New York. He was head of promotion at Giant/Praxis Public Relations.

Rob McCarthy is promoted to VP of business and legal affairs at Atlantic Records New York. He was senior director of business and legal affairs.

John Rose is named head of sales and marketing at DreamWorks Records Nashville. He was VP of sales at Capitol Nashville.

Arista/Nashville promotes Steve Williams to senior director of A&R.

Ginny Schlosser is appointed senior director of publicity at Sony Classical in New York. She was VP at Giant/Praxis Public Relations.

Margaret Scott is promoted to VP of business and legal affairs at Atlantic Records New York. She was senior director of business and legal affairs.

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John Rose is named head of sales and marketing at DreamWorks Records Nashville. He was VP of sales at Capitol Nashville. **Bishops Look To ‘Reach The World’ On Homeland**

**BY DEBORAH EVANS PRICE**

NASHVILLE—After 10 years of steadily building a solid career in the Southern gospel field, the Bishops have seen their efforts gain traction and momentum with the high-impact single “You Can’t Ask Too Much Of My God,” which was named song of the year in September by the Southern Gospel Singers Assn. Now they plan to use their platform to expand their reach with the Tuesday (20) release of new album “Reach The World” on Homeland Entertainment.

The group consists of father Kenneth Bishop; sons Mark and Kenny; and Carl Williams Jr., who expanded the family trio. The eastern Kentucky natives recorded their first album more than 10 years ago for Kenneth’s mother, Granny Bishop, who had gotten too ill to go hear them sing in church. They went to a little studio in Winchester, Ky., and recorded a custom tape for her and a few close friends. The project found its way to staffers at the Eddie Croc Co. just outside Nashville, who then contacted the Bishops about doing a deal. That led to their 1995 release, “One Way.” The group spent the next 10 years recording 12 more projects for the Eddie Croc Co. before signing with Homeland Entertainment in November 1995. Since then, the act has recorded two albums and live video, leading to broader exposure, increased bookings, and additional radio airplay. The Bishops also garnered several awards at September’s National Quartet Convention, among them the fan- voted favorite-trio award (the Bishops have long been recognized as a trio, but Williams has recently come to the forefront of the group) and the Gospel Voice Award for album of the year for “You Can’t Ask Too Much Of My God,” which contained their breakout single.

“We never orchestrated any of this. We never sat down and said, ‘Let’s plan our career and decide what we’re going to do.’ God just led everything, changed the group’s tenor, Kenny Bishop, says of their success. “Never once did we approach a record company. They approached us. We never approached a booking agency or management company. They approached us.

Now, between Harper & Associates, who does our booking, Homeland Entertainment, and Brian Hudson at Showcase Management, we feel like this is the best team that’s ever been assembled as far as Southern gospel music is concerned,” he continues.

That team has high hopes for “Reach The World.” Kenneth Bishop says the project is the most “evangelical” album the group has ever recorded and is a very focused effort. “We’ve never recorded a themed album before,” Kenny says.

Kenny Bishop contributed two

**EXECUTIVE TURN TABLE**

**BY IVY LICHTMANN**

NEW YORK—For Bob Carlisle, one happy bit of evidence confirming the existence of God is an overweight, 45-year-old father of two is sharing the charts with the Spice Girls.”

With those words, Carlisle accepted the SESAC song of the year and the performance right group’s second New York Music Awards, held here Nov. 18, for his crossover Christian music hit “Butterfly Kisses”.

Although Carlisle was aware he was to receive a SESAC national performance award for the song, news of the song of the year award was kept from him until the presentation itself, SESAC officials said.

Gospel star Shirley Caesar, celebrating her 40th year as a gospel artist, having earned her second Grammy Award earlier this year, and legendary singer/songwriter Bob Dylan, were among the other award recipients; Dylan was not on hand to accept his award.

Caesar was given the Pride of SESAC award, lifetime achievement, while Dylan, signed by SESAC several years ago, was a national performance winner for his latest album, “Time Out Of Mind,” and for his song “To Make You Feel My Love,” a top 10 single in a performance by Billy Joel.

Other key national awards went to “Don’t Leave,” the hit song by BLACKstreet, co-written by SESAC writer Roces Naworth (aka Bink), and “Where’s The Love,” the hit single by Hanson penned by Sander Selover.

The SESAC Awards—covering adult contemporary, jazz, triple A, R&B, and pop—are based on national performance activity and are given to those singles reaching a top 10 chart position and albums that are top five or higher.

In addition to a rendition of “Butterfly Kisses” by Carlisle and a gospel performance by Caesar, the attendees at the Supper Club, numbering 320, heard a performance by the Push Stars and dinner music from the SESAC All-Star Band, a group of SESAC jazz affiliates led by Cecil Brooks III.

SESAC president/CEO Bill Velez and New York writer relations VP Linda Lorence were the chief presiders (Continued on page 14)
Single available everywhere November 25th.
A portion of the proceeds go to The Salvation Army.

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Thanks Radio for being a part of the team and helping to make a difference.
A&M's Adams Revisits Old Hits
Unusual Arrangements Mark 'Unplugged' Set

BY MELINDA NEWMAN

NEW YORK — For Bryan Adams, the decision to rearrange some of his classic songs for his Dec. 9 "Unplugged" album was not only a creative choice, but also a liberating one as well.

"It's been really hard to get my rock songs played on the radio because of the way the radio is," says Adams, "so I decided to say, 'Fuck it.' I hang my balls out on the line with this. I have nothing to lose in America."

While the old material is definitely recognizable, certainly few listeners have envisioned "Cuts Like A Knife" recast with an Irish whistle and mandolin or "The Only Thing That Looks Good On Me Is You" as a toe-tapping acoustic delight. The surprise is how well it works.

The more comes after Adams, who is one of A&M’s top sellers worldwide, failed to ignite his U.S. audience with his last album, 1996’s "18 Til I Die." While it sold about 725,000 units, according to SoundScan, that’s far from the nearby 3 million scanned by 1992’s "So Far So Good." "18 Til I Die," which is Adams’ lowest-selling album in the U.S. since his 1986 breakthrough, was meant to regain Adams’ rock audience after his tremendous success performing and curating movie soundtracks like "Everything I Do I Do It For You" (from "Robin Hood"), "Have You Ever Really Loved A Woman?" (from "Don Juan DeMarco"), and "All For One" with Sting and Rod Stewart (from "The Three Musketeers").

"The last album was a disappointment," admits Al Cafaro, A&M CEO/president (U.S.). "It was a record that I think didn't meet the marketplace. So clearly, we want to be able to overcome that, and I think Bryan made the right record to do that. He intuitively knew that he needed to make a record that was very musical and that contained some of his hits but also contained some things that were an indication of where he's going to go next."

The hope is that the album will remind people that Adams is more than just a crooner. "Bryan has always had huge, huge hit ballads; it's difficult in the face of that success to not be perceived as a balladizer," says Cafaro. "When you go to his live show, his natural rock tendencies imbue the entire evening."

First single "Back To You" is one of the purest pop songs Adams has ever performed. Uptempo with a surf guitar sound, the light, catchy song should appeal to Adams’ broad constituency. ‘’Everyone I’ve played for it has responded (positively),” says Cafaro. "None of us knew how it would play in the marketplace, but the response is markedly different than the Feed Her to the Fishes we’ve written over the last couple of [single] releases."

"This song is back to his core,” says Peter Napoleon, A&M senior VP of promotion. "It’s up-tempo, it’s heartfelt, we have all the pop elements in the song, and most importantly, it’s going to be a multi-format song. The single is going to top 40, hot AC, mainstream rock, and triple-A stations."

"Adams may have wanted to write a tune that could instantly relate to, 'I wanted a song that was very very very strumman, one that you could tap your feet to."

The album contains two other new songs, the sentimental ballad "Why You Loved Someone" and the mid-tempo, Dylanesque "A Little Love."

While happy to have a new release, some retailers question A&M’s decision to put the record out so late in the year. I think it’s risky to release something late in the season. It has the potential to be overwhelmed by the other releases. I think it will make it stronger impact in January,” says Eric Reil, buyer for the New Jersey chain Compact Disc Co.

"To A&M's credit, they are coming with a co-promotion to break through the clutter. Adams will be making a number of appearances, including late night TV show with David Letterman and "The Rosie O'Donnell Show," to make sure people are aware of this potential stock stuffer. One source guesses he will also play on UNICEF's "Gift Of Love" benefit, broadcast by TNT Dec. 10 from New York’s Beacon Theatre.

(Continued on page 15)

New Managers For Madonna; Beach Boy Wilson Heads To Revolution

Bryan Adams

LIVE TO TELL: Madonna has picked Cliff Burnstein and Peter Mensch of Q Prime as her new managers. The deal was brokered through Maverick Records executive Guy Oseary, who set up a meeting among Madonna, Burnstein, and Mensch the first week of November. "We hit it off, we had another meeting, and that was it," says Burnstein. The deal does not include her movie work.

Caresse Norman, who had co-managed Madonna with Fred DeSagi, remains co-manager, although she is not joining Q Prime. In August, DeSagi decided to devote his time to running Maverick Records, which he and Madonna started five years ago.

The first order of business for Burnstein and Mensch will be setting up Madonna’s new, still-untitled album that comes out on Warner Bros. in March 1998. Burnstein says the dance-orientated album is "unlike anything else on the radio."

While Madonna’s album sales have diminished in recent years, Burnstein believes that if her audience is willing to follow Madonna’s explorations on the new album, her numbers could soar. “Given the groundwork her record-breaking streak, I think it’s going to take a lot of work. She’s gone out on a limb and made a much more artistic record than before,” he says. "But if people buy into that it’s still pop, it’s just a different sound, then we’re off to the races. It will be a big, big record."

Q Prime also manages Smashing Pumpkins, Metallica, Def Leppard, and Hole. Hole front woman Courtney Love has made no bones about her disaffection with Madonna in the past. However, Burnstein says that the two women are now cordial, and, in fact, they have dinner together to discuss Peter and me,” he adds, with a laugh.

TALKIN’ BOUT A REVOLUTION: After parting ways with Warner Bros., last year, Brian Wilson has signed to Irving Azoff’s Revolution Records (Billboard Bulletin, Nov. 14). Wilson is working on a new solo record with Joe Thomas, who co-produced the 1996 Beach Boys tribute album. The pair is working at Wilson’s home studio, which is located outside of Chicago. According to Thomas, more than 18 tracks have been recorded.

THIS AND THAT: Joan Osborne has signed her first artist to Womanly Hips, the Mercury-distributed label she has formed. Osborne came out of her stint in the former R.I.S. band the Aquetatals, will release her solo debut in April 1999. Womanly Hips has also signed gospel singer Dr. Bethenia Rouse and is pursuing jazz blues singer/guitarist Dana Kurtz. Despite the opening trio and the label name, Womanly Hips does plan to sign male artists as well.

Rainer Pateck, whose songwriting talent was acknowledged in the Robert Plant/Howe Gelb-produced first tribute "The Inner Flame," died Nov. 12 of brain cancer. "The Inner Flame" was released by Atlantic in July. Gelb and Pateck recorded a number of new songs immediately prior to Pateck’s death. Release plans for that material are unknown. Gloria and Emilio Estefan have opened a new restaurant, Bongos Cuban Cafe, at Walt Disney World... Susan Mainzer, formerly with Priority Records, has joined indie public relations company Green Galactic Communications.

LIVE STUFF: Aaliyah, Bryan Adams, the Bacon Brothers, Mariah Carey, Aaron Neville, and Simply Red are among the artists who have been added to the lineup for the Dec. 10 UNICEF Live Concert at New York’s Beacon Theatre. They join the previously announced Celine Dion, Wyclef Jean, Mary Chapin Carpenter, and Shawn Colvin. The benefit, for which each artist will donate the copyright from a song to UNICEF, will be broadcast live on TNT.

Letters To Cleo is on the road with Everclear through Saturday (29) ... Chicago's Old Town School of Folk Music celebrated its 40th anniversary Nov. 18 with a multi-star salute to the late songwriter Steve Goodman, featuring Jackson Browne, Emmylou Harris, Lyle Lovett, and Arlo Guthrie ... Hall & Oates are on the road in support of their new "Marigold Sky" album. The tour ends Dec. 13 at the Beacon Theatre.

Dave Kozy, David Benoit, and Brenda Russell will start the cause for Celebration tour Friday (28) in Lake Tahoe. In addition to fans getting to hear a lot of great Christmas music, they can learn more about specific causes supported by the three performers. Kozy’s charity is the Starlight Foundation, Russell’s is the Pediatric AIDS Foundation, and Benoit’s is the Big Brothers of America. Speaking of good causes, Leprechaun Records has just released its third "Music For The Needy" CD. The Buffalo, N.Y.-based label releases collections of radio intact artists who want to support concert-goers who bring food donations to shows. Among the artists featured on this year’s effort are Ani DiFranco, G. Love & Special Sauce, God Street Wine, Daniel Carriere, the Bacon Brothers, Mr. Henry, and Johnny Vegas. The latter three acts will be carrying the CDs with them on the road to pass out to fans contributing food. All food donations are distributed through Second Harvest Food Banks.
Our special thanks to all those involved for their commitment and continuing support.

**REMIXES & PRODUCTIONS**

98 Degrees "Invisible Man" - Motown
Aaliyah "The One I Gave My Heart To" - Atlantic
Backstreet Boys "As Long As You Love Me" - Jive/Zomba
Toni Braxton "Unbreak My Heart" - LaFace/Arista
Jocelyn Enriquez "Even If" - Tommy Boy
Roberta Flack "Killing Me Softly" - Atlantic
Gina G "Ooh.. Ahh. Just A Little Bit" - Warner Bros.
Whitney Houston "Step By Step" - Arista
Garland Jeffreys "Sexuality" - BMG
La Bouche "Bolingo" - BMG
La Bouche "Falling In Love" - BMG
Cyndi Lauper "Ballad Of Cleo & Joe" - Epic
Pulse "The Lover That You Are" - Jellybean
Pulse "Won't Give Up My Music" - Jellybean
Real McCoy "I Wanna Come" - Arista
Reel Soul "Talkin' Bout Love" - Sneak Tip
Reel Soul "Do You Want Me" - Ultra
Reel Soul "Let It Rain" - AVB
Rolling Stones' "Anybody Seen My Baby" - Virgin
Sandra St. Victor "Chocolate" - Warner Bros.
Salt-N-Pepa "Giddy Up" - London/FFRR
She Moves "Breakin' All The Rules" - Geffen
Tina Turner "On Silent Wings" - Virgin
Crystal Waters "Freak" - Mercury
Jody Watley "Off The Hook" - Atlantic
Vanessa Williams "First Thing On My Mind" - Mercury

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several showcase performances on the island and abroad, have brought not only sales and profits but also a great deal of controversy and debate about the rise of music other than conventional styles of reggae.

Some observers believe it's a natural progression of music. "We're just another branch. It's as simple as that. We're not trying to fight against anything. If we could be another option, Jamaican people can play any kind of music that they feel like playing. I don't see why there has to be a cap on it," Wilson said.

"In this time, there are people saying, 'Yeah, we need to say, we need to talk about,'" Spivak said. "But we say, 'Let's just be about music.'"

Until now, there has been a general consensus among observers that the scene is doing well. But there is growing concern about whether it is doing well and what it will mean for the future.

The Observer, which normally focuses on music, has been running pieces about the scene, and yesterday's edition included a piece about the scene's status.

"In the early 1990s, the scene was vibrant, and there was a lot of momentum," said the Observer's music critic, Tony Wilson. "But now, we're seeing a slowing down, and there's a lot of concern about what's going to happen next.""
A&M’S ADAMS REVISITS OLD HITS

(Continued from page 12)

Following that, Adams plans to play theater shows, accompanied only by a guitarist, in four cities. There are also tentatively planned to replicate the “Unplugged” performance, complete with a small club in Milan.

Outside of North America, Adams’ “Unplugged” album will come out Dec. 1. Adams began a promotional European tour Nov. 18 that lasts until Dec. 7 and includes a performance Saturday (23) in a small club in Milan.

A return to his native Canada (Adams lives in London) is slated for Dec. 15-16. He’ll return to Europe on a tour with a full band, and then he is tentatively slated to go to Australia in February or March.

Not surprisingly, MTV had been after Adams for some time to tape an episode of “Unplugged.” “We asked him, and he’s never felt ready until now,” says Alex Coletti, producer of the MTV program. “We knew it wasn’t just about the old days; it was about the future as well. I don’t think we were too concerned about his [current] record sales; we were looking at doing things that would have meaning. Can he still do it?? The rearrangements are great, the instrumentation is great. The whole thing is ‘Unplugged’; really a good environment for him.”

For A&M, the idea was a natural. “It’s the idea of the rock ‘n’ roll performer, Sefaro says. “Was a great way to get him back in the saddle and set the tone for his next album.”

Adams enlisted Patrick Leonard, whom he knew only through Madison’s “Live To Tell,” to produce the album and help him find new ways to play old songs. They connected with composer/arranger Michael Kamen, who put together the U.S. tour orchestra from the Juilliard School for the taping.

Songs that were up to a new arrangement became fairly apparent after a little tinkering, says Adams. “If it didn’t work, we got rid of it. The list of cuts became very natural. I wanted it to be really easy to listen to.”

Nonetheless, not every song was suitable for revision. “Originally, we tried to do a really stripped-down version of ‘Everything I Do (I Do It For You).’” With just me and a cello. It sounded like a funeral parlor. So we decided not to do it,” Adams says.

Receiving the songs has made Adams feel differently about his art. “I think this is the best thing I’ve done. It’s made me rethink the whole recording process,” he says. “This whole thing about getting back to my roots is really a good idea.

Why do I spend so much time in the studio?”

Adams enjoyed his work with Leonard so much that the two are thinking about collaborating on Adams’ next studio album. However, Adams doesn’t rule out the idea of eventually working again with his long time producer, Mutt Lange. “I’d love to work with Mutt again. I may again, I don’t know, but I’m not going to record in the same way [over such a long period]. There’s no point. I don’t know if you get much more out of a song.”

Adams, who has written a number of songs for the new album, has been on A&M for his entire 15-year solo career. Adams’ belief that “I’ll Die, He’s grateful for the label’s support. “They were the only company that would sign me in the beginning,” he says. “They were the only company that would sign me in the beginning.”

Adams was able to stick with the early albums when I didn’t know what I was doing. They always backed my concepts, even when some of things left them scratching their heads.”

While Adams clearly isn’t happy that the group has to have heard away from his rock-leaning songs — and, as he notes, from male solo artists altogether — he can’t get too worked up about it. “It’s all about snobs and flows. If you start to get [upset] about it, you’ll get freaked out. Even if the tide doesn’t swing back around, I can tour the rest of the world. It if happens again in America, great.”

ELLIOTT CITY, MD.: “Promising” is a strange adjective to apply to a performer who has been playing on the U.S. road and in Canada for more than two decades. That not Slim Man (aka Tim Camp) hasn’t made waves over that 20-year period; in fact, his East Coast reputation was built on the foundation of noted mid-Atlantic hip-hop/rap group Bootcamp. Camp, the call of jazz that marked the auspicious launching of a career that took root in Rock ‘n’ Roll ‘n’ roll. I started out with the intention of being an R&B/jazz-type artist,” the vocalist/instrumentalist claims. “The whole rock’n’roll thing was a fluke, brought about because punk was exploding and a guy from an independent label told me that was the way to go. So I just wept screaming rock’n’roll for a while.” After years of coming within inches of major-label reach, Slim Man Basement Band contest, as well, Camp receded his musical attention back to the jazz arena and is currently enjoying the biggest success of his career. Camp formed GES Records in 1990 and released his first Slim Man disc, “End of the Road,” in 1991. A Camp says has sold 25,000 copies. A single from the album, “Faith In Us,” received national airplay, and Camp was able to parlay the achievement into nearly two years’ worth of touring. Herb Alpert, Dave Koz, The Yellowjackets, Grover Wonen, Boney James, and Foreplay are among the many acts with whom Slim has shared stages.

The second release, last year’s “Closer To Paradise,” added 25,000 units to his impressive sales numbers. Still, it is Slim Man’s latest release, “Secret Rendezvous,” that may be his most remarkable recorded accomplishment. Available since this past spring and with more than 5,000 units already sold, “Secret Rendezvous” marks the first time Slim has worked with an outside producer: Grammy Award winner Carl Griffin. Guests include Rod Stewart, saxophonist Rick Braun and Special EFX guitarist Cheli Minor. Contact: Gail Summer at GES at 410-750-0540.

Tampa, Fla: He was insurgent country before insurgent country was cool. Ronnie Elliott has been picking and strumming around Florida’s West Coast scene since 1967, when he opened for Jimi Hendrix in a band called Yank. Now, he says, that at that time, the paper called country rock ‘n’ roll. Finally, putting out his own album releases Ronnie’s indie label, Miller, and with the new album “The Blacksmith,” he puts his own stamp on songs with his own voice. Ronnie’s has been plying the local folk scene for more than 20 years, including coffeehouses, including the legendary Passim.-as well as bars and clubs. Ronnie has also been very important in selling records and getting his music heard.” Contact Elliott at 813-254-5888.

BOSTON: In a city saturated with singer/songwriters, it often takes an indus- trious, imaginative approach to market one’s talents, and that’s exactly what folk artist Sara Wheeler has done over the last five years. She started her own company, Much Speed Productions, on which she has released her four albums. Wheeler has also touted constantly, hitting clubs and colleges and taking her show overseas to Japan. All this is enhanced by the fact that Wheeler is such a remarkable talent. She has a lovely lilting voice, she writes com- plex, textured songs, and she is an accomplished guitarist and pianist.Recently, the singer rereleased 1995’s “Angela’s Stride” to accompany her rich solo acoustic disc, “Tree,” issued earlier this year. Balancing her artistic muse with her business sense has kept her career afloat. “Keeping the rights to my music has been important for me because it has allowed me to make a liv- ing from my music,” she says. Wheeler is in the process of recording a new album, which she says will be “in a more rock style than anything I’ve done before. This one’s going to be more of a rock style,” she says. Wheeler has a series of historically and culturally significant songs, including the legendary Passim—as a nurturing environment. One of the hardest-working performers in Boston, Sara says the other boost to her career has been playing the college market. “Playing clubs is fun, but playing at colleges has been very important in selling records and get- ting my music heard.” Contact Wheeler at 617-562-2410.
SHOWING PROMISE: Jade Tree rock outfit the Promise Ring has become a noted favorite with college audiences over the last two years with two 7-inch—each of which has sold in excess of 9,000 units—and 12-inch singles. The band was also featured recently on the soundtrack to the independent film "The End of the Virgin." The Promise Ring is releasing its first album next month.

Comming Of Age. "Jet Age," the latest sonic concoction from Oslo-based Euro Boys, is one part "Golden Eye," one part "Starsky & Hutch," and two parts "Hawaii 5-0." The album, released Nov. 7 by Long Beach, Calif-based indie Sympathy for the Record Industry, is a mostly instrumental pop/surf/exotic/rock blend spiced with covers of "Enter the Dragon" and "Hava Naglah." The foursome wrapped up a 12-date West Coast tour sponsored by the Norwegian government earlier this month.

"The Horse Latitudes" EP, which was issued in January.

The release of its first full-length, "Nothing Feels Good," which the band recorded in June under the watchful eye of producer J. Robbins and mixers Stuart Sikes, Doug Easley, and David McCain, has likewise reacted well at the college level. In addition to a remarkable college radio following and widespread fanzine coverage, the Promise Ring is now breaking through to mainstream press as Spin.

One of the act's first videos, "Darren Doane (Blink 182, MXPX, Descendents)," directed two videos for the album cut "Why Did You Leave Heaven," bowed here Oct. 28. The collection of ballads has shipped to jazz, college, and public radio and will be placed in Borders Books & Music listening stations in January.

Heaven Sent. RCA Victor Swedish songwriter Lisa Ekdahl's self-titled debut album sold 450,000 copies in her home country of Sweden, according to the label. Her third album and first English-language release, "When Did You Leave Heaven," bowed here Oct. 28. The collection of ballads has shipped to jazz, college, and public radio and will be placed in Borders Books & Music listening stations in January.

"The Horse Latitudes" EP, which was issued in January.

"Rock N Roll Girl." That track will be followed Dec. 1 with the shipment of the act's next single, "What I Need." Forthcoming gigs for the band include a Dec. 5 show at the Middle East club in Boston, followed by a Dec. 12 showing at WHTG's New Jersey's Snowball festival at the Paramount Theater in Asbury Park. On Dec. 28, the band plays New York's Mercury Lounge.

ROADWORK: Hair Of The Dog, whose single "Cadicia Jack" began to get picked up by secondary and tertiary


Billboard's Heatseekers Album Chart

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**HEATSEEKERS ALBUM CHART**

**POPULAR UP.**

BILLY WARD & HIS DOMINOES, 
"LET THEM EAT CAKE" (REMASTERED)

**REGENCY HEATSEEKERS NO. 15**

**THE REGIONAL ROUNDUP**

**Rotating top 10 lists of best-selling titles by new and developing artists.**

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Redding's 'Love Songs' On Rhino
Set Follows Successful Aretha Compilation

BY SHAWNEE SMITH

NEW YORK—In the tradition of last year's 'Aretha Franklin: Love Songs' compilation, Rhino Records is putting out "Otis Redding: Love Songs" Jan. 13.

"The [Franklin] set did so well with a consumer who wanted to continue the tradition," says Emily Cagan, the set's product manager at Rhino. "With Otis Redding being such a powerful man, we figured he would be the best person to continue the 'Love Songs' tradition with. He's a wonderful singer.

"Redding is the only logical person to be [the subject of the next compilation, because he and Aretha were contemporaries," says journalist David Nathan, who wrote the liner notes for the project and is a Billboard contributor. "They were some of the top singers in the golden age of soul. And when you think about it, 'Respect' is not Aretha. It is Otis because it is his song. He wrote and recorded it before she did."

Otis Redding: Love Songs" includes 16 of his greatest hits, all of which have held positions on various Billboard charts. Rhino has already released two Otis Redding greatest-hits sets, which have sold a total of 500,000 units, according to Cagan. The label owns both Redding's and Franklin's catalogs.

"He's been one of our top sellers," says Cagan. "That's part of the reason why we decided to do the best of his love-songs titles."

"It is a compilation, not a greatest hits, because it is a mixture of album tracks and hit singles that typify Otis Redding's approach to music, to love songs, whether it was original or just a cover," says Nathan.

Rhino, he continues, "is not looking at the hard-core Otis Redding fan [with this project]; they would already have the boxed sets. [It is for] the consumer who is not familiar with him, who know enough of his music but not enough to spend money on the boxed sets."

The set includes gems penned by Redding like "Love Man," "I've Been Loving You Too Long (To Stop Now)," "My Lover's Prayer" and songs penned by others like "Try A Little Tenderness," "(Your Love Has Lifted Me) Higher And Higher," and "My Girl."

"If we heard [Otis] sing, you had no doubt that he had either been through or knew about the experience."

(Continued on page 21)

Girls Choir Of Harlem Makes Its Debut At Lincoln Center

NEW YORK—Twenty-nine years after the Boys Choir Of Harlem made its debut, the Boys Choir of Harlem Inc. is debuting the group's female counterpart, the Girls Choir Of Harlem, with a concert Sunday (25) at Lincoln Center's Alice Tully Hall here.

"The girls choir was originally started in 1967," says Horace Turnball, executive VP of operations and external affairs at the Boys Choir Of Harlem Inc. "But a few of those years, it was not in existence because of financial constraints. But in 1988 it was reconstituted, and in 1988 we hired a full-time person to direct them."

Now in full swing under the direction of Lorna Myers, the choir's Lincoln Center concert will feature "Girls From The Light," a commissioned piece by composer Dorothy Rudd Moore, and classical, spiritual, and gospel works.

"The major purpose of the performance is to motivate the girls by allowing them to go out, perform, and gain confidence in themselves," says Turnbull. "All the hard work they put in must be rewarded by allowing them to present their music to the public."

The Lincoln Center performance will feature 55 members of the girls' concert choir. The entire choir of 200 has members at various training levels. As each member progresses through voice and instrumental training, they move into the concert choir.

The members of the choir are in grades 4-12 and attend the Choir Academicemy at 200 Madison Ave., in Harlem. "You don't do one without the other," says Turnbull of the complementary roles of choir and school. "It's not a choir and a school; it's one organization whose focus is to develop these young people. We try to develop them as musicians and get them used to the attention while we teach them social skills, develop their self-esteem, and prepare them for college and life."

At the fully accredited school, the members are trained in voice, instruments, academic subjects, and choir rehearsals. Tutoring is also available before the after-school rehearsals begin. A typical day for the singers, according to Turnbull, runs from 8 a.m. to 6 p.m. at Harlem. It is also attended a one-week summer program at the academy and a two-week program at Hartwick College in Oneonta, N.Y., that hone the girls' musical skills and prepares the students for the expectations of the upcoming school year. The programs (Continued on page 21)

FOR THE RECORD

In last issue's story about songwriter/producer Daryl Simmons (Billboard, Nov. 22), Denise Weatherby of Warner/Chappell Music was misquoted. The quote should have read, "The success of his recent release in the last three to four years, when he's had three No. 1 singles, two of which he wrote 100%: Dru Hill's 'Never Make A Promise' and the Monica song 'Why I Love You So Much.'"

Much Obliged. MCA recording artist Mary J. Blige recently accepted an award signifying sales of more than 2 million copies of her latest album, "Share My World." The award was presented backstage following Blige's Sept. 12 concert at New York's Madison Square Garden. Pictured, from left, are Abbey Lincoln, vice president of R&B marketing at MCA; Ashley Fox, president of R&B marketing at MCA; Blige; and Ken Wilson, president of R&B music at MCA.

This column was prepared by guest columnist Janine Conover, managing editor of R&B Airplay Monitor.

"IT'S A RELATIONSHIP" I never should have had. I don't want to elaborate about it because it's been a traumatic experience," says Roland Edison, former VP or urban-oriented projects for A&M and now an independent promotion and marketing consultant. "But God is good; he's brought me through this. I know now that it was a bad situation."

Edison has been cleared of sexual-assault charges filed against him by a former employee in June. He was subsequently released from his A&M post in July.

Published reports and industry scuttlebutt painted a colorful picture of what happened to the ex June 6, which led to his dismissal. Edison had gone to Dallas to meet with one of his regional managers and other A&M reps; on the evening of June 8 he allegedly met in a hotel room with the female regional, a woman with whom Edison had been dating and had decided to have a physical relationship. According to the complaint the woman later filed with Dallas police, Edison allegedly made aggressive sexual advances and then raped her. Edison was arrested and taken to Dallas County jail; he was released the next day on $6,000 bond.

After a thorough investigation, the Crimes Against Persons Division of the Dallas police's Investigative Team has determined that there is not sufficient evidence to press the matter further. Edison's Dallas attorney, Kenneth Witherspoon, denies the arrest engendered from the records. In an exclusive interview with Billboard, Edison declined to discuss details of the incident and will only say he's glad it's now behind him.

"I believe that it was a divine intervention," Edison says. "It was for me to really stop and take a good look at myself and see how blessed i've been ... In getting caught up in the industry, the glamour of it, we tend to forget to have our conversations with God; sometimes he has to reach back at us and make us realize how we got there."

Of the young woman, he says, "I haven't tried to reach out to her. It's not because I hate her or anything; I have no hatred or malice whatsoever. I pray for her just as I pray for myself; I feel that that was it, and we all have to move on."

Edison has relocated to Louisiana and is consulting for Hot Box Records, which is close to securing a national distribution deal. Its first release is "Black Men Get Ready," a single by three-man Lafayette group Skin Tone, to bow in conjunction with next year's Martin Luther King Jr. holiday.

The label will also produce rapper Leiji and several gospel-oriented projects. Edison started his career as a retail merchandiser in Dallas, joined A&M in 1978, and worked his way up from local to regional to national promotion at that company, then moved on to Virgin, Scotti Bros., and finally A&M.

Putting the Dallas incident behind him, Edison says he looks forward to working with other independent projects and doesn't rule out the possibility of returning to the major-label world.

"I still have great love for the industry as a whole, so I'm torn between [independent and major labels]," he says. "When I left A&M, I left it in a good position at the time. We were the No. 1 hit label Airplay Monitor [in 1996, for Mint Condition's 'What Kind Of Man Would I Be?']; we had various No. 1 and top 10 records by Mint Condition, Ann Nesby, Aaron Neville, and Shawn Stockman. We actually delivered Mint Condition their first gold album in a 12-month period—they had other albums that went gold over several years ... We weren't as large as a staff as we would have liked to have been, we didn't have the financial resources, but we made some big strides. I feel that I'm not finished. So would I go back in the industry as an executive? The possibility is there if I was approached and it made sense. The opportunity to be a consultant and entrepreneur is something I always thought of as well. But I don't think I was truly finished at being the executive I was working toward becoming."

TEPTATIONS SPAT II: Last issue, I reported that original Temptations Otis Williams and one-time lead singer Dennis Edwards were in a legal battle over the right to use the name "the Temptations" in performance. Temptations manager Shelley Berger contended that Edwards had not responded in time to the judge's order to file a response to the complaint. But, according to Terence Rader, attorney for Edwards, the Los Angeles County District Court already has Edwards' response on file, and the order of a 16-day response was a legal technicality after the default had been set aside. (Continued on page 21)

Former A&M Executive Cleared Of Sexual-Assault Charges; Temptations Update
Puffy Does His Thing On 'Roxanne'

A PUFFY-STING THING: On Tuesday (23), A&M Records released "The Very Best Of Sting And The Police," a greatest-hits package celebrating the 20th anniversary of the Police’s arrival on Planet Pop. It features 14 finely crafted songs from the catalog of UK’s most influential band, which also included Newt- ar Copeland and Andy Summers.

DADDY COMBS & STING

Daddy Combs. The jam features a rap from Pras of the Grammy-winning, platinum-selling Fugees; samples the fantastic electric guitar line from Kool & the Gang’s “Kool Back Again,” and utilizes a chord progression from the Paul Simon/Art Garfunkel harmonic classic “Bridge Over Troubled Water.”

SEAN “PUFFY” COMBS & STING

by Havelock Nelson
The Rap Column (Continued from preceding page)

Missing You," the bittersweet tribute to the late Notorious B.I.G. that fea-
tured Puffy, the Lox, Faith Evans, and 116.

Later, the above-mentioned crew performed with Sting at this year's
MTV Video Music Awards.

Rasputa has also been hyped as the promotee "Ronnie" with 50,000 street
stickers; 8,000 12-inch singles, which were mailed to mobile, radio, and club
jocks, and a forthcoming CD-6.

Etc.: The other day, we ran into Ced-Gee, a member of the seminal
hip-hop crew Ultramagnetic MCs. He says that the group is back
together and that it's close to signing a
new label contract. Offers from a
major and an indie are being consid-
ered. In their career, Ultramagnetic
MCs have dropped three albums,
each distinct in its own way.

Jason E. Abrams, manager of
Smooth Bee from Nice & Smooth
(whose latest party-time album, "TV:
Blazing Hot," is out now on Divine/
Street Life Records with guest appearances by Busta Rhymes and
Aaron Hall), has founded an East
Longmeadow, Mass.-based not-for-
profit organization called the Forev-
er Young Foundation (FYF). Accord-
ing to a prepared statement, FYF is
dedicated to guiding today's youth
in becoming the pioneers of tomo-
orrow through the creation of develop-
ment programs "promoting means of
funding organizations with similar
goals." Among FYF's board of honorary advisory members is
supermodel Tyson Beckford, sup-
reme soul singers Regina Belle and
Chaka Khan, popular publicist Ter-
ri Williams, the Chi-Lites, and
Nice & Smooth.

Paula Perry, the talented dame of
chat from Masta Ace's I.N.C. crew
who became a music biz-herfage
recently with her "Cannon Records" went
out of business a few years ago, is set
to release her debut long-player, tenta-
tively titled "Escape From Fort Knes,"
during the first quarter of
next year. The album is almost
completed, and so far she has
rhymed over tracks from Lord Jazz
(from formerly Lord Of The
Underground), who supplied "West
Heads," a swift jam with a brightly-up
beat reminiscent of Bone Thugs-
Harmony, and Next Level Produc-
ters' D.P. Period, who layered "I
Remember," which talks about
good-time/hard-time reminiscences from back
the day and features her partner Q-
 Jesse West (aka 3rd Eye) did a联手
nominated "Mind Your Own Busi-
ness" and Diamond worked on "You Didn't
Hear Me." Other producers slated to
collaborate on the project are DJ Premier, Ck.
Kent, Easy Bee Moe, Masta Ace,
and Havoc from Mobb Deep. The
project is being coordinated by Mis-
ter Cee, director of A&R at Mercury.
Hot R&B Airplay

Billboard

Hot R&B Singles Sales

Billboard

November 29, 1997

Records with the greatest sales. © 1997 Billboard/BPI Communications.
Dance
ARTISTS & MUSIC

RuPaul Dives Into Spate Of New Projects

by Larry Flick

HO, on which he gives such seasonal classics as "Rudolph The Red-Nosed Reindeer" and "Santa Baby" a hilariously, drug-conscious twist. The album precedes an equally festive holiday special that will air on VH1 (for which he continues to host a nightly gab-fest) throughout December starting Saturday (29).

The one-hour show features guest appearances by Suzanne Somers, Hall & Oates, and En Vogue, among others. RuPaul, a burly, burlesque-like performer, steals the show with a sly, sizzling humor that comes from RuPaul: the show's personality. The music is actually in far better voice live, displaying more seductive flair and adventurous phrasing than has been captured in the studio. All this, the grooves fluidly flowed from mellow soul to invigorating dance funk. Particularly potent were recent jams like "The Real Thing" and "I'm Leavin'." In fact, we are convinced that Arista is missing the boat by not rushing the latter out as a single.

In its original form, "I'm Leavin'" is a heart-rending ballad with emotional sparks reminiscent of the Stansfield classic "All Woman." A sharp ear will also detect a subtle rhythm pattern that is easily accessible to uptempo remixes like Soul Solution's treatment of "Un-Break My Heart" by Toni Braxton. Given the beaming visibility of several high-level Arista execs in the audience, there's clearly ample love at the label for this artist. Perhaps we're not being unrealistic in thinking that there's room and energy for one more single-just make it the right one.

ALMIGHTY ACTION: These days, all the world loves a hi-NRG record. In fact, we'd even venture to say that our daily mailbag is filled with more revved-up ditties than even electronica records at the moment. After all, the road to top 40 radio is currently paved by glossy synths and beats that double as fodder for an aerobic class.

But it wasn't too long ago that the club sub-genre was considered "too queer" or simply too uncool for mainstream consumption. Back then, it took a brave soul to step forward with a little NRG. It took a far like Martyn Norries, who has presided over the Almighty Records for the past seven years. As the launching pad for revered diva depends on the Sell Out and Agababa, the U.K.-based indie has earned a solid reputation for excellent, high-end dance music--with an ample dose of amassing kit along the way.

The label is closing out '97 with a handful of cuts well worth our ongoing. For folks who never get enough of covers, there's Barby-Q's springy rendition of "The One I Love." Tony Moran, it becomes a pop-house slammer that allows Miss Patti to rant, vamp, and hit those yummy, glass-shattering high notes that are her calling card.

Morris wisely took the liberty of re-structuring the song's melody and beefing up the hook. It's now markedly more infectious and equally ripe for club and top 40 radio picking. Word on
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<thead>
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<th>Title</th>
<th>Artist</th>
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<th>Maxi-Singles Sales</th>
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| THE X-O-CIST featuring "Presta Brown"<br>"The X-O-Cist"<br>ZTX 6745-8 (MACD) /-12 (12)<br>DANCE CLUB PLAYLIST | "Clueless"<br>"Spiderwebs"<br>ZX 6744-8 (MACD) /-12 (12)<br>Philadelphia Sounds | "HARAJUKU pres. STEPHANIE O'NARA"<br>"This Is the Moment/Someone Like You"<br>Themes From The Musical Soundtrack "Jekyll & Hyde"<br>ZYX 66889-8 (MACD) /-12 (12)/4 (768GMC) | "THE HOT DANCE MUSIC"<br>HOT DANCE MUSIC | "THE NO. 1/GREATEST GAINER" | www.americanradiohistory.com | 25

*Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 10. Greatest Gainer on Maxi-Singles Sales is awarded for the largest increase among singles anywhere in the top 50.*

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**Table Content:**
- **No. 1:** Turn Me Out (Turn to Sugar) (Bibow/Island) Club 69 featuring Kim Cooper
- **No. 2:** Don't Go (Zero/Island) Le CLICK featuring Kayo
- **No. 3:** Theme from the Valley of the Dolls (Warner Bros) 43392
- **No. 4:** Sunfire (End Asylum) Chicano
- **No. 5:** I Believe (Island) The Brand New Heavies
- **No. 6:** Sinner (Loco Mundo) Byron Stingly
- **No. 7:** A New Day (Jong Do) Gipsy Kings
- **No. 8:** Love Is Alive (Epic) The Shhh!
- **No. 9:** So In Love With You (Jive) Duke
- **No. 10:** Perfect Love (Island) Marcia Gaye
- **No. 11:** Perfect Love (Island) Marcia Gaye
- **No. 12:** I Can't Take My Eyes Off You (Jive) Grand Slam
- **No. 13:** Love Of My Life (Jive) The Shhh!
- **No. 14:** Heaven And Hell (Jive) Jay-Z
- **No. 15:** I'm Not A Player (Jive) The Shhh!
- **No. 16:** You're Not Alone (Jive) The Shhh!
- **No. 17:** Give It To Me (Jive) The Shhh!
- **No. 18:** Take My Love (Jive) The Shhh!
- **No. 19:** I'm Gonna Take My Love (Jive) The Shhh!
- **No. 20:** You Can Do (Jive) The Shhh!

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**Additional Text:**
- THE X-O-CIST featuring "Presta Brown"<br>ZTX 6745-8 (MACD) /-12 (12)
- "Clueless"<br>"Spiderwebs"<br>ZX 6744-8 (MACD) /-12 (12)
- "HARAJUKU pres. STEPHANIE O'NARA"<br>"This Is the Moment/Someone Like You"<br>Themes From The Musical Soundtrack "Jekyll & Hyde"<br>ZYX 66889-8 (MACD) /-12 (12)/4 (768GMC)
NASHVILLE—International marketing, which was so long ago was virtually nonexistent on Music Row here, is becoming such an integral part of country music that its chief piocever has received three awards this year for his efforts.

"I think that means it's time for me to start working," Warner/Reprise Nashville senior VP of marketing Bob Saporiti says jokingly of his kudos. "The odds are great that you're in international in Nashville, you're going to win an award. There's just not that many people doing it."

This year, he has been presented the Leonard T. Rambeau International Support Award from the Canadian Country Music Assn., the Jo Walker-Merrell International Achievement Award from the Country Music Assn. (CMA), and the Jim Reeves Memorial Award from the Academy of Country Music.

"That Bob is being recognized again internationally for his work in global marketing is no surprise," notes Warner/Reprise Nashville president Jim Ed Norman. "Before Bob came along, there was literally no international marketing going on in the country music business. North American country artists are known and loved around the world."

Saporiti says Nashville's internationalextention of the country music marketing movement literally began in the toilet—a cramped converted bathroom at Warner/Reprise's former headquarters, to be totally accurate.

"It was seven years ago," he says, "and we were still in the old Home for Unwed Mothers building. In January of 1989, I was asked to open the first-ever international department at a major Nashville label. From the day there had been international activity in country music. Johnny Cash, Kenny Rogers, Dolly Parton, Jim Reeves, (and) Don Williams, and many others had all succeeded internationally in the '70s. Then, in the '80s, there was a gap."

He attributes that to no country music's huge burst of popularity during the "Urban Cowboy" era.

"There was suddenly so much more money here," he notes, "but the Alabama of the world and the performers who didn't pursue an international career suddenly didn't need it, financially. The labels didn't support it—any international support came from the labels' pop offices, in Los Angeles."

Labels here, he notes, had little or no interest in pursuing sales outside the U.S. Saporiti himself got interest internationally through personal interests.

"My family's Italian, and my wife, who is Asian, was a French citizen, so I've been going abroad for years. I love the world, period. I started thinking about these things. There had been people here working in the area—Jo Walker-Merrell was with the CMA, TCMA, and Nash Promotions. Walker, Jay Barron, Jeff Walker, Ralph Walker, and I'm leaving names out. But the labels weren't interested. Managers and booking agents weren't interested.

Saporiti cites such artists as Dwight Yoakam, Emmylou Harris, and Kathy Mattea as having "come along, emphasizing international aspects of their careers. "I first met Dwight in Paris in '84 or so," says Saporiti. "I started inclining him to the press. Paris Match did a big thing on him (Continued on page 28)

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Payday At Last. Johnny Paycheck has been named the 72nd member of the Grand Ole Opry. Welcoming him are Opry GM Bob Whitaker, left, and Opry member Steve Wariner, right.

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NASHVILLE—Almost 200 area artists have been nominated for membership Music's fourth annual Nashville Music Awards.

Raul Malo and Lee Ann Womack announced the nominees, who will compete in 37 categories. The awards will be presented Jan. 21 at the Tennessise Performing Arts Center.

Country, Christian, and gospel categories include the following nominees:


Contemporary Christian album of the year: Jars Of Clay, "Much Afraid"; Mandisa, "What A Friend We Have In Jesus"; Geoff Moore & The Distance, "Threads"; Out Of The Gray ("tease inside"), Jaci Velasquez, "Heavenly Place".

Traditional gospel album of the year: Christ Church Choir, "All Praise"; the Fairfield Four, "I Couldn't Hear Nobody Pray"; the Happy Goodmans, "If You're In America Back"; Ben Tankard & Tribe Of Benjamin, "Git Yo Prayze One".

Female vocalist of the year: John Anderson, Mike Eldred, Delbert McClinton, Del McCoury, Steve Winwood.


Lyric Street Records names Theresa Durnier director of regional promotion. She had been at Almos Sounds... Starstruck Entertainment president Mike Sebastian to VP of music publishing... Jenny Shields is promoted to manager of national promotion at Atlantic Nashville.

MJJ Does Premiere For Garth's 'Sevens'. Cash, Jennings In Hospital

ON THE ROW: Garth Brooks' album "Sevens" will be premiered via syndicated radio by MJJ Broadcasting on Monday (23) at 9 p.m. EST, 8 p.m. CST, and 6 p.m. PST (repeated at 9 p.m. PST). Retail release comes the following day. During the 90-minute live broadcast, Brooks will answer questions posted by fans by fax, by e-mail, and online via www.countrynow.com. Mark McEwen will host the show, which will air before a studio audience.

PEOPLE: Johnny Cash received hospitalization at press time at Baptist Hospital here with double pneumonia. The 65-year-old country legend has been diagnosed with Shay-Dawger syndrome, a form of Parkinson's disease. Cash announced his battle on his website, www.countrynow.com, that he had Parkinson's. Shay-Dawger syndrome was discovered after doctors here performed a brain scan. Waylon Jennings was being treated at the same hospital at press time after suffering stroke-like symptoms... Johnny Bush was voted into the Country Music Assn. of Texas' Hall of Fame at the group's eighth annual awards show Oct. 30 at the Broken Spoke in Austin. Songwriters Tillman Franks and Margaret Warwick were also inducted into the hall.

Pam Tillis signs with Stan Moore for management... Capitol Nashville hires Jimmy Rector as promotion director for the mid-Atlantic region. He had been at Decca Records... River Road signs with Refugee Management International for personal management... Bruce Shindler has settled in as head of promotion for DreamWorks Nashville. He had been a partner in Shindler/Turner & Associates Inc.

Nashville Scene by Chet Flippo

Marty Stuart, and Tompall Glaser, according to Friedman. Producer Kacey Jones says that a release date has not been set.

Friedman also appeared on "Crook & Chase" on TNN Nov. 13 and reports that show producer Tom Spyckalski was fired after Friedman's taped interview, during which co-host Lorianne Chase repeatedly complained about the smell of Friedman's cigar. Chase was also reportedly offended by the song "Get Your Biscuits In The Oven And Your Buns In The Bed," which was cut from the show. Spyckalski, who had been with the show for seven years, told Nashville Scene that he was told the show's principals had "lost confidence" in him as a result of Friedman's booking. A TNN spokesman says that it is a network matter, since Spyckalski was contracted by "Crook & Chase's" production company. Friedman has put calls in to Chase on Spyckalski's behalf, and program manager Dave White says that the firing had nothing to do with Friedman.

**Top Country Albums**

**November 29, 1997**

<table>
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<tr>
<th>WEEK</th>
<th>LAST WEEK</th>
<th>ARTIST</th>
<th>TITLE</th>
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<td>RCA 10374 (7.98/12.98)</td>
<td>WHAT A FRIEND WE HAVE IN JESUS</td>
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<td>2</td>
<td>2</td>
<td>ALAN JACKSON</td>
<td>ARISTA NASHVILLE 10180 (9.98/15.98)</td>
<td>THE GREATEST HITS COLLECTION</td>
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<tr>
<td>3</td>
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<td>SHANIA TWAIN</td>
<td>MERCURY 52035 (9.98/13.98)</td>
<td>CARRIE (DEBUT)</td>
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<td>4</td>
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<td>JOHN DENVER &amp; THE MUPPETS</td>
<td>LASERLIGHT 12761 (9.98 CD)</td>
<td>A CHRISTMAS TOGETHER</td>
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<td>5</td>
<td>JOHN DENVER</td>
<td>RCA 12195 (9.98/15.98)</td>
<td>JOHN DENVER'S GREATEST HITS, VOLUME 2</td>
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<td>6</td>
<td>6</td>
<td>GARTH BROOKS</td>
<td>CAPITOL NASHVILLE 39398 (19.99 CD)</td>
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<tr>
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<td>KENNY ROGERS</td>
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<td>GEORGE STRAIT</td>
<td>MCA Nashville 13541 (9.98/13.98)</td>
<td>CARRYING YOUR LOVE WITH ME</td>
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</tbody>
</table>

**New**

1. TIM MCGRAW<br>2. TRISHA YEARWOOD<br>3. TRACY LAWRENCE<br>4. JOHN DENVER<br>5. SHERRY AUERBACH<br>6. ROY D. MERCER<br>7. CRYSTAL BARNETT<br>8. Trace Adkins<br>9. MARK CHESNUTT<br>10. LILA McCANN<br>

**Newest**

1. PAUL BRANDT<br>2. TIM MCGRAW<br>3. JOHN DENVER<br>4. TIM MCGRAW<br>5. ROY D. MERCER<br>6. CRYSTAL BARNETT<br>7. Trace Adkins<br>8. MARK CHESNUTT<br>9. CRYSTAL BARNETT<br>10. LILA McCANN
INT'L MARKETING BLOOMS IN NASHVILLE
(Continued from page 20)

when he played the Club Rex there, and added the "Country Sing The Best Of Disney," a perennial favorite since '83, re-enters at No. 10 with 4,000 copies. Sia's gift is sold out by Kenny Rogers' '96 release, "The Gift," which rises 20-7 and is available through various Country retailers and is worked at Christian retailers by Word. Bruce Van Langen, director of sales at Magnatone, says Rogers will appear on the cable shopping channel to help promote the set, which included a brief summertime reissue after being featured during there week-long offering of "The Gift" special.aris all retail catalog clubs in the new issue. Four other seasonal packages are sprinkled throughout the chart, including sets by John Denver, Reba McEntire, and Garth Brooks.

Opening with 1,500 units on Top Country Albums, Sawyer Brown opens at No. 5, 372-4, and Otto Johnson He Is Born (Country Music being worked at Christian retailers by Warner Christian Distribution, it narrowly missed a debut on this issue's unpublished Top Contemporary Christian list.

Golling With Garth. Garth Brooks hosted the 15th annual Bill Boyd Golf Classic to benefit the T.J. Martell Foundation for cancer, AIDS, and leukemia research for children; the Neil Bogart Memorial Laboratory; and the Los Angeles Shriners Hospital for Crippled Children. Pictured, from left, are Academy of Country Music (ACM) president Scott Siman, ACM executive director Frank Brooks, and ACM vice chairman Gene Weed.

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

INT'L MARKETING BLOOMS IN NASHVILLE
(Continued from page 20)

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**Billboard® Top Country Singles**

**HOT COUNTRY SINGLES & TRACKS**

**Billboard/BPI Communications.**

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**New Hot Shot**

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## Top Classical Albums

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## Top Classical Crossover

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## Artists & Music

Goode is also recording some Mozart concertos (Nonoach) that he says he hasn’t played in years. “I hear it somewhat differently and I want to focus on how differently I hear it. In Mozart, I feel I’ve been insensitive, often, to how much there is to hear harmonically all the time. Mozart concertos are written so much in passage work and I think the difference between passage work and real music is that everything is heard inside the passage, you hear the implications of all the notes, rather than skating over the surface.” Goode performs Mozart’s Concerto No. 9 and 24 with the Orphee Chamber Orchestra (No. 24) New York’s Carnegie Hall.

Among the younger generation of mature pianists, one to note is Yuri Kim, whose eloquent debut recording of Beethoven’s seminal Piano Concerto No. 4 was released in Seoul Korea, raised in Malaysia, and trained at the Curtis Institute in Philadelphia and Mannes College of Music in New York, Kim plays with power and clarity and a wonderful sense of sensuality. In February, she performs Bach with Vladimir Feltsman at the 92nd Street Y in New York.

KCOFF: Violinist Gil Shaham will be on hand for the official launch of the Deutsche Grammophon: Discover Card promotion “100 Reasons You Should Be Listening To Classical Music” on Saturday (22) at the new Borders store at Park Avenue and 87th Street in New York. For a list of all the reasons, refer to the full-page ad in The New York Times’ Nov. 16 edition; some samples are No. 94, “Follow your own drummer”; No. 67, “You can’t afford the Mona Lisa”; No. 41, “Have a revelation,” and No. 20, “It’s been around longer.” Shaham will play and sign autographs for his new “Fiddler At The Opera” disc.

NEWS: Daniel Barenboim has signed a new exclusive five-year contract with Teldec Classics International. The conductor/pianist has been with the company since 1986 and will continue to record with the Chicago Symphony, of which he is music director, the Berlin Philharmonic, and the Staatskapelle Berlin Orchestra, of which he is general music director. Plans include solo piano recordings as well as the completion of his Bruckner symphonies and Mozart piano concerto cycles, and the release of Wagner operas in collaboration with the Staatsoper Berlin and the Bayreuth Festival.

Merkatz Kornsman has joined PGM Recordings’ Quintessential Sound as managing director. Kornsman was director of classical A&R and chief audio engineer for Cheshki Records; he has been an independent producer and audio engineer for several record companies.
Planet Hemp Feels Heat In Brazil

Hemp under Fire: Planet Hemp continues to experience herbal-related difficulties on planet Earth.

Members of Sony Brazil's popular reggae band Antifaz were arrested after a concert on Nov. 9 in Brasilia for defending the use of drugs. They spent five days in jail before their attorney could secure permission for them to await the trial out of jail.

The media reaction to the arrest was sharp and divided. The conservative newspaper Estado de Sao Paulo stood alone in applauding the arrest.

The group's arrest highlights one of many paradoxes of Brazilian law.

Another newspaper, Folha de Sao Paulo, and weekly magazine Veja decried the action. MTV Brasil created an awareness campaign in support of the band with the slogan, "Let's not get back to the times of the dictatorships where people had no freedom."

The group's arrest highlights one of many paradoxes of Brazilian law.

Celia Doubles The Fun: RUM's worldwide favorite Celia Cruz has just dropped "Celia's Dutia," a package of duet renditions with a broad range of recording artists, including Brazilian singer-songwriter star Caetano Veloso, Argentine rock idols Los Fabulosos Cadillacs, pop bandleaders Dyango and Angela Carreras, and tropical notables Tito Puente, India, Oscar De Leon, Willie Colon, Johnny Ventura, Jose "El Canario" Alberto, Cheo Feliciano, and Willie Chirino.

Sony's Release Mania: Since the fourth quarter historically is the best sales quarter in the record business... (Continued on next page)
NOTAS

PolyGram Latino’s new signee Enanitos Verdes has finished recording its label debut, “Acústico,” a non-electric package of its greatest hits un-plugged. The disc, which was premiered Oct. 28 in Mexico City, is due in the first quarter of 1998.

SPANISH SONGS WITH THE LARGEST MARKET SHARE IN LABOR DAY WEEK

NOTAS: The-then-unknown and now a major pop superstar, Miguel Bose, was signed by Warner after a tentative two-year contract that lasted a month. Bose was former lead singer for the Spanish rock band, “Los Decorados,” which was later renamed the “Bose Brothers.”

A new album, “Versus,” the fourth disc by Hlya Kuryaki & Valderramas. All of the tunes were penned by bandmembers Dante Spinetta and Emmanuel Horvilleur.

Bosé’s new band, “Araña,” will release an album in the third quarter of 1998.

Araña will release a new album in the third quarter of 1998.

Araña will release a new album in the third quarter of 1998.

Araña will release a new album in the third quarter of 1998.
MEXICO Takes Tentative Steps Toward Greater Growth

As Economy Slowly Improves, So Will The Record Industry

BY JOHN LANNERT

Slowly, if unsurely, the Mexican record industry continues to climb out of the abyss created in 1994 when the Mexican government abruptly devalued the Mexico peso. To be sure, the Mexican record labels are generating business that falls far short of the days when the country was the eighth-largest record market in the world. Still, executives in Mexico are cautiously optimistic that an improving domestic economy will spur album sales, albeit in an unpredictable fashion.

"The market is getting a little better," says Polycram Mexico president Marco Bisa, "but it is a month-by-month thing. You cannot say that this month is good, so next month is going to be better."

Bisa observes that the record industry is very sensitive to extra expenses borne by the consumer. "For example, in August there are extra costs because the kids are going back to school," he notes. "So, in September, you feel a decrease in record consumption because money was spent on books and uniforms."

Bisa's tentative posture is echoed by other Mexican executives, such as EMI Mexico president Mario Ruiz, who figures sales during the traditionally strong fourth quarter will be healthy. Ruiz adds, "I think the major issue for all of [the labels] is to not have a lot of returns, so I am being cautious as to how much product we put in the marketplace."

Other executives in Mexico concur that the market has grown slightly, including Julio Saenz, president of Latin North American operations for Warner Music Latin America, Fernando Hernández, president of Universal Music Mexico, and Tina Galindo, who had been in charge of Melody Records in 1995 and is now VP of artists relations at Televisa. "Sounding a more bullish note about the Mexican record market is Angel Carrasco, MD of market leader Sony Music Mexico. He reckons that the increase in new product in the past several months suggests an upswing in activity. "Since I have been here, there have never been more new releases," says Carrasco. "When record companies start putting out product, that means that the market is healthy."

Industry statistics indicate that the market is poised to move upward. From April 1994 to March 1995, the Mexican record industry generated $217.3 million in wholesale revenue. Because of the December 1994 devaluation, the April 1995-March 1996 sales figure plummeted to $185.7 million. Revenue rebounded during April 1996-March 1997 to $256.7 million, mainly due to several hefty price hikes. The forecast from industry sources pegs the April 1997-March 1998 number at $285.7 million.

Continued on page LMQ-6

Colombian Record Industry Rises Above It

Music Business Goes Strong Regardless Of Economic Or Political Uncertainties

Most countries beleaguered by chronic political and economic instability seldom sport much of a record industry. Not so Colombia.

Despite years of intractable turbulence related to political and economic woes, Colombia is home to a bustling record business that somehow manages to grow each year. Even now, as a stubborn recession and a general apprehension regarding the 1998 presidential election continue to cripple Colombia's overall economic performance, the country's record labels hang tough and somehow eke out a sales increase.

Orlando Parra, president of Colombia's record trade association, Asincol, calculates that the 1997 domestic market should realize sales that will be about 5% higher than last year's $295 million retail figure reported earlier this year by IFPI. While the sales growth percentage is lower than industry estimates, says Parra, "the market is very optimistic that fourth-quarter sales will take off."

The January to June 1997 wholesale sales report by Asincol reveals that the Colombian market sold 8.2 million units, worth $50.5 million. CDs account for 67% of all sales, which includes export sales.

Parra credits a recent spark in Colombia's record sales to Tower Records, the U.S. chain that opened a 5,000-square-foot outlet in Bogota in September. CDs generally

Continued on page LMQ-8

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Latin America's Reigning Music Queen

The Popular Soap-Opera Actress Finds Huge Success As A Singer And Businesswoman

BY TERESA AGUILERA

The Latin American music market brims with pan-regional male singing idols, including Luis Miguel, Julio and Enrique Iglesias, Alejandro Fernández and Ricky Martin.

Although Colombian singer Shakira made sales noise in 1996 and 1997 throughout much of Latin America with her rootsy pop disc "Pies Descalzos," the Latin American music world produces very few female superstar vocalists who have conquered the region. The Latina who has emerged as a true regionwide recording star is Thalía, EMI Mexico's actress-singer who has become a global celebrity through her "María" telenovelas, or soap operas.

In the past year, the strikingly pretty Mexican songstress has entered the top 10 sales lists of nearly every country in Latin America and the U.S. Hispanic markets. Thalía has notched 15 gold and 15 platinum albums throughout Latin America.

In Mexico, her 1995 label bow, "En Extasis," sold 220,000 units and her current disc, "Amor A La Mexicana," has sold 140,000 units.

Further, Thalía has become the biggest-selling female Mexican act in Brazil with "En Extasis," which, so far, has sold 150,000 units.

According to EMI Mexico president Mario Ruiz, Thalía has gotten hot even in the Philippines, where "En Extasis" and her follow-up disc, "Amor A La Mexicana," each have struck platinum for individual sales of 40,000 units. As if that were not enough, Ruiz says that Thalía cut "Nandito Ako," an album containing some songs sung in the Philippine idiom Tagalog, which sold 40,000 units in the Philippines.

Says Ruiz, "Thalía has gotten big because she was recognized as an actress, yet she knows that, as a singer, she has got to promote the music."

Thalía certainly has held her own in that regard. She has embarked on numerous promotional trips to Argentina, Brazil, Colombia, the U.S. and Southeast Asia.

Moreover, Thalía has supported her recording career with her "En Extasis" tour, which took her this year to Argentina, Bolivia, the Dominican Republic, Paraguay and Peru. She is expected to perform a long-awaited concert in Mexico City to support "Amor A La Mexicana," a smash disc produced by Emilio Estefan Jr.

LOVE ACROSS BORDERS

"This year has been great," says Thalía, who was born in Mexico City. "I have received love from everywhere—Brazil, Argentina, Spain."

She notes that Brazil is not the easiest country for Latino artists to conquer, but Brazil is a difficult market because [Brazilians] first support their own telenovelas, singers and language," she says. "Thank God my [Marías' broke [ratings] records, so they would give me a chance to introduce my singing."

Thalía says she plans to show her gratitude to her Brazilian fans by cutting several tracks from "Amor A La Mexicana" in Portuguese for its upcoming Brazilian release.

Thalía's booming career as an actress and recording artist is allowing the 26-year-old to take advantage of other business opportunities. For instance, she recently put out her second line of lingerie, and there is a Thalía doll already being sold in Brazil.

"It is very interesting being a businesswoman," says Thalía, "but the truth is, my mother and my attorneys are in charge of business affairs. I have the last decision and I am interested in working in other things in the future, but, for now, I only have time for these ventures."

Thalía's status as a Mexican idol was further confirmed recently when the Mexico City Wax Museum honored her with a wax figure.

In the meantime, Thalía continues to be in high demand from television networks and film companies in Argentina, Brazil, Spain and Mexico. But she remains loyal to her first TV employer, Mexico's Televisa, which is in negotiations with her to cut a four-soap-opera deal that could be worth $8 million.

GREASE IS THE WORD

Thalía launched her acting career in 1984, when she appeared in the Mexican version of "Grease" in Mexico City. Two years later, she joined popular '80s vocal group Timbiriche. Thanks to her voice and sexy presence, Thalía gained the spotlight.

In 1989, after three albums with Timbiriche, Thalía decided to go solo and cut an album, produced by her mentor, Alfredo Díaz Ordaz. Under its tutelage, Thalía cut three discs for Discos Melody: "Thalía," "Mulete De Cristal" and "Amor A La Mexicana.

As she was recording albums, Thalía also was cutting her teeth as a soap-opera actress. She hit pay dirt in 1987 with "Quinceañera," a worldwide smash that complemented her burgeoning music career.

In 1992, "María Mercedes," the first of the three "Marías" soaps, debuted, followed by "Mamitas" in 1994 and "María La Del Barrio" in 1995. The trio of novellas put Thalía at the top of her acting game. In each of the soaps, Thalía always portrayed a poor girl who found a way to become rich.

Unfortunately, Thalía's flourishing professional ambitions have not coincided with a happy personal life. In 1994, Thalía was devastated when Díaz died of cancer. They had been planning to marry.

Thalía began picking up the emotional pieces and, in August 1994, she signed with EMI Mexico. "I went to see Thalía live in '94, and she really impressed me with her voice and her stage presence," recalls Ruiz. "We signed her thinking we could improve her record sales in Mexico. The previous record ("Amor") had sold 80,000 copies.


ANIMATED ANASTASIA

Several months ago, Thalía's musical and theatrical career took an interesting turn when she participated in the animated film "Anastasia."

Continued on page LMQ-12
The soul of Mexico.

Ana Gabriel

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**NEWS IN REVIEW**

**ARTISTS, MUSIC**

**NEWS IN REVIEW**

**THE THERE IS A CORNUCOPIA of new PolyGram product slated to be released in the fourth quarter, according to Manolo Diaz, president, PolyGram International Latin America. In Argentina, there are new titles from recent signees Alejandro Lerner and Enanitos Verdes, the latter of whom was jointly signed by PolyGram divisions in Argentina, Mexico and the U.S.; Illya Kuryaki & The Valderramas; Seduccia Y Abandonada; an upstart female vocal foursome; and a rock duo called Georama. In Brazil, PolyGram shipped 700,000 units of the new samba-pagode stars E & O Tchan. Other product put out by the label's prominent acts includes Ti Ti Ti: The Reading Company Do Pagode, Ney Matogrosso, Netinho and Sandy & Junior. Also shipped in Brazil was the first Portuguese-language studio album by Caetano Veloso. Mexico's big-name releases came from regional Mexican acts Grupo Limite and Pedro Fernandez. Saying 1997 was a banner year for PolyGram in Latin America, Diaz estimates that the sales growth in the region for the year will approach 40%.**

**SONY MUSIC BRASIL** star Daniela Mercury is slated to perform during the 1998 World Cup in France. The news came in September, when the Bahian star was launching a Brazilian tour. The Brazilian trek came on the heels of a long swing through Europe and the U.S., highlighted by her performance before 3,000 fans at New York's Lincoln Center. During the tour, Mercury received a gold award in Portugal for her 1996 disc, "Tejao Con Arroz," whose sales surpassed 10,000 units in that country. The album rang up more than 800,000 units in Brazil.

**WITH ROBUST promotional campaigns in full swing for its fourth-quarter releases by Mana and Ricardo Montaner, Warner is gearing up for product to be dropped in the first quarter of 1998. Maribel Schumacher, VP marketing for Warner Music Latin America, says the company is slated to drop new product by newcomer acts Fernando Y Florentino and Neil, as well as new albums by non-Latin heavyweights Alanis Morissette, Madonna and Seal. Schumacher says, "We do not expect to sell any less than 750,000 units in the region" of Morissette's forthcoming disc. Warner also is relaunching the release of Andres Calamaro's hit Argentine album "Alta Suciedad."**

**IN RECENT MONTHS, Argentina's record industry has witnessed an extensive rotation of artists from one label to another. Divided jumped from PolyGram Argentina for BMG Argentina; Alejandro Lerner bolted BMG for PolyGram; Valeria Lynch left BMG for Fonovisa, Los Enanitos Verdes split EMG Argentina for PolyGram; La Mona Jimenez departed BMG for Warner Music Argentina; and Reina Reecch flew DBN to Universal Music Argentina. There has been a bit of an upheaval among Argentine executive, as well. EMI-Odeon president Roberto "Chacho" Ruiz has been named Alejandro Varella as marketing director after an executive shuffle that ended with the departure of marketing director Rol Interaction and artistic director Jorge Schulze. Varella (formerly manager/promoter of BMG artist Diego Torres. BMG president Carlos San Martin moved sales manager Horacio Nicco to marketing manager. BMG's previous marketing manager, Paula Narea, was transferred to BMG Spain. The new sales manager is an industry newcomer from Fuji named Juan Carlos Theas.**

**BMG BRASIL has released "Gal Costa Unplugged." The acoustic format is ideal for Costa, who made her recording debut in her third-decade career without electronic instruments. Among Costa's distinguished and eclectic cast of guests are Paralama's notable Herbert Vianna, Frejat, frontman of rock act Baroço. Costa also is gearing up to push newcomer Zeca Baleiro, with whom she signed the classic "Vapor Barato." In the concert that MTV Brasil is slated to broadcast, Costa will be accompanied by the Petróbras Prí Moisica Orchestra, as well as a band conducted by noted keyboardist Wagner Tiso.**

**AN IMPORTANT NEW artist signed recently by Universal is Reina Reecch, a host of a local children's TV show who enjoyed platinum status when she was with Distribuidora Belgrano Norte (DBN). Reecch's label premiere was set to drop in November. The label's recent releases are a disc by new rock band Turf and an album by the hit song "Bajo Barro." The latter of the recordings is a new disc in early 1998. Another act putting out a new disc in 1998 is Grupo Los Acosta.**

**What's more, Disa is expanding further into the Mexican tropical market, with new signees Leenda Y La Declaración, Aaron Y Su Grupo Fusión and Los Asis. The label's star tropical act, Los Angeles Azules, has sold more than 1 million units in Mexico and U.S., where Disa is distributed by EMI Latin.**

**The tone downside to the Mexican market, notes Chavez, is the country's protracted piracy woes. "I hope the Mexican government acts against piracy," says Chavez. "Piracy is an old problem, but it has grown again recently. So many people are out of work...they get into making and copying cassettes and selling them on the streets."**

**SONY MUSIC BRAZIL has relaunched the release of Andrea Calamaro's hit Argentine album "Alta Suciedad."**

**EMI**

For its fourth-quarter push, EMI has issued a powerful mix of titles from Latino and non-Latino artists. On the Latino side, the label has dropped product by pop acts Pandora, Linda and Mijares, plus a new album by state-side Tejano star Bobby Pulido. The Rolling Stones (who are booked to play Mexico City in February), Yanni and Janet Jackson highlight the latter of the recordings. The former is expected to open an office in Santiago, Chile, in 1998.

**SONG ELZA SOARES is in the middle of a comeback. One of the most important singers in 1950s Brazil, Soares drowned in a sea of personal tragedy. She lost four of her nine children and then moved out of her home to seek Carrinha during his sad decline. In the '70s, Soares moved to New York and almost disappeared from Brazil music scene, except for a 1986 hit single, "Lingua," which she cut with Caetano Veloso. Now Soares has returned with a fortuitous new album, "Trajetória," on Universal Music Brasil. The album's release in October was to coincide with the release of her autobiography, but the children Soares had with Carrinha have filed a suit demanding authors' rights on the book. A judge in Rio de Janeiro has ruled in favor of the children, but the singer's publishing company Record has appealed the decision.
LA ELECCION DE LOS COMPOSITORES MAS EXITOSOS DEL MUNDO

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Authors’ Rights, Budget Argentina and Colombia’s Tower

EXECUTIVES FROM the Argentine record industry had high expectations that the fourth quarter of 1997 would be up 15% to 20% over the same period in 1996. They all stressed the importance of promotional and concert tours to break and establish their Latino and non-Latino artists.

A NEW AUTHORS-RIGHTS law working its way through Brazil’s Congress contains a provision for a 5% tax on audio and video recording equipment and a 10% tax on audio and video blank tapes. In addition, the provision states that the tax revenue would go to composers and moviemakers. The law already has been approved by a special commission to Congress and will go before the full Congress in 1998.

PROMINENT COLOMBIAN indies Sonolux is keen to internationalize its company. The label has established offices in the U.S., Venezuela, Ecuador and Peru. Offices in Chile and Argentina are expected to be opened in 1998, according to label GM Álvaro A.

Duque, who says that Sonolux has cut a distribution deal with Fonovisa in Mexico, as well. “We are trying to take advantage of the strong acceptance of Colombian music throughout the region,” notes Duque, adding that accumulated sales of product by Carlos Vives has surpassed 4 million, while sales of Charlie Zaa’s 1996 disc “Sentimientos” has notched regionwide sales of more than 2 million units.

EMI ARGENTINA AND BMG Argentina have launched a series of mid-priced product. EMI has initiated a long-term schedule of monthly releases of mid-priced and budget-priced product from the Blue Note and EMI Red Line Classic imprints. BMG is actively marketing its mid-priced titles through reissues of albums by Fania Records and Italian crooners whose product is titled “100 X 100.” Also included in the mid-price campaign are two series “Maestros Del Tango” and “Obra Completa En RCA,” the complete collection of recordings by tango giant Aníbal Troilo.

UNIVERSAL MUSIC Argentina acquired ballanta label Clan Records, whose recent greatest hits package by Gilda has been certified platinum for sales of 60,000 units. The promotion of this genre will include the production of television shows for cable channel TV 26 and open-air national network América.

TOWER RECORDS opened its first store in Bogotá, Colombia, to much acclaim from Colombia’s record-label executives. The 5,000-square-foot outlet is the first of nine planned stores to be opened in Colombia and surrounding countries over the next five years, Jorge Fuentes, manager of Discos Fuentes U.S.A., says the opening of Tower Records “has stimulated retail at Tower for about $18; cassettes cost $10. Tower is expected to open four to five more stores in Colombia over the next several years.

Other factors, however, are damaging long-term prospects for Colombia’s record market.

Parra estimates that the Colombian record industry is losing 40% to 50% of its legitimate sales to piracy. “And the piracy process is very rapid,” he adds. “Once an album is a hit in Colombia, a person here calls up a contact in the States or Europe and he receives the product very quickly through channels in other countries.”

But Parra does note that a hologram campaign initiated by Latin American recording association FLAPF is helping to stem the tide of counterfeit product.

Apart from piracy, the continuing slide of the Colombian peso is compelling record labels to hike prices on CDs and cassettes. Most industry observers, such as Juan Diego Montoya, VP of FM Discos, figure that “prices will remain stable until the end of the year,” at which time, prices may once again be raised.

Musically, the accordion-propelled vallenato and such Afro-Caribbean genres as salsa and merengue dominate Colombia’s music scene. Nonetheless, Colombia’s top-selling artists include not only vallenato idols Diomedes Díaz and Carlos Vives, but also pop star Shakira, pop/ tropical act Iván Y Su Bam Band and bolero/tropical artist Charlie Zaa.

Unfortunately, big-name acts are not selling as much product as they once did, primarily because the recession is taking a bite out of discretionary income.

And with another major label, Universal, scheduled to open an office in Colombia in late 1997 or early 1998, the competition for local talent will remain heated.

But when Montoya relates, “In spite of everything, the music business in Colombia remains stable. All of the companies continue to invest—the major labels as well as the domestic companies.”

Following are thumbnail sketches of a selected list of Colombian record labels.

**BMG ARIOLA**

A bolero medley album of classics by Juan Carlos Coronel and a mariachi disc by Galy Galano has helped propel BMG into second place in Colombia through the first three quarters of 1997. Other titles BMG MD Gonzalo Gutiérrez is expecting to boost sales in the fourth quarter are by Mexican balladeer Cristian and papayera artist Moises Angulo, along with two compilations: “Bailéxitos” and “El Disco De Los Mejores.”

Continued from page LMQ-13

BMG Songs (US Latin) unlocks the door to exactly where you want to be - BMG Music Publishing, the fastest growing music publisher in the world. We’re part of this full service, international organization that can help take your music and your career all the way to the top! We’re based in Miami, Rio, Buenos Aires, Mexico City, Santiago, Bogota and of course Madrid and Lisbon.

In less than two years, BMG Songs (US Latin) has signed some of the hottest names in the dynamic Latin market, including El General, Billboard’s Best Latin Rap Artist four years running, and Vladimir Dotel, leader and songwriter of Illegal.
a dos años de su nacimiento, sus travesuras son ya de adulto

two years after his birth, he's now pulling adult pranks
Revistas De Musica, Folkloric Airplay And Private Channels

*WITH THE PUBLISHING business booming in Brazil, the domestic radio groups are trying to carve a piece of a business whose circulation has increased 50% since 1994. Brazil's two big radio networks, Transamérica and Joven Pan, published eponymous magazines in 1996. And a São Paulo-based rock station called 89 published a magazine titled Revista 89. Each of the magazines is published on an intermittent basis tied to the release of an enclosed CD that boasts hits from the respective networks and radio stations. The radio companies utilize a clever marketing stratagem, whereby they choose and promote tracks contained on the CD prior to its release with the magazine. By the time the magazine is released, the CD features nothing but hit tracks. Each magazine's editorial contents are also available at the radio companies' Web sites. Transamérica and Joven Pan claim their circulation is around 70,000; and 89 expects to approach that figure in the near future.

SONY ARGENTINA is trying to figure out a way to break the folklore grooves on Buenos Aires radio stations. According to the label, its star folklore act, Soledad, has sold 310,000 units of "Poncho Al Viento," but she has barely cracked the airwaves in Buenos Aires. Sony is still pushing for airplay on Buenos Aires' FM outlets, but, so far, only Radio Uno and Estación 95 have rotated her songs via contests. Sony was hoping to boost interest at B.A.'s radio outlets with two Soledad shows in October in Buenos Aires' Hippodrome Theater, plus a December festival in Buenos Aires at which Soledad will perform, along with EMI's fast-rising folklore group, Los Nocheros.

COLOMBIA'S GOVERNMENT is auctioning two private TV channels that are expected to go into service in 1998. The likelihood of private channels has several record labels drooling over the effect TV promotions potentially could have on the domestic record industry. One of those labels, Sonolux, already has garnered strong TV exposure through brokered programs on state-owned channels. Sonolux GM Álvaro A. Duque reckons that Colombia's famed Ardilalulle family, which owns Sonolux and the radio network RCN, stands a good chance of successfully building for one of the two channels. If Ardilalulle gains a TV channel, many of Sonolux's artists could be featured on programs similar to "Siempre En Domingo," broadcast by Mexico's giant network Televisa, or "Super Sábado Sensacional," broadcast by Venezuela's network Venezvisión. "We would do that same type of show, along with shows featuring only Sonolux artists," says Duque.

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ASCAP 1997 EL PREMIO AWARDS

September 8, 1997
Tropigala, The Fontainebleau
Miami, FL

(right) Unimusica’s Maria Flores accepts the award for Publisher of Year from ASCAP’s Todd Brabec.

(left) Pictured (l-r) are ASCAP’s Sr. V.P. / Dir. of Membership, Todd Brabec with co-writers of Song of the Year (“Un Million de Rosas”) Barbara Isabel Larrinaga and Armando Larribana and ASCAP’s A.V.P. / Dir. of Repertory - N.Y., Loretta Muñoz.

(below) International recording star Julio Iglesias won’t soon forget September 8, the night of El Premio ASCAP -- that was when Latin and pop producer/songwriter Emilio Estefan presented Julio with the ASCAP Pied Piper Award, the Society’s most prestigious honor for entertainers. As the first Latin artist to receive the Pied Piper, Julio joins past winners Frank Sinatra, Ella Fitzgerald and Barbra Streisand, among others. In addition, Miami Mayor Joe Carrocco was on hand to declare “Julio Iglesias Day” in Miami. And to mark the birth earlier that week of Julio’s new son, Miguel Alejandro, ASCAP CEO John LoFrumento gave Julio a giant stuffed teddy bear. Pictured (l-r) are Estefan, Iglesias, Mayor Carrocco and LoFrumento.

(above) Pictured (l-r) are Peermusic’s and ASCAP Board Member Kathy Spanberger, Mari Lauret, winner of two Tropical awards for “Loco de Amor” and “Esperare a que te Decidas,” ASCAP’s VP/Dir. of Communications, Karen Sherry and Songs of Peer’s Ramon Arias.

(above) ASCAP’s Latin Membership Team, John Atanasio and Magda Barrera congratulate Songwriter of the Year Roberto Morales who shared the honor with co-writer/recording artist Enrique Iglesias for their hit songs, “Por Amarte,” “No Llores Por Mi” and “Si Tu Te Vas.”

(right) Pictured (l-r) are ASCAP’s Magda Barrera, award winner Gustavo Marquez (Tu Como Estas), Sony Discos Music’s Carmen Alfanno and ASCAP’s John Atanasio.

(left) Chairman and CEO of Famous Music and ASCAP Board Member Irwin Z. Robinson, ASCAP’s Loretta Muñoz, MTV Latin America’s Edith and Insignia Music’s K.C. Porter. Famous and Insignia accepted awards for co-publishing “Eres Asi.”

(right, below) Also attending this evening’s festivities were legendary Latin music icons, Johnny Pacheco, Olga Guillot & Israel “Cachao” Lopez with his wife, Ester.

(right) Receiving the award for “Si Quieres” are pictured (l-r), Oscar Mendoza and Virginia DeGregorio Infante of BMG Song. With them is our Master of Ceremonies Carlos Ponce and Tejano singing sensation, Nydia Rojas.

(left) Sony Latin Recording Artist, La Mafia performs the hit Song of the Year, “Un Million de Rosas.”

ASCAP
AMERICAN SOCIETY OF COMPOSERS AUTHORS AND PUBLISHERS
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generated by regional Mexican acts Grupo Limite and Pedro Fernández, along with pop artists Mestizo, Kabah and Ana Girrè. Hip-hop act Control Machete from PolyGram subsidiary Manicoma also sold well.

Bissi remains upbeat, he says, since he was dropping new albums in the fourth quarter by Grupo Limite and Fernández, along with new signees Yuri and Tatianna. Complementing the sales of Latino product are strong sellers by non-Latino stars such as Hanson, Andrea Bocelli and Jon Bon Jovi. PolyGram also distributes Max Music and Azteca Music in Mexico.

SONY
"Me Estoy Enamorando," a pop/bolero/ranchera disc by vocal star Alejandro Fernández, anchors the fourth-quarter product from Sony. Sony MD Angel Carrasco states the 400,000 units issued by the label comprised the largest shipout since he assumed his post three years ago.

Also due in the fourth quarter is a ranchera disc by Ana Gabriel, the first Spanish album by Roberto Carlos in five years, a duet album with José Luis Rodríguez and Trio Los Panchos, and a Christmas dance album with new songs by prominent artists from Sony and Universal.

EMI Mexico
Complementing the Latino product is a strong lineup of non-Latino albums by Mariú Carey, Billy Joel, Michael Bolton and Celine Dion, the latter of whom sold more than 150,000 units of her 1996 disc, "Falling Into You."

UNIVERSAL
In operation for barely one year, Universal already has hit the sales board with pop/dance act Moenia and spicy rockers Molotov. Also selling strongly is product by international artists No Doubt, Wallflowers and 10,000 Maniacs.

To start a record company in Mexico under these market conditions was very difficult," says label president Fernando Fernández. "But with the support of the international catalog we have, it was easier to do."

Nonetheless, Fernández emphasizes that local product is the key to success in Mexico. To that end, he has signed young balladeer Sergio Arzape and regional Mexican artist Yvonne Larraza.

WARNER
Remark that 1997 was "a quiet year for me," Warner honcho Julio Sanz notes that Luis Miguel did shake up the industry mid-year with his million-selling blockbuster, "Romances." The label currently is working new releases by Spanish balladeer Alejandro Sanz, Mexico's star rock act Mand and Venezuelan singer/songwriter Ricardo Montaner.

First-quarter titles include albums by Chilean rock act La Ley and Spain's arty pop/rocker Miguel Bosc.

THALIA
Continued from page LMQ-4
for 20th Century Fox, Thalía recorded "Viejito Tiempo Atrás," the Spanish counterpart to "Journey To The Past," the theme song to the film. She also performed the Spanish singing segments of the film.

As Thalia's music career blossoms in Latin America and Spain, Ruiz says other markets beckon. EMI companies in France and Germany have released "Amor A La Mexicana." If Spain wants to break her in Spain.

"And we want to consolidate her success in Southeast Asia," notes Ruiz. Despite her success throughout Latin America and the Philippines, Thalía says she has not abandoned the two markets that catapulted her to stardom—Mexico and the U.S.

"With my 'Amor A La Mexicana' tour," says Thalía, "I want to visit all of Mexico, where I have not done a tour because of the tele-novelas. And this time, the U.S. will be very important. After many years of absence, I will be with my Latin fans there."
COLOMBIA
Continued from page LMQ-8

Among the label's new signees are Tataлина—"a Rosana-like singer," says Gutiérrez—and Alejandro Martínez, an actor signed jointly by BMG Colombia and BMG, U.S. Latin. His first-quarter 1998 release will contain a track that is the theme song of the telenovela he is producing with a former Miss Venezuela.

CODISCOS
Fernando López, Codiscos VP of A&R, is hopeful that his vallenato-heavy roster will help the company move about 1.5 million units in the fourth quarter, which accounts for, he says, "around 40% of the year's total sales."

To reach that goal, López is expecting big numbers from the label's star vallenato groups Binoño De Oro De América and Diablitos. Among other product slated to sell well are a dance-music compilation, "El Disco Del Año," and a vallenato compendium, "Vallenato De Oro," an annual release that already had sold more than 200,000 units by October.

Some of the label's other prominent vallenato acts include Miguel Morales, Faril Ortiz, La Musas Del Vallenato and Las Diosa Del Vallenato.

FM DISCOS
FM Discos VP Juan Diego Montoya points out that a delay in first-quarter releases earlier this year slowed FM's sales activity. Nonetheless, he says albums by tropical-rooted artists Gustavó Rodríguez, Orquesta Guayacán and Checo Acosta have sold well.

Further, Montoya reckons two December shows by Fama All Stars, whose label Fama Records is licensed in Colombia by FM, will spur sales of the renowned group's Christmas disc. FM also licenses albums by U.S. tropical indie MP.

DISCOS FUENTES
In the past year, Colombia's oldest record label has become one of its most technologically advanced. Earlier this year, the tropical-heavy imprint put out an enhanced CD entitled "Premium CD," which contained audio-visual data on 10 of Discos Fuentes' best-known Colombian dance acts. The second "Premium CD" is set to drop in early 1998.

In addition, Fuentes has a Web site (www.discosfuentes.com), along with a campaign to release laser discs.

Complementing Fuentes' thrust to modernize is an initiative that Alvaro Arango, international A&R manager, says will take the label's product further into international waters. "Discos Fuentes is a company that is selling its artists in more than 30 countries," states Arango. The label has set up U.S. imprint Vedisco and also has a partnership with French company Música Latina to distribute Fuentes product in much of Europe. Arango adds that Fuentes also has a representative in Japan.

Arango is optimistic that the fourth quarter will rejuvenate a flat sales year. Among the releases he reckons will jack sales are the 57th volume of the tropical compilation "14 Cañonazos," plus tropical-rooted product by Los Embajadores Vallenatos, Banda La Bocana, Los Tupumaris and Pastor López Y Felipe González.

First-quarter 1998 titles are due from Claudia De Colombia, John Dennis, Adriana Botina, Samir, Yolanda Rayo and Silvia O. A compendium of tropical music from the interior of Colombia is titled "Tropicoombo."

Discos Fuentes licenses product in Colombia from Brazilian indie Movieplay and U.S. indie Tiffany.

MTM
MTM's release of the magnificent six-CD collection "100 Años De Vallenato" in August highlighted a diverse array of label-owned and licensed product that has come out in the past six months. MTM's Humberto Moreno says that the set has sold 60,000 units, which qualifies the package for platinum certification in Colombia.

Other MTM acts whose product Moreno expects to hit big at retail in the fourth quarter are veteran Colombian folkloric/fusion act María Sabina, jazz saxophonist Antonio Arnedo, multi-faceted guitarist Joaquín Ríos and popclassical pianist Tatiana Pavlova.

Among the labels whose product MTM licenses are Tommy Boy, Putumayo, Rykodisc, Nuevos Medios and Forever, the latter of which is owned by noted producer Bebu Silvetti. MTM is putting out 15 tango discs through Forever. MTM also is dropping greatest-hits sets from Franco De Vita, Yordano and Richard Clayderman. Due for release, as well, is a series of recordings by the Colombian Symphony of material by famed homebrewed composers, such as Rafael Escalon and Puncho Galán.

In March or April 1998, MTM is releasing a disc by renowned Colombian roots artist Totó La Momposina. Her next album, which will combine Colombian and African rhythms, was recorded in France in conjunction with French imprint Label Blue. She will embark on a 60-date tour of Europe in 1998.

SONY COLOMBIA
Contrary to several of his coun-
Continued on page LMQ-14

Las Diosa Del Vallenato

John Denn's
terparts at other labels, Sony Colombia marketing director Pablo Vallecilla is expecting "to finish with a very good year, about 20% better than 1996." Behind Vallecilla's optimism are strong-selling titles from the label's famed vallenato artists Diomedes Díaz, Los Betos and Hernános Zuleta. Also selling robustly are a disc by salts veterans Grupo Niche, a CD of remixes by superstar Shakira and an updated set of greatest hits by Ana & Jaime. In November, an album was released by tropical idol Joe Arroyo, who cut a duet with Díaz that will be featured on a year-end compilation package.

**SONOLUX**

Though Alvaro A. Duque acknowledges that Colombia's biggest indie has suffered through "a difficult year," the label GM adds that Sonolux has enjoyed huge success with the latest discs by household names Charlie Zaa (650,000 units), LENA Y SU BAND.

While Sonolux was lodged in third place in October, Duque notes, "Sonolux usually is in third or fourth place in August. But by the end of the year, we finish in second place."

A licensee of product from U.S. tropical indies J&R and Platano in Colombia, Sonolux also provides domestic distribution for EMI and PolyGram. —J.L.

**MERCHANTS & MARKETING**

Continued from page LMQ-8

business, which is great for everyone."

- **BMG PRESIDENT Carlos San Martín is convinced that EMI's folklore acts Los Noches and Sony's Soledad are barely scratching the potential of the folklore market in Argentina. To back his conviction, San Martín signed folklore duo Cujo Y Robero Carabajal and Boe. In addition, BMG has created a special division in its marketing department to promote folklore artists. For its part, EMI capitalized on Los Noches' unexpected status as teen idols by producing a film documentary of the folklore group's tour of Argentina. Other folklore bets placed by EMI are on legendary folk singer Horacio Guarany and his October release "Cartas," and on Los Alonitos and their second album, released in November. Yet another label pushing into the folklore arena is Fonovisa, which will drop the label bow of 53-year-old singer Esteban Cruz in December.

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**ARTISTS & MUSIC**

Continued from page LMQ-6

—TOM ZÉ, a former member of the Tropicalismo movement of the 1960s who has been forgotten in Brazil, is being given new artistic life by David Byrne. He was booked to cut a disc for Luaka Bop Records in November in New York. Besides his Luaka Bop project, Zé has put out a disc titled "Parabéns" in Brazil. Recorded with composer/pianist José Miguel Wisnik, the album features music that he wrote for renowned ballet group Corpo during its performances. On "Parabéns," Zé recalls his childhood in Bahia.

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**What's So Special?**

The Next Latin Music Quarterly

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**Herbie Nichols’ Blue Note Legacy Lives On In Box Reissue; A Benefit For Chapin**

Nicholls for Dollars: The fate of some reissues is a crap shoot, but the music that pianist Herbie Nichols made for Blue Note during the mid-'50s has already proved itself a valuable commodity. Compiled by Michael Cuscuna, Nicholls' entire output for the imprint was released in 1997 on the ever-diligent archival label Mosaic (don't miss its current gem, "The Complete Verve Recordings Of The Teddy Wilson Trio"). The same is available through mail order only.

The pressing of 7,600 copies ran out a while ago, and Blue Note itself recently decided to reissue the 48-track set for retail consumption.

The current package, "The Complete Blue Note Recordings Of Herbie Nichols," shipped Oct. 27; it again reminds how clever and engrossing the music is. One of the most unique characters of his era, Nichols wrote pieces that were as distinct as his playing.

Nicholls' music has never really dropped fully out of sight. Recently there's been a handful of titles dedicated to his tunes. Pianist Frank Kimbrough and bassist Ben Allison, founding members of the New York-based Jazz Composers Collective (JCC), wrote the liner notes to the Blue Note box; both are part of a ensemble that dedicated the 1996 Soul Note disc "Like Is Proximity" to Nichols' music.

Even though repript isn't the main thrust of the JCC, the quality of Nichols' approach coaxed Allison and Kimbrough into addressing his canon. "Herbie died in 1963," says Allison, "and we initially felt a project devoted to his works was somewhat of a departure from the Collective's philosophy of performing new music. However, in many ways, his music is 'new' precisely because it is, for the most part, unexplored. The first time I heard Herbie stuff, I was immediately fascinated by his compositional approach. As I started transcribing his tunes, I began to realize that they were much more complex than I originally thought. For me, it strikes that all-important balance between interesting, quirky, and sometimes completely unorthodox melodies and an undeniable sense of swing and accessiblity. His forms are often extended and complex, but somehow never needlessly drawn out. His music appeals to the heart and the mind—qualities that are central to meaningful and enduring art."

Another unique take on Nichols' work came this past summer from guitarist Duck Baker; his gorgeous acoustic recital "Spinning Song" was released by the Avant label. Trombonist Roswell Rudd, who has been putting a spin on Nichols' tunes for years now, also recently hit the racks with the "Unheard Herbie Nichols, Vol. 1" on the CIMP label. His approach is that listener unfamiliar with Nichols will have huge grins on their faces when they hear the saxophonist's home Blue Note box home. It lists for $59.

**HELP ON THE WAY:** Thomas Cook, who has a wide-angle view of jazz. Avoiding pigeonholes, he has recorded standards and composed provocative original works for the arco-bass and Knitting Factory Works labels. Those who know him believe that kind of scope to be part of the saxophonist's natural optimism—which often seems indefatigable. Chapin will be drawing on that optimism over the next several months. The 49-year-old handler has been diagnosed with acute myeloid leukemia, and a bone-marrow transplant is in the works.

Friends have gathered for a benefit in his honor, the aptly named In Harmony show takes place Sunday (20) at the Knitting Factory in New York. A who's who of modern improvisers is scheduled to participate. Guests include Kenny Barron, Anthony Braxton, Billy Hart, Tom Harrell, Ehrik, and John Zorn. Bassist Mario Pavone, who has worked extensively with Chapin, helped conceive the concert. Call 212-219-3006.

Manhattan real estate is always short, and sometimes when the placing of a business is as confusing as finding the pea in a Times Square shell game. But the Blue Note has been in one place for more than a decade and a half. The regularly packed jazz club has established itself as a known persona by booking a continuous stream of stars. That's why for lines many shows often stretch out the front door and down West Third Street. Those lines are likely to be even longer as the club celebrates its 16th anniversary over the next two weeks. It's on a two-punch night with pianist Diane Reeves—singing pieces from her new Blue Note record, "that day..." and Herbie Hancock (current Down Beat cover boy) should have tourists and tonies flocking to the place. Each holds for 10 weeks a weekend beginning Tuesday (25) with Hancock. On Dec. 3, WBGO New York's Ben Duncan hosts an anniversary celebration that features Reeves and a jam session with several special guests.
B I L L B O A R D   N O V E M B E R  2 9 ,  1 9 9 7

**BY IRV LICHTMAN**

NEW YORK—With its role established as an advocate for songwriters whose interests other old-line organizations finally recognize, AmSong, formed in 1996 to represent the interests of songwriters or their estate, now feels it is a force to reckon with as it seeks to push for an agenda that underscores the essential reasons for its formation in the first place.

“We’re a force,” says AmSong president Hughy Bix Carmichael, the son of the late songwriter who is a founder of the group.

Yet, he adds, “there is a frustration that a lot of us feel that we’re sitting in back of the decision-making bus.”

While AmSong played an advisory role in the recent agreement to establish ASCAP and BMI’s joint venture starting Jan. 1, and in the passage of “La Cienga” legislation by Congress (Billboard, Nov. 15), Carmichael sensed that the two groups were not addressing one of the most pressing issues concerning grand rights and small rights. We need some strong guidelines. Many of our members earn 70% of their earnings from theatrical uses,” Lisa Alter, AmSong’s legal counsel, notes that although it was started by prominent song writers—the heirs of such giants as Rodgers and Hammerstein, George and Ira Gershwin, Cole Porter, Irving Berlin and Leonard Bernstein—a roster of current membership still makes music.

“The issues addressed by AmSong,” says Alter, “are vitaly important to live music and the realm of music. They include, he says, such as Bob Dylan, Paul McCartney, Neil Diamond, and Burt Bacharach, who quickly joined AmSong’s ranks.”

New members who’ve signed on in the past year include Jakob Dylan of the Wallflowers, Peter Himmelman, and Ml Johnson.

In addition to the general area of popular song, AmSong membership in- cludes everyone else, including those of Arnold Snoburng, Aaron Copland, Igor Stravinsky, and Billy Strayhorn, and rock icons like Janis Joplin and Jimi Hendrix.

“Songwriters are notorious for being naive when it comes to understanding their own rights as songwriters,” says Alter.

“Heirs of songwriters know even less. Indeed, it often takes some time for the heirs to sort out what it is they have inherited. Unfortunately, many songwriters and/or heirs have allowed their rights to become mired in the lack of knowledge—for example, by failing to recoup rights during the statutorily proscribed termination window or by failing to take advantage of helpful provisions of certain foreign copyright laws.

In line with other industry groups—it should be noted that AmSong plays not as a collector of royalties—AmSong has lobbied in opposition to the passage of legislation, like the Songwriter’s Fairness Act, put forward by bars, restaurants, and other public establishments, to erode, in AmSong’s view, protection of copyright; it also is an advocate of the idea that “copyright protection must be guaranteed in cyberspace and supports the legislation intended to implement the Internet Intellectual Property Organization” WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty.

These goals naturally bring AmSong into contact with other writer-oriented groups. According to Alter, her group, the American Music Publishers Association, the National Academy of Songwriters, and the Songwriters’ Guild of America are planning joint lobbying efforts and other events of interest to their collective memberships.

“We have formed a hand in the keeps some formal way—though it’s not that we use the same stationery—for together we represent about 12,000 cut- sakes,” says Carmichael, who, following composer Morley Rodgers, is AmSong’s second president. Elections for the job are held on an annual basis.

**FOR THE RECORD**

Last issue’s feature story on The Songwriters & Publishers page incorrectly spelled the Aradia Group, the New York music publishing firm operated by Judith Baldwin.

**THEY’RE PLAYING MY SONG**

W R I T E N  B Y  D E B R A  E V A N S  P R I C E

“HE’S GOT THE WHOLE WORLD IN HIS HANDS”

Public Domain Arrangement by the Bishops

Nearly everyone has childhood memories of singing “He’s Got The Whole World In His Hands.” Whether it was sitting around a fire at summer camp or in a classroom at vacation Bible school, it’s a tune that has permeated most people’s early years in some form or fashion. However, a sure bet that few people have heard it sung with the incredible grace and reverence heard on the Bishops new album, “Reach The World.” The group consists of father Kenneth Bishops, none other than AmSong’s son and Kenagy, and Carl Williams Jr. They perform the song a cappella in a style they’ve dubbed “perch singing” that has made them one of the most popular groups in Southern gospel music.

“The song fits the theme of the album perfectly,” says Kennedy Bishops. “As a matter of fact, we had two versions of that song recorded. The version that’s on the album is more of an African-style harmony… We also recorded a Scottish version. We wanted to record four different versions—An African version, a Scottish version, maybe an Asian version, and an American version—and then kind of interweave them throughout the album, but we didn’t think that because we thought it would make the album entirely too long.”

Singing in Kentucky, the Bishop family often sang a cappella on their front porch. Thus, when they began recording and decided to do an album by other grove, no “Front Porch” projects were born. “We’ve recorded two “Front Porch” recordings—the original and then the version two,” Kenny says. “That’s a big part of our program. Every time we get up and sing, we do a whole segment of our program on the front porch kind of singing. We wanted something that would be a little bit different and would stand out when we did our front porch seg- ment. We’ve used most everything of our front-porch song on every album we’ve ever recorded, and we thought, ‘OK, now how do we do “He’s Got The Whole World In His Hands” sound international?’ Mark did the arrangement on the song. He took his 4-track and, and we had a part, and said, OK, Kenagy, here’s your part. Dad, here’s your part. Here’s my part. Junior, here’s your part. Let’s get to be diminished band through it in the studio that day.”

**Salute To ‘Lyrics’, Levine; ‘Anastasia’, Print Product**

H I S  F U L  M A S U R E: “He had a full measure of warmth, and he was full of song, [and he felt] that songs were the stars of the show.”

Whether it was sung with groups or in the front porch, said Michael Markson, the well-known producer at New York’s 92nd Street Y, opened a Nov. 10 tribute, in “cooperation” with performance right society ASCAP to Maurice Levine, founder/artistic director of the famed “Lyrics and Lyricists” series. The series opened in September at 79. Markson and ASCAP director of musical theater Michael Kerker produced the trib- ute, held in the same venue at the Y, where “Lyrics & Lyricists” takes place.

Those who spoke portrayed Levine as a highly qualified (and helpful) perfectionist who would tell a per- former his or her work was “good” but would later use more laudatory terms when talking about that perfor- mance to others.

Composed to the spirit of Mark- son’s remarks, the song was the thing: Frequent performers at Levine’s annual series had their afternoon of song at the tribute.

The late lyricist K.E. Hardy also played a part with the screening of a video, produced years ago for cable by Levine, in which he sang his and friends during the “Open The Rainbow” with great poignancy.

Also, comments were offered by lyricists Sheldon Harnick and Jim Steinman as MC at “Lyrics & Lyricists” programs. And to top things off, the tribute offered a nice touch with an audience sing-along, which has become a tradition in the series.

As previously noted in Words & Music, the series will go on next season linked with five programs dedicated to

**Print on Print: The following are the best-selling folios from Music Sales**

2. Tori Amos, “Little Earthquakes.”
4. “Paul Simon Complete.”
5. Tom Waits, “Beautiful Maladies.”
GeneX GX8000 Gains Ground In Several Markets

BY PAUL VERN

Less than a year since it was introduced to the public by the company's founder, multi-track, high-bit, high-sampling hard-disk multitrack recorders, the GeneX GX8000 is making significant inroads into the market for recording, mastering, and post-production markets.

Developed by London-based Genex Research, the GX8000 is an 8-channel, 20-bit, 48-kHz magneto-optical recorder that is also capable of operating at 24-bit, 96-kHz resolution in stereo. The unit stores audio on non-proprietary, removable, 2.8-gigabyte magneto-optical (MO) discs.

In a short time, the GX8000 has become a choice medium for music recordists, mixers of film and TV music scores, mastering engineers, and other professionals.

Among music facilities, George Martin's Air Studios in London is one of the first to embrace the state-of-the-art device. "Quality is the first consideration at Air," says the studio's chief engineer, Geoff Foster. "When we supply a finished master, we have to be absolutely confident in the product's quality. The Genex GX8000 delivers that quality. The unit also provides instant formatting of discs and faster-than-real-time cloning of discs, which saves hours of our time. We also appreciate the built-in mixing functions for film-score work. We can easily produce a 20-bit, 2-track fold-down mix alongside the main 5.1 surround-sound mix without tying up eight faders on the board. It also lets us ship both versions on one disc."

Across town at EMI's Olympic Studios, Eric Clapton is using Genex recorders on his upcoming project, according to sources. In other high-profile music applications of Genex, longtime Doors producer/engineer Bruce Botnick used the machine to mix the four-CD "Doors Box Set."

Botnick's brother, Doug Botnick, is an independent scoring mixer and recording engineer who operates rental and transfer facility Digital Musical Transfer in Burbank, Calif. He recently purchased seven GX8000s for rental and says the machines are "constantly out, usually in single units but sometimes in groups of up to four recorders (i.e., a total of 32 tracks)."

Doug Botnick says, "There are many reasons why my clients rave about the GeneX 8000. First of all, the robustness of the media is outstanding. We know that the Genex essentially yields a near-error-free recording, and in 10, 20, or 100 years, someone can take the GeneX MO out of storage and play it—this is a huge benefit. Second is the unit's random-access capabilities. The GX8000 behaves like a multitrack hard-disc recorder. Thirdly, the medium is very portable. Everyone who uses this product winds up loving it."

For the "Doors Box Set," the Botnick brothers transferred the original 8-track analog masters via 48 Technology AD-122 20-bit converters using the Prism Sound bit splitters to a Sony 3224 digital multitrack. After overdubs, the final master was mixed to a Genex recorder, according to Doug Botnick.

In the film world, Genex recorders have been used to record sound on such major motion pictures as 20th Century Fox's animated "Anastasia," the Michael Douglas and Sean Penn vehicle "The Game," and other works, according to sources.

Because of the GX8000's extended resolution and its multichannel capability, it has begun to be embraced by the mastering community, which is forever searching for a rugged storage medium for high-bit digital masters.

"People put their PQ codes on a third channel if it's a two-channel master," says Botnick. "And the beauty of it is you can say, 'I need this to be a 2-track master, a 5-track master,' or whatever, and it's the same medium for a Sony 3224 digital."

Georgetown Masters owner Denny Purcell is among GeneX's champions, having used the format during the mastering of recent projects by George Strait and Vince Gill. Similarly, Bernie Grundman mastered a GX8000 at his facility according to sources.

As it picks up momentum across a wide spectrum of users in various market segments, the Genex is being seen by some as a high-end alternative to the seemingly omnipresent Tascam DA-88 and Alesis Adat format.

However, at a suggested list price of approximately $13,000 for a fully featured unit (and roughly $10,000 for a digital-only recorder with no converters), the Genex is more than twice the price of a DA-88 and roughly three times the price of an Adat. Accordingly, so far there is little overlap between GeneX customers and users of the popular tape-based machines.

Botnick says the GX8000 offers several advantages over tape-based systems, among the most significant of which is random access: "It takes a readjustment of your mind-set to work with a random-access machine," he says, "especially when you've got four of them linked together. You hit play and hear 32 tracks of audio instantly. It makes it hard to go back to tape.

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 22, 1997)

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"Timothy White's book Music to My Ears is a fascinating collection of interviews."
- Chicago Sun-Times

"There's something heartening in White's commitment to treating music as more than product, and something grand about his willingness to wax poetical when the spirit damn well takes him."
- Mojo

In his award-winning "Music To My Ears" column, Billboard Editor in Chief Timothy White has championed the careers of many of the most acclaimed and popular performers of the 1990's -- long before anyone had heard of them or their music: Alanis Morissette, Paula Cole, PJ Harvey, Rage Against The Machine, Joan Osborne, Sarah McLachlan, Tracy Bonham, Jack Logan, Jann Arden, Liz Phair, Dar Williams, Goo Goo Dolls, Aimee Mann, the Auteurs, Shawn Colvin and many more.

The new 1997 trade paper edition is updated with 15 new profiles of important artists like Sheryl Crow, BR5-49, Robyn, Barenaked Ladies, Sleeper, Kim Richey, Coolbone...

Order your copy online at www.billboard.com.
Available at bookstores everywhere from Owl Books/Henry Holt & Company.
There are 8 million stories in the naked city of London, and music makes a part in most of them.

From Soho's mixture of the seedy and the sublime to the cool corners of Camden, from the underworld chic of the city's essential clubs to the concert stages of Shepherd's Bush and Brixton, London gathers much of its cultural identity from a rich panoply of music.

Most of the city's food culture may be based on imported ideas, its movie world might be knee-deep in transatlantic influence, but the sounds wafting from every street in "The Smokul" give the British music business a distinctly London accent.

And to nix the old rumor that London classes at midnight, the club scene is still getting ready for the night, when Big Ben strikes 12. By dawn, they'll have been slamming for hours at The End in the WC1 area, at Talvin Singh's regular celebration of Asian music called Anokha at the Blue Note in N1, or at the Ministry Of Sound in the curiously named south-east London district of Elephant & Castle in SE1. (Londoners use their alphabetical and numeric postal codes as a shorthand guide to neighborhoods.)

Even the British edition of the uncompromising "Rough Guide" travel book says: "London is still a seven-days-a-week party town and maintains its status as the dance-music capital of Europe and favorite destination of visiting DJs from all over the world."

To prove the point, one week in October saw such internationally known names as Roger Sanchez and Afrika Bambaataa and homegrown talents Goldie, Roni Size, Carl Cox, Danny Ramping and Gilles Peterson all entertaining London's denizens of danceland.

Scott Piering, who bases his own promotions company in London, was born in Duluth, Minnesota, and worked in New York, San Francisco and Los Angeles before coming to the English capital in 1979 and becoming an adopted Londoner. "I remember the first day I got off the plane and took a cab to the guy's house, I was staying at," says Piering. "He was playing reggae music. At that time, it was totally unusual to hear reggae anywhere, and here it was. That same day, we went to the Lyceum [a fondly remembered live venue just off the Strand] and heard Gang Of Four, Human League, I think Surf Little Fingers...that was all in one day. I remember thinking, 'This has got to be the place.'"

**TALES OF SPEED & WHISKY**

Modern London is a city where the today and yesterday of music culture simply can't help bumping into each other. The Wag Club at 35 Wardour Street, W1, a de rigueur London nightspot for more than a decade, is the modern incarnation of the Whisky-A-Go-Go, which raged upstairs in the '60s while, a flight below, the amphetamine-fueled mod scene took root at the Flamingo Club in the company of Zoot Money, Geno Washington and others. If walls could speak, the unprepossessing betting shop entrance that stands there now would spell a few tales.

Across Shaftesbury Avenue and up half a block, at 90 Wardour Street, is the classic '60s and '70s site of the Marquee, a club that was justifiably proud of its reputation for nurturing countless future rock giants. And for every historic rock location across the capital, of course, there's a historic rock record, be it the raw, post-punk energy of Paul Weller and The Jam's "A Bomb In Wardour Street" or the Beatles' immortalization of a pedestrian crossing in NW8 that happened to have a pretty good studio nearby, "Abbey Road."

These days, artists are more likely to sing about Camden Town, the district of NW1 that came to be known as the home of Britpop and the place to hang out in late '90s London. Tower Records, which has its flagship U.K. store at Piccadilly Circus, recently opened its newest U.K. outlet in this locale. Camden is where cutting-edge bands sharpen their skills in pub venues like the Falcon, clubs like the Electric

Continued on page 39
There are many ways to travel the capital.

There is however only one place to buy music.

TOWER RECORDS LONDON
NUMBER ONE PICCADILLY CIRCUS
KENSINGTON HIGH ST
CAMDEN HIGH ST
BAYSWATER
BRITAIN'S MUSIC CAPITAL
Continued from page 37

Ballroom and the Underworld, or up the road in Chalk Farm at the Monarch, while visiting jazzers and crooned soul acts shoehorned onto the stage of the Jazz Cafe.

Suggs, lead singer with quintessential Londoners and '80s chart regulars Madness, even today finds to his astonishment the stage of the Camden Chapel. "It's as if people from all over the world are coming here to see us."

Purley Haze & Handel
As rock assumes a belated and reluctant respectability, National Heritage has recently conferred prestigious status on one of London's favorite Adopted sons. In September, Jimi Hendrix became the first rock star to be commemorated with a blue plaque, unveiled outside the house where he lived in the city he came to love, at 23 Brook Street in Mayfair.

A couplet in that Suggs hit hinted at the way London, like so many other capitals, has gone into the cultural blender and come out the richer for it. "A string of Irish pubs far as you can see," he sings. "Greek, Indian, Chinese, and would you like a cup of tea?"

Piering, who lives in Camden, enjoys the vibrant and musical catholicism of the area, not to mention the fact that it's possible to catch "three to five bands" in one evening. "Frankly, any band on their way up, if you can't see them in Camden at some point, they're scarcely worth mentioning," he explains. "It's a real exciting place, like the Lower East Side in New York."

THE CAPITAL AS CANVAS
The rock collector touring around London by the vehicle of popular song would find to his or her delight that many of the images referred to on wax jump right off the record and into real life. British composers have used myriad images of the capital as a canvas for classic songs and lyrical references.

Jump onto the Northern Line of the Underground system, traveling south from Suggs' Camden Town through Soho, and at Waterloo you pass under the Thames, the "dirty old river" that provided the inspiration for that quintessential one sunset for one of London's greatest rock composers, Ray Davies.

Head out west, and there's a venue immortalized by angry young Londoners the Clash on "White Man." In Hammersmith Palais, on the Southbound again on the District line, you arrive, public transport willing, at the tube stop where Ian Dury might have got a job: "I could be the ticket man at Fulham Broadway station, what a waste...."

London Pride
Four Hot & Happening Acts From The U.K. Music Capital

BY DAVID SINCLAIR

ADAM F
Although many key elements of British dance music in the 1990s—dub, trance, trip-hop—first took root in Bristol, London remains the cradle of drum’n’bass, surely the most exciting new rhythm to have been fed into the pop mainstream since the explosion of hip-hop beats in the 1980s. One of the brightest underground stars of the drum’n’bass scene is Adam F, who now stands on the brink of a commercial breakthrough with his debut album, "Colours" (F-Jams/Positiva/EMI), released Nov. 3. The son of 1970s bubblegum pop singer Alvin Stardust, Adam F lives in Walthamstow, on the northernmost tip of the conurbation. At the age of 16, he saved enough money from working in London's famous toy store, Hamleys, to buy his first keyboard. In 1994, he programmed and produced his first drum’n’bass single, "Criminal Activity," on Section 5 Records. The new album is a sensational combination of skittering beats, ambient weirdness, 1970s fusion and neo-jazz instrumental colors (check out the mutated trumpet a la Miles Davis on "73" and "F-Jam") and incorporates a string of singles—"Aromatherapy," "Metropolis" and "Circles"—that have already become firm favorites among the drum’n’bass cognoscenti.

"If you want to know the true roots of jungle, it's a good album to buy," Adam F says. "Circles," which marries a typically frisky rhythm track to a keyboard motif recalling the theme from "X-Files," became Adam F's first top 20 hit when it was re-released as a single in September 1997, completing with a remix by the new drum’n’bass Messiah, Roni Size.

ALABAMA 3 (A3)
A seamless mixture of techno, country, blues and gospel, the music of Alabama 3 is a crossover that defies all conventional attempts at categorization. Tracks on its debut album, "Exile On Coldharbour Lane" (a reference to the main road running through the group's native Briton), range from the deep, dark blues of "Woke Up This Morning" with its name-checks for Jimmy Reed, Muddy Waters and Howlin' Wolf, to "You Don't Dance To Techno Anymore," a line-dance groove for the post-rave generation. A previous single, "Ain't Goin' To Goa," pouts scorn on the hippie ideal of traveling to a "Third World beach" to smoke dope for purposes of "consciousness expansion." A new single, "Speed Of The Sound Of Loneliness," released in the U.K. earlier this month, was written by Peter Reichardt, managing director of EMI Music Publishing, regrets the departure from the West End of record company--EMI, BMG, PolyGram and Warner.

Reichardt, London born and bred and a "Mussel Hill Billy" like Ray Davis, has resisted the temptation to move to the publisher's offices from Charing Cross Road, WC2.

"I find it a bit sad that the majors have gone, they used to be all within a square mile. I just feel the music business is a West End style of business," he says. "We're definitely affected by having Soho behind us and Covent Garden across the road. It just creates an atmosphere."

RETAIL MUSCLES
For all the changes of recent years, the West End remains a richly musical center. From Piccadilly Circus, where Tower Records has its flagship London store, through the tourist mecca of Rock Circus, one can walk up the aforementioned Wardour Street to Oxford Street, home of defiant survivors on the live scene such as the history-soaked 100 Club. A block away in Orange Yard is tucked away one of the favorite club venues of visiting bands, the Borderline.

The retail sector flexes some impressive muscles on these streets. HMV's Oxford Circus outlet re-opened in enlarged form in mid-October, while on the corner of Oxford and Tottenham Court Road stands the similarly revamped Virgin Megastore, now a West End landmark in itself.

From that corner, it's mere Rolling Stone's throw to the street that was once London's very own and very proud Tin Pan Alley. Denmark Street may not be the music-publishing center it was in yesteryear, but it retains a strong sense of its own history, with the six-floor music shop Chappell's, whose rubhng shoulders with numerous instrument shops and the Hetzer Skelter bookstore, a treasury of long-deleted rock biographies and chronicles.

In 1995, Reichardt decided to celebrate the Queen's Award for Exports bestowed on EMI Music by throwing a street party in Denmark Street, which is literally opposite his own offices. The street office is part of the award.

Casual conversationalist: Morrissey

Homegrown talent: Goldie

ss
Music coverage is a staple of the U.K.’s leading national daily broadsheet newspapers, including The Times, The Independent, The Daily Telegraph, The Guardian and The Observer, as well as serving as a source of news for the country’s tabloid press, which can, in some cases, be just as timely and comprehensive as its masthead counterparts. One of the most well known tabloids is the Sun, which often reports on music news before other publications.

MTV in the U.K.—launched on cable and satellite in July 1999 (as part of MTV Europe) to an estimated 5.5 million house-hold television sets and channels—has also seen a large increase in music-related programming. MTV2 also airs some of the U.K.’s most popular music videos, as well as music clips from local artists.

Since U.K. broadcasting legislation mandates that no two stations in the country market can have the same format, London listeners have a clear choice of different formats and music genres across their dials. Top 40/CHR outlet 95.8 FM Capital FM remains solid as the leader in a market of about 10 million adults (aged 15–plus). Its sister station, Capital Gold FM—the No. 2 commercial station in London—blends oldies, AC and contemporary sports coverage to cater to the older demographics. Alternative music or “indie” fans finally have a fulltime outlet with XFM, which launched Sept. 1, 1997. One of the driving forces behind XFM finally getting a license (after three attempts) was Chris Parry, manager of the Cure. For the older rockers, Richard Branson’s Virgin 105.8 FM provides live artist’s sessions during drivetime along with its programming of classic and new rock and album tracks. For the AC audience, another newcomer to the capital, Heart 106.2 FM, continues to increase its audience after being on the air for only two years.

D’Note’s second album, “I went to the Paradise Club in Islington and heard some really hard jungle around about 1992,” told the Sunday Times. “I thought, ‘Hey, like Max Roach is on that speaker, Tony Williams over here, Elvin Jones behind them,... just the way a program I’d ever heard.” Having adapted this dynamic rhythmic framework to the melodic sophistication of modern jazz, D’Note has mapped out a new musical future of infinite cool.
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THE SOUND OF THE CITIES

LONDON

VITAL STATISTICS
Continued from page 40
King’s Head, Fulham High Street, SW6 (0171-738-1413). Tube: Putney Bridge.
LA 2, Charing Cross Road, WC2 (0171-242-0106). Tube: Tottenham Court Road.
Mean Fiddler, High Street, NW10 (0181-961-5490). BR: Willesden Junction.
The Old George, North End Crescent, North End Road, W14 (0171-381-0444). Tube: West Kensington.
Red Lion Castelnau, Barnes, SW13 (0181-748-2984). BR: Barnes.
Rock Garden, Covent Garden, WC2 (0171-240-3961). Tube: Covent Garden.
Ronnie Scott’s, Frith Street, W1 (0171-439-0747). Tube: Leicester Square.
South Bank Centre, Belvedere Road, SE1 (0171-928-0600). Tube/BR: Waterloo.
Subterania, Acklam Road, W10 (0181-960-4590). Tube: Ladbroke Grove.
Troubadour Coffee House, Old Brompton Road, SW5 (0171-737-9080). Tube: Earls Court.
Source: PA Listings and Billboard research

DANCE MUSIC CLUBS
Blue Note, Hoxton Square, N1 (0171-729-8440). Tube: Old Street.
Club 9, Young Street, W8 (0171-937-9403). Tube: High Street Kensington.
The Colosseum, Nine Elms Lane, SW8 (0171-720-9200). Tube: Vauxhall.
EC1 Club, Farringdon Road, EC1 (0171-242-5711). Tube: Farringdon.
The End, West Central Street, WC1 (0171-419-9199). Tube: Tottenham Court Road/Holborn.
Fridge Bar, Town Hall Parade, SW2 (0171-326-5100). Tube: Brixton.
Gossips, Dean Street, W1 (0171-938-2770). Tube: Piccadilly Circus.
Jazz Cafe, Parkway, NW1 (0171-916-6060). Tube: Camden Town.
The Powerhouse, Seven Sisters Road, N4 (0171-344-0444). Tube: Finsbury Park.
The Spot, Maiden Lane, WC2 (0171-379-5900). Tube: Covent Garden.
Turnmills, Clerkenwell Road, EC1 (0171-250-3409). Tube/BR: Farringdon.
(Uptown Records: Piccadilly Circus, W1, plus locations in Kensington, Bayswater and Camden.
Virgin: 14-16 Oxford Street, 527 Oxford St, W1 (New stores are opening in Brent Cross and the Kings Road before Christmas.)
Kinetic, 309 Goldhawk Road, Shepherds Bush, W12. Open evenings only for drum ’n’ bass, techno and trance fans with an urge to try and buy as it has a mixing room, studio and an induced environment.
MDC Classic Music: Seven outlets in London include 437 Strand, WC2, which stocks complete range from early music to contemporary classics, and the English National Opera Shop next to the Coliseum at 31 St Martin’s Lane, WC2, which is the U.K.'s only specialist opera retailer. MDC Club membership, newspaper and worldwide mail order service available.
Our Price: The national chain allied with Virgin has approximately 50 outlets in the London area. Stocks a small range of most types of music, largely chart-based. Larger stores offer additional merchandise.
Ray’s Jazz Shop: 180 Shaftesbury Avenue, WC2. Long-established specialist on the edge of the city's Theatreland district with new and secondhand stock, including old 78s. Jazz is on the ground floor, folk, blues and world music in the basement.
Reckless Records, 30 Berwick Street, W1. Alongside Soho's market, this exclusively second-hand emporium buys, sells and exchanges all genres of music, especially soul, dance, jazz, rock and pop.
Record Corner, 27 Bedford Hill, SW12. Based in Balham, this shop stocks country and soul music with a good range of imports. Knowledgeable staff on hand and a mail-order service is available.
Red Records, 500 Brixton Road, Brixton, SW9. A stone’s throw from Eddy Grant’s real-life Electric Avenue. Red specializes in reggae, hip-hop and soul but also sells garage, jungle, gospel and jazz. Mail-order available.
Sam Goody’s: The U.K. branch of the American retailer owned by Musicland has outlets in Hammersmith and Wembley among its 16 stores.

SOUNDS To Go: 130 Holloway Road, N7. Just around the corner from Arsenal football club grounds and there’s some debate as to whether this is the shop portrayed in Nick Hornby’s acclaimed novel “High Fidelity.” Indie tastes catered to with plenty of seven-inch vinyl as well as soul, swing, garage and house, with U.S. imports available.

Uptown Records: 3 A’rbray Street, W1. Hip-hop and R&B on the ground floor plus house and garage in the basement with U.K. and U.S. promo copies on sale. Turntables and CD players set up for customer use and worldwide mail-order service available.

Abbey Road Studios: 3 Abbey Road, NW8. Sit a man in the street and ask him to name a recording studio in London and this is the one he’ll come up with. Recent sessions: Pete Wylie,Simply Red, George Fenton, Strangeways, Don, Dave Arnold, R-R-Y-A.

AIR Studios Lyndhurst: Lyndhurst Hall, Lyndhurst Road, Hampstead, NW3. Overseen by George Martin, the most recent ground-up large-scale complex constructed in the capital. Recent sessions: Bernard Becker, Wireless, Oasis, Naomí, Celine Dion.

Battery Studios: 1 Maybury Gardens, NW10. With a U.S. counterpart in New York, Battery enjoys a reputation as a down-to-earth work environment. Recent sessions: Breaker, Robbie Williams, All Saints, Gabrielle.

Continued on page 44
With the largest entertainment store in Europe and the rest of London covered, Virgin Megastores are the place to be. With thousands of CDs, videos, books, games, live appearances from upcoming bands and its own radio station, Virgin Megastores are the only place you need in the capital.

Virgin Megastore | 4-16 Oxford Street London W1


Mayfair: 11A Shoreditch Street, London, NW1. Centrally located and independently owned facility situated in class Primrose Hill, yet adjacent to cool Camden Town, with four studios, including SSL equipment. Recent sessions: Blur, Radiohead, Sleeper, David Bowie.

Metropolis: The Power House, 70 Chiswick High Road, W4. A dramatic and spectacular multiroom complex that forced its way into the premier league. Recent sessions: Neneh Cherry, Dust Junkies, Balanescu Quartet, The Verve, Wireless.

Olympic Studios: Church Road, Barnes, SW13. Remarkably individual complex in London suburbs with a remarkable history. Recent sessions: Spice Girls, Eric Clapton, Shed Seven.

Rak: 42-48 Charlbert Street, NW8. With an up-market St. John's Wood location RAK has, over the years, become known as a hit-making machine. Recent sessions: Travis, Marlon, Dandies, Sugizo, Zanne, Carlene Anderson, Bernard Butler, Page & Plant.

Sarm East/Sarm West: 9-13 Osborn Street, E1 and 8-10 Basing Street, W1. An individual assortment of two facilities under the Sarm banner now also includes a residential studio in Sarm Hook End. Recent sessions: Caught In The Act, Kylie, Wild Monkey, East 17, Rolling Stones, Light House Family, Des'ree, Louise, Mica Paris, Morrissey, Massive Attack, Boyzone.

Strongroom: 120 Curtain Road, E2A. Proof that a relatively new facility can still cut a reputation for itself in London's established studio community. Recent sessions: M People, The Verve, Texas, Sub Circus, Locust, Rachid Taha, Fiona Apple, Embrace.


Whitfield: 31-37 Whitfield Street, Continued on page 46
Arkarna
Fresh Meat

Produced by Arkarna Management, Scammers Money Inc.
Roll Over Precios.

"Classic pop collides with the shringlumnerma of 33D."

"A complex yet ebullient celebration, which is riven with fascinating tensions and implications..."
—Melody Maker

"If you can't find something here to tickle your taste buds, you must be deaf."
—Weekend

"Deftly merges the undergroovs sensibilities of the electronic movement with the accessibility of modern rock and pop radio..."
—Billboard

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BT
ESC

Featuring "Love, Peace and Groove" "Flaming June" and "Remember..."
Produced by Brian Transeau
Management: 33D

"Master of the multiple climaxes..."
—Spin

"Master..."
—MuchMusic

"BT is a serious talent..."
—New York Magazine

"One of electronic music's fastest rising stars..."
—Washington Post

"BT has this ability to build great tracks..."
—Central track

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Long distance rates so London just got higher:

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VITAL STATISTICS
Continued from page 44

W1P A true full-range facility that takes in everything from mixing and tracking through mastering and on to orchestral recording. Recent sessions: Depeche Mode, Manic Street Preachers, U2, Lighthouse Family, D'Lovely, Spice Girls.

BRITAIN'S MUSIC CAPITAL
Continued from page 39

the publisher's offices. The street was closed off for the day, a stage was erected, and Tin Pan Alley rocked again to a live performance by another quintessential London group, Squeeze.

"The nice thing about Denmark Street is that it's still music-oriented," says Reichardt, "because it's full of shops selling musical instruments. Of course, in the old days, every single shop used to be a music house. Up until the early '60s, if you wanted to be involved in music, that's where you had to be, it was terribly localized."

For Reichardt and others, another fond Soho memory is the Two T's, the Soho coffee bar where many say that British rock 'n' roll was born. It played host to nascent beat merchants such as Tommy Steele, Terry Dene and Cliff Richard, before the advent of more celebrated schools of rock like the Marquee or Liverpool's Cavern. Richard, in Spencer Leigh and John Fiminger's book "Halfway To Paradise," describes the claustrophobic coffee-shop as "very exciting, always jam-packed. If you wanted a Coke, it had to be passed over people's heads."

RADIO & REINVENTION

As of Sept. 1, London has another radio station to call its own, and its first in the commercial modern-rock format: Xfm. "That's another aspect of what makes London great right now," says Piering. "Americans can't believe we didn't have a station like this already, but to us it's a real treat and really overdue."

Reichardt says that London continues to have the indestructible ability to regenerate itself. "I think it was a bit jaded at the beginning of the '90s, but I have to use that horrible word: it 'reinvented' itself," he continues. "Every town has its ups and downs, and in the last two or three years there's been a real re-emergence of London as an arts and culture focal point. The Beatles were from Liverpool, but they had to come down to London. Oasis are from Manchester, and they came to London; it's the same thing."

Piering, who says he could "never go back" to working in the U.S. industry, concludes, "The other thing I like about London is that a lot of the artists live here. You can bump into Morrissey and have a conversation, Noel Gallagher is up there in Hampstead, and you can see Jarvis (Cocker of Pulp) out on the town. It makes it feel like a culture rather than a business."
There is only one Blakes
MTV Europe Empowers Regions
80 London Jobs To Go As Control Shifts

This story was prepared by Christian Lorenz, music business & talent editor for Music & Media.

LONDON—MTV Europe is abandoning pan-European broadcasting in favor of a regional approach. A shifting of its powerbase from its pan-European head office here to its regional offices across Europe, according to Brent Hansen, president/CEO of MTV and VH-1 Europe.

MTV Europe’s four regional services—Northern, Southern, Central, and U.K.—take control over programming and production, marketing, advertising sales, and human resources, with immediate effect, says Hansen. The broadcaster expects that the job losses will be offset by 150 positions that will be created in the four regional offices.

First reactions from the European record industry indicate that the changes are expected to have little impact on artist marketing and promotion.

The move, though, marks the end of an era in that it closes the door on 10 years of pan-European programming. In practical terms, the restructuring means that the concept no longer exists. The heads of music programming for each regional service now determine their channel’s playlist independent of one another and largely without interference from any central authority.

Hansen reveals that he expects “to see more music on all our channels.” He adds, though, that “a must-carry status for a specific title or program can still come from me,” but that this will be the exception rather than the rule. According to Hansen, the channel will not operate a quota system with fixed percents for local and pan-European content.

Europe’s music community is less concerned about the changes in programming than about MTV’s future role in the region. “The changes at MTV do not reflect the real issue, which is to improve its distribution,” says a spokesman at the London office of Mushroom Records.

Universal Records Germany managing director Heinz Canbol comments, “I would offer a welcome to this, if the changes help to establish MTV’s Central service in Germany on the same level as [local music TV station] VIVA. At present, MTV has almost no perceptible effect on the German market.”

Distribution is, however, not an issue for Hansen at present. Describing the motivation behind the recent restructuring, he says, “This is about putting money on the screen and not behind it. We feel this is how you get the most bang for your buck with a team of hungry channels out there in Europe that are operated by entrepreneurial people.”

(Continued on page 52)

Pizzicato Five Moves U.S. Management To Japan

BY STEVE McCLURE

TOKYO—Pizzicato Five, one of Japan's best-known musical exports, is taking the unprecedented step of importing its American managers to Tokyo to handle its affairs worldwide.

Tom Toeda and Terri MacMillan, co-presidents of New York-based Chibari Inc., have set up a new company, Pizzicato Five International, together with group members Yasuharu Konishi and Maki Nomiya, as well as Makiko Oki, previously with the band’s former Japanese management company, Hosugadoki.

“We’re trying to create a situation where the artists have a great deal of knowledge and responsibility for how the company operates,” says MacMillan. She says Chibari’s New York office will continue to handle the group’s subpublishing outside of Japan as well as managing Japanese acts such as the Pugs.

The basic idea behind the move, says MacMillan, is that Chibari has brought Pizzicato Five to the world, it is time to bring the world to Pizzicato Five. The new management team hopes to bring the image of ironic cool that the band has successfully developed overseas back to Japan, where sometimes the group’s more humorous side is not fully appreciated.

Continues MacMillan, “It seems to make sense that Japanese music industry is going through a similar cycle of questioning that the American music industry is going through, asking themselves: ‘How do we sell more records? Can we sell more to another demographic?’

“Part of what we want to explore is expanding the P5 audience to different people in addition to the core audience,” MacMillan says. “One of the main reasons we’re here is that we want to make the Japanese and international promotional efforts, and you can’t do that without being with the artists.”

While there have been cases in which foreigners have been involved in managing Japanese acts, such as Virgin Music Japan’s Page Porrazro with Shonen Knife and Tokyo-based Beat Ink’s Ray Hearn with Audio Active, Pizzicato Five’s move is believed to be the first time a foreign-based company has relocated to Japan specifically to manage a domestic act.

“The people at Chibari really, really love Pizzicato Five; we trust them as human beings; and they have a long experience in the music business internationally,” says Nomiya, explaining why the band has opted for the new management structure.

Chibari’s association with Pizzicato Five began in 1992, when the company, then known as Medius Entertainment Inc., brought the act from Japan to take part in the New Music Seminar’s Japan-themed “Psycho Night.” In 1996, Chibari began handling the band’s international management.

“We were told then that we could never manage Pizzicato Five,” says Toeda, who has lived in the U.S. since he left his native Japan in 1974. “People told us they were unmanageable.”

In the past four years, Chibari has proved such critics wrong by helping Pizzicato Five achieve cult-status status in North America and Europe, capitalizing on the band’s quirky, retro vibe and tongue-in-chic visual sensibility. Pizzicato Five has toured the U.S. twice, been featured in a variety of publications, and had its version of a tune titled “Twigg’s Tango” used in the Robert Altman film “Ready To Wear.”

Pizzicato Five’s U.S. debut was a five-song EP on Matador/Capitol in 1994 called “Five by Five,” which has sold 25,000 copies, according to the label. “Made In U.S.A.,” a Pizzicato Five compilation also released in 1994, has sold 140,000 copies in the U.S. The band’s latest set, “Happy End Of The World,” has sold 40,000 copies since its September release on Matador/Capitol in the U.S. and peaked at No. 32 on Billboard’s Heatseekers chart the week of Sept. 27.

In Europe, Matador has sold a total of 85,000 copies of “Made In U.S.A.” and 1995’s “The Sound Of Music,” according to the label. The single “Mon Amour Tokyo,” taken from “Happy End Of The World,” reached No. 25 on the U.K. indie singles chart the week of Nov. 10.

Back in Japan, where Pizzicato Five (which issued its debut album in 1992) is signed to readymade records, distributed by Triad/Nippon Columbia and distributed by Nippon Columbia, its top-selling album in 1995’s “Bossa Nova 2001,” at some 300,000 units.

Among the band’s upcoming projects is a possible soundtrack for the Wayne Wang-produced film “Audrey Hepburn’s Neck.”

Asked whether he’s worried about how she’ll be received by the Japanese music industry, MacMillan replies with a laugh, “Sometimes the apple cart needs to be upset.”

Compilation Co. EVA Holland To Close

BRUSSELS—EVA Holland, the chart compilations album company jointly owned by EMI, Virgin and Sony, has announced it will cease its activities in the Netherlands beginning Jan. 1.

The news was confirmed by the new BNM Holland managing director, Maarten Steinkamp, who is also managing director at EVA Holland.

“Compilation Co. is no longer the core [business] of EVA partner companies,” says Steinkamp, “so we want to leave this to Arcade and others. We want to be active in the [compilation] market in other niches, but EVA is not the instrument for it.”

Although EVA Holland has been very successful with such chart compilation series as “Hit History” and “Play My Music,” profit margins have been declining as a result of piracy and price wars in the sector. The three EVA Holland partners will continue to release a limited number of hit compilations, such as “Now Dance” and “Now This Is Music,” but the company will cease to exist as a label in its own right.

EVA Holland’s lack of success contrasts starkly with the increasing sales enjoyed by its sister company in Belgium. Whereas overall album sales in Belgium have declined by 15% over this year, EVA Belgium expects a 10% boost in its revenues by the end of the year.

EVA Belgium GM Linda Coopman says that “without increasing the number of our releases, we have been able to maintain last year’s high level of sales.” We’ve adapted to the market and have pitched EVA at a younger audience.”

MARC MAES
Fona Chain Plans Growth Expansion May Continue Outside Denmark

By Charles Ferro

COPENHAGEN—Denmark’s leading music retailer, the Fona chain, is set for an ambitious expansion—both at home and, possibly, elsewhere in Scandinavia.

The expansion, set to be put in place over the next four to five years, according to the company, comes in the wake of the purchase of Fona by Sweden’s largest record company, Industri Kapital from Thorn Retail A/S, the Danish arm of London-based Thorn (Billboard, Sept. 6)

The chain, among the largest in Europe, boasts a long history of upmarketนม that holds a 10% share of the domestic market, but the group is aiming for a 20% share within a four-to-five-year time frame, says managing director Frank Henrikson.

“The expansion plan will increase the number of stores by around 10-15 outlets,” says Henrikson. “We will open new shops in areas where we are not currently represented, and we will increase the number of shops in major cities. In addition, we will expand the size of 15-20 smaller stores.

The retailer recently opened five shop-in-shop M & M outlets in the department store chain Magasin. “We have a strong aim at taking over the national chain of 18-20 stores. This will be in the major cities and then through smaller towns. In this effort, we may move into minor acquisitions,” Henrikson says.

In the longer term, the company may expand internationally, in neighboring Sweden and Norway. “It’s something we’re investigating. We have no definite plans, but we are looking into it,” Henrikson states.

The company has no budgetary guidelines for its expansion plan. “We will present specific business plans for each opening to the board, and the board will provide the funds,” Henrikson says.

The new parent company will most likely sell the Danish retailer in the future. Industri Kapital has previously invested in other Danish companies, developed them, and then sold them off.

“That has been their investment concept—buy a company such as this and develop it internally with a more effective back-office and a more aggressive marketing strategy,” says Henrikson. “Then it will take the company to a stock exchange and sell it,” Henrikson says.

In the wake of the takeover by Industri Kapital, Fona has abandoned its traditional name. However, the Danish retailer has one new outlet in each of its 15 cities. Henrikson says that an internal contest has been started, and employees have been invited to submit suggestions for a new name for the company.

Country Makes Inroads In South America With ‘Voice’

By Diane Coetzer

JOHannesburg—After several years of concentrated effort on all major radio and club promotion levels, BMG Records Africa has scored a gold with a locally compiled country album.

The set, “The New Voice Of American Country,” (a title that BMG Africa has now trademarked) features 19 tracks from 19 artists, including the Mavericks, Ray Vega, Mandy McCready, Martina McBride, Blackhawk, Vince Gill, Alan Jackson, Brooks & Dunn, Pam Tillis, and Tammy Graham.

Dave Thompson, A&R marketing director, attributes the album’s success to its rich variety of artists and to the use of a radio-ready format.

“The first battle we had to fight was changing the perception many South African retailers and radio DJs have about country music. Many of them still think in terms of the type of country & western which enjoyed significant popularity here in the ‘80s. New Wave Of American Country” compilation.

According to DJ research and retail tests, 95% of the DJs and retailers who sampled the album considered the genre has progressed into a new, fresh sound.

With a catalog of product that makes up at least 50% of the average Billboard country chart, Thompson and BMG label manager Ann Howell targeted specific radio stations (both commercial and community) and began sampling DJs with albums like Alan Jackson’s “Dreams From the Other Side,” the Mavericks “Music For All Occasions.”

A small selection of product was also made available locally through various retail outlets. Howell describes the process as lengthy.

“BMG Africa is very much about relationship building, and this is what we have achieved with relevant DJs and retailers throughout the country,” she says. “With a genre like country, it really means building up trust and getting to know what particular individuals like or taking the time to sit with them and play them new product which you believe fits their station profile.”

Retailers have not been neglected. “Before the compilation was released, we had made inroads into the independent market,” Thompson says. “This meant sitting with dealers, talking through product, and packaging.”

Howell and Thompson both say the relationships the company has built with dealers and DJs assisted significantly in the swift success of “The New Voice Of American Country” compilation.

Howell was responsible for compiling the album and was careful to choose a range of radio-friendly

(Continued on page 52)
**NEW**

1. **Kishine Vaidya and Love All Stars**
2. **Toshiya Kikuma**
3. **Fumi Mizuta**
4. **Kiyomi Anzai**
5. **Maaya Sakamoto**
6. **Rina Aoki**
7. **Masayuki Shimizu**
8. **Yoshiki**
9. **Hiroshi Matsumoto**
10. **Ryo**
11. **Takayuki Tanaka**
12. **Yuki Kaji**
13. **Tomohiro Oda**
14. **Yume**
15. **Masakazu Yamashita**
16. **Takahiro Morita**
17. **Takumi Kurihara**
18. **Tomohiro Hori**
19. **Yukihiko Kojima**
20. **Yusuke Goto**

**NEW**

**Singles**

1. **Barbie Girl**
2. **Sugoi!**
3. **Candle in the Wind 1997**
4. **17 Sweetie Pie**
5. **Lemonhead**
6. **No Doubt**
7. **2 Unlimited**
8. **The Verbe**
9. **The White**
10. **The White**

**New**

**Singles**

1. **Barbie Girl**
2. **Aqua**
3. **I Love You More Than You'll Ever Know**
4. **Shout That's What I Like**
5. **Candle in the Wind 1997**
6. **Sweetie Pie**
7. **Lemonhead**
8. **No Doubt**
9. **2 Unlimited**
10. **The Verbe**

**New**

**Singles**

1. **Barbie Girl**
2. **Aqua**
3. **I Love You More Than You'll Ever Know**
4. **Shout That's What I Like**
5. **Candle in the Wind 1997**
6. **Sweetie Pie**
7. **Lemonhead**
8. **No Doubt**
9. **2 Unlimited**
10. **The Verbe**

**New**

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1. **Barbie Girl**
2. **Aqua**
3. **I Love You More Than You'll Ever Know**
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6. **Sweetie Pie**
7. **Lemonhead**
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4. **Shout That's What I Like**
5. **Candle in the Wind 1997**
6. **Sweetie Pie**
7. **Lemonhead**
8. **No Doubt**
9. **2 Unlimited**
10. **The Verbe**
HITS OF THE WORLD
CONTINUED

This Week
Spain
1. "Barba Girl" / Aigua universal
2. "Something About the Way You Look Tonight" / The Body
3. "Backstreet Boys" / Backstreet's Back
4. "Tell Him" / Barbara Streisand & Celine Dion
5. "As Long As You Love Me" / Backstreet Boys
6. Stay Sassy / Elke Wijngaarden
7. "Savoir Aimer" / Florent Pagny
8. "Save Me" / Daniel O'Donnell
9. "Da Ya Think I'm Sexy?" / T. Rex
10. "Stand By Me" / Os Gemeos

Next Week
Spain
1. "Barba Girl" / Aigua universal
2. "Something About the Way You Look Tonight" / The Body
3. "Backstreet Boys" / Backstreet's Back
4. "Tell Him" / Barbara Streisand & Celine Dion
5. "As Long As You Love Me" / Backstreet Boys
6. "Stand By Me" / Os Gemeos
7. "Savoir Aimer" / Florent Pagny
8. "Save Me" / Daniel O'Donnell
9. "Da Ya Think I'm Sexy?" / T. Rex
10. "Stand By Me" / Os Gemeos

Malaysia
This Week
1. "Spice Girls" / Spice World
2. "Backstreet Boys" / Backstreet's Back
3. "Various Artists" / Various
4. "Emil Chau" / Gaung Yi Shun
5. "Various Artists" / Various
6. "Marian Carey" / Butterfly
7. "New Michael Learns To Rock" / Nothing To Lose
8. "Green Day" / Nonders
9. "Spring Julian" / Squash
10. "Various Artists" / Various

Next Week
Malaysia
1. "Spice Girls" / Spice World
2. "Backstreet Boys" / Backstreet's Back
3. "Various Artists" / Various
4. "Emil Chau" / Gaung Yi Shun
5. "Various Artists" / Various
6. "Marian Carey" / Butterfly
7. "New Michael Learns To Rock" / Nothing To Lose
8. "Green Day" / Nonders
9. "Spring Julian" / Squash
10. "Various Artists" / Various

Belgium
This Week
1. "Barba Girl" / Aigua universal
2. "Something About the Way You Look Tonight" / The Body
3. "Backstreet Boys" / Backstreet's Back
4. "Tell Him" / Barbara Streisand & Celine Dion
5. "As Long As You Love Me" / Backstreet Boys
6. "Savoir Aimer" / Florent Pagny
7. "Save Me" / Daniel O'Donnell
8. "Da Ya Think I'm Sexy?" / T. Rex
9. "Stand By Me" / Os Gemeos
10. "Various Artists" / Various

Next Week
Belgium
1. "Barba Girl" / Aigua universal
2. "Something About the Way You Look Tonight" / The Body
3. "Backstreet Boys" / Backstreet's Back
4. "Tell Him" / Barbara Streisand & Celine Dion
5. "As Long As You Love Me" / Backstreet Boys
6. "Savoir Aimer" / Florent Pagny
7. "Save Me" / Daniel O'Donnell
8. "Da Ya Think I'm Sexy?" / T. Rex
9. "Stand By Me" / Os Gemeos
10. "Various Artists" / Various

IRELAND
This Week
1. "OMC" / Mariah Carey
2. "Backstreet Boys" / Backstreet's Back
3. "Various Artists" / Various
4. "EMI" / EMI
5. "New" / Squash
6. "Various Artists" / Various
7. "NAOMIE" / Various
8. "Soundtrack" / Various
9. "ECHOES" / Various
10. "Oasis" / Be Here Now

Next Week
IRELAND
1. "OMC" / Mariah Carey
2. "Backstreet Boys" / Backstreet's Back
3. "Various Artists" / Various
4. "EMI" / EMI
5. "New" / Squash
6. "Various Artists" / Various
7. "NAOMIE" / Various
8. "Soundtrack" / Various
9. "ECHOES" / Various
10. "Oasis" / Be Here Now

Austria
This Week
1. "Something About the Way You Look Tonight" / The Body
2. "Rescue Me" / Bell Book & Candle
3. "Barba Girl" / Aigua universal
4. "I'm That Jive City" / Lutricia McNeal
5. "Daza DJ" / Various
6. "As Long As You Love Me" / Backstreet Boys
7. "New" / Squash
8. "Take Me" / Various
9. "Tell Me Where the Sun Is Shining" / Colenso
10. "Un Laba La Alera" / Sunny

Next Week
Austria
1. "Something About the Way You Look Tonight" / The Body
2. "Rescue Me" / Bell Book & Candle
3. "Barba Girl" / Aigua universal
4. "I'm That Jive City" / Lutricia McNeal
5. "Daza DJ" / Various
6. "As Long As You Love Me" / Backstreet Boys
7. "New" / Squash
8. "Take Me" / Various
9. "Tell Me Where the Sun Is Shining" / Colenso
10. "Un Laba La Alera" / Sunny

The latest music news from around the planet
Edited by David Sinclair

China/Japan: Japanese producer Tetsuya Komuro (Home & Abroad, Billboard, Nov. 22) is again turning his attention to China and the East, and where he and several of the hit-making acts he produces are staging four shows: Nov. 14 in Beijing, Nov. 23 in Shanghai, and Dec. 9-10 in Hong Kong. The tour follows Komuro's May/July Pac Pan Pacific tour, during which several "Komuro" family figures were present in Hong Kong. Among those present in part is new band, Museum, rapper MC Panther, and singers Tomomi Kahala and Namie Amuro. Despite the two countries' geographical proximity, few Japanese artists had previously faced China. Indeed, it was only earlier that year that singer Aska became the first Japanese pop artist to perform in Shanghai in the post-World War II era.

Steve Mcclure

Poland: "U-Xit-Me" (The Tie Records) is the third album by popular dance act United. As in the past, all songs were composed and mixed by singer Mariusz Rogowski, with such numbers as "I Love You So Much," "Go Baby Go," "I Feel Alright," and the title track confirming his interest in rap, rap, and techno, as well as his talent for creating new sounds in the studio. Unlike many dance acts, United is a strong live attraction and has played at many concerts and festivals. United released its self-titled debut album three years ago and enjoyed immediate success with two hit singles from "Zoja da Falze" (Treason And Deciet) and "Dotraj My Ci Noc" (Touch Me Every Night). As a result, the group was invited to tour the U.S., and dates in clubs in New York, Chicago, and Detroit confirmed that dance music is a universal language.

Polska: "Faith Of Our Fathers" (RTE/Enigma), an album of neglected religious anthems, has sold 200,000 copies in this country alone, and has been included in the 1996 Irish Recorded Music Award, for compilation albums of the year. Public demand, expressed through letters and phone calls, ensured the release of a second collection and determined its contents. "Faith Of Our Fathers II" (RTE/Enigma) includes "Panis Angelicus," "Ag Críost An Sláigh" (Christ Is The Seed), "Sweet Salvation," "Hexagon" and "Lady Of Knock," and the Benedictine Nuns Of Klymber Abbey. The "Faith Of Our Fathers" phenomenon, which inspired Monsoon John Moloney, former parish priest of Rathgar, Dublin County, when he heard a congregating through some old hymns during a mass in the spring of 1996. The new album includes his composition "A Rose Unfurlt"d," which is based on a poem by St. Therese of Lisieux. In America, PBS screened the "Faith Of The Fathers" concert, which was filmed earlier this year at the Point In Dublin. The cast will appear Dec. 1 at the Boston Symphony Hall and Dec. 8 at New York's Carnegie Hall.

Ken Stewart

Indonesia: The pop groups AB Three and Dewa 19, together with dangdut queen Elvie Suk Reaper, are nominated in most categories in the Anugerah Musik Indonesia (AMI), or Indonesian Music Awards, to be staged Saturday (28). Originally scheduled for Nov. 7, the awards were postponed during the country's current economic difficulties. "The monetary situation has altered and slowed down our promotional activities drastically," says a representative from the AB Three label, "only seven albums were released this year among 16 musical categories still have only single nominations due to time constraints in the process. With selection limited to artists who have released singles and albums between July 1996 and June 1997, there were, at press time, no nominations for the jazz/fusion and contemporary kraawong (a traditional Indonesian music style) music categories. Inika Christie is the sole nominee for best female rock artist, and Hediy Ibrahim is the only contender for best male rock artist. Andre Nazemnas is the only nominee for best solo R&B singer, and Relkomop Topang stands alone in both the best duogroup and country/ballad categories. Nominations are intended to reward originality of songs and lyrics and "purely Indonesian" musicians and music. There will be 47 awards in categories including pop, rock, alternative, daudgup, traditional, children's, korawong, R&B, disco/house music/rap, country/ballad, and jazz/fusion.

Deebee Campbell

South Africa: A highlight of the concert organized by the Prins of Wales Trust for delegates to the Commonwealth Conference, held Oct. 23-26 in Edinburgh, Scotland, and again at the Two Nations in concert charity gala, held Nov. 1 in Johannesburg and attended by the Prince of Wales and Nelson Mandela, was the performance of the Sowebo String Quartet. The four classically trained players—brothers Reuben, Sandile, and Thami Khemese and childhood friend Makhosini Mbangani—combine traditional African rhythms with European instruments and arrangements and tie it all together with a strong pop sensibility. The act's second album, "Renais-
sance" (RCA), includes the anti-apartheid anthem "Weeping," written at the height of the African National Congress' struggle in the 1980s and featuring the vocals of Vusi Mahlasela. A world tour has recently taken the quartet to Europe and Australasia, and in the U.K. the BBC has made a TV documentary about the group titled "May/July 1 Africa." An audience of about 3,000, including several heads of state, attended the group's performance in Edinburgh, but the following weekend saw the group continue to live where it started, in the heart of Soweto township outside Johannesburg.

Nigel Williamson
Russia’s First Neighboring Rights Society Operating

BY ERKIN TOUZMOHAMED

MOSCOW—Russia’s first neighboring rights collection society is up and running.

The new body, the Russian Society on Neighboring Rights (ROSP), was founded in the Author’s and Neighboring Rights Act of 1993 which, for the first time in Russian history, gave labels and performers the right to performance and broadcast.

Though the Russian Phonographic Society (RPA) has tried to act as a collecting organization in addition to its other roles, it has now been superseded by ROSP.

The president of the ROSP board is pianist, Nikolai Petrov, and the CEO is Alexander Tchabalovski (no relation to the composer), a former member of the board of Russian Credit, one of the major Russian banks. Among the board members are heads of the biggest Russian record companies, producers, com-

MVT EUROPE EMPOWERS REGIONS

(Continued from page 48)

He adds, “MTV Europe became too big, too corporate in its previous form. The new structure allows for more personal ownership and accountabil-

Production and programming of the station’s shows are now being handled by the regional services. The broadcaster’s most important genre shows, “Alternative Nation” and “Party Zone,” will be commis-

‘VOICE’

(Continued from page 59)

artists and songs that fully repres-
Retailers, Labels Deeply Divided Over What’s Fair

BY DOUG REECE

LOS ANGELES—Direct-to-consumer online sales by record labels was—to the dismay of some and the amusement of others—a frequently raised topic at this year’s Musicom Music and Technology Convention, held here earlier this month.

With aggressive to moderate online pricing strategies, such labels as Sony and Warner Bros. continue to draw criticism from traditional and online retailers concerned that record companies are disrupting the traditional, symbiotic relationship between suppliers and merchants.

Label representatives commonly cite lack of shelf space for deep catalog and new artist titles, the increased cost of promotion, and customer convenience as the logical and necessary reasons for pursuing their online endeavors.

They reason that new sales will come from untapped markets and eventually add to the bottom line for the music business in general.

“There is some hysteria that the online buyer will make up a bigger percentage of the music-buying public, but my bet is that the pie is now 10 inches wide will be 11 inches wide,” says one major-label executive whose company is selling to consumers through its site. “These [consumers] are clearly the people that are disenchanted for whatever reason from these traditional outlets.”

“I, for one, have a difficult time feeling guilty about [selling online],” adds the source.

On the retail side, companies ask why certain labels aren’t choosing to provide links to such online retail outlets as Music Boulevard or the Tower Records site, rather than enter the retail market as competitors. The labels’ greed for a larger margin, they say, does not justify undermining their efforts.

Larry Rosen, chairman/CEO of NZK Inc., the company that operates Music Boulevard, questions the reasoning and long-term effect of direct-to-consumer online sales by labels.

“The idea of record companies saying, ‘I’m signing the artists and making the records, so I should be selling them, too,’ doesn’t make sense,” he says. “People shop for music by genre, so if I’m interested in the consumer, I don’t want them to have to go to every site to buy a record from each individual. That’s just cumbersome.”

“They are out of place in the food chain, and they’re essentially saying, ‘Who cares about the retailer if we can make a few extra bucks?’” he adds. “They end up in a situation where they’re underselling a large portion of their outreach.”

Upaya’s Spiritual Messages Come In Innovative Package

BY SHAWNEE SMITH

NEW YORK—With the launch of Upaya, a spiritual music imprint of Tommy Boy Music, label heads inaugurated the UpayaPak, a book-style jeweled case that contains two CDs and a multi-page booklet.

UpayaPak made its debut in October with the label’s second release, “The Soul Of Christmas: A Celtic Music Celebration With Thomas Moore,” Upaya is targeting consumers interested in the works of Deepak Chopra, James Redfield, and Enya. The Upaya concept attempts to meld the quest for spirituality with music.

“We want to target the millions interested in spirituality and healing or [those who] think they want to have an interest in it,” says Susan Piver, who heads Upaya.

“Pop music today is about sex, love and violence. But what about a person’s inner life? Their spiritual quest? We want to be successful in making pop music about a person’s inner life.”

Assembled in a CD jewel-box-sized hardcover book, the UpayaPak holds a written companion to the recorded presentations. Of the two discs, one contains a presentation of the printed work and the other contains music suited for the subject matter. The CDs are housed in the front and back flaps of the book.

The UpayaPak was collectively designed by Piver and employees in Tommy Boy’s design, art direction, and production departments. It was manufactured by Long Island, N.Y.-based company Disc Graphics.

“We basically had a vision to tie in music with printed text together,” says Paul Adelberg, a rep in Tommy Boy’s production department, who researched about seven vendors for the most cost-effective packaging. “We came up with the concept to use a book and the related music together in one package. We approached it from the angle of it looking like a book.”

Adds Piver, “We wanted the record stores to think they were getting a record and the book stores to think they are getting a book.”

The imprint’s first release, Andrew Weil’s “Eight Meditations For Optimum Health,” was structured with an earlier prototype.


In addition to book and record stores, Upaya titles are available through catalogs and new age gift retailers. A “Soul Of Christmas” (Continued on next page)

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WEB SALES ISSUE BANDIED AT MUSICOM

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WEB SALES ISSUE BANDIED AT MUSICOM

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While incidences of low-ball pricing are rare, there are instances of this in this fiery dialogue. Most labels have been careful to match or exceed prices being offered at retail outlets, traditionally marking their prices at a higher price point and sale-price certain certain catalog items.

Dropin’s L. G. Love & Special Sauce’s “Yeah, It’s That Easy,” for example, sells on Sony’s site for $13.98 plus $2.99 shipping, while at Blockbuster, the album retails for $15.99.

Merle Haggard’s “Super Hits Volume 2,” meanwhile, sold on the site for $9.98 plus shipping, while Blockbuster had the title listed at $9.99.

While not as competitive, Direct Audio Video Express (D.A.V.E.)—Warner’s online retail arm—does offer specials that come close to retail prices.

Green Day’s “Nimrod,” for example, was on sale for $13.98 plus $2.99 shipping.

The same title was on sale at competitor Tower outlets the week of Nov. 17 for $13.99.

It’s a procuring, emotionally charged situation, said PolyGram VP of new technologies Jim McDermott, speaking during a Musiciom panel.

“The mail-order people are used to selling outside of retail,” says Mike Lane, an executive with Strategic.

For the females, the 35-44 age group had the highest percentage of Internet use (11.9%). And those women were more likely to shop at Wal-Mart (16.9%) than others.

Online devotees also tend to be rock fans. By a wide margin, they listened to rock radio over the second-most-popular format (20% for rock vs. 15.8% for top 40). And the retailer with the greatest share of music shoppers who surf the Net and listen to rock radio was Best Buy, at 33.3%.

Despite its growth as a medium, though, the Internet still does not rank high as a source of awareness about new recordings. For all people surveyed, 4.9% said they learned about the most recent album they bought. For Internet users, the Net was cited only by 1% as chief source of awareness of all titles.

Music videos are now being used as the main fountain of knowledge about new releases.

MUSIC VIDEO. MTV in New York promotes Van Toeffler to GM and Dave Sirulnick to executive VP of news and production. Toeffler, respectively president/executive VP of programing enterprises at MTV Productions and senior VP/executive producer at MTV.

Second Comings Productions in New York names Joanna Spock Sean dean senior executive/projects coordinator and Rory Green associate producer. They were, respectively, chief assignment editor at VHI and producer at the network.

Stephen Yake Post-Production in Nashville appoints Patti Gipson online editor. She was online editor at Stagepost.

HOME VIDEO. Yuko Sakamoto is named senior publicist at Universal Studios Home Video in Universal City, Calif. She was a publicity manager for the entertainment news show “Extra.”

RETAIL. Reel.com appoints Jim Vicars COO and David Harsand CFO. They were, respectively president of Vicars Consulting and executive VP/COO at the Nature Co.

WEB SALES ISSUE BANDIED AT MUSICOM

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WEB SALES ISSUE BANDIED AT MUSICOM

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WEB SALES ISSUE BANDIED AT MUSICOM

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PolyGram Group Distribution (PGD) held its annual conference recently at the Ritz Carlton Laguna Niguel in Dana Point, Calif. Executives and artists from PolyGram’s major-label groups—Mercury, A&M, Island, Classics & Jazz—as well as distributed labels made product presentations and staged showcases by developing and established acts. The company estimates that 220 people attended the four-day event.

Shown taking a break from the meetings and showcases during the conference are some of the executives of PGD and the labels it distributes.

The six musketeers, from left, are Fabian "Fade" Duvernay, VP of marketing, Los Angeles branch, Island Black Music; Jim Caparro, president/CEO, PGD; Hiriam Hicks, president, Island Black Music; Pat Monaco, senior VP/GM, Island Records; Larry Meatel, former EVP/COO, Island Entertainment Group; and Alex Masucci, VP, Island Latin.

During a reception for PolyGram Classics & Jazz, pianist Clara Ponty performed. Shown, from left, are John Esposito, senior VP, PolyMedia; John Madison, former executive VP, PGD; Ponty; Jim Caparro, president/CEO, PGD; Lisa Altman, VP, Philips Music Group; Gerry Kopecky, senior VP of sales and field marketing, PolyGram Classics & Jazz; and Van Fletcher, senior VP of sales and branch distribution, PGD.

During a conference held by PolyGram Group Distribution (PGD) held its annual conference recently at the Ritz Carlton Laguna Niguel in Dana Point, Calif. Executives and artists from PolyGram’s major-label groups—Mercury, A&M, Island, Classics & Jazz—as well as distributed labels made product presentations and staged showcases by developing and established acts. The company estimates that 220 people attended the four-day event.

Shown during a Mercury Records showcase, from left, are Van Fletcher, senior VP of sales and branch distribution, PGD; Jim Caparro, president/CEO, PGD; Laura Love, Mercury artist; and David Leach, executive VP/GM, Mercury Records.

At the Island Black Music showcase, in the top row from left, are Luther "Luke" Campbell, Island Black Music artist; Hiriam Hicks, president, Island Black Music; Jim Caparro, president/CEO, PGD; Varnell Johnson, VP of operations, Island Black Music. In the bottom row, from left, are Island Black Music artists Myron, Karen Clark-Sheard, and All.

A&M Records artist Amy Grant performed at the conference’s closing-night party. Shown, from left, are John Madison, former executive VP, PGD; Grant; Al Cafaro, chairman/CEO, A&M; Jim Caparro, president/CEO, PGD; and Richie Gallo, senior VP of sales, marketing, and distribution, A&M.

Verve Records artist Lee Ritenour was one of the performers at the conference. Shown, from left, are David Neidhart, VP, Verve Records U.S.; Ritenour; and Jim Caparro, president/CEO, PGD.

Def Jam artist LL Cool J poses with some of his friends. Shown, from left, are Jim Caparro, president/CEO, PGD; Van Fletcher, senior VP of sales and branch distribution, PGD; LL Cool J; Lyor Cohen, COO, Def Jam; John Madison, former executive VP, PGD; and David Leach, executive VP/GM, Mercury Records.
Trans World May Be Eyeing Another Shot At Camelot

PART II: In last issue's Retail Track, I wrote about the dynamics of the Camelot Music Chapter 11 reorganization and how the company had so far avoided a takeover by Trans World Entertainment Corp. I ended that column by speculating that Trans World would make another play for the North Canton, Ohio-based chain. Well, I may be reading too much into this, but I think I just heard the first shoe drop. On the afternoon of Nov. 17, Trans World announced that its board of directors approved a two-for-one stock split. That dividend, which means that the Trans World stock float will go from 9.85 million shares to 19.7 million shares, will be paid Dec. 15 to shareholders of record as of Dec. 1. But more importantly, in addition to the stock split, the Trans World board authorized the company to issue up to 50 million shares.

In case you math isn't up to snuff, that means Trans World chairman Bob Higgins now has 80 million shares in his war chest. What might he do with that arsenal? The obvious answer is he now has stock available to pay for potential takeover targets, or he could do a secondary offering of Trans World stock and raise cash. In other words, he now has the ability to pay for an acquisition through stock, cash, or a combination thereof. Of course, his second offer for Camelot was a cash/stock offer; but now he has access to more than he had before. A lot more.

In last issue's column, I also pointed out that the large Camelot bank-debt holders—Van Kampen American Capital, Merrill Lynch, Chase Investors, Oaktree, and the Yale Endowment Fund—saw the Camelot stand-alone plan, which calls for the chain to be publicly traded, with those investors being the principal owners, as a better value than the Trans World offer. I reiterate that doesn't mean that those investors see one company as better than another or that one stock has more value than the other. It also doesn't necessarily mean that they think one company is undervalued and the other is overvalued.

Don't forget, while Camelot is trading at about 68 cents on the dollar now, those investors might have bought in when the bonds hit bottom at 35 cents. So the five institutions may have already doubled their money, and with the market saying that the Camelot stand-alone plan is undervalued, those investors see that chain as providing the potential for a greater total return.

On the other hand, if Trans World sweetens its offer with more stock, cash, or both for Camelot, and at the same time comes up with a cleaner offer than the previous one, which has been described as convoluted, the Camelot bank-debt holders could change their view and see Trans World as the vehicle that will provide the greater return.

Don't forget, many other investors still think Trans World is undervalued—that's why the company's stock price went up $1.875 to $34.625, after (Continued on page 88)
Avoiding The 4th-Quarter Release Glut; Chris Bailey’s Saints Are Still ‘Howling’

Advice for Guerrillas: Declarations of Independents hobbled back into the office earlier this month after a weeklong illness, and we were confronted with a small mountain range of unopened mail—most of it records—scattered across the floor of our cubicle.

Three hours later, we gaped in wonderment at the leaning towers of new CDs arrayed before us. The great majority of these fresh arrivals came courtesy of independent labels.

We stared glumly at the CDs, then looked at the calendar. We stared back at the CDs. And we began to wonder...

What in blue blazes are these indie labels doing, releasing all these records in November?

Earlier this year, we ranted on at length about the ongoing glut of indie product in the market (Declarations of Independents, Billboard, April 12). The current fourth-quarter indie avalanche is reflective of what appears to be a corollary problem—one that mysteriously goes against any grain of common sense.

As even the average consumer knows, the major labels roll out the heavy guns in the fourth quarter, anticipating a Christmas-season bonanza. In October and November, the biggest names in music commonly unleash their new titles; for example, this year, albums by Celine Dion, Kenny G, Metallica, and Hanson dropped Nov. 18, and Garth Brooks is set to land on Tuesday (25). Beyond the flood of superstar product, the majors also stroke retail with a variety of programs and promotions designed to stoke the movement of back-catalog titles.

The end result is that an unusual strain is put on the retailer buyer's open-to-buy dollars, not to mention his or her attention and patience.

However, in the face of this maddeningly heavy traffic at retail, indie labels somehow still feel secure in tossing their releases—many of them by lesser-known or lesser-proven artists—into the Yuletide mix.

It's said that in business, timing is everything, and this timing is not going to work. It should be obvious that, setting considerations of artistic quality aside, the vast majority of those fourth-quarter indie releases are going to receive relatively short shrift from overtaxed retailers.

It seems to us that there's a fairly simple alternative to blasting your new titles into the void late in the year, only to have them sit around on pallets in some distributor's warehouse. Think like a guerrilla, and release them in January.

In guerrilla warfare—and operating an indie label may easily be likened to carrying out a guerrilla campaign—the insurgents always stand the best chance of making a successful strike when the other side is asleep.

It is our experience that, after the euphoria of the Christmas season, most labels have nodded out by early December, after the last order has been written, and lumber back into action in mid- to late January. So the top of the year is an ideal time for an independent label to get some attention for its releases without batting heads with the big boys.

We've talked to friends at some of the savvier indie labels recently, and we've found that the sharpest among them had a couple of approaches in common. Most had the majority of their new albums out on the street by early to mid-October and were planning some high-profile releases in January.

OK, this isn't quantum physics we're talking about here, but it's a sensible plan that appears to elude many in the indie community. Be a good guerrilla—hold back, wait for your opening, and drop a bomb. Any way you slice it, this strategy looks like a good alternative to a logjam of inert fourth-quarter indie product.

Flag Waving: The Saints are marching in again.

Afer nearly a decade's absence, the great Australian rock band, fronted as ever by singer/guitarist Chris Bailey, is back with a fierce new album, "Howling," released by Triple X Records imprint Amsterdanne.

"The group made its initial impact in 1977 with the album "(I'm) Stranded," a formidable punk-style excursion that featured a title track that's still powerful enough to blow your face off. (Amsterdamne has reissued that album and its 1978 successor, "Eternally Yours.") Bailey led several Saints lineups into the '80s, but the hand handle was last seen on the 1988 album "Prodigal Son."

"A lot of options that weren't very Saint-like came up," explains the droll, self-deprecating Bailey. In the '90s, the musician, who cut several solo albums that spanned more balladic stylus, also recorded with a group of Bolivian perus.

(Continued on next page)
the split was announced. The Trans World stock split, which will provide more liquidity for investors, may further help convert the unfaithful to see Trans World as a better value. Traditionally, institutional investors, which often control billions of dollars in investments, like the ability to move in and out of an investment without causing the price to change dramatically by their move alone. The Trans World stock, up until now, has been considered "illiquid," which means that its share price is more volatile.

Of course, while I am busy doing all this speculating about how Trans World is planning to buy Camelot, the clock is ticking, and the closer Camelot gets to having its plan confirmed, the harder it becomes for Trans World to derail it. Camelot's confirmation hearing for its reorganization plan is Dec. 12. The other thing I should point out is that Trans World may have an entirely different target than Camelot in mind, and all of the above may just be me spinning my wheels.

While I am on the topic of Camelot, last issue I reported the majors were able to sell their claims against Camelot for about $80 cents on the dollar, realizing a premium of 8 cents above the expected $12 on the dollar they are scheduled to get under the chain's Chapter 11 reorganization plan. I should point out the main reason they were able to get more than the sum of their claims, collectively, they are owed $47 million. I have since been inundated with calls from smaller suppliers looking to sell their claims in an attempt to get a similar price as the majors. But, as Steve Gidumal, a portfolio manager for New York-based Trues Investments, which specializes in distressed securities, points out, smaller suppliers likely won't be able to sell their claims, let alone realize a premium. "The key reason is the legal costs," he says. "To close on buying a claim costs $2,000-8,000, which is a small fraction of a million dollars."

But for a claim of $100,000, that means if the buyers have to spend $8,000 to get the appropriate legal documents drawn up, he or she is giving up 8%, or 8 points, which will substantially affect his or her return on the investment. To illustrate it more dramatically, a claim of $30,000 could cost the investor 10 points. So if your claims against Camelot is less than, say, $50,000, chances are you won't be able to sell it at a premium.

Now, I don't want to hear a lot of grumbling about how the majors are getting an advantage that is not being made available to other labels. Everyone in the indie sector should just thank their lucky stars that their claims aren't large enough to warrant a premium.

On the move: Retail Track hears that Melissa Boag, director of sales and marketing at Epoch, is joining MCA Records as marketing director. Selbous Wegurnian, director of sales and marketing at Profile, is leaving to join Razor & Tie, where he will be senior director of marketing.

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### Billboard Top Christmas Albums

**Top Christmas Albums**

**-November 29, 1997-

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MANNHEIM STEAMROLLER</td>
<td>CHRISTMAS LIVE</td>
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<td>VARIOUS ARTISTS</td>
<td>A VERY SPECIAL CHRISTMAS 3</td>
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<td>3</td>
<td>JIM BRICKMAN</td>
<td>THE GIFT</td>
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<tr>
<td>4</td>
<td>KENNY G</td>
<td>MIRACLES — THE HOLIDAY ALBUM</td>
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<td>VARIOUS ARTISTS</td>
<td>SUPERSTAR CHRISTMAS</td>
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<td>MICHAEL BOLTON</td>
<td>THIS IS THE TIME — THE CHRISTMAS ALBUM</td>
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<td>8</td>
<td>HARRY CONNICK, JR.</td>
<td>WHEN MY HEART FINDS CHRISTMAS</td>
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<td>MARIAH CAREY</td>
<td>MERRY CHRISTMAS</td>
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<td>WALT DISNEY'S CHRISTMAS COLLECTION</td>
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<td>BARNEY</td>
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<td>A FRESH AIRE CHRISTMAS</td>
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<td>VARIOUS ARTISTS</td>
<td>CELTIC CHRISTMAS III</td>
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<td>RAY BOLTZ</td>
<td>WARM IN HEART (10.98/14.98)</td>
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<td>JOHN DENVER &amp; THE MUPPETS</td>
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<td>VANESSA WILLIAMS</td>
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<td>NEIL DIAMOND</td>
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<td>29</td>
<td>ELVIS PRESLEY</td>
<td>IF EVERY DAY WAS LIKE CHRISTMAS</td>
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<td>LET THERE BE PEACE ON EARTH</td>
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<td>THE CARPENTERS</td>
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<td>ODDBODS — A CELEBRATION OF CHRISTMAS CAROLS &amp; CLASSICS</td>
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<td>BING CROSBY</td>
<td>WHITE CHRISTMAS</td>
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<td>CROSBY/SINATRA/COLE</td>
<td>IT'S CHRISTMAS TIME</td>
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<td>NAT KING COLE</td>
<td>THE CHRISTMAS SONG</td>
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<td>RUDOLPH, FROSTY &amp; FRIENDS</td>
<td>RUDOLPH, FROSTY &amp; FRIENDS FAVORITES</td>
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**UPAYA (Continued from page 58)**

TV special is scheduled to air on national television throughout December. The set is being offered as a premium to station pledgees.

For its unique blend of authors, spiritual-health subject matters, and various types of music, Upaya is servicing retailers with specially designed counter displays that hold 12 units.

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The releases have a list price of $24.95. All releases are also being made available in two-cassette audiobooks. Upaya plans to release those three to four titles a year.

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### Billboard Top Pop Catalog Albums

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<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Price</th>
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<td>1</td>
<td>GHETTO'S TRYING TO KILL ME</td>
<td>KENNY G</td>
<td>EMI-IRISH JOURNALIST</td>
<td>213.692.1294</td>
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<td>DARK SIDE OF THE MOON</td>
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<td>FLEETWOOD MAC</td>
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Catalog albums are in N° order. Catalog albums are not provided with this year's Buyer's Guide. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. Recording Industry Asso. Of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with multilevel certifications indicated by a numerical following the symbol. *Nitzer* indicates units (P) of all available, Most tape prices and CD prices are listed in whole, and are equivalent prices, which are protected from wholesale prices. Indicate past or present Halseyite price. (1997, Billboard, BPI Communications, and SoundScan, Inc.)
LOS ANGELES—The growing debate between DVD and the Divx system at home video stores has propelled both formats faced off on a panel at the recent Kagan Seminars’ “Motion Picture Production & Finance” session held in Greenwich, Conn.

To many financial analysts and studio executives in attendance who had never heard of the product, Divx Entertainment president John Cardwell described it as just another home entertainment alternative. “We’re a firm believer in choice, and Divx gives the consumer another choice,” he said.

The choice Divx offers is the ability to rent for $44.50 a 5-inch optical disc, which can be viewed for 48 hours without further charge. After the free-viewing period, consumers are charged $2.50-$3.50 for each additional viewing through a phone connection attached to the Divx player. That fee would be split between Divx Entertainment and the supplier.

Consumers who rent Divx discs only on a Divx player, which when launched this spring will cost $100 more than DVD units now on the market. Divx of the discs, but DVD machines can’t play Divx discs. Divx Entertainment promises a full service software choice at launch. Cardwell and his staff have signed Disney, Paramount, Universal, and DreamWorks.

“Divx will have sufficient critical mass,” Cardwell said. “Between now and the rollout, we will have additional studios and hardware manufacturer agreements on board.”

Paragon, Thomson, and Zenith plan to introduce Divx players next spring.

Brindze dismissed the charge that Divx is creating a format war as well as consumer confusion. “Divx is a feature of DVD, and we want DVD to become bigger in the market,” he said. “But we looked at DVD and saw that it lacked a compelling feature”—the convenience of renting software without the hassle of return. At any time, consumers can elect to buy the Divx disc and either keep it or toss it.

But Warner Home Video executive VP/GM Jim Cardwell attacked the economics. “The hard cost of the product and managing the system is significant,” he said. “Divx follows a rental model, which means it’s competing for a piece of a declining market.”

Cassettes rentals are down approximately 10% this year, after showing only a slight gain in 1996 and a drop in 1995. Brindze countered that “the rumor of the death of the VHS rental market is greatly exaggerated. There’s no dramatic growth in the business, but you can still make money at it.”

Divx’s profit margins are comparable to the revenue-sharing model, he added.

Cardwell continued to beat the drum for the DVD sell-through model, pointing to the growth in demand for under-$25 tapes. This year, the sell-through market is estimated to top $8 billion-$10 billion at retail. “It proves that consumers see the benefits of owning movies,” Cardwell said.

Part of DVD’s allure is that the discs are priced higher than most sell-through cassettes and offer higher profit margins. “DVD provides an opportunity to build back margin in a price-erosed environment,” said Columbia TriStar Home Video president Ben Feingold. “We don’t like the price points on VHS, and you’d be hard pressed to find any margin for retail.”

Software and hardware suppliers on the panel were ecstatic about the early response to DVD. Philips DVD Entertainment Group executive VP Emiel Petrone said that since its introduction last spring, supplier shipments to retailers have exceeded 250,000 units, and expectations are that the number will double by the end of this year.

“VHS and CD players didn’t come close to that kind of market penetration when they were introduced,” said Petrone. “In its first six months, DVD player sales have surpassed any other format introduction.”

Cardwell and PolyGram Video president Bill Sonheim said vendors typically ship 30,000-50,000 copies of a title, releasing, outdoing most laserdisc titles. “At a retail cost of $29.99 and an authoring cost of $80,000, you’re profitable in the first year,” Sonheim said.

Petrone expects that within three years, when the installed base has reached 2 million-5 million players, titles will typically ship 1 million units. To date, Petrone said, consumers have purchased a total of 700,000 discs.

Moreover, suppliers noted that DVD rentals were better than expected. Sonheim said the activity of its titles is “a tad more robust than we first thought.” In a joint venture, PolyGram and Philips have sold more than 500 rental kiosks to dealers, according to Petrone. Equally important, anticipated problems with defects have not materialized.

“We have more than 3 million DVDs out there worldwide, and we’ve received one complaint,” said Cardwell, “and that was because the consumer had sprayed silicon on the disc.”

UST Puts Cabin Fever On The Block; Warner’s Free Goods Have Catch

UP IN SMOKE: Settled cabin, Cabin Fever Entertainment, UST in Greenwich, Conn., celebrated the 10th anniversary of its home video subsidiary by announcing that the unit will be up for sale, that acquisitions had ended, and that 12 of about 40 staff were being terminated.

Outside attorney Michael Rudell is handling inquiries, which, in all likelihood, will be limited to product inventory. In the current market, few if any employees will change hands. Fox Lorber Associates is rumored to have placed a call; Cabin Fever president Jonathan Nelson said Rudell’s phone has been busy.

Cabin Fever had been in turnaround after taking a $24 million write-off for what Nelson called the management’s “past sins”—theatrical pretensions and a loss-generating acquisition budget, among them. Annual sales are estimated at $15 million—$18 million rental and $5 million sell-through, primarily “The Little Rascals” series and the “Lonezome Dove” trilogy. Observers agree that Cabin Fever is on the upswing.

Regardless, UST thinks it’s time to focus on its core business, tobacco. The biggest operation, U.S. Tobacco, faces a major shift in the video rental market, requiring its undivided attention. Unlike Philip Morris et al., UST isn’t interested in diversifying into hassle-free businesses.

Nelson, who arrived July 1, 1996, and will stay until a transfer is effected, is hopeful about the future. “I think there’s a helvetica market for an independent that has remained true to itself,” he says. “From an internal position, we’ve turned it around. We’re doing well.” Rental has seen the biggest improvement, with recent titles averaging 25,000-30,000 copies in a tough retail environment that has claimed several victims. Sell-through remains steady.

Cardwell, however, won’t be able to exploit its kid-friendly line, including “HappyGulliday,” now on the Learning Channel. “We think that will be a home run for somebody,” Nelson says wistfully.

FREE GOODS, AT A PRICE: Warner Home Video has trumpeted a “Profit Plus” rental program designed to bulk up the copy depth of eight of its titles. Retailers that make the sales goals will receive bonus units—free goods—equal to 20% of their purchases.

But it’s going to take a firm grip on a calculator and a well-chosen goal to make自信 confident for another. For participants to benefit, according to a distributor letter, goals are refined to the hundredth of a percentage point on orders for Warner’s “Addicted To Love.” Thus (and we quote), “The customer’s goal on ‘Spice it up’ is what he bought on ‘Addicted To Love’ times 1.53.” For “Contact,” the factor-
Billboard

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

**NEW**

1 2 7 LIAR LIAR (PG) Universal Studios Home Video 83330 Jim Carrey

1 2 4 BATMAN & ROBIN (PG-13) Warner Home Video 16500 George Clooney

1 4 2 SUICIDE SQUAD (R) Warner Home Video 96587 Margot Robbie

2 3 3 THE FIFTH ELEMENT (PG) Columbia TriStar Home Video 82103 Bruce Willis

3 5 4 AUSTRALIA (PG) New Line Home Video 98200 Kevin Costner

4 2 5 THE LOST WORLD: JURASSIC PARK (PG) Universal Studios Home Video 81398 Richard Attenborough

5 1 6 GROSSE POINTE BLANK (R) Hollywood Pictures Home Video 10301 John Cusack

6 3 1 BREAKDOWN (R) Paramount Home Video 33453 Kurt Russel

7 6 7 ANCONA (PG-13) Columbia TriStar Home Video 81753 Jennifer Lopez

8 10 7 VOLCANO (PG-13) FoxVideo 8099 Tommy Lee Jones, Lisa Rinne, Anthony Hopkins

8 10 8 THE SAINT (PG-13) Paramount Home Video 071597 Val Kilmer, Elizabeth Shue

9 11 8 THE ENGLISH PATIENT (R) Miramax Home Entertainment 87310 Ralph Fiennes, Juliette Binoche

9 12 2 JINGLE ALL THE WAY (PG) FoxVideo 4162 Arnold Schwarzenegger, Sinbad

13 NEW

10 11 2 ADDICTED TO LOVE (R) Warner Home Video 130252 Patrick Swayze, Dermot Mulroney

10 12 4 THE DEVIL'S OWN (R) Columbia TriStar Home Video 97600 Kevin Spacey, Matthew Modine

11 17 3 NIGHT FALLS ON MANHATTAN (R) Republic Pictures Home Video 6720 Andy Garcia, Richard Dreyfuss

13 15 4 DOUBLE TEAM (R) Columbia TriStar Home Video 83233 Jean-Claude Van Damme

14 16 7 SLING BLADE (R) Miramax Home Entertainment 85483 Billy Bob Thornton

14 17 1 DONNIE BRASCO (PG-13) Columbia TriStar Home Video 82513 Al Pacino

14 17 5 THAT OLD FEELING (PG) Universal Studios Home Video 82644 Bette Midler, Morgan Freeman

14 19 10 SCREAM (R) TriStar Home Video 80496 Neve Campbell, Courteney Cox

14 22 6 B.A.P.S. (PG-13) New Line Home Video 98143 Halle Berry, Richard Pryor

15 23 13 EVERYONE SAYS I LOVE YOU (PG) Miramax Home Entertainment 83484 Woody Allen, Juliette Binoche

16 24 3 THE SIXTH SENSE (R) Columbia TriStar Home Video 10448 Tim Robbins, Bruce Willis

16 26 9 FATHER OF THE BRIDE (PG) Warner Home Video 10986 Robin Williams, Billy Crystal

16 27 10 ABSOLUTE POWER (R) Warner Home Video 2508 Clint Eastwood, Gene Hackman

17 28 2 NOWHERE (R) New Line Home Video 45995 Christopher Walken, Andrew Niccol

17 29 2 MURDER AT 1600 (PG) Warner Home Video 4915 Wesley Snipes, Patricia Heaton

18 30 16 FACE OFF (PG) Paramount Home Video 30053 John Travolta, Nicolas Cage

18 30 18 CRASH (PG-13) New Line Home Video 20746 Natalie Portman, Clive Owen

18 31 13 DANNY'S PEAK (PG-13) Universal Studios Home Video 83389 Peter Berg, Linda Hamilton

18 32 12 ANOTHER 9 1/2 WEEKS (R) Trimark Home Video 6658 Mike Myers, Lizzy Caplan

18 32 14 SWINGERS (R) Miramax Home Entertainment 10345 Joan Cusack, Ben Affleck

18 40 2 WALKING THUNDER (R) Rae Lee Geo 4001 John L. Key, Josephine Moore

18 51 3 WILD AMERICA (PG) Warner Home Video 15085 Joséphine Thévenot, Jim Carrey

18 59 14 PRIVATE PARTS (R) Paramount Home Video 32521 Howard Stern, Robin Quivers

19 32 9 MICHAELES NAVY (PG) Universal Studios Home Video 83212 Tom Arnold, John Cusack

19 37 13 MOTHER (PG-13) Paramount Home Video 32643 Albert Brooks, Geena Davis

19 39 3 TRUTH OR CONSEQUENCES N.M. (R) Columbia TriStar Home Video 02695 Vincent Gallo

19 40 14 BOOTY CALL (R) Columbia TriStar Home Video 57495 Jamie Foxx, Natalie Portman

19 40 16 CLOWN (R) New Line Home Video 80375 Joe Pesci, Matthew Perry

19 41 17 FRIDAY NIGHT (R) Columbia TriStar Home Video 02693 Vincent Gallo

19 41 18 DIXIE (R) Columbia TriStar Home Video 02694 Jamie Foxx, Natalie Portman

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**NEW**

16 15 16 SLEEPING BEAUTY (R) Warner Home Video/Buena Vista Home Video 95123 Jean Smart, Elisa Donovan

18 4 13 THE JUNGLE BOOK: 30TH ANNIVERSARY (PG) Walt Disney Home Video/Buena Vista Home Video 12062

18 9 14 POOH'S GRAND ADVENTURE (G) Walt Disney Home Video/Buena Vista Home Video 14030

19 3 13 CATS DON'T DANCE (PG) Warner Home Video 95473

19 7 17 THE SIMPSONS: TRIPLE PACK (PG) FoxVideo 20479

19 9 14 SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN (PG) Warner Family Entertainment/Warner Home Video 58833

19 10 5 MARY KATE & ASHLEY'S BIRTHDAY PARTY (G) Walt Disney Home Video/Buena Vista Home Video 60583

19 11 14 MARY KATE & ASHLEY'S BIRTHDAY PARTY (G) Walt Disney Home Video/Buena Vista Home Video 58833

19 11 15 THE BIG SLEEPER (PG) Walt Disney Home Video/Buena Vista Home Video 7955

19 12 9 KIDSongs' BACK IN ACTION

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**NEW**

19 17 14 CREATURE COMFORTS (PG) BBC Video/FoxVideo 7012

19 17 15 FUN AND FANCY FREE (G) Walt Disney Home Video/Buena Vista Home Video 9875

19 17 17 THE LION KING (PG) Walt Disney Home Video/Buena Vista Home Video 9877

19 17 18 BARBIE'S GOODY BAG, GOOD NIGHT (G) Warners Home Video/The Lyons Group 02101

19 17 19 ALADDIN (G) Walt Disney Home Video/Buena Vista Home Video 1662

19 17 20 A RUGRATTS VACATION (G) MCA Home Video 02994

19 17 22 ANNABELLE'S WISH (PG) Hallmark Home Entertainment 10253

19 17 23 BABES IN TOYLAND (PG) MGM/UA Home Video/Warner Home Video 50577

19 17 24 MARY KATE & ASHLEY: OUR MUSIC VIDEO (G) Walt Disney Home Video/Warner Home Video 53357

19 17 25 BARNEY'S SCRAPBOOK (G) Barney Home Video/The Lyons Group 17217

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**NEW**

19 17 26 DARA (PG-13) Mike Myers Television/Sony Video 49357

19 17 27 SNOW WHITE AND THE SEVEN DWARFS (M) Walt Disney Home Video/Buena Vista Home Video 1514

19 17 28 ALICE IN WONDERLAND (M) Walt Disney Home Video/Buena Vista Home Video 36

19 17 29 SESAME STREET: BEST OF ELMO (G) Sesame Street Home Video/Warner Video 51229

19 17 30 KIDSongs' SPECIAL CHRISTMAS PARTY (G) Universal Video/Warner Home Video 53536

19 17 31 KIDSongs' PRIVATE PARTY (G) Universal Video/Warner Home Video 53536

19 17 32 CINDERELLA KIDSongs' Home Video/Buena Vista Home Video 410

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*1A* gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **1B** platinum certification for a minimum of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.
Divx Will Adhere To Studios' Street Date

DIVX UPDATE: Divx Entertainment president Paul Brindize quashed a rumor that he’s planning to release discs months before their street date, blocking consumers from watching the titles until a “viewing lock,” encoded on the disc, is released.

Divx began the proposed early-release plan unveiled last year when two companies’ launch plans to the Video Software Dealers Assn. board of directors last month. Retailers at the meeting handyed that Divx titles could be sold early, giving the format an unfair advantage over DVD and VHS.

But Brindize says Divx has no plans to sell its discs prior to street date. “That was a question that retailers raised at the meeting,” says Brindize, “and while we could do it, we won’t be releasing our titles that way.”

Announced in September, Divx offers DVD format revenue-sharing plans, including a $8 million development fee. Consumers “buy” the disc for about $5 and can view it as often as they like for 48 hours after retail it. There’s a fee for each additional play, registered via a phone line connected to the player.

Meanwhile, Divx executive VP Dick Sowa says the company will announce about 100 titles Jan. 4-12 at the Consumer Electronics Show (CES) in Las Vegas, which will be in the format’s spring launch. Buena Vista Home Video, Paramount Home Video, and Universal Home Video are committed to the format.

Dvd champion Warner Home Video and its distributed labels, New Line Home Video and MGM Home Entertainment; Columbia TriStar Home Video; and Live Home Video are watching the plans to the format. Their launch is set for spring 1998.

At CES, Zenith is expected to demonstrate a Divx player in its booth, and Panasonic and Thomson Consumer Electronics “will have some Divx presence” in their booths. Sowa says. The three will debut units next spring in a limited national rollout. Quick moves are expected to begin in the summer.

Serving up soul: 20th Century Fox Home Entertainment will release “Soul Food” on Feb. 13, with a direct-to-video release. The film will be released on VHS, DVD, and Divx.

In January the company will debut the “Independent Classics Collection,” which will include its library of acquired product. The first titles to join the new label are Woody Allen’s “What’s Up, Tiger Lily?”, “Sleeper,” and “The Heartbreak Kid.” Each video will feature special packaging and is priced at $14.98.

SHELF TALK
by Eileen Fitzpatrick

African-American sisters and their extended family grossed $45 million at the box office. The title is priced at $19.95, with a $3.95 minimum advertised price. It’s been packaged with a 32-page booklet of recipes from the film’s stars, Vanessa Williams, Vivica Fox, and Tia New. The title is priced at $19.95, with a $3.95 minimum advertised price. It’s been packaged with a 32-page booklet of recipes from the film’s stars, Vanessa Williams, Vivica Fox, and Tia New.
BROADWAY’S hottest ticket will undoubtedly draw immense interest in the cast album to “The Lion King,” the stage version of Disney’s animated smash. While it’s true that the fantasy and visual impact of the show must await those lucky enough to obtain tickets in the remaining years of this century, much of the entertainment value and show can be found in this recording, which captures the original Elton John and Tim Rice score. The “Circle of Life” is an overwhelming hit, and the包装 and multimedia releases predicted to be “The Lion King” are designed for box office success. It’s a daunting task to follow Disney’s precedent of “Pocahontas,” which peaked at worldwide sales of 25 million. Her fifth English-language project finds the Canadian singer and close-}

led Toby Song playing the anti-}

to a pocketful of recovered industry players, including Carole King, Beatles’ producer Sir George Martin, the Bee Gees, and Barbra Streisand. One’s super-charged vocals are expectedly potent and often reach for the heavens on the album’s 10 tracks—checkin-

to “A Life” by songwriters David Foster, Corey Hart, James Horner, and Bryan Adams and producers Foster, Ric

Ozzy, who stole the summer season with his phenomenally successful summer Ozzymania.

JOHNNIE RAY
High Drama: The Real Johnnie Ray
PRODUCER: Andy Schwartz

Because it, the father of rock’n’roll, Johnnie Ray, the white

performer who broke the rules of mainstream pop singing and outrage dynamite in the early 50’s and hit multimedia stardom

because of it, made vocals that dubbed him “the father of rock’n’roll,” as he did. A totally respectful number to none other than labelmate Tony Bennett. Apply, this collection, with the exception of his groundbreaking smash “O.C.R.,” is not a col-

lection of hits, but a very convincing 17-

song program of binary numbers, showing Ray’s authoritative style in both hard and rhythm settings. Many tracks are new to the commercial recording catalog or available in a U.S. release for the first-

time. Ray, who died in 1990, managed to hit mainstream success in a big way, but the roots of his style passed the way for Elvis and a pop music revolution. Also, he never fully participated in the fun with his own collection of rock’n’roll hits.

COLUMBIA Legacy 65157
If the Swing Era did its part to create a formula for commercial success in pop music, then... the 70’s.

THE NEW YORK PHILHARMONIC, THE HIS-

tORIC BROADCASTS, 1923-1987
PRODUCERS: Various

This one-disc retrospective of grapefruit of heavy metal Ozzy Osbourne traces his career back to the earliest rehearsals he was

be made with Black Sabbath—the band’s
title song and early classic “War Pigs.” It

then moves to the solo work of the self-
described “maniac,” including such stap-
estas as early 80’s hit “Crazy Train” (featur-
ing the late, gifted Randy Rhoads), “Bark At The Moon,” and “No More Tears,” as well as more obvious material, like “I’mrazy’d” and “I Just Want You” and “Back On Earth,” an outtake from that album. Bonus disc features 1970 “Haven’tzapper” (with Sabbath’s “Fairies With Boots” and “Behind The Wall Of Sleep,” plus an Osbourne interview. Album tops off another banner year for metal families.}

Otto Klemperer, Paul Hart, James Newton, Paul Verna,

GARTH BROOKS
Sevens
RECORDING: RCA Red Seal
CAPITOL Nashville 65599
After all the anticipation, Garth Brook has finally delivered a pretty
damaged album, one that embraces traditional country themes of
singing, drinking, trucks, belt-ras-
ning, divorce, infidelity, street-corner religion, and self-determination. Brook could “Blow Out The Man” and “We’re Back” and “The Only Living Boy In New York” is so named because it’s his seventh record, he was born on the seventh of February, and the album’s popular reception could push his sales into past 70 mil-

ion. There is also a nagging certainty that most of these 14 songs were chosen because they lend themselves so well to a live show—especially on one of

Bob Dylan’s “Johnny Christ.”

The band’s 70’s efforts are still

Leo Kastoff and Michael Bar. He was

he was

REEDS: Various

led Toby Song playing the anti-

theatrical psychodrama “Bluebeard’s Castle” in 1981. Even with the
cast

of some sources are amazingly present (and for those who can’t afford the vintage

ters, there are plenty of luster-
necessary) to none other than labelmate Tony Bennett. Apply, this collection, with the exception of his groundbreaking smash “O.C.R.,” is not a col-

collections of works by one or more artists._classes...
Mc Cain could enjoy another pop hit with this charming, folk-flavored ballad. Billie Joe’s vocals ooze a whole lot of charm, and would be a great addition to any Top 40 radio playlist. Use this cut as a reason to investigate the super-jewel album “From Manhattan to Statin.”

**NEW & NOTEWORTHY**

**ANHEILICA JESS, Joy Of Man's Desiring (4:00)**
**PICTURE: Photo: Ray Barretti.**
**PRODUCER: Brian McKnight.**
**WRITERS: Not listed.**
**PUBLICIST: Not listed.**

This catchy ballad features a beautiful melody that will surely appeal to a wide range of listeners. The chorus is particularly memorable, and the overall sound is smooth and polished.

**DOWN TO THE BONE: Brook Hills Heights (4:49)**
**PICTURE: Photo: Ray Barretti.**
**PRODUCER: Brian McKnight.**
**WRITERS: Brian McKnight.**
**PUBLICIST: Not listed.**
**PUBLICIST: Not listed.**

This soulful ballad showcases the artists’ exceptional vocal abilities and their ability to create an emotional and engaging sound. The lyrics are thought-provoking and the melody is both soothing and passionate.

**B & B**

**BRIAN MCKNIGHT Anytime (4:00)**
**PRODUCER: Brian McKnight.**
**WRITERS: Brian McKnight, Tony Bennett.**
**PUBLICIST: Not listed.**
**PUBLICIST: Not listed.**

This mid-tempo ballad features a catchy melody and solid production. The vocals are powerful and the overall sound is pleasing to the ear.

**ROCK TRACKS**

**RAGE AGAINST THE MACHINE: The Ghost Of Tom Joad (4:30)**
**PRODUCERS: Senen Dibr, Rage Against The Machine.**
**WRITER: not listed.**

This new release by Rage Against the Machine is a powerful and thought-provoking track. The lyrics are poignant and the music is hard-hitting, making it a must-listen for fans of the band.

**BUSTA RHymes: Dangerous (3:41)**
**PRODUCERS: Busta Rhymes, Rick Rossa.**
**WRITERS: Busta Rhymes, Rick Rossa.**
**PUBLICIST: 12/24/1995 (CD single).**

This track is a powerful and energetic collaboration between Busta Rhymes and Rick Rossa. The catchy beat and memorable lyrics make it a standout in the realm of hip-hop music.
Reviews & Previews

(Continued from page 6)

Hyperion disc features Schubert scholar Brian Newhall's convincing, period-informed completion of the 10th symphony along with realizations of two earlier D-major symphonies, producing a disc of unique historical worth. But perhaps the more compelling listening experience is that of the Hyperion album, which collects several well-known works by Italian avant-gardist Luciano Berio, including his inspired "Rendering" of Schubert's 18th. Berio lends an otherworldly, Messiaen-like quality to the symphony that not only highlights Schubert'swickering touch but brightens his emotional impact.

NEW AGE

YANNI

Yanni

Virgin 46891

Most musicians feel humble in the presence of ancient wonders, but Yanni's "tribute" to the Taj Mahal and the Forbidden City is more suitable for the Trump Taj Mahal in Atlantic City, N.J. Like Trump's casino, Yanni appropriates the monumental and covers it in gilt and glitter. Underneath, it does not come across as gimmicky with an orchestra, singers, and soloists, Yanni dresses up his bombastic anthems with faux exotica, including Middle Eastern and Australian didgeridoos. There's no denying Yanni's selling power, however. With another P&B special due in December, "Tribute" is sure to enjoy the success of the artist's previous albums.

CHRISTMAS

HANSON

Snowed In

Produced by Mervyn Milham, Hannah

Mary 513 670 717

VARIUS ARTISTS

Superstar Christmas

Produced by various

EPIC 68790

JUDY COLLINS

Christmas At The Biltmore Estate

Produced by Judy Collins

Gedda 62129

DORDAN

The Night Before... A Celtic Christmas

Produced by Stephen County

Narada Lito 0163

DAVID ARKENSTONE

Enchanted Christmas

Produced: re-titled

Narada Mythique 62016

RUPAL

Ho Ho Ho

Produced by: no indication of who

Rhino 79236

RAY STEVENS

Christmas Through A Different Window

62122

DORY WOYKAM

Come On Christmas

Produced by: Fred Anderson

Reprise 45683

SONICNET STREAMLAND

my next move

Destined to be one of the first many such sites, SonicNet breaks new ground with the first full-service, on-demand, free online music video channel. Users who have grown tired of the dull programming on traditional video outlets will find a broad slate of material from eclectic acts like Shawn Colvin, Knapping, and Jon Spencer Blues Explosion, along with a scattering of clips from popular artists like Dr. Dre and Marilyn Manson. Fans of electronic music will be especially pleased with the selection. In addition to some dance clips, we mixed in some clips of quality, more mindful of exclusives, such as No Doubt's first clip. Streamland is ahead of the technology and some of the delivery suffers, but it's still an ambitious and respectable start.

MOTHER FATHER UNCLE AUNT

By Garrison Keillor

Live performance by the author

His Audible 3 hours, 17 minutes

ISCO 87 1251-1

Recordings of Keillor's popular live radio program "A Prairie Home Companion" are perennial sellers, and with good reason. Although there is plenty of that nostalgia, Keillor's warm, folksy voice and tale-telling and Minnesota material's unique spin, the show is as relevant today as it was when it first aired. The show's life is in large part due to its cast, and the stories that Keillor tells about them are often touching and heartfelt. The show is a reminder of how stories can connect people and how important it is to listen to them.
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BRAZIL (Continued from page 1)

of the recent turmoil of Asian bourses. On Oct. 30, the government raised short-term interest rates rates as a way of defending Brazil’s currency the real.

When the spike in interest rates from 25% to 41% failed to stabilize the real, the government was forced to come up with an initiative to strengthen the currency and curb a jeter financial community. The Brazil swap, if fully implemented, would save the government $18 billion.

Though reaction among leading economic and financial analysts to the package generally has been positive, executions from Brazil’s record business are unsure of how the central bank will affect the real in the long run.

For the short term, however, the effect will be negative. The rate swap that Christmas season will be 10%-15% lower than what we expected,” says Manuel Camero, president of Brazil’s recording trade group, ABPD. “We had thought that Brazil’s record market would grow around 7% in 1998, but with the pacote it is hard to say.

Camero says that Brazilian record companies were hitting the target 12% increase in the billion-dollar market this year, but with Brazil’s interest rates, the potential bad side effects of the pacote, Brazil’s record industry is healthy and that there would be no reason to expect a disastrous downturn.

Ironically, it was another government economic plan that helped make Brazil the world’s sixth-largest record market. In 1994 the government introduced an anti-inflation campaign pegged to the new real currency.

Suddenly, Brazil’s working classes had discretionary income, and they began upgrading their stereo gear and converting their vinyl product to CDs. Brazil’s record business has not looked back since.

But now the pacote could threaten the Brazilian record industry’s hard-fought gains. Nonetheless, Camero’s assessment of the pacote is shared by other executives, such as Paulo Pasian, director of market research at Brazil’s largest record retailer, the department store chain Mappin.

Passian, “People will buy less, but now it is difficult to say how much. It is not catastrophic because this is an induced recession.”

The concert business is not likely to be especially affected by the austerity package either, predicts Dodi Cirena, president of concert promoter DC-Set.

“T have been working in the concert business for 20 years, and I’ve seen much worse crises,” says Cirena, who adds that a slow-developing recession will not dampen consumption by music aficionados.

“They will keep on buying even if the ticket price, or the payments on a CD player, become a little more expensive,” says Cirena.

Whether consumers stay or go is not an issue for Brazil’s record industry, as retailers and record labels take proactive measures to blunt the anticipated slow-down effects of the pacote.

For instance, some major retailers, including Mappin, are committed to maintaining interest rates on credit sales and levels existing before the government increased its rates in October.

In the meantime, ABPD is devising a huge advertising campaign that touts the CD as a popular product that is inexpensive and can be bought with cash so that the consumer can elude high interest rates on their payments.

“We want to avoid the 10%-15% drop in Christmas sales that could happen because of the pacote,” says Camero.

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**BIRTHS**
Boy, Jonathan Nathan, to Larry and Pam Jacobson, Sept. 4 in Beverly Hills, Calif. Father is head of business and legal affairs at Revolution Records.

Boy, David Francis, to Annette Bella Wolfe and Alan Wolmark, Oct. 25 in New York. Mother is VP of law and business affairs at MTV Networks. Father is an artist manager and owner of CRE Management.

Boy, Joshua Alvin, to Hilario and Judith Villalba, Oct. 29 in Queens, N.Y. Father is senior financial analyst at Arista Records.

Boy, Jack Meyer, to David and Chan- talla Millman, Nov. 4 in Santa Monica, Calif. Father is owner of Millman Heavy Industries.

Girl, Jane Autumn, to Eric and Tracy Boehlert, Nov. 7 in New York. Father is former radio features editor at Billboard and is an associate editor at Rolling Stone magazine.

Boy, Tyler Zachary, to Eric and Amy Levine, Nov. 11 in New York. Father is senior VP of operations/general counsel of Metropolitan Entertainment Group.

Girl, Angelica Christine, to Christine and Chris Cox, Nov. 11 in Los Angeles. Father is retail and record pool promotion manager at Interhit Records. Father is co-owner and director of A&R at Interhit Records.

**DEATHS**
Jack Garner, 55, of cancer, Nov. 3 in Los Angeles. He was the owner of Discount Records Inc., a small chain of record stores in central Arkansas. Garner opened his first record store in 1972 and was known for his wide selection and the store's "fun" atmosphere. Garner closed the chain in February 1986 and retired.

Marie de Lourdes Perez Lopez, 58, of a heart attack, Nov. 6 in Amsterdam. Known as Marie de Lourdes, "the voice of Mexico," the Polydor recording artist had just completed a European tour. She was a defender of the copyrights of singers and artists and aided several artists in their legal suits. A 6-foot statue in her honor was unveiled earlier this month in the heart of the city. She is survived by her two sons, Lazaro and Pedro.

Daniel Lapidos, 81, of heart failure, Nov. 9 in Westwood, N.J. Known as "Danny Leroy," Lapidis played sax for various swing bands, including the Paul Whiteman, Meyer Davis, and Vincent Lopez Orchestras. He led the orchestra at the Kutsher's Country Club in Monticello, N.Y., for 41 years, backing up Tony Bennett, Liza Minnelli, Wayne Newton, and Louie Armstrong. He is survived by his wife, Sally; sons Howard and Mark, the latter of whom is the producer of Beatlefest; and four grandchildren.

Tommy Tedesco, 67, of lung cancer, Nov. 10 in Northridge, Calif. A studio musician, Tedesco was named "the Most Valued Player" by the Hollywood Recording Academy for his work on over 3,000 songs. He played guitar for such artists as Frank Sinatra, Dean Martin, and Frank Zappa. After Tedesco was diagnosed with cancer in 1993, he formed the Tommy Tedesco Foundation to raise money for cancer research. Tedesco died on November 10, 2002, in Los Angeles. He is survived by his wife, Rosemary, and two children.

Saul Chaplin, 85, of injuries sustained from a fall, Nov. 15 at Cedars-Sinai Medical Center in Los Angeles. Born in the Brooklyn, N.Y.-born Chaplin worked with a number of lyricists in the '30s, with two songs in collaboration with Sammy Cahn, "Until The Real Thing Comes Along" and "Be Kind," the latter being the standouts. He was married to three women: an English lyricist for "Be Mymistie Du Shan," which was performed by a 1938 Yiddish musical score by Sholom Secunda, that propelled the Andrews Sisters to fame in 1937. After a stint of writing songs, mostly with Cahn, for low-budget films, Chaplin became a three-time Oscar-winning film score writer work on 1950's "An American in Paris" (with Johnny Green), "Seven Brides For Seven Brothers" (with Adolph Deutsch), and "West Side Story" (Green and Sid Ramin). All told, he was involved in 80 film productions. In another hit collaboration, with Al Jolson, he fashioned the 19th-century vaudeville "Waves Of The Ocean" that Jolson introduced in "The Jolson Story" under the title of "The Anniversary Song." Jolson's Decca recording became one of his biggest successes. Chaplin, who also was a producer, musical director, and vocal arranger; joined ASCAP in 1969; organized the performance rights society's Deems Taylor Award for his 1964 memoir; "The Golden Age Of The Movie Musical And Me." Survivors include his wife, Betty; a daughter, Denny, Desiree; and mom; and two grandchildren, Tyler and Cassidy Johnson.

Mr. Holland’s Opus. The first official board of directors for the Mr. Holland’s Opus Foundation met recently at BMI Records in Los Angeles. The organization provides new and refurbished instruments to children in need of music programs nationwide. Pictured, from left, are Bob Urban, president of the Sound Image Network and Foundation trustee/treasurer; Doreen Burger and her husband Mark, BMI and TV relations at Broadcast Music Inc. and Foundation VP; Michael Kamen, composer and Foundation founder/trustee/chairman; Gail Cunningham, VP of global promotions and sponsorships at MasterCard International and Foundation president; Bob Ezrin, president/CEO of 7th Level Inc. and Foundation VP; and Vincent Freda, senior VP of administration at MCA Records Inc. and Foundation secretary.

**LIFELINES**

**GOOD WORKS**

ROOMS FULL OF JOY: Roomful Of Blues, signed to Rounder’s Bullseye Blues label, has worked out an arrangement to collect toys for children—via the Toys for Tots campaign—during its performances in December. The drive takes place at shows in Cleveland (Dec. 2); Ann Arbor, Mich. (Dec. 3); Chicago (Dec. 5); Minneapolis (Dec. 6); Kalamazoo, Mich. (Dec. 9); and New York (Dec. 12-13). At the concerts, the group will perform songs from its new, first Christmas album, “Roomful Of Christmas.”

MORE TOYS FOR TOTS: In another for Toys for Tots assist, country artists Sammy Kershaw and Jason Sevits perform Nov. 30 at the Carolina Theater in Raleigh, N.C., as a benefit for the charity. The concert is sponsored by WRAL Radio. Contact: Group’s Records’ Marion Williams at 615-313-4534 or Kim Reinold or 615-313-4340.

A MISSION FOR MISSIONS: Dwight Yoakam’s Nov. 13 concert for the L.A. Mission has been shifted to Dec. 21 at Billboard Live in Los Angeles. All profits from this event will go to the mission, and audience members are encouraged to donate new blankets or other items that will be collected at the door. Yoakam will also donate 24,000 biscuits to the Los Angeles Mission, which distributes meals for Thanksgiving and Christmas meals via Backfield Biscuits. Yoakam will perform songs from his new Reprise album, “Come On Christmas.” Contact: Tresa Redburn or Mitch Schneider at 818-390-0400.

FORTIETH FUND-RAISER: The Parkinson’s Disease Foundation is celebrating its 40th anniversary with a winner’s circle lunch April 4 at the La Piere Hotel in New York, with singer Page Morton Black, chairman of the foundation, among those being honored in her equest, with the Lifetime Achievement Award. U.S. Secretary of Health and Human Services Tommy H. Thompson will be joined by Spalding and Parkinson’s Disease Foundation Award. Singer Julius La Rosa and the Barry Levit Orchestra will perform. tickets for the event will be sold at accumulonof Muslim Roft KU Fundraising at Columbia Presbyterian Medical Center in New York. Contact: Bernie Ilson at 212-315-7000.

**SELF-HELP TITLES STIR AUDIOBOOK SALES**

($10.95, Simon & Schuster) and Joyce Elizabeth Lloyd’s “Nice Couples Do: How To Turn Your Secret Dreams Into Reality” (St. Thomas, Time Warner, 1987), which explores how to get the passion back into a long-term relationship. A second title, "Losing Marianne: ‘The Factory’ is set to be released in February through B&B, priced at $16.95. It’s not smutty,” says Fahnstock of “Nice Couples.” “It’s solid advice about putting more spice into a relationship.”

Another upcoming title to look for is “The Marriage Spirit” (818 Simon & Schuster), a sequel to husband and wife counseling team Drs. Evelyn and Paul Moschetta, authors of the “Can This Marriage Save?" column in Lifestyles Home Journal. The title encourages a soul-centered commitment from both males to become the best individually and together.

(Continued from page 54)

MUSICON

(Continued from page 54)

side, catalog sales are what geared up and inspired the L.P. replacement cycle in the ’90s, so it has already had a huge push. Whether or not people are going to buy catalog by digital download I question, but being able to download specific tracks, that’s my idea of a gold mine.”

Incidentally, http://www.musicmaker.com, a site that currently allows users to customize their own CDs from a 30,000-song catalog, will begin offering digital-downloadable music in early 1998.

Bob Bernardi, chairman/CEO of Music Connection, the company that operates the site, says cautious about overestimating the capability of the new technology. “If you look at digital download, it’s still before its very infancy,” he says. “We can do it, but how many people are going to want to digitally download? We’ll probably have a large offering and promote our most popular tracks.”

www.americanradiohistory.com
Deregulation Helps Jones Explode Network's Offerings Help B'casters Focus, Grow

BY STEVE KNOPPER

ENGLEWOOD, Colo.—Jones Radio Network used to think small radio markets. A company in Tampa, Fla., say, would find itself with few resources to program its local radio station. So Jones would sell one of its 24-hour broadcasts—at whether in country, soft rock, or one of several other formats—so the station could compete.

The company, founded as Drake-Chenault/Jones Satellite Services in 1980, grew according to this strategy. But then the radio industry changed.

With the deregulation fostered by the 1996 Telecommunications Act, big companies began gobbling up stations in major markets. The companies found themselves with a multitude of stations in a market, focusing their dollars and attention on the larger stations and looking for a more economical, hassle-free way to program the smaller outlets.

That's where Jones, which only this year changed its name to Jones Radio Network, came in. "Deregulation has, in fact, played right into our hands," says VP/GM Eric Hauenstein. "You could say the jury is still out as to whether it will have a massive benefit to us. But so far it has had a benefit."

Adds Phil Barry, Jones' VP of programming and operations, "Groups and individuals spend millions of dollars to 'build their radio empires' in a given market. For example, for a radio broadcaster that now owns six stations in a single market, it makes sense to invest the majority of the financial and human resources into the stations that have the biggest opportunity for the greatest return."

"It is now necessary for this broadcaster to find an economical way to program the primary stations in overnight or the secondary stations full time. This is where satellite-delivered programming—a 24-hour format, evening, and overnight shows—has an incredible opportunity to help stations grow their audience and make money," Barry adds.

Jones, competing against such powerhouse networks as Westwood One and ABC, has now grown to become the largest live, full-time satellite programming provider in the U.S. This year, it announced its 12th format, Rock Classics. In all, its formats (Continued on next page)

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Radio Programming

Taufzin Asks DOJ To Look At Portals Deal

**BY BILL HOLLAND**

WASHINGTON, D.C.—A top House lawmaker has asked the U.S. Department of Justice to investigate alleged influence-peddling and political campaign contributions that he says may be connected to the administration's approval of a $440 million, 20-year lease for the Portals, the new office complex in southwest D.C. along the Potomac that will serve as headquarters for the Federal Communications Commission (FCC).

Rep. Bill Tauzin, R-La., chairman of the House Telecommunications, Trade and Consumer Protection Subcommittee, outlined the charges, already published in at least two weekly magazines and several dailies, in a Nov. 18 letter to Attorney General Janet Reno.

"I am writing to urge you, in the strongest terms possible, to begin immediate criminal investigation into the Portals' financing and lease arrangement," Tauzin wrote, adding that he was "particularly concerned about the role played by several friends and former associates of Vice President Al Gore.

Taufzin said that the agreement was completed shortly after Franklin L. Haney, a Tennessee developer who handled the lease, "with personal ties to the vice president," donated $500,000 to the Democratic Party and then reportedly made a lump-sum $1 million contribution to the manager of the 1996 Clinton/Gore campaign.

Taufzin wrote that Haney will not return phone calls from House Commerce Committee investigators.

"What does he have to hide?" he asked Reno, saying the published reports raise "serious questions about possible criminal activity, including illegal campaign contributions, influence-peddling, and political kickbacks."

Meanwhile, new FCC Chairman William Kennard, as he settles in at the agency's old headquarters, announced Nov. 18 that he plans to institute this year a "top to bottom" review of FCC regulations, as required by the 1996 Communications Act.

The review, not mandated until 1998, is sure to please congressional critics of the commission, who are often aggravated by the cautious manner in which his predecessor, Reed Hundt, sought to implement reforms within the act.

Midnight Train To Joyner. ABC Radio Networks' Tom Joyner greeted longtime friend Gladys Knight when she stopped by his Dallas studio recently. Knight is promoting her biography "Between Each Line Of Pain And Glory: My Life Story." Their interview was heard on more than 100 stations nationwide.

Deregulation Helps Jones Explode

(Continued from preceding page)

cover most of the national radio spectrum, including Spanish, adult standards, alternative rock, country, soft AC, hot AC, oldies, classical, and jazz. Adult Standards and Classic rock have been the big winners.

Jamison's contests cover the demographic spectrum, with a focus on a 25-54 adult audience. Its New Music of Your Life format, for example, revolves around music by Frank Sinatra, Tony Bennett, Natalie Cole, and other artists who connect with the mature market, along with legendary on-air talent like broadcast icons Wink Martindale and Gary Owens.

Its Rock alternative, meanwhile, leans younger with current singles like Smash mouth's "Walkin' On The Sun."

"The company has grown from one format in 1989 to its current roster of 12 24-hour formats and a variety of syndicated offerings," Barry says.

"The decision to launch a new format or syndicated product is a result of the demand in the market, our research, and the service's ability to deliver the core audience of 25-54 adults. By the very nature of the way that we offer, we have programming that skews younger and older than the core demographic. However, each format we introduce to the marketplace does deliver adults 25-54—key for the local station and key for national advertisers.

"Where can Jones grow from here? The company has already created formats to cover most of the broad U.S. radio audience. Barry says that the future is in niche formats, though he declined to specify which niches he'd like to fill.

Hausenrat says Jones has already "picked the tires" on several talk formats and hopes to inaugurate radio of them in the future. "What our national advertisers care about is how many listeners," Hausenrat says. "They don't really care how we get them."

But the operations managers of the 12 Jones formats have to deal with how they get there. "They say programming the live satellite formats is trickier, in some ways, than bipedaling an listenership at an individual radio station. Stations can't simply play music that works in San Francisco and assume it will go over in Miami. Doug Clifton, operations manager for Jones' Rock Alternative format, says he can't play Boulder, Colo.-based Big Head Todd & The Monsters or the Samples, key acts in Denver, where he has worked for years, because they won't translate to a non-Coloordal audience.

For years, Clifton was the music director at KBCO, a heritage Colorado triple-A station that built a recognizable identity in Denver and Boulder. Then he was PD at KXPK, one of KBCO's alternative rock competitors, before becoming operations manager for Jones' Rock Alternative format in March. "I wouldn't take as many chances as I would with KBCO, because that's what KBCO was all about," Clifton says. "You can't do that as much with this."

He emphasizes, though, that the Jones job lets him focus exclusively on music programming, without all the managerial politics present at most radio stations. "I just really have thoroughly enjoyed being able to listen to music again and make those kinds of decisions. It's just been good for my head," he says.

"I think right now the format lives and dies with new product. With alternative rock, it's a one-hit-wonder (oriented). There really aren't core bands out there; I still don't have a sense that there are going to be Police and U2s and those kinds of bands. We've seen a lot of OMC kinds of artists—they come and they go, but this really is going to be the band that develops."

"Every operations manager here at Jones faces these kinds of programming decisions, just like a local-market PD," Clifton adds. "We are also challenged to create quality programming with a consistent delivery that would play in a major market. Our primary focus is providing great, local-sounding radio programming for our affiliates and doing whatever it takes to grow the audience."
In 1983, Dexas Midnight Runners topped the Hot 100 with "Come On Eileen," an irresistible slice of Celtic soul that had been a U.K. No. 1 the year before. Now the song is a modern rock hit for the Californian ska-awing septet Save Ferris. (Yes, it's another young Orange County ska hyphenate with a sunny pop smash.)

Save Ferris vocalist seductress Monique Powell was all of 8 years old when she fell for the original "Come On Eileen," the video for which was ubiquitous fare in the early days of MTV. She insisted that Save Ferris cover the tune, and as soon as the band debuted its arrangement, "the response was totally crazy," says guitarist Brian Mashburn. Southern Californian radio stations began requesting live tapes of Save Ferris' take on "Come On Eileen," and the enthusiasm led to the group recording it for its Epic debut, "It Means Everything."

Childhood nostalgia might have spurred Powell to sing "Come On Eileen," but Save Ferris does it so well that fans probably have to worry about not hearing the Irish fiddles, loose-limbed rhythms, and exotic exuberance of Dexas' "Come On Eileen" are the electric guitars, staccato attack, and pop-awing bridge of the Save Ferris rendition.

In the original version, singer Kevin Rowland's accent was always notoriously difficult for American audiences to fully comprehend, and once Powell and company got hold of a lyric sheet, they were surprised at the song's apparent meaning. "It always seemed like a weird, cool song to me when I was a kid, but I had no idea what it meant," says Mashburn, who, like Powell, is 22. "It was one of those songs in where everyone knew the chorus, but no one could figure out the verses. Once we saw the lyrics, it was like, 'Wow, this song has an odd message.' It really is a 'come on' song. He's basically just cowering a girl into sleeping with him."

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Metal Mainstay Megadeth Alters Its Lyrics But Not Its Music For The '90s

by Chuck Taylor

MEGADETH LIVES: For Dave Mustaine, guitarist, lead singer, and founding member of Megadeth, it was the low point of their career — the moment they convinced him the band was comfortably back in the spotlight.

"It's something our manager told us," he says, "and that's why when you're at the bottom, you're further up to me and says, 'My two boys raked the front yard yesterday so I'd take them to the store to get the new Megadeth record.' Would you give an autograph?"

Mustaine's response: "I guess they're taking you back the yard now.

As a heavy metal cornerstone since forming in Southern California 12 years ago, Megadeth has outlived not only many of its contemporaries but also the numerous bands it inspired.

The four-member band—Mustaine, lead guitarist; Marty Friedman, bassist David Ellefson, and drummer Nick Menza—have scored five gold or platinum albums, most notably with its double-platinum "Countdown To Extinction" in 1992 and million-selling "Youthanasia" in '94, which peaked on The Billboard 200 at No. 2 and 4, respectively. Its current "Cryptic Writings," released in June on longtime label Capitol, has shipped gold, with sales of 383,000, according to SoundScan.

In addition, the group's current single, "Almost Honest," is No. 10 on Mainstream Rock Tracks this issue. The first single, "Trust," which peaked at No. 5 in August, remains on that chart after more than six months.

"It's really rewarding for me," Mustaine acknowledges. "When Trust" made the top five, we were surprised, and it had such staying power, which seemed like a freak of nature. Now we're in the top 10 again. It's great.

Still, the success in an era in which "heavy metal" bands appear to garner as much respect as disco did in the late '70s may seem a surprising feat. But a glance at the Mainstream Rock Tracks chart reveals that the band is nothing if not at home at all.

The band's first five singles, all of which came from its debut album, "Dark Days," have charted in the top 20 for a combined 26 weeks. The song "Such Surface," with its sharp guitar edge into a sound that still makes sawdust, but without the melodrama. This, at a time when rock radio is looking to separate itself from the long list of acts that have been snatched by modern rock radio.

None of this is a surprise to Mustaine. "Like I said, at least we have people interested in the music we're making. We have the opportunity to go into the market with an educated strategy; they usually let it rest on the shoulders of their management.

"We can't do "Just Kill'em All" for us, our management educated us on how to study what's current without losing integrity, or trying to stay at the forefront of what's important right now.

"That included listening closely to bands like Butthole Surfers and their single "Pepper," the eels, Rage Against The Machine, Live, and Queen's "I Want to Break Free.""

We learned what it was we liked and why. In addition, Mustaine re-evaluated the band's soundscaping techniques, recasting some lyrics to better reflect the sales and radio airplay environments of today's rock arena.

One song on the album called "Sin," for example, has a chorus line that goes "The reasons that we sin.

It was originally going to be the title of the album, which was written in 6-basto, a "progressed to no end.

Another: "no living, no dying" to no reason for living."

The intention, Mustaine says with a laugh, was to make the music "a little more inclusive of people who aren't into dying and evil and bastardy. It still has the same sentiment. But some of the fantasy stuff—the spiders, the dragons—is one of the factors involved in this music losing its credibility.

"Everyone had pretty much paint-ed the devil on the wall for us with this album," he adds. "They said we'd only sell 200,000 or 300,000 records, and now, surprise, it's gold. It's the most successful album to date at radio for us. Reinventing is beautiful, because if you don't allow yourself to grow, you'll die."

Before fans dare to raise banners with "sellout" scribbled in blood, they should know that "Cryptic Writings" remains true to the group's original tenets. At least four of the album's 12 cuts are fast, hard, and heavy, a signature of the band's core Megadeth fans, Mustaine assures.

The current hit "Almost Honest," co-written with Ron "Bumblefoot" Thal, is a compromise of Megadeth's past and present. It starts off with the band's signature guitar howl, with the first verse reverently growled. A guitar solo in the middle rocks like a night- mare. But then there's the chorus: Repeat with a tasty hook, it falls in between Def Leppard and Bon Jovi.

The theme, too, shows a different side of the band, reflecting on how much the band has changed since its days of fire breathing. "You've got to change if you want to keep up with what my influences are," he says. "Yeah, there seem to be a lot of personal issues. If somebody labels that as just being commercial or selling out, so be it."

And the song's message: "It's so difficult for people to be honest. It's almost always easier where it's OK to cheat and I lied just a little," which is like saying, "I'm kind of pregnant."

"In the lyrics, there's no blame placed on either partner; in fact, both are shown to be less than honest: "I was nearly pure/When I said I loved you/You were semi-sane/And I was lying/Never you've gone away/You were double-plain and I/"

"I had a relationship prior to getting married, which was very influential in the writing of this song," he says of its inspiration. "I was unable to be honest with myself, and thus it became impossible to be honest with her."

Part of his willingness to explore internal issues no doubt comes from Mustaine's recent efforts to clean up his act. After a year, he quit drinking, something he says has saved his life. "This is the best period in my life. I attribute that 100% to Buddhism."

As well, he is now married with a second child due in January. "My days are filled with things. I'm going to the studio."

He also adds with a laugh, "I went out to Nasville, and no one came by uninsured or unannounced."

Heading up production of "Cryptic Writings" was session guitarist Dan Huff, a hero of Mustaine's. "There was a time when I had asked him to give me guitar lessons. He said, 'Why don't you just hire a who I look as a huge blowoff. Now, I realize it was meant as a compliment," he says. "It was all such a surprise punch out of left field. We went into the studio and had the most remarkable atmosphere. I'll tell you, if anything happens to Mutt Lange, [Huff] will be the best producer on the planet."

Megadeth, with a little help from its friends, meanwhile, intends to continue promoting the album. "We're about to use the new tools it has in locked in place. Mustaine, for one, remains confident that he has the right moves down."

"It's like having a great new equipment and athlete," he says. "This is the Super Bowl of rock for us. We studied the game films—and we've scored twice. So it's Megadeth, 14; many others, 0."
**Network 1 Shutdown Means Demise Of 3 Video Shows**

This week's column was prepared by guest columnist Stanemberg Steinbock.

**NETWORK 1 GOES BLACK:** The Nov. 12 closing of Woodland Hills, Calif.-based satellite network Network 1, which was also carried over cable and broadcast stations, results in the elimination of three house-produced music video shows (Billboard, Nov. 17). The shows went out to about 15 million potential householders, covering more than 50 markets.

According to former-staff producer Cristina Montesano, the closure of Network 1 was the result of unsuccessful attempts by the network to find a buyer. She says 35 studios were let go.

The Network 1-produced music video shows were “Music On Demand,” “New Spotlight,” and “Country Clips” are now off-air. Network 1, producer of all three programs, says she was personally and professionally "abandoned" by the network at the turn of events. "I put a lot of time and energy into these shows; they were like my babies. I had no say-so, and it was a sudden thing. I especially want people to know how much I appreciate the support from the music video community. If I can go on to another network, I will do so."

"Jazz Alley," a jazz clip show produced in Arvada, Colo., and Portland, Ore., on cable-based outlet "Boomer Afterdark," both carried on Network 1, are also affected by the shutdown.

**TALKING COLLEGE:** College Television Network (CTN)—which programs music videos and custom music videos for many college and cable networks—will continue, according to CTN founder and former Network 1 executive Jeff Wooten. CTN launched in 1998 and the network has been receiving positive reviews as it continues to develop and grow. CTN has been receiving positive reviews as it continues to develop and grow.

**Note:** This article is part of a larger series on the music video industry. The full article can be found in the source material or by visiting the website provided in the article.
If you were visiting London for the music, you'd come to Camden, just like you'd visit Haight-Ashbury if you were in San Francisco.

SUGGS

Music Industry Hub

For the music industry, Camden represents a tightly packed network of opportunities. The junk shops, down-and-outs, and scruffy streets are the antidote to the major-label, chrome-and-glass offices of the majors and their support companies, which are gradually moving further to the west of London, Creation Records, home to Primal Scream, 18-Wheeler, and Oasis, moved to Primrose Hill in the mid-90s from Hackney in the East End and is now within staggering distance of Camden. Another label is Ultimate, home to Spirit, which is based on Royal College Street.

In the daytime, the area is a meeting place for bands, publicists, and journalists.

Parkway, the west-east street that ends at the underground, gives its name to Parkway Records, the label started by public relations company Savage & Best in 1965. Parkway, which signed such acts as Fluffy and Poweder, is negotiating a deal that will see its acts released outside the U.K. by a major corporation.

It's a convenient place to be, surrounded by fantastic venues," says Phill Savidge, who runs Savage & Best

If you go to London, you can go to the Camden Palace. It's a great place to see live music. You can see some of the best bands in the world there. It's a great place to check out. It's a great place to hang out.
The bluesmen, and succeeded in making it a drinking place for Oasis’ Noel Gallagher and his brother Liam.

Tony Gled and Jim Mathison run Bugbear, which books acts at the Dublin Castle and Islington’s Hope and Anchor.

Filing the bill at the Dublin Castle is never a problem today, says Gled. “There are too many bands, and many of them are good. Whether he likes them or not, he’s got to have them.” For the most part, it’s bands, bands, and bands that are put on, because “you’re not gonna be making much money on the door. We also book the Hope and Anchor, and in both places, no one tends to come and see them.”

The difference between the pubs on the bill in Camden’s pubs are always left with no illusions, says Gled. “It’s quite a testing circuit, and you’ll see who’s got the talent and who’s in the bands,” he says. “If you’re good enough, you pay your dues and keep going.”

Nick Davies, booker at Barfly, books acts for promotion, whereby they perform once a week, for eight weeks, and tours a night over seven days a week give rise to the high odds of some new talent to emerge, if only through probability.

“It was viewed as a bit of a dive and was thought of as having had its day,” says Davies. “But the difference is the venue still has to be called swish. Yet as part of the team that looked at the Water Rats in Kinks, Cross, which gave Oasis its first taste of the national stage, he is trying to raise the level of acts on the bill at the 250-capacity venue.

The Camden is still up with 100 demos from unsigned bands and lists to them. “But fewer and fewer of the acts we book are from those demo sessions,” he says. “The agencies are putting in more and more signed acts and international debates.”

The booker and its associated Blue Dress record label have a chance in January, with limited, 1,000-unit pressings of new acts: First up will be east London band Swarm Faris.

VENUES BEING UPGRADED

Stephen Bax, A&R manager for PolyGram-owned Go! Bows, is about a week a Camden and at such nearby venues as the Water Rats in Cross of the Hope and Anchor. He has seen a change in the entry-level venues over the last few years. “They’ve got a better in terms of their layout and visibility, their sound systems, and their promotion,” he says.

Next step up from those venues such as Dingwalls or HQ, both at Camden Lock. The Underworld, housed under one of the area’s meeting points, has always attracted unsigned bands and unsigned acts in a 50/50 mix.

“Camden’s still a bolling pot,” notes Stuart McCoy, booker at the Underworld, “We’ve got 1,000 student population of 5,000, to have at least 120 in the audience to make money. Acts that have played Dingwalls have come over from McCoy are more likely to get booked. It’s very rare to have completely unsigned acts,” he says. “There’s been a change in the last couple of years. Some signed have had a record out on a small label such as Fierce Panda.”

And the genre of unsigned smorgasbord of acts, not at all of which fall under the longest definition of jazz. By the time acts play the likes of the Underworld, in nearby Kentish Town, they are likely to fall into the category of the ones that made it.

With the A&R exes using the pub to filter out those who’ve got it, the Camden circuit is becoming institutional. “There’s a real system,” admits Gled. “It’s really a bit of a treadmill, but people enjoy themselves in the process.”

Gled says the pub circuit does not necessarily produce a “pack” mentality among A&R scouts. “It’s just a practicality. Most of the A&R is still throwing darts,” he says. “I personally don’t think that London bands are all that great.” Even before bands go down the road, Bax will usually have had some A&R interest.

“It’s rare to find a band signed straight from these venues. A first gig’s usually a showcase,” says Bax.

Because of the intense interest in bands’ play in Camden, it is now possible for acts to be signed andutured into the mainstream without making the progression to medium-sized venues.

Embrace’s debut single for Hut/ Virgin, “All You Good Good People,” entered the “official” U.K. chart the first week of October. The band members insisted that London A&R reps travel the 200 miles to see them in their “natural habitat” before their London debut in January. Still, says Hut managing director Vigin U.K. senior A&R director David Boyd, “it would be fair to say that the Barfly giant introduced them to the media.

“Being in Camden is a practical necessity,” adds Boyd. “The days of going ‘round England doing a 25-date tour are no longer relevant. Radio 1 has stopped being a place to get airplay. You can have an asset of a £50,000 move to London and get to ‘middle England’ and to housewives without the need for that Leisure Maker/NME interview.”

The local authority, the London Borough of Camden, plays a part in showcasing Camden’s role as an alternative center. As well as being liberal with its late entertainment licenses, it now organizes the yearly Camden Mix, a program of concerts, events, and seminars held in September, which attracts would-be musicians and producers from around the world and the media. It began life in 1995 as Camden Live, from which Radio 1 broadcast.

One of the highlights of the event is the Camden Crawl, which is a moribund mortals get to experience the life of an A&R scout, playing the different London pubs to look at different acts.

In a way, Camden has its own radio station, XFM, which transmits through its test missions to Restricted Service Licence broadcast to the Camden area and showcased many of the acts now seeing the light of day.

There’s no denying that a vital stream of music is being brought into the world by the association with the hothouse of Camden’s live circuit.

The downside of this is that Camden has overshadowed other parts of London and other cities and ensured that guitar music was in the ascendant for much of the ‘90s. "A lot of people say: ‘there’s not enough Lynx, but the promoters are very fair and open-minded. Most bands get a break.’

And the kind of music that gets a riotous reception in a pub doesn’t always make a good signing, and, as Gled points out, ’if a band is mediocre but is a good following, they will get booked again.’

Now, with electronic music such as drum’n’bass moving through the circuit, bookers are looking to give some new acts a leg up with nights organized with the help of print media. "We’ve got a lot of people in bedrooms wanting to be the next Roni Size or LTJ Bukem,” says Gled.

The rock’n’roll history of Camden Town was once chronicled by Ann Scanlan in her book “Those Tourists Are Money—The Rock’n’Roll/Boil Guide To Camden” (Tris, 1997). While books about a scene usually spell their epiphany, there is no sign that Camden’s heyday is—or ever will—be.

As Barfly’s Davies concludes, the whole Britpop scene is no more, but the venues have made it a great place to see music.

SOULFUL U.K. CROONER ALL BOWS ON ISLAND

(Continued from page 9)

All the tunes on “Crucial” are orchestrated with a custom-designed sympathetic sound whose contours and twists remain unconnected even after repeated listenings. “It’s music suitable for framing,” said one guest at the Soul Cafe showcase.

Hiram Hicks, president of Island Black Music, says All is more than just another run-of-the-mill hard talent. To me he’s the epitome of soul, and he represents a worldwide expansion for Island since the 1970s. His music was a complete innovation. I’m convinced that he’s the musician, he’s the artist, he’s the writer, he’s the producer. We’re not just putting a plan to work him as an artist, he’s just getting started.”

Island director of marketing Vanessa Levy says All is his own best selling tool. “Early on, we’re gonna try and pull up the visuals.”

All (whose last name is Wayne) was born in London, the son of a seamstress and carpenter. He grew up listening to artists like Gaye, Michael Jackson, and Earth, Wind & Fire and also records on such labels as Stax and Motown.

But it was after attending several rare groove parties in London, where DJs spin old sides, that All started developing a love for soul music. "The deal with Island came after I finished my demo package," All remembers. "My agent, Jackie Davidson, who just knows the world, set up a meeting with Hiram Hicks. He brought me in, and I sang for him a couple of songs in his office.”

Impressed, Hicks still wanted to see All perform in front of a live audience, so he arranged to have him play the Island showcase at a convention.

“That’s what brought homes for me as far as the deal goes,” All remembers. “The performance was nerve-racking, because when I came out there was Patti LaBelle, the Isley Brothers, Boney, and Eddie Levert in the front row. I worked it out, though. I worked it out. I gave a good performance before the Island meeting in January." He appeared there again Nov. 18 before transporting the show to Los Angeles and performing at Luna Park on the 29th.

VIDEO EXPOSURE

The promotional video for “Love Lovers” shipped to BET, the Box, and local outlets Oct. 6. According to Gregg Diggs, music director of BET, his network prefers to play the clip twice a week on two programs.

"This is one set I didn’t have a lot of space on, but I put it out as a video and a great song, and I went from the gut," he says. "It fit our daypart program very well." On Dec. "Love Lovers" will finally ship to R&B radio. Remixes are being discussed for other formats, "because they help, especially with the way the market is now," says Levy. A house remix by Hex Hector and Frank Delor is already completed. It shipped to DJs Nov. 19.

"I think the possibilities are high for All, and I personally like his single," says Tony Grey, president/CEO of Gospo Communications, who consults 12 stations in Atlanta.

The label has not yet begun soliciting retail on the set. All will take part in a tour of regional PolyGram Group Distrietion (PGD) branches in New York, Los Angeles, Detroit, Philadelphia, Chicago, Baltimore, Atlanta, and Washington (PGD distributes Island).

In February, All will start hitting industry conventions, and by that time "Kind of a" will be supported by urban and mainstream publications and will start running, to continue the campaign.

"We’ll also do sniper campaigns and TV and radio advertising," Levy says. "Because ‘Love Lovers’ might skew a little old, we did a five-track sampler on vinyl and CD with nothing to do, we add to get that younger demo, she adds.

www.americanradiohistory.com
Island, Dru Hill Reach Settlement On Lawsuits

BY CRAIG ROSEN

LOS ANGELES—Island Records and platinum-selling R&B act Dru Hill have settled a series of lawsuits filed over an alleged altercation between Island Black Music president Hiriam Hicks and the co-manager and lawyer for the group. The terms of the settlement were not disclosed, but a source says the group was able to renegotiate a contract it signed prior to stardom.

The lawsuits gained further notoriety earlier this month, when PolyGram Holding Inc. president/CEO Eric Koenfeld, while giving a deposition, made race-related remarks about the employment of African-Americans (Billboard Bulletin, Nov. 12).

Following the publicity surrounding Koenfeld’s remarks, PolyGram and Koenfeld apologized, and Motown chairman Clarence Avant was appointed to the company’s management board (Billboard Bulletin, Nov. 13).

In a statement released jointly by PolyGram; Island; Dru Hill; the group’s management company, ATAC Entertainment; and production company University Music Entertainment, the parties said, “During the lawsuits, certain allegations of violence and racism were raised. These allegations were extremely destructive ... We all opposed racism and violence.”

A separate suit filed by Dru Hill against Island, the group sought $48 million in damages, alleging “coercion and intimidation” by Island employees.

Any ill will between the group and Island has apparently been smoothed over. As Hicks said in a statement, “Island Black Music remains passionately committed to continuing our collaboration with Dru Hill and University, to get back to the constructive relationship we enjoyed in the past, and to achieve even greater collective success.”

Dru Hill also issued a statement: “We look forward to working again with Hiriam Hicks and Island Black Music to do what we do best — making great records. The lawsuits were a big distraction. We are glad to put that all behind us.”

Supa Dupa Platinum. Elektra Records execs presented singer/songwriter Missy “Misdemeanor” Elliott with a Recording Industry Assn. of America-certified platinum plaque for sales of her debut Extended Play “Supa Dupa Fly.” On hand for the event, from left, are Greg Thompson, senior VP of promotion, Elektra; Steve Held, senior VP of sales, Elektra; Marty Greenfield, senior VP/CFO, Elektra; Elliott; Gary Casson, executive VP, Elektra; Louise West, Elliott’s manager; Michael Pollack, senior VP/general counsel, Elektra; Sylvia Rhone, CEO/chairman, Elektra Entertainment Group; Alan Voss, executive VP/GM, Elektra; Richard Nash, senior VP of urban promotion, Elektra; and Steve Kleinberg, senior VP of marketing, Elektra.

Authors' Bodies Forge Teamwork on Cannes Pact (Continued from page 1)

No pan-European discussions to produce a new one or a scheduled or planned (Billboard, Nov. 1).

In all formal and informal talks on the issue, though, the labels have pressed for a reduction of the current rate and are likely to continue to do so. Emborg notes that such unremitting pressure adds an extra dimension to his and others’ attempts to implement the provisions of the Cannes Accord.

However, his defenses have been, he says, NCB’s continuing, independent efforts to reduce costs and a new level of international cooperation aimed at eliminating duplication and producing economies of scale.

A common theme across Europe is the identification of the duplication of effort and extra costs inherent in 15 societies all maintaining largely the same database.

NCB is tackling this issue and thereby helping reduce its own commission levels through the “Nordic Project,” which will come into effect Jan. 1, and is jointly owned by the authors’ bodies in the five Nordic countries and the Baltic states of Lithuania and Estonia, and Emborg says the NRBPro will be furthering them into closer operating harmony.

In the same way that NCB (and sister body the Performing Right Society) is allying with Dutch counterpart BUMA/STEMRA (Billboard, May 10), the Nordic bodies are to pool resources and expertise to see where efficiencies can be made and costs cut.

Emborg says the Nordic Project has the same rationale as the Common Information System (CIS) now being developed by international organizations BIEM and CISAC (Billboard, April 19). This project aims to create, in effect, one global database for administering performing rights royalties.

Embrog sees that this concept need not be confined to the performance sector and comments, “The opportunity to extend use of this scheme is obvious.”

NCB is effectively doing that with the Nordic Project. Says Emborg, “The Nordic Project will produce a database common to all the Nordic countries, and that will greatly help us. This cooperation will help us reduce staff.”

Another European alliance may also help bring down overheads. The表演欧洲联盟 Licensing (BEL) has, according to Hutchinson, the potential to be a one-stop outlet for all central European licensing.

BEL was formed by GEMA, France’s SDRM, and, later, MCPS to administer EMI’s central European music licenses after GEMA and SDRM jointly bid for the record company’s business. BUMA/STEMRA joined BEL in the summer, and Hutchinson argues that the new four-handed alliance has the capacity to become an effective force.

“BEL will act as a clearinghouse,” says Hutchinson, a former banker and ex-head of credit card company Visa in the U.K. “It will be a point of entry and a point of contact. Through BEL, record companies will know they are contracting with for a central European license, but there will be one front door and one telephone number for all.”

“BEL should be working by the end of the Cannes Accord. By the end of the directory license deals, it should be capable of taking them on; the first one comes up in July 1999.”

In addition to such alliances as the Nordic Project and BEL, all authors’ bodies in the EU are talking to one another as never before. Hutchinson says he has regular communication with his counterparts to exchange information and advice.

This is a function of the fact that the Cannes Accord requires the average commission rate for Europe to be reduced, meaning that it is in the interest of each society to help each of its counterparts cut costs. For his part, Hutchinson says he wants MCPS’s commission to be 4% of mechanical revenue by the end of 2001.

Though the targets set by the Cannes Accord remain challenging, all societies express confidence in meeting the conditions. “Our plan shows it is possible,” says Emborg. “If we don’t think that, we should not have signed the agreement.”

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MEDAL OF HONOR. Verve jazz vocalist Betty Carter was presented with the National Medal of the Arts at a White House ceremony held Oct. 6. Carter was one of 11 honoro personally chosen by President Clinton to receive the award, which acknowledges outstanding contributions in arts fields. Shown at the ceremony, from left, are Hillary Rodham Clinton, Carter, and President Clinton.
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**BIG SHOTS:** At No. 26 on both Hot 100 Airplay and the Hot 100, Lisa Loeb’s “I Do” (Geffen) has earned the Greatest Gainer/Airplay award for four consecutive weeks. If Loeb keeps picking up listener impressions at this rate it could be linked to the recent release by David Lewis’s “I Love You Always Forever” for winning the Greatest Gainer/Airplay award the most times. “I Do” is receiving airplay at 173 monitored stations for 28 million audience impressions. Uncle Sam’s “I Don’t Ever Want To See You Again” Stoneworx’s “The Reason” (Mercury) posets a 50% gain at retail and wins the Hot 100’s Greatest Gainer/Sales award for a second week because of sale price at selecting accounts. The single scanned 15,000 units to move 47-32 on Hot 100 Singles Sales and 54-41 on the Hot 100.

**HONORABLE MENTIONS:** Beyond the Greatest Gainer winners, there are a couple of singles deserving mention for their strides on the Hot 100 this issue. Robyn’s “Show Me Love” (Interscope) posts a 137% because of a 45% sales improvement. The single scanned 50,000 units to land at No. 11 on the Hot 100 Singles Sales list. A 42% sales gain sends Changing Faces’ “All My Days” (Big Beat/Atlantic) 70-54 on the Hot 100 Singles Sales list and 88-69 on the Hot 100. The single scanned 7,000 units.

Although David Bowie’s “I’m Afraid Of Americans” (Virgin) is below the top 75 on the Hot 100 Airplay chart, the song did post a 58% improvement in audience impressions that helped the single cruise 81-74 on the Hot 100.

Nana King’s “L-L-L-Lies” (Work) moves 96-75 on the Hot 100 because of a 57% gain in audience impressions. “L-L-L-Lies” has 3.5 million audience impressions from airplay at 42 stations.

**FINE PRINT:** If you read the fine print of the Hot 100, you’ll notice that a 12-inch single of Chumbawamba’s “Tubthumping” has been released. The original pressing of 70,000 pieces has already been deleted at retail. In an effort to combat bootleggers and super-seller club DJs, Republic/Universal has serviced 5,000 pieces of 12-inch vinyl to retail. In addition, “Tubthumping” cruises to the top of the Hot 100 Airplay chart with nearly 93 million audience impressions. Although the single scanned only 200 units, the airplay gain helps “Tubthumping” regain its bullet and reach No. 6 on the Hot 100.

**IT’S THE SEASON:** Even if it seems that Christmas decorations go up earlier and earlier each year, you can rely upon radio to withhold playing seasonal songs until Thanksgiving. Adam Sandler may have released “The Thanksgiving Song” (Warner Bros.) in 1969, but you can expect the song to resurface on the Hot 100 Airplay chart next issue. No doubt Sandler’s “Santa, Can’t You Hear Me Crying?” and Trans-Siberian Orchestra’s “Christmas Eve”/Sarajevo 1224” (Lava/Atlantic) will be back in a couple of weeks along with a few new seasonal songs like Hanson’s “What Christmas Means To Me” (Mercury) and Jewel’s “Angel Standing By” (Atlantic).

The EED: Billboard’s 1997 chart year closes with this issue. For an early look at this year’s No. 1 artists and songs, watch the eighth annual Billboard Music Awards Dec. 8 by tape or on TV. The complete year-end tallies will appear in Billboard’s Dec. 27 issue.

Thea Sandford-Waller can be reached via E-mail at thea@billboard.com.

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**RIA: NEW BILL ADDRESSING WIPO ‘FALLS SHORT’**

(Continued from page 4)

the earlier Coble bill does not pro-
vide the same level of detail about ephemerality.

The Boucher-Campbell bill also states that the current copyright law’s fair-use provisions for schol-
eric and educational use may be unful-
filling in the digital networking environment and also states that the copyright law’s first-sale provision should be amended to allow for the resales of digitally trans-
mitted content. New revision of a lawfully acquired digital copy of a work as long as it is transmitted over the Internet or through an elec-
tron. However, there is no enforcement language. The bill may find problems with the specific application of these latter two sections.

From statements this fall by lobbying groups, it is evident that the Boucher-Campbell bill also contains extremely controversial provisions dealing with the liability of online service providers (OSP), an issue that the online service providers have been trying to keep the WIPO ratification ever since the treaties were negotiated in Geneva, Switzerland, last December. How-
ev
however, the WIPO bill does not address those issues.

However, a spokeswoman in Bouch-
er’s office said that “even though the committee chose not to address the liability issues in the bill, you can go by his earlier remarks that he thinks they are an important issue.” The WIPO copy-
right issues and should be dealt with at the same time.”

RIA and the other copyright industries have agreed on a draw-down of a joint OSP liability bill will slow the passage of WIPO-
abling legislation.

Because of first-session adjourn-
ment, the Boucher-Campbell bill has not yet been scheduled for a

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**WARNER MUSIC GROUP’S NEW ‘META-SITE’**

(Continued from page 6)

the ear” presence.

Consumers encounter a host of
artist and genre-driven entry points at the Warner Music Group’s new “meta-site” called WarnerClub—which Web users can join by filling out a questionnaire about their musical preferences, thus enabling personalized music delivery and purchase options as a part of WMG’s direct-marketing strategy.

In 1997, when we saw in our original vision for ear was an opportunity that for the first time we could establish a one-to-one marketing link with our end consumer in a cost-effective way,” he says. ‘That’s really never been possible before the advent of the World Wide Web and the Internet. Now we can give consumers information that they wanted to get, without spamming their E-mail boxes full of useless announcements of new music and so forth. What we’re asking the con-
sumer to do is to tell us what they want, and, to the degree that we can, we’re going to send it to them.”

The site also contains music news (including some items on non-WMG artists from CNN International) and a direct link to BDS’ Web site, which offers radio playlist information, searchable by station, market or region (updated weekly).

Finally, ear visitors can present feedback in an area called “The Post,” which allows users to post on their favorite artists’ bulletin boards.

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**SUB POP/SIRE PACT**

(Continued from page 3)

releases are completed, Sub Pop “can get things started on their own, or we can pick it up and work it toge-

Among the titles that will be

worked jointly by SRG and Sub Pop will be new albums by Sunny Day Realency and Seabond, releases that are tentative due in the summer and fall of 1998, respectively.

With the completion of the deal, Sub Pop’s owner, Scott McFarland, York-based Blackbird and key records; Austin, Texas-based Water-
meister or Pizzicato 5 when an elec-
tronic SRG group of labels (Billboard, Nov. 22).

Prior to the announcement of the Sub Pop/SIRE deal, John Szkolka, Sr. vice president of Gainer media, as well as staffers in the production, account, and computer engineer-

ings departments. Ponen calls the layoffs and the SRG announcement “a coincidence of timing. . . With any new project, you have booms times and not-so-boons times—1997 was a not-so-boons time.”

Both Ponen and Stein, howev-
er, are optimistic about the future. “I look forward to the opportunity of working with Sire Records,” Pone-

“Both we are going to do a number 1988. It’s something I just can’t wait to sink my teeth into.”

Ponen. Ponen is also bringing in two new exec-utives. Stuart Meyer, a manager at Tower Records’ Bellevue, Wash., store and a former R&R exec-

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CONTACT: Judy Yzquierdo - 213-525-2304

CANADA
Issue Date: January 10 '98  Ad Close: December 9
CONTACT: Adam Waldman - 212-536-5172

YEAR IN MUSIC
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CONTACT: Pat Rod Jennings - 212-536-5136

SOUND OF THE CITIES: SAN FRANCISCO
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AKI KANEKO
### Billboard 200 Chart - November 29, 1997

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>LABEL/DISTRIBUTING LABEL</th>
<th>WEEKS AT NO. 1</th>
<th>TWO WEEKS AT NO. 1</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NEW</strong></td>
<td>SHANIA TWAIN - &quot;Come on Over&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>MYSTIKAL - &quot;No Limit&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>LSG - &quot;Fusion Unlocked&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>MASE - &quot;Bad Boy 21:22&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>LEVI'S ROCK &amp; ROLL - &quot;You Light Up My Life&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>SPICE GIRLS - &quot;Spiceworld&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>BILLBOARD 200 - &quot;The Singles 1987-1997&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>ENYA - &quot;Cradle of Light&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>ARIANA JAYE - &quot;Let's Learn to Live&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>SPICE GIRLS - &quot;Spiceworld&quot;</td>
<td>☀ ☀ ☀</td>
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<td>2</td>
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<td><strong>NEW</strong></td>
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<td>☀</td>
<td>2</td>
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<td><strong>NEW</strong></td>
<td>SPICE GIRLS - &quot;Spiceworld&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td><strong>NEW</strong></td>
<td>ENYA - &quot;Cradle of Light&quot;</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
</tbody>
</table>

**Greatest Gainer** for the week is "Spiceworld" by Spice Girls, which moved up 11 places to No. 2 from No. 13.

**Newsmaker** of the week is ENYA, who made two debuts: in the Top 5 with "Cradle of Light" at No. 4 and also at No. 14 with "The Memory of Trees." The label/outlet distribution information refers to those debuts. This week's No. 1 is "Come on Over" by Shania Twain and labels away from the Top 5 are from the "Spiceworld" album.

**No. 1 Hot Shot Debut** for the week is "Just A Dream" by The Weeknd.

**Heatspring Impact** for the week includes "Cradle of Light" by Enya and "Spiceworld" by Spice Girls.

**Highest Ground** for the week is "Come on Over" by Shania Twain and "Spiceworld" by Spice Girls.

**Heartsseeker Impact** for the week includes "Cradle of Light" by Enya and "Spiceworld" by Spice Girls.

**Unpredictable** for the week includes "Cradle of Light" by Enya and "Spiceworld" by Spice Girls.

**Spiceworld** hits No. 2 for the second straight week.

**Greatest Gainer** for the week is "Spiceworld" by Spice Girls, which moved up 11 places to No. 2 from No. 13.

**Top Selling Albums** from a national sample of retail stores and rack sales reports collected, compiled, and provided by SoundScan.

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**Weekly Chart Data**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>ARTIST/TITLE</th>
<th>LABEL/DISTRIBUTING LABEL</th>
<th>WEEKS AT NO. 1</th>
<th>TWO WEEKS AT NO. 1</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>54</td>
<td>GREEN DAY - &quot;Reissue&quot;</td>
<td>REPRISE</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td>55</td>
<td>GLAMOUR - &quot;Cruel&quot;</td>
<td>WARNER BROS</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td>56</td>
<td>ALLURE - &quot;Coming Home&quot;</td>
<td>MCA</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td>57</td>
<td>CHICAGO - &quot;Love Me Again&quot;</td>
<td>EMI/CAPITOL</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td>58</td>
<td>BONNIE THOMPSON - &quot;The Hangover&quot;</td>
<td>JIVE</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
<tr>
<td>59</td>
<td>JOSIE AND THEAJR - &quot;The Time of Our Lives&quot;</td>
<td>SIGNATURE</td>
<td>☀ ☀ ☀</td>
<td>☀</td>
<td>2</td>
</tr>
</tbody>
</table>

**Weekly Sales** for the week is "Reissue" by Green Day with 414,787 units sold.

**No. 1 Shots** for the week include "Reissue" by Green Day, "Coming Home" by Allure, and "Love Me Again" by Chicago.

**Unpredictable** for the week includes "Reissue" by Green Day and "Coming Home" by Allure.

**Predictable** for the week includes "Reissue" by Green Day and "Coming Home" by Allure.

**Highest Ground** for the week is "Reissue" by Green Day and "Coming Home" by Allure.

**Heartsseeker Impact** for the week includes "Reissue" by Green Day and "Coming Home" by Allure.

**Unpredictable** for the week includes "Reissue" by Green Day and "Coming Home" by Allure.

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**Highest Grossing Albums** for the week include "Reissue" by Green Day with $1.5 million in sales.

**Top-Selling Albums** from a national sample of retail stores and rack sales reports collected, compiled, and provided by SoundScan.
Jazz, reggae, or...
Radio remixes: boon or bane?

(Continued from page 1)

Record labels argue that remixes are drummed up for radio's benefit, offering artists and labels a way to get new life into songs they might otherwise discard. Some songs have been resold to radio with a sound that fits their niche.

"We give radio options. Different mixes can be played in different dayparts," says Ken James, national director of promotions for MCA Records (U.S. & Canada). "The song can sound fresh and new for more males. Men can get into that funk more than women." Unlike many other records that have been remixed, though, the modified versions of "Everyday" are available commercially on a CD-S. "One good thing about that is that if DJs don't buy it on wax, they can buy it on CD." He notes, however, that it is not necessary for record companies to pay for remixes commercially. "It varies project to project."

Randy Jackson, VP of A&R at Columbia Records Nashville, says that besides extending the life of a song, an important reason for producing remixes is "to create buzz and demand for the record. In addition, it allows for more singles. That's because the various mixes of the song can make up the tracks.

Labels want to be sure that remixes, when presented properly, can deliver what they promise. Estimates of the cost of a high-profile single remix range from $40,000 to $200,000, depending on the producer and other factors.

"They're now creating a whole new song," says Jackson, "and sometimes something completely original.

At Columbia, Mariah Carey's recent "Honey" had two commercially available remixes, the So So Def mix by Jermaine Dupri and the Funktmorez remix, in addition to the original single from the album. Her next release, "The Roof," will feature a Mobol Deep remix. Jackson says the producer "will give Mariah everything...especially with her.

In the case of the new trend of country remixes, right now alternate versions of at least five current records — from Clint Black, the Kinleys, Garth Brooks/Tisha Yearwood, Shania Twain, and Wymonna — are getting airplay.

Epic Records Nashville VP of national promotion Bob Dalton believes that artists like the Kinleys' "Please" song "gives radio the opportunity to give listeners something they can't hear on the radio. And, the only place they can get it is on CD, so it's kind of a value to radio."

In some cases, country labels have developed alternate versions to consumers by placing them on the artist's next album as a bonus track, something that Atlantic and SNA have previously done with Neil Mc Coy and Kenny Chesney, respectively.

**ADVANTAGE FOR RADIO**

For radio, which occupies the middle ground between labels' upbeat spirit and retail's irritation with remixes, reactions range from excitement to confusion. One major producer, however, says that when those mixes aren't available at retail, programmers take the mixes from fans upsets with labels who can't buy what the station is playing.

"Labels are [offering] remixes to try and get their songs played in every position — top 40, AC, hot AC, adult top 40, and AC," says Dale O'Brien, PD of WZQQ (104) Washington, D.C. "What we do here is listen to the song on the air and decide whether we like the version that is released to the public. We use remixes to freshen the song after it's been on the air for a while.

But with that comes occasional listener confusion. According to Jay Michaels, music director at KRBE Houston, "We get hits singles and the best-sounding mix for the station, but then we get calls from people who want to buy the version we play. It's always a struggle for us; there's a single; I like it when record labels put out versions for consumers to buy. Other music is confusing for the average music buyer."

**SUIT FILED**

(Continued from page 6)

Radio release you're saving yourself having to give away the album cut that "fits the set," since the alternate mix can serve instead as the extra track. And on the CD-S, maxi-cassette, or 12-inch vinyl, which can hold three to four different mixes on a similar format, the various mixes of the song can make up the tracks.

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**SUIT FILED**

(Continued from page 6)

A reduction in annual compensation.

However, the complaint says, he would not have agreed to the elimination of his severance pay or a reduction in annual compensation if he had known that consulting fees for Dan Pritzker and Miller would be renewed, "thus entitling them to compensation for their work in the event all Nations was liquidated during the term of their agreements."

According to the complaint, Messing's annual compensation was lowered from $252,000 to $200,000.

In addition to damages and an accounting, plaintiffs ask for a declaratory judgment that 712 is entitled to terminate payment of its share of the cash balance from the sale of all Nations after judgment to be paid in full for improper payments by defendants, punitive damages, and prejudgment interest on all sums at the legal rate.

By retaining all Nations, Messel, a songwriter, worked for such publishing companies as Famous Music and Careers Music, the publishing wing of Aristas Records.

A call to a lawyer representing the Pritzkers was not returned.

**TRANS WORLD STOCK SPLIT**

(Continued from page 6)

Volume is considered high, which implies the ability of institutional investors to move quickly in and out of a position on the stock.

When a split occurs, the academic research indicates that it means nothing. David Eric Loeb, professor of finance at Baruch College, Baruch College, New York-based investment bank. In other words, if you split the stock, which closed unchanged at $34.625 Nov. 19, the stock price at that time was $31.60.

The company stock price has been trading up since Wall Street recognized that Trans World had successfully completed its restructuring of balance sheet and its operations. The Albany, N.Y.-based chain began its restructuring in 1985, and during its low points, the stock was trading at less than $2.

**ED CHRISTIAN**
Fantasy Basketball Finds New ‘A&R Wizards’

It’s time to announce another two months’ worth of winners of Fantasy Basketball, the online chart game presented exclusively on the Internet by Billboard Online (www.billboard.com). Fantasy Basketball lets players assemble their own record-label rosters from albums on The Billboard 200 and the Heatseekers chart and compete for prizes against music fans around the world.

Fantasy Basketball players earn points based on the chart performance of each album they choose: standings are posted each week on Billboard Online. A new four-week game starts every Thursday.

Here are the latest winners:

Game 27: Dan’s Records, the label created by Daniel Sokol, took the home with an alt-rock, heavy rock featuring strong chart performances by Sugar Ray, Smash Mouth, Fiona Apple, and LaRoux.

Game 28: Max White’s Stalker Records tracked down the Fantasy prize with a roster topped by Puff Daddy & The Family, which brought home $83 points over the four chart weeks.

Game 29: Margetts Road Music and its chief exec, Mark Ettis Rhode, also rode the Puff Daddy bandwagon to victory. The label also enjoyed a spectacular 553-point week from Master P, who jumped 137-1 in the Sept. 20 issue of Billboard.

Game 30: Volume Cubed Records takes its turn from label head Jeff Coler’s penchant for pushing the debuts. Color, an info systems student, assembled an eclectic roster that included Master P, the Notorious B.I.G., Beck, and Yanni.

Game 31 & 32: Tony Fuerte has been following the charts since he was 11 years old. He paid off, as he became our first back-to-back winner with his Armenia Records. The artist’s disc hit the bank on LeAnn Rimes. Both of his winning Armenia rosters included all three of her albums.

Game 33: Dan Snyder’s Asil Records picked up top performances from LeAnn Rimes, Chumawasana, Sarah McLachlan, and Hanson.

Game 34: Give the crown to Dan’s Records again. Top guy Sokol informs us he’s been following the charts for 20 years. A music publishing professional, Sokol’s hot picks included Chumawasana, Smush mouth, and the “Soul Food” soundtrack.

Game 35: Congratulations to all of our Fantasy Basketball players! And remember, it’s never too late to join in the game and check out your own A&R skills.

Streisand Finds Highest ‘Ground’

In her search for “Higher Ground,” Barbra Streisand finds herself at the chart summit for the eighth time in her career. Her latest Columbia album enters The Billboard 200 at No. 1, following Streisand to pass the Beatles as the act with the longest span of No. 1 albums. It was 38 years ago this week that Streisand was on top of the Billboard album chart for the first time with “People.” The Beatles expanded their stretch of chart-topping records when “Anthology 3” debuted in pole position the week of Nov. 16, 1995. Counting back to 1958, the Beatles, that gave the group a chart span of 82 years and nine months between its first and last No. 1 album, Streisand was already the only artist to have No. 1 albums in the ’60s, ’70s, ’80s, and ’90s. She accomplished that week with “To Broadway” debuted at No. 1 the week of July 17, 1993. “People” was her only chart-topping release in the ’60s. She had to wait almost 10 years for her next No. 1 album, “The Way We Were.” The soundtrack to “A Star Is Born” and her second volume of greatest hits were also No. 1 in the ’70s. “Guilty” and “The Broadway Album” achieved No. 1 status in the ’80s. Streisand is one of only three artists on The Billboard 200 who first charted in the ’60s, although she is the senior member (in terms of chart debut) of the group. B.B. King, Bob Dylan, Fleetwood Mac, John Fogerty (as part of Creedence Clearwater Revival), Jimi Hendrix, and the Rolling Stones can all date their album charts spans back to the ’60s. Just last week, the Doors and the Grateful Dead were also on the album chart.

“Higher Ground” is the second album of inspirational songs to top the list in the last month, LeAnn Rimes’ “You Light Up My Life” (Curb) spent three consecutive weeks at the chart summit. The two albums have one song in common: “I Believe,” a No. 2 pop hit for Frankie Laine in 1953 and a No. 3 title for the Bachelors in 1964, when it shared the Hot 100 with Streisand’s “People” single.

Finally, Streisand’s latest achievement in a long and distinguished career moves her up a notch on the list of artists with the most No. 1 albums in the rock era. The only acts with more chart-toppling releases are the Beatles (17), Elvis Presley, and the Rolling Stones (nine each).
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