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IN MUSIC NEWS



BON SCOTT

AC/DC Box On EastWest Honors Original Singer

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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

NOVEMBER 15, 1997

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Garth's 'Sevens' Ready To Roll

Anticipation High For Delayed Set

BY MELINDA NEWMAN

NEW YORK—Ultimately, Garth Brooks' new album, "Sevens," out Nov. 25 on Capitol, will arrive in stores only three months after its originally planned Aug. 7 release, but to the singer, the delay has felt like a lifetime.



"Imagine [fearing] that you're not going to have another album out for 12 years," says Brooks, the top-selling solo artist in U.S. history. "That's what the last six months of my life was like."

Following a long battle with his record label in which Brooks was holding back the release of the project, which had been slated to come out the

same day as his free Central Park concert here, Brooks found out Oct. 31 that parent group EMI Recorded Music



GARTH BROOKS

BILLBOARD EXCLUSIVE

had agreed to meet his terms for releasing the album.

As the label has scrambled to set up marketing plans for the album, it looks

(Continued on page 82)

Capitol Nashville Undergoes Revamp

BY CHET FLIPPO

NASHVILLE—In a not-unexpected move, a revamped Capitol Nashville is scrambling to meet a Nov. 25 launch date for Garth Brooks' long-delayed album, "Sevens." Though launched out of here, the album will carry the Capitol logo, rather than that of Capitol Nashville (see story, this page).

Jim Fifield, president/CEO of EMI Music Worldwide, and Ken Berry, president of EMI Recorded Music, announced Nov. 4 a reorganization of Capitol Nashville along with news of

(Continued on page 82)

C'right Owners, Labels Finalize Royalty Rates

BY IRV LICHMAN

NEW YORK—The new mechanical rate structure just finalized by songwriters, publishers, and labels takes tentative steps into the digital domain while providing a 30% cumulative hike in mechanicals over the course of the 10-year deal, which runs through Dec. 31, 2007.

The agreement was sent to the U.S. Copyright Office for review Nov. 5, where it is likely to be

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German Biz Backs Crackdown On Neo-Nazi Music

BY WOLFGANG SPAHR

HAMBURG—The German music industry is expressing its dismay at the fact that a tiny minority of right-wing extremists in the country is staining the reputation of German music.

In October, German police raided 26 premises in Kiel, in northern Germany, seizing 3,300 CDs and making 17 arrests (Billboard Bulletin, Oct. 31). They also made national and interna-

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Two New Net Ventures Linking With Indie Labels

BY DOUG REECE

LOS ANGELES—New technology companies continue to find willing partners in independent labels, which are optimistic that online commerce and programming will lead to new exposure and sales opportunities.

The two latest ventures are SonicNet's new on-demand, no-charge, Internet music video channel, Streamland (www.streamland.com), and Liquid Audio's Indie 1000 program (www.liquidaudio.com). The latter package is tailored toward

making the distribution and sale of music via the Internet more accessible to indie labels.

Both announcements were made at Musicom, a music and technology conference held Nov. 3-4 in Beverly Hills, Calif.

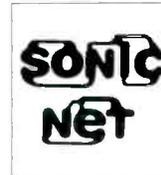
When Streamland, which is sponsored by Levi's Jeans, launches on Saturday (15), it will offer mostly indie fare, stressing hip-hop, electronic, punk, and

rock videos. Labels such as Touch and Go, Cleopatra/Hypnotic, TVT, and Razor

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LIQUID AUDIO



New Alliances Pave Path For Online Music Commerce ...
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'La Cienega' Vote Lets Music Biz Shift Focus

BY BILL HOLLAND

WASHINGTON, D.C.—Congressional passage of the long-sought and highly anticipated "La Cienega" Bill, which at press time was on its way to the White House to be signed into law, means that the music industry now can turn its attention to other key issues that had been put on hold until the thorny copyright-validity issue was settled.

Leaders and lobbyists from ASCAP, BMI, and the National Music Publishers' Assn. (NMPA) breathed a collective sigh of relief following news of

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Cos. Make Strides In Net Music Delivery

Microsoft, AT&T Form Alliances To Ease Distribution

BY DON JEFFREY

NEW YORK—Electronic delivery and sale of recorded music is on a faster track now with new deals forged by music, computer, online, and telecommunications companies.

Technology giants Microsoft and AT&T have announced, separately, alliances that should hasten the development of standards for the distribution of music over the Internet.

One venture from AT&T kicks off with a technology trial tied to a rock act. An online promotion featuring RCA Records' alternative rock act the Verve Pipe will make available to consumers a free downloaded single, as well as opportunities to buy the band's album at retail stores, World Wide Web sites, or through an 800 number.

This marketing plan—a venture of RCA; its parent, BMG; AT&T; traditional music retailer Trans World Entertainment; and online music merchant Music Boulevard—is said to be the first in the music industry that incorporates the various avenues of selling product along with the free digital delivery of a full track of music.

The promotion was unveiled Nov. 3-4 at the Musicom Convention in Beverly Hills, Calif., at which a number of labels, computer technology firms, and online providers announced new alliances to bring CD-quality music to consumers for sampling, downloading, and purchasing (see related story, page 1).

Liquid Audio, a software company that develops technical tools for the preview and distribution of music online, also revealed two important ventures. One, with BMG, provides for the downloading of 30-second samples from the major record company's three genre-specific Web sites. The other, with Microsoft, is a strategic alliance by which the two companies will jointly develop marketing plans and standards for the delivery and sale of music over the Internet.

The Verve Pipe promotion is a trial of technology developed by A2B Music, a new company formed by telecommunications giant AT&T to deliver CD-quality music over the Internet using encryption features that provide copyright protection.

Larry Miller, COO of A2B, says, "AT&T has been doing research on sound quality networks for 80 years. In the last two years it's been working in a coordinated fashion to pull together an integrated platform solution for the record industry to be able to securely ship music to consumers that is the best quality bit-for-bit available in the world... in such a way that copyright holders feel absolutely secure it will not hurt them but actually help them."

RCA and the Verve Pipe are making available for free downloading a live version of "Reverend Man," a track from the act's recent RCA album, "Villains" (Billboard Bulletin, Nov. 4). Miller says AT&T's compression technology will make it possible to download the single in less than 10 minutes. The

song and the software enabling users to play and download it will be available on three Web sites: A2B's (www.a2b.com); the band's (www.thevervepipe.com); and BMG's (www.bugjuice.com). The trial will begin Nov. 18 and run for a limited time.

Kevin Conroy, senior VP of BMG Entertainment North America, says, "The object is to increase awareness of the Verve Pipe and drive sales of 'Villains.'" He adds, "The band wanted to pick something unique and exclusive and different. It was their choice together with RCA what to offer."

The A2B trial provides three ways in which consumers may buy the album. There is an 800 number at its Web site for mail order, which will be fulfilled by a wholesaler. There is a link to a Web page of online music merchant Music Boulevard for direct order over the Internet. And there are "digital discount coupons" provided at the band's site that can be redeemed at the Trans World Entertainment-owned music stores Coconuts, Record Town, and Strawberries.

Miller says, "The key thing is to provide the consumer with a degree of choice."

Conroy adds, "The goal is to continue to do promotions that tie together partnerships online and off-line. Over time we may work with a number of different retailers."

A new company specializing in online ven-

tures, Electric Artists, is handling the marketing of the trial. EmeraldNet designed the Web pages for A2B.

Miller says that AT&T is developing "microbilling capabilities" for A2B, which would allow for efficient consumer transactions involving relatively small amounts of money. "One of the barriers to rapid adoption of the use of electronic commerce is reluctance to give credit card numbers over the Internet," says Miller.

The standards that AT&T is developing for the encoding and distribution of music over the Internet are likely to be in competition with those that are to be jointly developed by Microsoft and Liquid Audio.

These two companies will be adopting and cross-promoting each other's technology, in addition to working on standards for previewing and downloading music and billing consumers.

Liquid Audio has agreed to adopt Microsoft's Active Streaming Format technology for online music streaming and its NetShow server software.

David Britton, Microsoft's group product manager for the Internet platform group, says, "What it means for us is the ability to offer our overall Internet platform to the music industry."

For Liquid Audio, it means that its Liquid Audio Player, which allows consumers to access music through their computers, will

(Continued on page 84)



Cleo 'Go!'s To Boston. Revolution Records act Letters To Cleo celebrated the release of their third album, "Go!," at their hometown hangout, Boston Billiards Club, in October. The group invited friends, local supporters, radio, retail, and press for a friendly game of pool. Shown standing, from left, are Jeff Aldrich, A&R exec, Revolution; Jim Kelly, sales exec, Revolution; Tom Polce, drummer; Scott Riebling, bassist; Jamie Schwartz, regional promotion rep, Revolution; Sean Renet, alternative promotion exec, Revolution; and Michael Creamer, the band's manager. Shown kneeling, from left, are Kay Hanley, lead singer; Michael Einstein, guitarist; Greg McKenna, guitarist; Jean MacDonald, publicity exec, Revolution; Cathy Halgas, publicist, Melomania; and Oedipus, PD, WBCN Boston.

Blackwell Exit Leaves Island In Leadership Limbo

Founder's Departure May Have Derailed Appointment Of A President

BY CRAIG ROSEN

LOS ANGELES—In the wake of the confirmed split between Island Records founder and Island Group chairman Chris Blackwell and PolyGram, Island's executive team of black music president Hiram Hicks, executive VP Hooman Majd, and senior VP/GM Pat Monaco are running the label. All now report to PolyGram Music Group president worldwide Roger Ames.

In announcing Blackwell's exit from the label and from the PolyGram NV board, PolyGram stated that his "departure will not affect the status of Island as a stand-alone unit within the PolyGram group of labels."

Also leaving Island with Blackwell is executive VP/COO Larry Mestel.

Despite published reports that stated Blackwell left the music and film operations of the Island Entertainment Group and the management board with a \$20 million exit package, a source maintains that no money was exchanged between PolyGram and Blackwell. (Blackwell sold the label, founded in 1959, to PolyGram in 1989.)

Meanwhile, Blackwell's departure from Island may have derailed the appointment of Davitt Sigerson as president of Island Records (Billboard Bulletin, Nov. 5). Sources say Sigerson was tapped by Blackwell and Alain Levy, president/CEO of Island's parent

company, PolyGram, several weeks ago, but his appointment has yet to be officially announced.

Tension between Blackwell and Levy reached a head when Blackwell told the Los Angeles Times in late October that he was unhappy with his working relationship with Levy.

Blackwell and Levy could not be reached for comment by press time.

Blackwell's departure comes just over a year after he vowed to become more involved with Island's operations following the departure of president John Barbis (Billboard, Oct. 19, 1996). "Basically, we have not appointed a new president, because I plan to be in New

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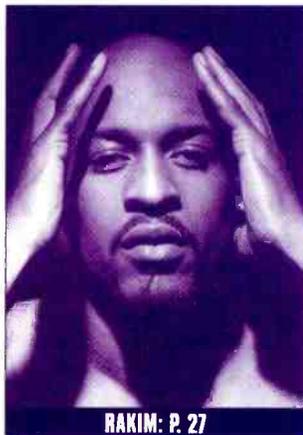
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COMMENTARY

U.K. Gov't Recognizes Key Role Of Music Biz

BY CHRIS SMITH

The U.S. and the British music businesses, though competitors to some extent, have a great many interests in common. As a new U.K. government, we want to build on our strengths, and that means fostering an approach of partnership between our two countries.

British and American music are particularly close because of our common traditions. American folk music draws much inspiration from the folk music of England, Scotland, Ireland, and Wales. When Cecil Sharpe was collecting folk music, he often found English songs, or variants, that had been preserved only in the Appalachians. Paul Simon and Bob Dylan were two young American singer/songwriters living and working in Britain in the early '60s who performed in folk clubs

and reflected British folk traditions in their music.

Returning the compliment, the melting pot of American folk music, which gave the world jazz, rock'n'roll, country, and a mass of other genres, influenced popular British



The Right Hon. Chris Smith, M.P., is U.K. secretary of state for culture, media and sports.

'The British music industry is bigger than our steel industry, and our musicians' union is now bigger than our miners' union'

music, which, in turn, has affected American music. Dylan, American R&B bands, or blues artists like Muddy Waters affected

the Beatles, the Rolling Stones, and Cream. British artists in turn influenced the Beach Boys and the Byrds. The Rolling Stones used R&B themes in developing their own distinctive style and were paid the ultimate compliment when U.S. soul legend Otis Redding recorded the Jagger/Richards classic "Satisfaction." The British and American traditions in music are thoroughly and intricately intertwined.

Between us, the U.S. and the U.K. have by far the greatest share of the world market for recorded music. Sales of recordings by British and American artists together account for more than 50% of records sold worldwide.

Just as it is sometimes difficult to remember, or even tell, whether a pop star or group is British or American, so the value chain—from performer to

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

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Consulting Firm Predicts Flush Holiday For Video

■ BY SETH GOLDSTEIN

NEW YORK—Forecasting “a great Christmas present for the industry,” Alexander & Associates suggests that the inflow of new titles will bring home video rental and sell-through back to last year’s levels.

It’s no mean achievement for a business that has underachieved for most of the year, according to the New York-based consultancy. “We’re going to end up strong given what the middle quarters have been like,” says president Bob Alexander, who thinks that the upswing should continue through a “pretty good” first quarter of 1998.

Alexander’s latest “Product Flow Analysis” estimates that rentals may be up as much as 20% from Oct. 1 to Dec. 31, compared with the same period in 1996, while purchases recover their 5% drop from last year.

For the first time, titles priced to sell will get the credit for rental’s recovery. A dozen or so direct-to-sell-through titles, including “Men In Black,” “The Lost World: Jurassic Park,” and “My Best Friend’s Wedding,” are being bought in quantity by video retailers, which expect to rent them steadily.

Selling is something usually left to the mass merchants, but Alexander says that a significant change in movie genres renders chains like Wal-Mart and Kmart less important.

Action-adventure movies and comedies, many of them R-rated, have taken over from family titles

that had dominated sell-through until this year. “Those categories haven’t generated the same purchase appetite as family titles have,” says Alexander. At the same time, home video “has been over-supplied with children’s product.” The only big theatrical title in 1997 to meet all the old requirements is Disney’s “George Of The Jungle.”

Alexander & Associates analyst Barbara McNamara says that retailers are catching up with Hollywood’s shift in production, but “they haven’t made the transition yet. They’re still right in the middle.” Until it’s completed, rental will likely take up some of the slack, in Alexander’s view.

He predicts that nearly 50 million copies of the eight direct-to-sell-through features that each grossed more than \$100 million at the box office will be found in video stores, where they will be rented an average of 23 times each during the quarter. Outlets like Blockbuster “are going to order this stuff big,” Alexander says.

Wal-Mart and Kmart, meanwhile, are expected to account for somewhat less than the 35%-40% share they usually hold of Alexander & Associates’ annual holiday “snapshot” of purchases, which this year began Oct. 1.

DVD could improve home video’s revenue picture in 1998. “It might have a 2%-3% impact,” Alexander estimates. Thus far, the 5-inch disc “actually looks pretty strong,” he says. “We’ve had reports of very substantial sales increases. This may be a significant addition to the marketplace.”

Killen’s Christian Profile Up With Frontline Buy

■ BY DEBORAH EVANS PRICE

NASHVILLE—Music Row veteran Buddy Killen has increased his presence in the Christian music market with the purchase by Killen Music Group, a division of Buddy Killen Enterprises, of Frontline Music Group from Ingram Distribution.

With the purchase of Newport Beach, Calif.-based Frontline, Killen Music Group will acquire more than 350 masters from catalog product by Mark Farner, Jon Gibson, Altar Boys, and Gospel Gangstas as well as music from such current acts as Insyderz, Every Day Life, and Rick Blair.

According to Killen, Frontline’s existing California staff will stay in place. Although the label will be managed by Killen Music Group in Nashville, the California offices will continue marketing and A&R responsibilities. Frontline will continue to be an alternative rock label. Its new sister label in Killen Music Enterprises, Damascus Road Records, is geared more toward pop and AC acts. Both labels will be distributed in the Christian retail market by Diamante Music Group.

Killen’s current Christian music ventures include Praise Hymn Soundtracks, Sound Performance Soundtracks, Psalm 150 Music, and Damascus Road, whose roster includes Identical Strangers, Morgan Cryar, and Rhonda Gunn.

Frontline was launched in 1986 by

Jim Kempner. Earlier this year, Spring Arbor Distribution assumed control of Frontline’s operations. When that company was purchased by Ingram earlier this year, it put Frontline up for sale.

Kent Songer, executive VP for Killen Music Group, is a former VP with Frontline and was instrumental in the acquisition. “He had been with the company for years and knew the catalog and the concept of doing business the way they do,” Killen says, “and had a great understanding of the type of music they have. So the fact that he knew the catalog so well, I said, ‘Wait a minute. That looks like something we should get into,’ because we’ve been trying to build, and with this addition it makes us a pretty good size.”

A 40-year veteran of the Nashville music community, Killen is no stranger to developing companies. He built Tree International into Nashville’s most successful publisher before selling the company to Sony in 1989. He also owned Meadowgreen, one of the major Christian publishing houses, which he sold to Sparrow in 1994. In addition to the Christian music companies, Buddy Killen Enterprises owns Sound Shop Recording Studios and the Stockyard Restaurant.

In the past few years such corporations as EMI, Zomba, and Gaylord have gobbled up nearly every avail-

(Continued on page 90)

Record Industry Heartened By Brazil Meet

Int’l Rep Says President Is ‘Receptive’ To Piracy Issue

■ BY JEFF CLARK-MEADS

LONDON—The international record industry has had its first meeting with the president of Brazil, and representatives say they were encouraged by his understanding of the piracy problem in the powerhouse of the Latin American record market.

Senior industry figures and leading Brazilian musicians met with President Fernando Henrique Cardoso Oct. 29 in Brasilia as an adjunct to the board meeting of the International Federation of the Phonographic Industry (IFPI) Oct. 27-28 in Rio de Janeiro (see story, this page).

One of those in attendance, IFPI director general Nic Garnett, says the presence of the musicians prompted

Cardoso to express his concern about the impact of piracy on Brazilian culture.

The delegation included BMG Entertainment International president/CEO Rudi Gassner and Warner Music Latin America president André Midani, along with artists Daniela Mercury, Zézé di Camargo & Luciano, and Martinho da Vila.

The representatives were given 30 minutes with Cardoso, who, according to Garnett, was “receptive.” Garnett says the musicians’ view was particularly well received.

“He had asked the artists to be present, and he obviously takes music and its role in Brazilian culture very seriously,” Garnett states.

Though Brazil has adequate copyright legislation, the international

record industry has been disappointed at the ineffectiveness of its enforcement. Garnett says Cardoso clearly understood this concern.

A record industry delegation, including PolyGram Germany president Wolf-D. Gramatke and EMI Music (U.S.) senior VP/general counsel Guy Marriott, also met Justice Minister Iris Rezende. She, too, says Garnett, was receptive to the industry’s arguments and made a renewed commitment to fighting piracy.

Of the president and the justice minister, he comments, “Sometimes you go into meetings like that, and you feel as though you are up against a brick wall. But here, both of them were receptive. The meetings lasted longer than scheduled, and they asked more questions than anticipated.”

Record industry executives also met senior diplomats at a lunch hosted by the British ambassador to Brazil that was attended by the French and Argentinian ambassadors and representatives from the embassies of the U.S., the European Union, Japan, and Germany.

Garnett says the British government is playing a leading role in arguing the case for effective anti-piracy action around the world. He adds that the lunch was a useful platform for the record industry to present its case in person.



Proud . . . And Generous Mary. “Share My World,” the fourth set by the “queen of hip-hop soul,” Mary J. Blige, was recently certified double-platinum by the Recording Industry Assn. of America. MCA executives presented the award to Blige after her Budweiser Superfest performance at New York’s Madison Square Garden. On hand for the event, from left, are Abbey Konowitch, executive VP, MCA; Jay Boberg, president, MCA; Ashley Fox, VP of marketing for R&B music, MCA; Blige; and Ken Wilson, president of R&B music, MCA.

IFPI, RIAA, FLAPF Plan Team Effort In Battling Piracy

LONDON—The global battle against record piracy is being moved to a new level with a plan to establish a groundbreaking international intelligence network.

The plan was agreed upon at the board meeting of the International Federation of the Phonographic Industry (IFPI) at the end of October with the full approval of the Recording Industry Assn. of America (RIAA).

IFPI director general Nic Garnett says that the IFPI board, which includes RIAA president/CEO Hilary Rosen, gave a “solid endorsement” of the plan. The project means that IFPI, the RIAA, and Latin American organization FLAPF will share knowledge and coordinate intelligence as never before.

The need for better coordination was outlined at the meeting by Iain Grant,

(Continued on page 84)

Senators Suggest Stricter Music Biz Labeling Policy

■ BY BILL HOLLAND

WASHINGTON, D.C.—Two Senate lawmakers have called on the recording industry to adopt stricter standards for the albums it releases and suggested that the Recording Industry Assn. of America (RIAA) improve its current parental-advisory sticker.

The push for such a labeling system mirrors recent congressional pressure on TV networks, movie and video companies, and the Motion Picture Assn. of America to adopt behavior-related specific ratings. The senators also mentioned as a labeling guideline the warnings that appear on video games.

In the Nov. 6 Senate hearing, “Music Violence: How Does It Affect Our Children?,” held by the Senate Governmental Affairs Subcommittee on oversight of the District of Columbia, there was no legislation offered, and the considerations came only by way of suggestions.

“I hope the RIAA will consider improving its one-size-fits-all labeling system at a minimum,” said the ranking Democrat of the subcommittee, Sen. Joseph Lieberman, D-Conn., “to give parents more of the basic information they need to make informed judgments.”

Republican committee chairman Sen. Sam Brownback, R-Kan., said he

also hoped for “voluntary” standards.

Lieberman also asked that Montreal-based Seagram Co., the Canadian distillery that owns Universal Music Group, “in particular will start by dumping [Nothing/Interscope act] Marilyn Manson.” (Universal Music Group owns 50% of Interscope.)

Seagram has come under tough scrutiny since that acquisition of half of Interscope in 1996, largely because of

(Continued on page 84)

Gov’t Sues To Block Chancellor Buy

■ BY CHUCK TAYLOR

NEW YORK—The Department of Justice (DOJ) has unlocked radio broadcasters’ biggest post-Telecommunications Act Pandora’s box with the filing of a lawsuit to block Chancellor Media Corp.’s acquisition of SFX Broadcasting’s four Long Island, N.Y., stations.

The DOJ says the merger would result in local businesses paying higher radio advertising prices, “which would ultimately be passed on to consumers.”

Says Tim Clause, director of

investor relations for SFX, “We were not taken unawares by the Justice Department. They had voiced their concerns, and, clearly, they were not able to resolve the issues regarding concentration. The ball is really in Chancellor’s court, so I can’t predict what they will do in going forward. But I do believe this ultimately can be solved.”

Officials at Chancellor were unavailable for comment on the suit, filed Nov. 6 in U.S. District Court in Brooklyn, N.Y.

While broadcasters have felt the

(Continued on page 81)

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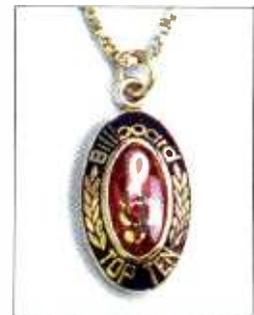
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Artists & Music

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AC/DC's EastWest Boxed Set Pays Tribute To Bon Scott

This story was prepared by Mark Marone, modern rock chart manager for Rock Airplay Monitor.

NEW YORK—After years of fan prodding, the AC/DC legacy is getting the full treatment in a premium boxed set honoring its original lead singer, the late Bon Scott.

"Bonfire," due Nov. 18 in the U.S. and Nov. 17 in the rest of the world on EastWest/Elektra Entertainment Group, is a five-CD collection composed of live shows and rare demo versions culled from the band's archives and a remastered and specially packaged "Back In Black." The box marks the first time any of the band's work with Scott has been released since his death on Feb. 19, 1980, and is a fitting homage to the vocalist many consider one of hard rock/heavy metal's leading architects.

Referring to AC/DC as "certainly one of the great bands in rock history," Sylvia Rhone, chairman/CEO of the Elektra Entertainment Group, terms the release one of the highlights of the label's fourth quarter. "It's the only time they've ever released something like this," she says. "We feel very strongly that 'Bonfire' is the kind of addition to AC/DC's catalog that no fan would want to be without."

When originally approached about the idea of doing a boxed set, co-founder/guitarist Angus Young seized the opportunity to pay an appropriate tribute to his former partner Scott, who had a big hand in developing AC/DC's hallmark sound with his clever wit and wordplay.

"We felt for us it was probably a bit long overdue, because the most prominent question over the years we've been asked by most of the hardcore AC/DC fans has been, 'Is there any unreleased material by Bon?'" says Young. "But we always felt as a band we couldn't release something at the time [of his death]; we didn't want people thinking that we were cashing in on a tragedy."

The tragic death of Scott couldn't



AC/DC

have come at a more inopportune time for AC/DC and very nearly capsized the band. Having just come off its first international hit with the "Highway To Hell" album and its biggest tour yet, the Australian quintet was on the threshold of a major breakthrough and had just begun working on ideas for "Back In Black," which, as fate would have it, turned out to be a bittersweet triumph that transformed the group into a household name.

Because "Back In Black" was recorded during a critical juncture in the band's history, when its members were

(Continued on page 91)

Kenny G's First Hits Set Due On Arista

Album, To Be Released In 4 Forms, Anticipated At Retail

BY CARRIE BELL

LOS ANGELES—"Greatest Hits," the first best-of collection by Kenny G, is due from Arista on Nov. 18, but when executives at the label started tossing the idea around back in July, the sax man wasn't sure he had what it takes to put out a greatest-hits album.

"I'd never thought about doing that kind of a collection. I didn't know if I had enough of what you would call hits," Kenny G says. "It meant a lot to me to know that my friends at the label believed in me and my music enough to go through with a project like that."

That's awfully modest for the 10th-best-selling artist in the SoundScan era; SoundScan has been tracking sales since 1991. His 1994 album, "Miracles," is the No. 1-selling holiday album at 5.6 million copies sold, according to SoundScan. It spent 11 weeks at No. 1 on the Top Contemporary Jazz Albums chart and was No. 1

on The Billboard 200 for three weeks.

His nonseasonal albums pack a similar punch. His last set of original material, "The Moment," spent 50 weeks at No. 1 on Top Contemporary Jazz Albums and reached No. 2 on The Billboard 200. The 1996 album sold more than 2.4 million copies, according to SoundScan.

"Breathless," released in 1992, had even better longevity, as it remained on The Billboard 200 for 214 weeks, peaking at No. 2, and spent 213 weeks on Top Contemporary Jazz Albums with a six-week reign at No. 1.

It's the 10th-best-selling album in the SoundScan era, with more than 7.5 million units sold.

"There are artists and then there are artists. Kenny is the genuine article. He cuts across age, race, and

genre barriers," says Arista president (U.S.) Clive Davis, who discovered the musician and gave him his first solo recording contract 15 years ago. "Greatest Hits" is the culmination of all his hard work and creativity. This package is a milestone event with a huge audience awaiting its arrival."

The anticipated album will arrive in four forms at retail. Arista will ship 1.5 million copies of the 17-track set, which will be priced at \$10.98 on cassette and \$17.98 on CD.

The album contains two new tracks, "Loving You" and "Baby G"; a duet with Toni Braxton previously available on her "Secrets" album; a cover of "You Send Me" with Michael Bolton; and a different mix of the "All The Way/One For My Baby" duet with Frank Sinatra.

A second version, shipping 75,000 copies, is a \$29.98 gift pack that includes a videotape of his music videos.

Wherehouse Entertainment and

(Continued on page 83)



KENNY G

Elton, Fugees Score Big In October RIAA Certifications

BY CRAIG ROSEN

LOS ANGELES—October was a banner month for Elton John and the Fugees, as each act reached new milestones, according to certifications from the Recording Industry Assn. of America (RIAA).

The singer/songwriter's Princess Diana tribute, "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M), continued to increase its lead as the all-time highest-certified single at 11 million, while the hip-hop act's "The Score" (Ruffhouse/Columbia) became the highest-certified rap album by a group, hitting the 6 million mark.

John's accomplishment is particu-

larly stunning when matched against his previous track record. "Candle," his 16th certified single, has outsold all of his other gold and platinum singles combined, which total 10 million.

The ascent of "The Score" to the 6 million mark makes it one of the five best-selling rap albums of all time, behind such notable titles as the front-runner, M.C. Hammer's "Please Hammer Don't Hurt 'Em" (Capitol, 1990, 10 million).

Also scoring big in October were pop diva Mariah Carey and country croon-

ers Reba McEntire and LeAnn Rimes.

Carey racked up her seventh multi-platinum album with "Butterfly" (Columbia), which soared to such heights a mere month after its release. McEntire also reeled in a seventh multi-platinum title, "Merry Christmas To You" (MCA, 1987).

Rimes became the first teen solo star to collect two multi-platinum certifications since Debbie Gibson accomplished that feat nearly a decade ago. Rimes' "You Light Up My Life—Inspirational Songs" (Curb) reached double-

platinum, while "Blue" (Curb, 1996) is triple-platinum.

The month was also a treat for the Dylan family, as "Bringing Down The Horse" (Interscope), the second album by the Jakob Dylan-led Wallflowers, hit the 4 million mark, while Bob Dylan's latest, "Time Out Of Mind" (Columbia), became the legend's 23rd gold album.

In other notable certification news, the Dave Matthews Band became the only act to score two multi-platinum albums in October as the group's 1994 album, "Under The Table And Dreaming" (RCA), reached the 5 million mark, while the 1996 follow-up, "Crash," hit 4 million.

(Continued on page 81)



JOHN



ORIGINAL SCORE

THE RAINMAKER

BY ELMER BERNSTEIN

IN STORES NOVEMBER 18TH

HR-62141

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IN STORES DECEMBER 9TH

HR-62138

Powell Looks To Put Wings On 'Butterfly' deConstruction To Build On Press Base For Debut

■ BY LARRY FLICK and DOMINIC PRIDE

On her sterling deConstruction debut, "Revue," Nigerian-born/British-based ingénue Sylvia Powell weaves a striking blend of trend-smart funk and classic soul that has rendered her an instant critical darling, a stature that the label hopes will translate into an equally ardent record-buying audience.

The project was kicked off Oct. 6 in the U.K. with the single "Butterfly," a seductive, jazz-spiced shuffler that has gotten active airplay on London's Capital Radio. "Revue" started its retail life Oct. 20, when it began penetrating various parts of Europe.

Despite universal rave reviews and video exposure on VH-1 U.K. and the Box, "Butterfly" has yet to dent the U.K. pop charts. Juliette Joseph, head of international at deConstruction in the U.K., says the label is stressing

the fact that Powell is still a developing artist. In fact, the label has a grass-roots marketing plan that extends well into 1998. "If nothing happens immediately then people think nothing is happening,"



POWELL

Joseph says, "but we're building very slowly on a good base of press here."

Actually, press coverage has extended beyond the music sector into women's and style publications such as Marie Claire, Elle, 19, Vogue, the Face, and Dazed & Confused. Although deConstruction has yet to confirm a U.S. label deal for "Revue," several majors have expressed interest in issuing the project there. Also, Powell is already building a solid state-side following by way of import sales.

"Our customers tend to pay close attention to the British press, which has been just amazing," says Sarah Belle, manager of Sound Works, an indie retail outlet in Boston. "I played 'Butterfly' in the store last Saturday afternoon and wound up selling four copies of the single and two copies of the album. Her voice is remarkable—kind of a cross between Sade and Erykah Badu. She has the potential to be a major star."

Justin Jackson, buyer for the independent Regal Records in Dallas, agrees. "It's the quality of her songwriting is that I find so exciting. She assumes that people are smart and are interested in something different."

Indeed, it was the 26-year-old Powell's songwriting that first got the attention of Mike Sefton in 1995, during his tenure as head of A&R at BMG Music Publishing U.K. He quickly signed her to a deal that gave *(Continued on page 91)*

Audio Adrenaline Takes Top Billing With ForeFront Set

■ BY DEBORAH EVANS PRICE

NASHVILLE—After releasing three critically well-received albums and filling the opening slot on some of Christian music's most successful tours, Audio Adrenaline is poised to make the leap from promising new act to headliner with the Nov. 18 release of "Some Kind Of Zombie" on ForeFront Records.

The album will be released simultaneously with a book, "Some Kind Of Journey: On The Road With Audio Adrenaline—7 Days, 7 Issues, 7 Souls," to be published by Standard Publishing. The book chronicles the experiences of seven young people who traveled seven days with the band, discussing issues affecting today's culture. The book and album follow the Aug. 26 radio and retail release of the album's first single, "Some Kind Of Zombie," issued on an audiovisual compact disc (AVCD) that features four audio tracks and two videos along with interviews and devotional segments.



AUDIO ADRENALINE

AVCD is similar to an enhanced CD, with the video and other graphic material accessible via a computer equipped with a CD-ROM drive. The audio portion plays on a standard audio CD player.

"I think this is the best rock record out right now," says Mark Rider, president of Nashville-based Just Radio, a production and programming company. "This should earn them a Dove Award nomination... It's a real departure from their previous sound, more raw, and kids love it."

ForeFront president Dan Brock says that the label has high expectations for the album, book, and tour. He readily admits that the band hasn't yet gotten the recognition he feels it deserves. "I think they've lived a bit under dc Talk's shadow because they are so close to them," he says. "They're at the same label and with the same management company [True Artists Management], and they've toured together twice... They've been so closely positioned next to dc Talk, and dc Talk has been one of the biggest acts ever in our industry. I think it's had a bit of a diminishing effect on [Audio Adrenaline's] public image, but we're ready to fix that."

Audio Adrenaline's lead vocalist, Mark Stuart, has no regrets about the road the band has taken thus far. "It's been a good ride doing the opening-act thing," says Stuart of opening for dc Talk on its Jesus Freak tour and then with Steven Curtis Chapman on his *(Continued on page 15)*

In 2nd Year, U.K.'s MOBO Awards May Find Int'l Profile

■ BY DOMINIC PRIDE

LONDON—International audiences could get a taste of Britain's open-minded and flexible approach to the concept of black music when this year's Music of Black Origin (MOBO) Awards show hits TV screens outside the U.K. for the first time.

EMI U.K.'s R&B crossover group Eternal is confirmed to appear alongside such acts as Coolio, BLACKstreet, Bobby Brown, and Mary J. Blige at this year's show, to be held Monday (10) in London's Connaught Rooms.

This year marks the ceremony's second outing, and, as last year, it will be broadcast by Carlton TV on the national ITV network; the show is also airing in key regions Thursday (13) in a 75-minute edited program.

The event's prior outing got a unanimous thumbs-up from labels and art-

ists alike. Jazzie B., a member of 4th & B'way/Island act Soul II Soul, is firmly behind the awards, and not just because of his win last year of the MOBO Choice Award for outstanding achievement.

"It's justice," he says of MOBO's success. "For a long time, we have been snubbed by the establishment. At the Q Awards or the Brit Awards, we've not got a look in."

He has praise for awards founder Kanya King, who is also organizing this year's event. "They should call it the Kanya King Awards," he quips. "She's come up through the urban scenario and seen how important it is to be seen and heard in the British music industry. It's a shame no one from the establishment could see this."

Unlike previous industry events here and in the U.S. that have showcased black music, the MOBOs have a broad-minded approach to the British

music scene, concentrating on genres that have their roots in black music, namely jazz, hip-hop, reggae, dance, R&B, jungle, and gospel.

This approach has produced a list of nominees that ranges from Wu-Tang Clan (for best international hip-hop act) to Prodigy and the Chemical Brothers *(for best dance act)*.

Andy Ruffell, managing director of the MOBO Organisation, says this approach is consistent with perceptions of the music here. "We cover the music, not the color of the artists," he says.

Ruffell argues that the event has filled a niche in the already crowded market for award shows. "There's a need for this kind of ceremony," he says. "It's unique because it covers aspects of British music which have

not been regarded as mainstream. We're bringing these different kinds of music to a national and international platform."

The acceptance of the MOBOs has coincided with "a shift toward the mainstream" of R&B and the other genres the award show covers. "We treat this music as mainstream," says Ruffell.

The debut show scored a domestic audience of 2.6 million, surpassing the expectations of organizers and surprising broadcasters, according to Carlton.

This year, MOBO is confident enough to be selling the show internationally. London-based distributor Screen Ventures reports strong international interest in the program, with deals to be finalized after the event. Terrestrial and satellite stations *(Continued on page 16)*



EXECUTIVE TURNTABLE

RECORD COMPANIES. Ron Shapiro is promoted to executive VP/GM at Atlantic Records in New York. He was senior VP/GM.

Virginie Auclair is named senior VP of international marketing at Sony Music France and GM at Columbia International France, based in Paris. She will continue her responsibilities as international A&R and marketing director.

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

Epic Records in New York appoints Craig Bruhn VP of sales. He was branch manager and sales manager at Sony Music Distribution.

PolyGram Poland in Warsaw names Thorsten Reuber head of marketing and promotion. He was repertoire manager, alternative, at Mercury Records Germany.

Giant Records in Nashville names



SHAPIRO



AUCLAIR



ROSE



BRUHN



JAEGERMAN



O'DONNELL



SHELL



PALM

Denny Mosesman head of promotion. He was VP of promotion at Asylum Records.

MCA Records in Los Angeles names Naim Ali director of marketing for R&B music. He was marketing director at Perspective Records.

Michael Becker is promoted to national director of promotion at the Work Group in Los Angeles. He was regional promotion manager.

Island Records in New York promotes Barbara Portera to associate director of merchandising and creative marketing. She was man-

ager of merchandising and creative marketing.

Hip-O Records in Los Angeles names Paul Santos national director of marketing and sales. He was national director of sales and field marketing at Concord Records.

Putumayo World Music in New York appoints Susan Anderson national sales manager. She was national marketing manager at Koch.

PUBLISHING. Peermusic in New York promotes Peter Jaegerman to senior VP of legal and business

affairs. He was VP of legal and business affairs.

Alison Witlin O'Donnell is appointed VP of the film soundtrack division for EMI Music Publishing in New York. She was VP of the film and television music division at Jobete Music.

BMG Songs/Nashville promotes Joe Shell to senior creative director of the gospel division. He was professional manager of the gospel division.

Stacey Palm is appointed senior creative director of film and televi-

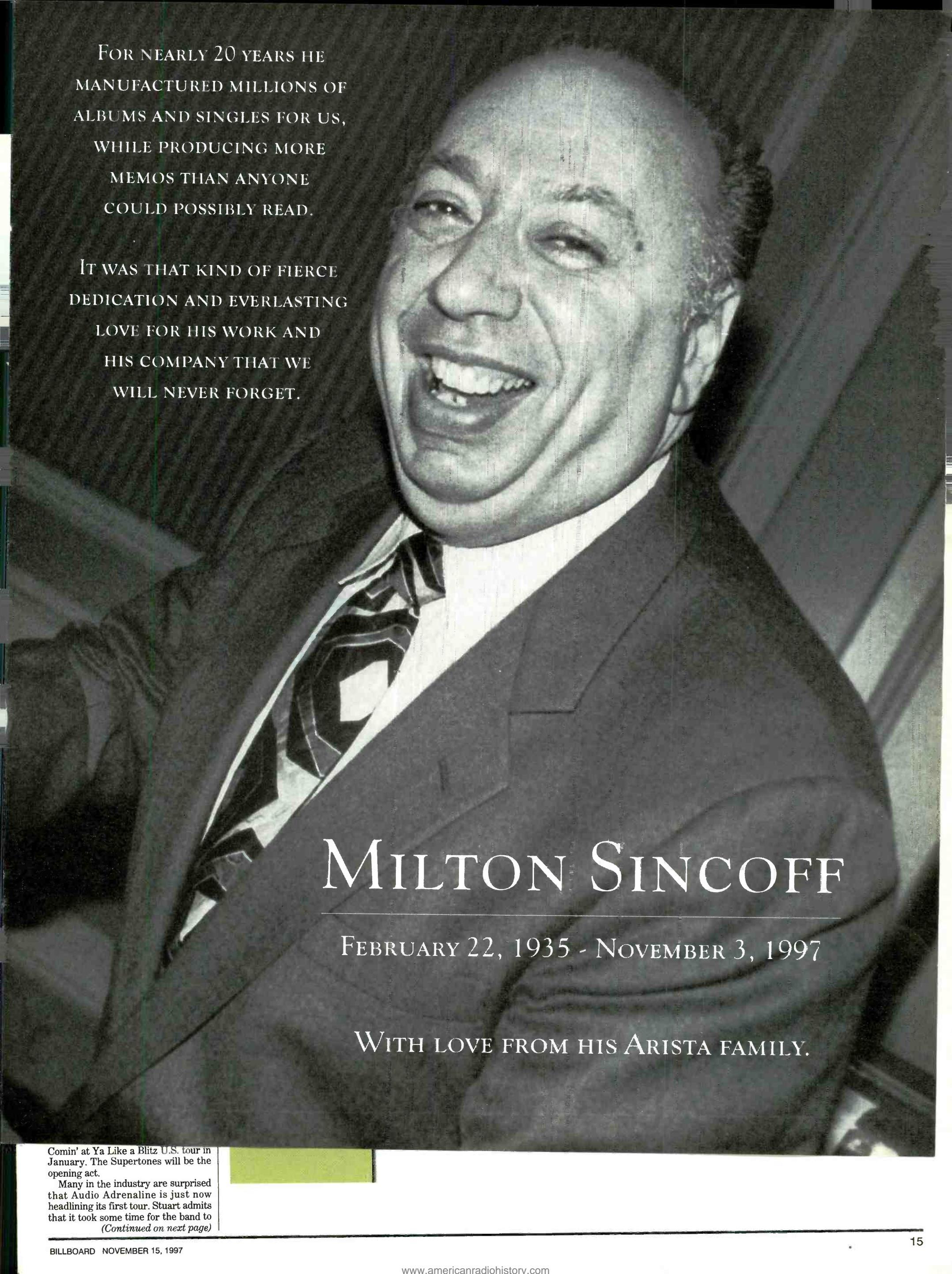
sion music at Famous Music Publishing Cos. in Los Angeles. She was director of the film soundtrack division at EMI Music Publishing.

MCA Music Publishing in Los Angeles promotes Don Kennedy to senior director of music clearance. He was director of music clearance.

Sony/ATV Tree in Nashville promotes Scott Johnson to director of Tree Productions and Philip Self to director of film and TV music. They were, respectively, creative services assistant and synchronization manager.

FOR NEARLY 20 YEARS HE
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WILL NEVER FORGET.



MILTON SINCOFF

FEBRUARY 22, 1935 - NOVEMBER 3, 1997

WITH LOVE FROM HIS ARISTA FAMILY.

Comin' at Ya Like a Blitz U.S. tour in January. The Supertones will be the opening act.

Many in the industry are surprised that Audio Adrenaline is just now headlining its first tour. Stuart admits that it took some time for the band to
(Continued on next page)

Yes Goes Roundabout Once Again



Artists & Music

IN SECOND YEAR, U.K.'S MOBO AWARDS MAY FIND AN INTERNATIONAL PROFILE

(Continued from page 12)

around the world have expressed interest, according to the company.

Sally Cronin, head of sales and acquisitions at Screen Ventures, says, "There's a lot of international interest out there. Many buyers like the fact that it's something new and fresh and that the MOBOs are supporting new British talent."

Appetites for British music have been whetted by the international success of such acts as Spice Girls and

Oasis, says Cronin. "There's generally a good reception for the British music scene worldwide," she adds.

This year will also see increased industry participation, with national BBC Radio 1 broadcasting the event and hosting a weekend of events preceding the awards. Sponsors for the event include Diesel clothing, supporting the best unsigned act; Virgin Megastore, for the best single; and Red Stripe beer, for best jungle act. The event also

has the endorsement and support of the British Phonographic Industry.

A 19-track sampler, "Mobo—The Awards," went on sale Nov. 3 through Warner Music U.K.'s strategic marketing unit, Warner.esp, and retails at full price, which, according to dealers, ranges from 11 pounds to 15 pounds (\$18.50-\$25).

Andy Gray of the 37-store indie chain Andys Records says that last year's MOBOs did not bring customers

into his stores, which are mainly in smaller towns outside urban areas. "Generally these samplers get reviewed and talked about a lot, but they don't generate much in the way of sales," he says. "The Mercury Music Prize sampler does, but then it's cheap. If they want to get the volume, they have to bring the price down."

For labels, though, MOBO is judged a big plus. Matt Ross, head of black music at Columbia U.K., says, "Last

year's show was the watershed, not least because it was televised."

The MOBOs have helped to give the black music industry a filip this year, adds Ross, citing the domestic breakthrough of Finley Quaye and Shola Ama and Mark Morrison's U.S. impact as signs of the industry's confidence.

Others report that events like Roni Size & Reprazent's win at this year's Mercury Music Prize have encouraged artists.

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VIRGIN ENTERTAINMENT GROUP

AUDIO ADRENALINE

(Continued from preceding page)

finally go out on its own. "We've been offered some real good tours," he says. "When 'bloOm' came out, we were offered the Jesus Freak tour. Then we were going to headline a tour, and Steven Curtis asked us to go out with him. We thought we'd never been out with an AC artist or an adult

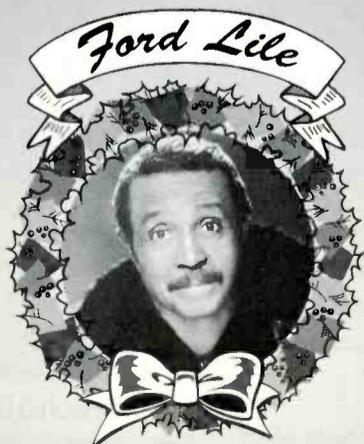
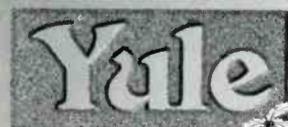
artist, so it was a good opportunity to go out and play to a new crowd, and it was. It wasn't like our normal crowd. It was more of an adult and family [audience]. It really solidified Audio Adrenaline as an act a family could come out and see."

amusement business

BOXSCORE TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GARTH BROOKS	Rosemont Horizon Rosemont, Ill.	Oct. 21-26	\$1,913,400 Gross Record \$18	107,525 six sellouts	Varnell Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	MGM Grand Garden Las Vegas	Oct. 18	\$960,135 \$150/\$65/\$37.50	13,091 sellout	Every Dog Has Its Day Inc.
THE ARTIST LARRY GRAHAM	MGM Grand Garden Las Vegas	Oct. 24	\$855,725 \$100/\$75/\$50	13,766 sellout	S&R Advertising
JUAN GABRIEL	Universal Amphitheatre Universal City, Calif.	Oct. 24-26	\$822,925 \$53/\$50.50	17,879 three sellouts	Universal Concerts
FLEETWOOD MAC	The Summit Houston	Nov. 2	\$785,356 \$101.25/\$20	14,506 sellout	Magicworks Concerts Inc. PACE Touring
GARTH BROOKS	Sioux Falls Arena Sioux Falls, S.D.	Oct. 29- Nov. 2	\$761,856 Gross Record \$18.50	41,789 six sellouts	Rock Island Entertainment
FLEETWOOD MAC	Alamodome San Antonio, Texas	Oct. 31	\$722,825 \$75/\$25	18,230 sellout	Magicworks Concerts Inc. PACE Touring
FLEETWOOD MAC	Delta Center Salt Lake City	Oct. 28	\$640,380 \$60/\$25	12,085 sellout	Magicworks Concerts Inc. PACE Touring
ELTON JOHN	Lawrence Joel Veterans Memorial Coliseum Winston-Salem, N.C.	Oct. 10	\$507,255 \$39.50/\$25	14,356 sellout	Cellar Door
ELTON JOHN	Charleston Civic Center Charleston, W.Va.	Oct. 17	\$452,054 \$39.50/\$25	12,700 sellout	Cellar Door

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



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UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MIAMI: Matt Sabatella is one of Miami's busiest and most prolific musicians. His new album, "Where The Hell Am I?" on Slipstream Productions, is the culmination of several years' worth of songwriting. His own work has been sandwiched between stints with early Miami band **Broken Spectacles**; recording with art rockers **Muse** on its debut Atlantic album, "Arcana"; and touring and recording with the **Amanda Green Band**. He has recorded with a who's who of Miami artists—Diane Ward, Sixo, Brian Franklin, and Jolynn Daniel—and won awards, such as best acoustic performer, from local weeklies and a South Florida Rock Award for best bass player. Doing it all on the album, Sabatella wrote the songs, sings, and plays guitar, bass, and keyboards on all 12 tracks. Leaning toward a bluesy style of guitar-heavy folk rock, Sabatella also reveals himself to be a more-than-capable vocalist, with an earnest and gritty range. Highlights include "Ain't It Hard," "Julian," and "Memory Coast." Sabatella plans on regional touring in clubs and record stores this fall. A cassette featuring two songs from the album, plus one previously unreleased track, are being given away at the shows, as well as at record stores and by mail order. Contact Slipstream at 305-949-1246.



MATT SABATELLA

SANDRA SCHULMAN

BOSTON: The city's reggae scene has remained vibrant for years, and **Dub Station** is one of its most vital players. The band has just released its self-titled debut on the Cross Currents label, and it's a heady mix of crucial grooves that acknowledge the band's influences, while moving forward. "The songs on the record show that Dub Station is about encompassing all genres from R&B to hip-hop into the mix without losing any of the integrity of the reggae groove," says bassist **Kyle Russell**. The record features numerous vocalists, including **Paul Wayne**, who rides on the R&B side, and DJ/rapper **Mr. B**, who gives the group a tougher vibe. Over the past year, Dub Station has opened for **Black Uhuru**, **Sister Carol**, **Mad Professor**, and **Michael Rose** all over New England, including **Lupo's** in Providence, R.I., **Bill's Bar** in Boston, and seminal Cambridge, Mass., reggae club the Western Front. Russell says, "Boston may not be known nationally as a place for reggae, but we think we're a band that can help change that." Contact Russell at 617-641-1782.

KEN CAPOBIANCO

MILWAUKEE: "Dream pop" fits snugly as a definition of the music on **Dorian Gray's** eponymous, self-released album. **Maria Miller's** vocals don't so much front the disc's nine songs as take their place alongside the musical sounds being generated by her cohorts. The dark swirl of guitars and keyboards and soft-shoed rock rhythms accompanying Miller's melodic singing conjure up memories of such groups as **Lush** and **My Bloody Valentine**. **Dorian Gray's** often brooding music has found favor with audiences at Milwaukee's **Shank Hall**, **Globe**, **Rave Bar**, and **Bradford Beach Club**, along with Minneapolis' **Fine Line**, St. Louis' **Red Sea**, and Chicago's **Phillis**. The act has opened for bands as diverse as **Tonic**, **Luna**, **Colfax**, and **Ocean Blue**. Tracks from the disc have received play on Milwaukee college station **WMSE** as well as the locally oriented programs on **WLUM** and **WLZR**. Contact manager **Dan Niedziejko** at 414-402-8340.



DORIAN GRAY

DAVE LUHRSEN

YES

(Continued from page 14)

band's touring clout. (In 1991, the Union tour, which reunited two previously feuding Yes factions, was a surprise commercial success.) After the current 29-city theater tour, **Left Bank** plans to send Yes into arenas and big outdoor amphitheatres next summer.

"It's an interesting phenomenon right now, the fact that **John Fogerty**, **Fleetwood Mac**, the **Rolling Stones**, and **Yes** are all doing extremely well. It's got to be the younger demographic as well," says **Gina Iorillo-Corrales**, senior VP in **Beyond's** promotion department. "I think people are very nostalgic right now for the '70s. And basically Yes has never gone away, and this is the consummate Yes lineup... The key is they're making really good music, and it just happens to be 30 years later."

Yes, one of the surviving dinosaurs of the classic rock era, has patterned its latest commercial approach more after the **Rolling Stones** than **Fleetwood Mac**. The latter band broke up for several years, then reunited with a new album of exclusively old material; the **Stones**, like **Yes**, continue to put out new material and play the hits on the road. But **Yes** has carried a larger stigma than either of those groups: Rock critics, not to mention the entire punk movement, have frequently savaged the band's pretensions to "serious music."

"We survived, thankfully, being both critically abused and emotionally abused," **Anderson** says. "But when **Yes** started many years ago, we said we should not play the singles market because it's a dangerous game. You're famous for about 10 minutes and you're out."

"And all of a sudden, we had a hit [album] in 1984 with '90125,' so we were sort of part of the game," he continues. "In the last 10 years, in a way, we've tried to play the game, but we don't know what the game is. Maybe that's a good thing. Maybe that's what keeps us going. Maybe if the radio is excited to play this music maybe we'll have a hit. It's about time we have something. Come on, we're still good and we make good music and we're very positive and we just want to make people happy."

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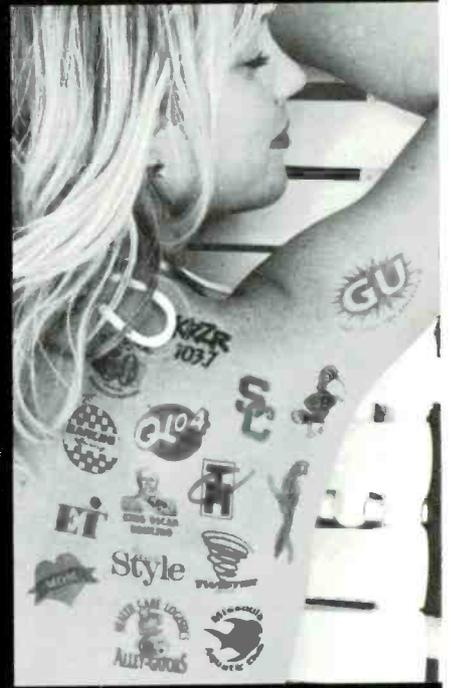
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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	NEW		NOVEMBER 15, 1997 SoundScan® COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY	★★★ NO. 1 ★★★ NEW LIFE COMMUNITY CHOIR FEAT. JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98) STRENGTH
2	3	19	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
3	NEW		G. LOVE & SPECIAL SAUCE OKEH 67784/EPIC (10.98 EQ/16.98)	YEAH, IT'S THAT EASY
4	4	16	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
5	NEW		WILL DOWNING MERCURY 536350 (10.98 EQ/16.98)	INVITATION ONLY
6	2	2	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98)	TIMELESS
7	10	20	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
8	11	26	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
9	5	6	ALEJANDRO FERNANDEZ SONY LATIN 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENAMORANDO
10	9	6	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
11	8	6	THE KINLEYS EPIC 67965 (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
12	NEW		THE AQUABATS GOLDENVOICE 43512/TIME BOMB (9.98/13.98)	THE FURY OF THE AQUABATS
13	NEW		THE PSYCHO REALM RUFFHOUSE 68153*/COLUMBIA (10.98 EQ/16.98)	THE PSYCHO REALM
14	NEW		THE B.G. CASH MONEY 9616 (10.98/16.98)	IT'S ALL ON YOU VOL. 2
15	6	23	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
16	12	8	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
17	15	36	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
18	7	25	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
19	13	5	NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
20	25	2	SANDI PATTY WORD 68583/EPIC (10.98 EQ/16.98)	ARTIST OF MY SOUL
21	16	4	ANDREA BOCELLI PHILIPS 539207 (10.98/16.98)	ROMANZA
22	14	2	KEALI'I REICHEL PUNAHOLE 005 (10.98/15.98)	E O MAI
23	19	44	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
24	18	14	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
25	23	11	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. All albums are available on cassette and CD. *Asterisk indicates vinyl LP is available. ○ Albums with the greatest sales gains. © 1997, Billboard/BPI Communications.

26	28	30	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
27	20	16	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
28	26	65	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
29	27	5	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT
30	21	4	MARCO ANTONIO SOLIS FONOVISA 514 (10.98/16.98)	MARCO
31	45	2	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98)	HOW BIG'A BOY ARE YA? VOLUME 3
32	47	2	GRUPO LIMITE POLYGRAM LATINO 539331 (8.98/14.98)	SENTIMIENTO
33	30	18	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
34	24	10	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
35	29	5	CRISTIAN ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
36	17	2	DEICIDE ROADRUNNER 8811 (10.98/15.98)	SERPENTS OF THE LIGHT
37	NEW		GERALD ALBRIGHT ATLANTIC 83050/AG (10.98/16.98)	LIVE TO LOVE
38	22	2	MOBY ELEKTRA 62094/EEG (10.98/16.98)	I LIKE TO SCORE
39	33	23	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
40	39	8	INDIA RMM 82157 (9.98/14.98)	SOBRE EL FUEGO
41	32	6	OLIVE RCA 67507 (10.98/16.98)	EXTRA VIRGIN
42	NEW		MARCY PLAYGROUND CAPITOL 53569 (6.98/9.98)	MARCY PLAYGROUND
43	41	22	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
44	RE-ENTRY		OPIE & ANTHONY RESTURANT 1004 (10.98/15.98)	OPIE & ANTHONY'S DEMENTED WORLD
45	38	6	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
46	43	6	STEREOLAB ELEKTRA 62065/EEG (10.98/16.98)	DOTS AND LOOPS
47	NEW		RAY BOLTZ WORD 68512 (10.98 EQ/16.98)	A CHRISTMAS ALBUM
48	34	8	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER
49	31	8	FOREST FOR THE TREES DREAMWORKS 50002/GEFFEN (10.98/16.98)	FOREST FOR THE TREES
50	40	16	CHARLIE ZAA SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMIENTOS

POPULAR • UP-RISING S BILLBOARD'S WEEKLY COVERAGE OF HOT PROSPECTS FOR THE HEATSEEKERS CHART • BY DOUG REECE

CAN'T STOP THE MUSIC: The members of Def Soul/Def Jam act Playa know a hit when they see, or sing, one. The act, whose debut album, "Cheers To U," bows in February, has been rubbing elbows over the last few years



Still Blazing. Hip-hop vets Greg Nice and Smooth Bee, collectively known as Nice & Smooth, returned on Street Live/Divine with "Nice & Smooth IV: Blazing Hot" on Oct. 28. The duo, which delivered such head-bobbing hits as "Hip Hop Junkies" in 1991, is back again with "Blazing Hot," which is No. 21 on the Hot Rap Singles chart this issue. The track, featuring DJ Kid Capri, is one of several cuts that have special guest work.

with the likes of Aaliyah, Missy Elliott, and Al Green. Outside of those collaborations, band member Static wrote Ginuwine's breakthrough hit, "Pony." Meanwhile, star producer Timbaland worked on the

band's debut single, "Don't Stop The Music," which has been making strides at top 40 and R&B stations. The band also contributed the album cut "I Gotta Know" to Def Jam's "How To Be A Player" soundtrack.

GOING GLOBAL: Warner Bros. and Sire have struck a deal in hopes of ironing out the marketing wrinkles for Australian rock phenomenon You Am I.

While the casual observer may think it strange that Warner is handing Sire's "Hourly Daily"—the album that won You And I six Australian Record Industry Assn. awards and debuted at No. 1 on that nation's album chart last year—Warner representatives say the move is meant to assure a uniform, global push for the band's next album, due out in the summer of '98.

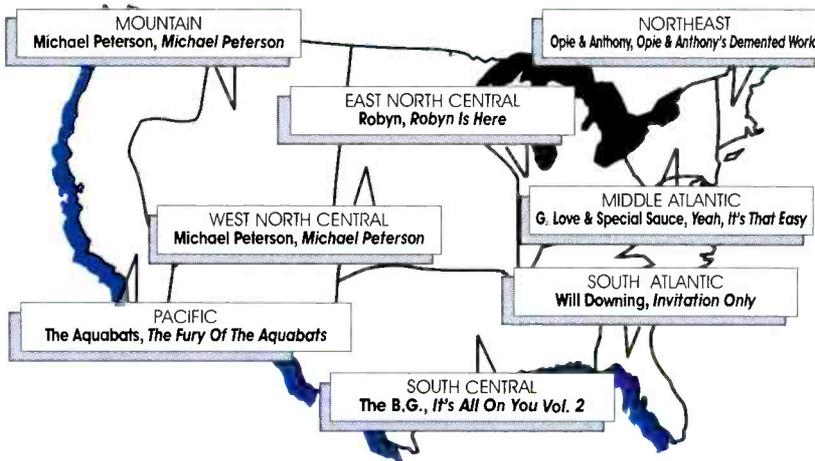
Warner VP of A&R (U.S.) Geoffrey Weiss, who signed the band, says that the label has afforded itself invaluable time to set up the next album while Sire releases "Hourly Daily."

Previous titles from the band, which has performed extremely well in Australia and parts of Europe, have not fared well in the U.S.



One Step At A Time. After several years spent building a name for himself honky-tonking through Texas, Jim Collins relocated to Tennessee and landed a deal with Arista Nashville. While his first album for the label, "The Next Step," won't bow until Jan. 27, 1998, the artist is still on the move, stopping at radio stations across the country. His first single, the album's title track, comes out Monday (10).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

Rotating top 10 lists of best-selling titles by new and developing artists.	
MOUNTAIN 1. Michael Peterson Michael Peterson 2. The Aquabats The Fury Of The Aquabats 3. Blink 182 Dude Ranch 4. G. Love & Special Sauce Yeah, It's That Easy 5. Chely Wright Let Me In 6. The Kinleys Just Between You And Me 7. The Psycho Realm The Psycho Realm 8. Robyn Robyn Is Here 9. Trio Da Da Da 10. Nastyboy Klick Tha 1st Chapter	NORTHEAST 1. Opie & Anthony Opie & Anthony's Demented World 2. G. Love & Special Sauce Yeah, It's That Easy 3. Barenaked Ladies Rock Spectacle 4. Our Lady Peace Clumsy 5. Robyn Robyn Is Here 6. Limp Bizkit Three Dollar Bill, Y'all 7. Big Bub Timeless 8. The Psycho Realm The Psycho Realm 9. Blink 182 Dude Ranch 10. Andrea Bocelli Romanza

"We don't want to be one album behind Australia for the rest of eternity," he says. "We want the videos to come out at the same time. We want touring to be intelligent, and by planning a worldwide release, we'll be able to give the next record in a way that satisfies the band's development needs and helps us bring a blockbuster marketing mentality to the fourth record."

Meanwhile, Warner will support Sire's promotional push for the current album, which hits stores Nov. 4, and use it as a tool to help prime the market for You Am I's fourth release.

Another part of the problem in aligning its marketing efforts has been the band's prolific output, says Weiss. "If [singer/songwriter] Tim Rogers had his way, they would put out an album every six months," he says. "It's a constant war to get them to slow down and give an audience time to digest an album. But to him, it's like, 'This is where I'm at right now.' It's a documentary approach."

WHAT'S OLD IS NEW: Lodestar Entertainment Group is hoping to prove that the adult standards radio format can still assist developing acts.

So far, the label has scored a coup with its first two artists, **Scott Gordon** and **Joe E. Howard**. Their albums, titled respectively "Something To Remember You By" and "From This Moment On," both bowed



Just The Beginning. Before being discovered by Columbia/Longevity, precocious 11-year-old vocalist Kimberly Scott was already performing on different television programs in her home region of Baltimore. With her self-titled debut album set to bow Jan. 6, 1998, Scott is even more active, filming a clip for her first single, "Tuck Me In," and appearing on various programs, such as BET's "Planet Groove." Thanksgiving special.

in September and have been gathering play on such stations as adult standards WBEZ Chicago and ABC's syndicated program "Stardust."

CHICAGO



Four years ago, Billboard declared Chicago "Cutting Edge's New Capital." Smashing Pumpkins were fast becoming one of the world's most popular rock 'n' roll bands; Liz Phair was smashing gender boundaries and wowing the media with her spectacular debut album, "Exile In Guyville"; Urge Overkill, Material Issue and other homegrown acts were garnering copious national attention. It was the first time since the '60s, really, that the Windy City had been acknowledged as a hotbed of popular music, with the record industry treating it as one.

For a while thereafter, it was said that you couldn't walk in a club without tripping over major label A&R reps. A second wave of local acts garnered contracts: Local H, Fig Dish, Loud Lucy, Triplefastaction, Brown Betty. None, though, had the impact of the previously mentioned artists. Label attention started to wane; media attention moved on to other markets.

BETTER THAN EVER

Yet many observers on the rock scene believe things are better than they were four years ago. Now that the chances of signing a big-league contract have lessened, bands are supporting themselves in true indie fashion. The urban/hip-hop scene is productive and continually raising its profile. As for the blues, Chicago's primary legacy to the music world, it keeps attracting more and more of a mass audience. Gospel music is thriving, as are jazz, reggae, Latin and other genres. The Chicago Symphony Orchestra remains a

Sweet Home CHICAGO

The Windy City Weathered The Major-Label Frenzy, And Hometown Industry Is Stronger Than Ever

BY MOIRA McCORMICK

leading light in the classical field, and smaller classical aggregations, including the Chicago Baroque Ensemble and others, win respect and praise.

"This year has been the most enjoyable yet [for Chicago music]," says Richard Milne, who has hosted homegrown music show "Local Anesthetic" on triple-A station WXRT for the last seven years (and who managed prominent indie acts Shrimp Boat and Sea And Cake.) Among the standouts Milne names are prominent local talents like alt-country artist Robbie Fulks, singer-songwriter Edith Frost and buzzed-about jump-blues act the Mighty Blue Kings, as well as punk acts Not Rebecca and Oblivion.

"The underground is healthier than it's ever been," Milne continues. "Touch And Go and Drag City [two prominent Chicago independent labels] have had a

lot of strong releases, as has the Thrill Jockey label. The infrastructure's sturdy; there's a wealth of little labels [some 75 independent labels, all told] in business.

"Four or five years ago, Chicago bands were either signing to the majors or releasing demos until they got signed," Milne notes. "Now they're sustaining themselves with independent releases. The number of small studios has doubled."

Touch And Go Records, founded by Corey Rusk, currently includes on its active artist roster Chicago-based bands Seam, Shellac and Cash Money, as well as non-Chicago acts like Arcwelder, Man Or Astro-Man? and Polvo. Affiliate label Quarterstick is home to locals Pegboy and the Mekons (some of whose members are still based in their native England). Touch And Go also distributes Merge Records, Trance Syndicate, Skin

Graft Records, Atavistic Records, Drag City and Thrill Jockey.

Touch And Go is probably Chicago's most high-profile rock indie, and also one of its longest lived, with Rusk having relocated the label here from Michigan a decade ago. Even longer on the Chicago scene is Pravda Records—at 12 years and counting—which recently was rated by an alternative weekly publication as Chicago's best label. Founder Kenn Goodman says diversification has been the key to survival for Pravda, whose artists include guitar-pop combo Wake Oloo (former members of the Feelies), Austin, Texas' Javelin Boot and hometown "idiotic rock" trio New Duncan Imperials. Pravda also distributes local labels Bloodshot, HitIt! and Carrot Top. "We also started a pair of in-house publishing companies, which license music for film, television and advertising," says Goodman.

As for the state of local music, Goodman says, "There's always been a music scene here. The hype has faded, because a lot of bands got signed and nothing happened. So people are back to square one, building from the club level."

And the club- and indie-label level can indeed be self-sustaining, as Dave Slania, founder of independent wholesaler Midwest Artists Distribution (MAD), based in northwest suburban Rolling Meadows, points out. "As long as you don't have to sell 100,000 copies to make a profit, you can make money," he says. Local acts who are succeeding in this scaled-down fashion include the

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Local Noise

Four Chicago Acts To Follow

BY BILL PAIGE

CASOLANDO

For the past year, Casolando, led by Carlos Ortega, has been exciting Chicago audiences with fiery performances that honor the musical traditions of 1930s and 1940s South America. Despite any language barrier (all songs are sung in Spanish), Latino and Anglo audiences alike are drawn to Ortega's passionate, original songs. "There's a void right now, and people are discovering there are worlds beyond what the local alternative-rock station is willing to play," says the 33-year-old



KAREN A. PETERS

Ortega. "This music is very captivating, and I want to run with it."

Ortega, whose family arrived in Chicago when he was 4 years old, formed one of the city's earliest punk bands, Grandpa's Become A Fungus, when he was just 15. A decade later, his band Gadfly broke up after releasing several discs. A trip to his native Colombia several years ago convinced Ortega to explore his musical roots. "I had always been struck by how beautiful the guitars were," he says. "While I was there, I learned a lot of Latin ballads from the '30s, '40s and '50s. When I returned to Chicago, I started playing in restaurants and clubs, and people were very receptive." Recorded live in the studio, Casolando's debut album, "Iliana" (482 Music), is a smooth collection of love songs and life songs. From the plaintive "La Ventana (The Window)" to the percolating "Ojos Pa' Matar (Eyes To Die For)," Casolando's command of both style and emotion is formidable.

Ortega's quartet consists of percussionist Chuck Sansone, bassist Dave Hildebrand and Honduran guitarist Charlie Baran. Ortega met Baran in a music store and invited him to see Casolando per-

form. By the end of the evening, Baran's playing and harmonies had won him a spotlighted role in the group.

ROBBIE FULKS

On the day his sophomore effort arrives in record stores, Robbie Fulks is already mulling names of producers for his third. That record, his Geffen/Outpost debut, will likely cost 10 times as much as



the brand new "South Mouth" (Bloodshot Records). "I'd really like Nick Lowe or John Leventhal," says Fulks, quickly divining one major reason for the larger budget.

Fulks produced "South Mouth" with Lou Whitney, and the sounds it contains are definitely not pure country. "I want to make country music acceptable to people for whom it is off the radar," says Fulks. "I'm really a VH-1 kind of guy." With songs like "I Told Her Lies" and "F*** This Town," pitching Fulks' ironic hybrid songs to AC may be a stretch. And anyway, the 34-year-old songwriter has no interest in ditching his country core. "My early songs combined country and rock 'n' roll, and I'm going back to that," he says.

Fulks learned to play banjo and guitar growing up in Virginia and North Carolina and, in the early 1980s, began a 12-year teaching career at Chicago's legendary Old Town School Of Folk Music. He joined premier bluegrass band Special Consensus and labored with minimal success in small clubs and songwriter showcases. Fulks then spent several years in Nashville, working as a commercial songwriter. He kept writing for himself, too, and his Bloodshot debut, "Country Love Songs," attracted wide industry attention, including a three-album Geffen/Outpost deal. It also allowed Fulks to return to Chicago, to be closer to

his daughter. After opening 1,500- to 2,000-seat halls for Junior Brown and Robert Earl Keen, Fulks' upcoming band will feature Rob Gjersoe, who also plays with Jimmie Dale Gilmore.

SMOKING POPES

Even though Smoking Popes have an alternative hit, "I Know You Love Me," they are on a perpetual college tour. "We're gonna work this record for about two years, no matter what," says lead singer Josh Caterer about the band's second Capitol release,



"Destination Failure," produced by Jerry Finn of Green Day and Rancid fame. Caterer's bandmates include brothers Matt on bass and Eli on guitar, along with drummer Mike Felumlee.

The Brothers Caterer moved to Chicago three years ago, while being signed in the feeding frenzy that followed the city's discovery as "the next big thing." Incredibly, the bucolic environs of Crystal Lake is where the Popes honed their peppy, all-purpose punk sound. (Caterer insists, "You can drive to it. You can work out to it. You can play it at parties. And you can still use it to help you sleep at night.") Two albums on the indie punk label Johann's Face attracted the attention of chart-toppers Green Day. "Their management asked us to sign with their new label because the band talked about how great we are," says Caterer. "After that, it took the other labels about three days to make their offers." After their second album, "Born To Quit," was re-released by Capitol, Smoking Popes found their song "Need You Around" on the "Clueless" soundtrack, and consequently in heavy rotation on Chicago's Q101 and KROQ in Los Angeles. The Popes' original plan

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Vital

STATISTICS



Alligator Records, P.O. Box 60234; artists: Koko Taylor, Lonnie Brooks

Aware Records, P.O. Box 803817; artists: 19 Wheels, Dovetail Joint, Farmer, Train

Black Vinyl Records, 2269 Sheridan Road Zion; artists: Shoes, Nicholas Tremulis, Swingset Police, the Critics, Fun With Atoms

Bloodshot Records, 912 W. Addison; artists: Robbie Fulks, Moonshine Willy, Waco Brothers, Sally Timms, Grievous Angels, Riptones

Cargo Records, 1525 W. Homer; artists: 16 Volt, Clay People, 13 mg., Randolph's Grin

Delmark Records, 4121 N. Rockwell; artists: Jimmy Burns, Willie Kent, Eddie Shaw, Byther Smith, Olden Big Wheeler, Floyd McDaniel

DJ International Multimedia, 727 W. Randolph St.; artists: White Knights, Funky J, Paris Brightledge, Cool Rock Steady

Drag City, P.O. Box 476867; artists: Edith Frost, Will Oldham, Jim O'Rourke, Appendix Out

Hittit! Records, 1617 N. Hoyne; artists: the Bells, Deadly Dragon Sound System, Shiner

Jive Records, 700 N. Green St.; house, dance music

Minty Fresh Records, P.O. Box 577400; artists: Komeda, Papas Fritas, the Orange Peels, Doktor Kosmos

Platinum Entertainment, Inc., 2001 Butterfield Road, #1400, Downers Grove; artists: Peter Cetera, Vickie Winans, William Becton

Pravda Records, 3823 N. Southport; artists: New Duncan Imperials, Wake Ooloo, Susan Voelz (violinist for Poi Dog Pondering)

Scratchie Records, 1914 N. Milwaukee Ave., artist: Chainsaw Kittens

Thrill Jockey, 649 N. Hoyne; artist: Tortoise

Touch And Go Records, P.O. Box 25520; artists: Cash Money, Dirty Three, Man Or Astroman?, Pegboy

Trax Records, 5050 N. Lake Shore Dr., #3009; artists: Daryl Pandy, Joe Smooth, Screamin' Rachel

Victory Records, 1837 W. Fullerton; artists: Warzone, Bad Brains, Hi-Fi And The Roadburners

Waterdog Records, 329 W. 18th Street; #313; artists: Bad Examples

Wax Trax Records, 1657 N. Damen; artists: KMFDM, Sister Machine Gun, Pig, Juno Reactor



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The New World Music Theatre I-80 & Harlem Avenue, Tinley Park; stepped in to host Farm Aid '97 and helped raise \$1 million

Ravinia Lake Cook & Green Bay Roads, Highland Park; classical, jazz programs with weekly pop acts in the summer

Soldier Field McPetridge Drive & Lake Shore Drive; Rolling Stones kicked off the "Bridges To Babylon" tour with two sold-out shows.

5,000 AND UNDER Aragon 1106 W. Lawrence; rock

Green Dolphin Street 2200 N. Ashland; jazz

House Of Blues 329 N. Dearborn; eclectic

The Vic Theatre 3145 N. Sheffield; rock

The New Regal Theater 1665 E. 79th Street; R&B

Riviera Theatre 4746 N. Racine (at Lawrence & Broadway); rock

COZY Buddy Guy's Legends 754 S. Wabash; blues. the music fan's respite from sports bars

Double Door 1572 N. Milwaukee; rock. Rolling Stones warmed up here with hundreds of fans left peering through the streetside windows.

Kingston Mines 2548 N. Halsted; blues

Elbo Room 2871 N. Lincoln; jazz and eclectic

The Green Mill 4802 N. Broadway; jazz

Heartland Cafe 7000 N. Glenwood; eclectic

Lounge Ax 2438 N. Lincoln Ave.; adventurous alternative bookings

Metro 3730 N. Clark St.; loud and sweaty, a place for music

Morseland Music Room 1218 W. Morse; great sound system

Park West 322 W. Armitage; pricey but still one of the city's most comfortable small stages

Shubas Tavern 3159 N. Southport; eclectic

Fireside Bowl 2646 W. Fullerton; rock, punk and ska

The Note 1565 N. Milwaukee; a forum for adventurous music

Jazz Showcase 59 W. Grand; site of Joe Segal's classic presentation of legends

The Velvet Lounge 2128 1/2 S. Indiana; jazz. Owner and tenor sax great Fred Anderson also performs.

Andy's 11 E. Hubbard; jazz



Tower Records 2301 N. Clark St.; stocked and sprawling, as has come to be expected from the store that once was a "must stop" for Chi vinyl fans

Bulldog Records 1420 N. Milwaukee; specializing in indie-only punk, hardcore and ska

Quaker Goes Deaf 1937 W. North Ave.; specializing in hardcore, punk, ska, ambient and rap

Jazz Record Mart 444 N. Wabash

Reckless Records 3157 N. Broadway and 2055 W. North Ave.

Rock Records 175 W. Washington St.

Vibes Music 6736 N. Sheridan Road.; lots of rap and alternative hits, and plenty of boxed sets

Wax Trax 1657 N. Damen; industrial heaven



Chicago Tribune 435 N. Michigan Ave.; "Play On" column by rock/pop critic Greg Kot, "Country Scene" column by Jack Hurst

Chicago Sun-Times 401 N. Wabash; "Weekend Plus" features "Live" and "Club Hopping" columns, "Nocturnal Journal" column by Dave Hoekstra

New City 770 N. Halsted St.; "Raw Material" column by David Chamberlain, as well as "Tip Of The Week" and "Soundcheck"

Reader 11 E. Illinois St.; "Post No Bills," "Critic's Choice" columns by Peter Margasak and others

Illinois Entertainer 124 W. Polk St.; profiles and reviews of local and national artists, news columns, listings, features

The Local Buzz P.O. Box 557571; local band profiles, organizes club showcases

Velocity 321 S. Jefferson; Editor Chauncey Hollingsworth helped found the late Subnation.



Chicago Recording Company 232 E. Ohio; listed on Billboard's recent "Rooms At The Top" chart. Recent projects: R. Kelly, Smoking Popes, Jesus Lizard, "Soul Food" soundtrack

Chicago Trax 865 N. Larabee; Recent projects: Smashing Pumpkins, Ministry, Liz Phair

Electrical Audio Recording 2621 W. Belmont; Recent projects at producer Steve Albini's brand-new facility include Mount Shasta, Bedhead and Dirty Three.

Streeterville Studios 161 E. Grand; recent projects: Common, Smashing Pumpkins, Fugees, Filter

Idful Music In-demand producer Brad Wood plans to rebuild Idful at a newly acquired Bucktown location in 1998.



Radio industry mergers have created a "classic rock" battleground here. Popular newcomer **WXCD-FM (CD94)** enjoys the encyclopedic rock knowledge of midday host Bob Stroud. Mainstay **WLUP-FM (The Loop)** is struggling to regain its mid-'80s dominance.

WXRT-FM (93.1) Best new indies, imports on Johnny Mars' "The Big Beat" (Mon. at midnight). Best new local acts on Richard Milne's "Local Anesthetic" (Sun. at 7:30 p.m.)

WRCX-FM (Rock 103.5) "Chicago Rock," hosted by Chris Payne (Mon. at midnight) features local bands, interviews and live performances. Two-hour syndicated "Hard Drive," with Lou Brutus, features new rock (Sun. at 10 p.m.).

WKQX-FM (Q101) "Local Music Showcase" (Sun. at 9 p.m.)

WVFX-FM (103.1) Hosted by The Cleaning Ladies, "Needle Drop" has featured such interviews as Jakob Dylan and Ray Davies (Tue. and Wed. at 8-10 p.m.).

WVSN-FM (99.5) Country

WNVA-FM (95.5) Smooth jazz/NAC

WBEZ-FM (91.5) Jazz in the evenings with Dick Buckley

WBEE-AM (1570) Jazz ■

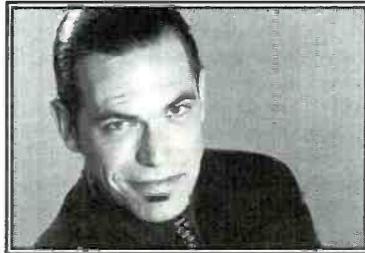
LOCAL NOISE

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to sidestep further mainstream backlash was recently amended to include production of a low-budget video for "I Know You Love Me."

KURT ELLING

Hepcats the world over nod knowingly at the mention of avant-vocalist Kurt Elling. With two critically acclaimed Blue Note albums, the Chicago native has established his versatile singing



style and dizzying poetry as among the most original the jazz world has seen in a generation.

Elling started singing in college, introduced by a friend to the music of Ella Fitzgerald, Dexter Gordon and Herbie Hancock. Intrigued by Mark Murphy's synthesis of jazz singing and beat poetry, Elling hooked up with sax legends Von Freeman and Ed Petersen and began performing his original "rants," grounding them in classic jazz instrumental solos and improvisations. Years of hard work paid off when Elling's 1995 debut, "Close Your Eyes," was nominated for a Grammy. Elling continued working Chicago's jazz rooms, especially the famed Green Mill. "Chicago has a jazz integrity that cannot be refused," says Elling. "I can hook up a broader array of cats here than I can in New York." Released earlier this year, "The Messenger" is a swinging document that reworks the Donald Byrd classic "Tanya" and, with diva Cassandra Wilson, the Zombies' 1967 hit "Time Of The Season." Elling is confident the album can expand his small core audience, indicated by previous sales of approximately 10,000 units. ■

SWEET HOME CHICAGO

Continued from page 19

Mighty Blue Kings, who have sold more than 35,000 copies of their album "Meet Me In Uptown" and whose latest disc, "Come One, Come All," (on their own label RJ Records) was released Nov. 18; literate pop-rock outfit the Bad Examples, who have sold more than 30,000 records in nine years for stylistically diverse label Waterdog Records; and eclectic dance/pop collective Poi Dog Pondering, one of Chicago's most popular bands, which has sold 15,000 and counting of its live double album "Liquid White Light," available since May on the band's own label, Plate-tec-tonic.

"It's very easy to do business in Chicago," says Carolyn (Chaka) Travis, business-affairs manager for Poi Dog Pondering and Plate-tec-tonic. "There's a lot of hometown support from everyone—retail, club owners, promoters, fans."

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SWEET HOME CHICAGO

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MAJOR INVOLVEMENT

Major-label presence still exists in Chicago. Jive Records has an A&R office here; Geffen Records employs a local A&R rep, Jim Powers, and distributes Powers' label Minty Fresh Records (Veruca Salt, the Cardigans); Scratchie Records (Fountains Of Wayne, fullfj), run by Smashing Pumpkins' James Iha and D'arcy Wretzky and Wretzky's husband Jeremy Freeman, is distributed by Mercury. Acid-jazz group Liquid Soul is on Miles Copeland's EMD-distributed Ark 21 and has sold 20,000 records. The city is also home to a number of booking agencies that represent national acts on major labels (some home-grown talent, some not.) They include Monterey International, the Red Ryder Agency and The Billions Corp.

The Billions Corp. books some 40 acts, including the Mekons, the

Jesus Lizard, the Mighty Blue Kings, Freakwater, the Waco Brothers, Seam (all Chicago-based), Pizzicato 5, Cibo Matto, Boss Hog and Man Or Astro-Man?

"I don't think things were more exciting here four years ago than they are now," says David "Boche" Vicelli. In fact, he observes, "The major-label feeding frenzy was disruptive."

SUCCESS CYCLE

"It's something we've seen before—it's cyclical," says Hank Neuberger, executive VP and general manager of the city's premier recording facility, Chicago Recording Co. (CRC). But Neuberger says the label furor had its benefits as well. "When artists like Smashing Pumpkins become as successful as they have around the world, it's good for the community," he says.

CRC has seen much of the city's big-label recording projects. Chicago native and R&B superstar R. Kelly's hit single "I Believe I Can

CHICAGO

Fly," from the movie "Space Jam," was mixed there. The Smashing Pumpkins' "Mellon Collie And The Infinite Sadness," Babyface's "Soul Food" soundtrack, Wilco's "Being There" and the Jesus Lizard's upcoming Capitol album



From top: the New Duncan Imperials, Common

were all done at CRC.

If anything, says Neuberger, Chicago "lacks enough superstars" to support the scene in grand style. "If Veruca Salt and the Smoking Popes could achieve the success of Smashing Pumpkins, if the R&B side could duplicate R. Kelly's success, then we'd have a more stable situation [major-label-wise]," says Neuberger. "We're a couple of steps away from that yet."

"There's plenty of creativity going on," says Dave Chamberlain, music editor of alternative weekly *New City Newspaper*. He cites acts like Pinetop Seven, Fondly, Cash Money, Pancho Kryzta, the Black Family and Casolando as among up-and-comers to watch, and has enthusiastic words for hardcore label Victory Records.

SINGING THE BLUES

According to longtime blues chronicler Bill Dahl, a music journalist (and admitted purist), "Monetarily, [the blues scene is] thriving, but artistically, it's too tourist-driven. They want to hear 'Sweet Home Chicago' in every set—they want rock trying to pass as blues."

The city that gave the world such blues giants as Muddy Waters, Willie Dixon, Howlin' Wolf and Little Walter has a blues scene that's become too commercialized, in Dahl's opinion. But lesser-known blues artists are still coming up—like the Albert King-influenced guitarist Carl Weathersby, whose "Looking Out My Window" is on New Jersey's Evidence label, and guitarist Jimmy Burns, who's released his first domestic album, "Leaving Home Walking," on Chicago's Delmark Records. Neither is a young man, Dahl notes, and both are true blues artists.

He also is cheered by the resurgence of local favorites Mighty Joe Young and Vanessa Davis. Classic old-guard blues artists like Otis Rush, Honeyboy Edwards, Pine-top Perkins, Jimmie Rogers and

Eddy Clearwater have stayed true to their roots. Blues labels like Alligator Records (Lonnie Brooks, Koko Taylor) and the recently revitalized Delmark are going strong. Certainly, the massive global success of guitarist Buddy Guy, whose South Loop club, Legends, is one of Chicago's biggest draws, is a testament to the universal appeal of Chicago blues.

HIP-HOP TO IT

As for Chicago's hip-hop community, it is abuzz over the latest release from the rapper known as Common, whose most recent album on the Relativity label, "One Day It'll All Make Sense," features an impressive array of guest stars. Common's positive, anti-gangsta stance is winning critical and popular acclaim. (Gangsta rap is still kicking, however, embodied by the likes of Tung Twista, Crucial Conflict, Do Or Die and others.) Bryant Chandler of Rockford, Ill., whose label Black Eye Records is home to upbeat rap acts like Mr. Clutch, says he's concentrating his promotional efforts in Chicago. "I

see this kind of rap doing very well here," says Chandler. "People are tired of [gangsta rap's] gloom."

House music, the revolutionary Chicago-spawned dance style, continues to be a major influence, especially in Europe. House pioneers and superstar DJs Frankie Knuckles and Marshall Jefferson now spend most of their time doing remixes in New York and London. Plenty of newer Chicago house DJs are considered major figures, including Derrick Carter, Spencer Kinsey and Cajmere.

"Chicago has really made an effort to open itself up to international business," says David Prince of Plate-tec-tonic Records. "The Rolling Stones starting their tour here says a lot about the major music-industry players in Chicago."

"Chicago is a city that uses music to bring itself together on a large scale—whether it's the annual festivals of blues, jazz, gospel, Latin and Celtic music, or the music heard in countless clubs every night. That's one of the things that make this city great." ■

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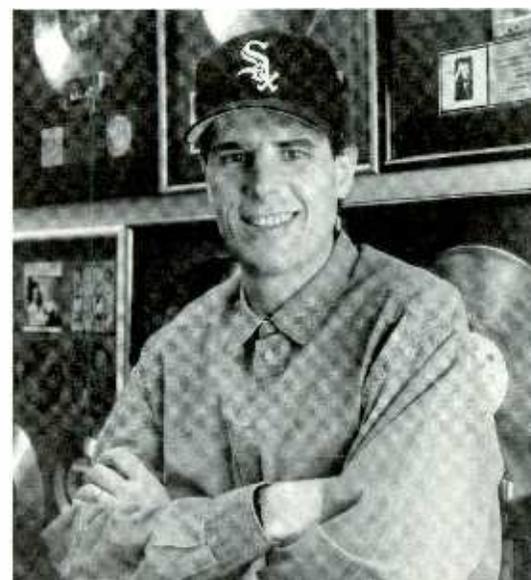
JMA is a full-service music company that has been representing major and independent labels, publishing companies, and film and artist management companies for nearly 20 years. As independent consultants across the realm of the industry, JMA is a clear leader in successful artist promotion. The JMA team is comprised of 35 individuals with insider expertise in every aspect of the music and radio promotion fields.

JMA salutes all Chicago musical artists and record labels, especially those we have promoted.

Some of these include Smashing Pumpkins, Liz Phair, Veruca Salt, R. Kelly and Crucial Conflict. JMA's team experience "crosses over" into all areas of Chicago's vibrant music business – artists, club owners, independent labels, radio stations, recording studios and concert promoters.

Our success within the music industry has enabled us to grow into larger quarters. In spring 1998 our new headquarters, 1644 Honore Street, Chicago, will be the home to JMA, Metro's Joe Shanahan and Brad Wood's Idful Music Studios. We believe these combined talents will create a synergy for future development in the fields of artist management, record labels and publishing ventures.

Jeff McClusky & Associates maintains an "open door" policy that welcomes and encourages new musicians and labels looking for guidance.



Joi's Evolved 'Amoeba' Arrives 2nd Set Sees Belated Release On Freeworld

BY HAVELOCK NELSON

NEW YORK—Joi's sophomore album, "The Amoeba Cleansing Syndrome," ships Jan. 27 on BMG-distributed Freeworld Entertainment almost two years later than was originally scheduled and more than three years after its passionately praised predecessor, "The Pendulum Vibe," debuted.

First recorded for the now-defunct



JOI

EMI Records, "The Amoeba Cleansing Syndrome" was put on indefinite hold while Joi was pregnant with her daughter, Kypsia Blue Daydreamer. "We had shot a video, got set up to release the album, then we found out Joi was expecting a baby. All of a sudden [everything that we were doing] didn't make any sense," says Dallas Austin, who discovered Joi and functioned as the primary producer for both albums.

Joi and Austin had been dissatisfied with how "The Pendulum Vibe" was marketed and promoted by EMI. "They thought she was great; they just didn't know what to do with her," says Austin. "We were under a system that was looking for commercial viability." In addition, Joi predated D'Angelo, Maxwell, Erykah Badu, and other alternative R&B stylists.

LABEL SHAKE-UP

When an executive shakeup at EMI resulted in Davitt Sigerson being brought in to replace president Daniel Glass (Billboard, Sept. 24, 1994), Joi and Austin were looking into leaving the label. "I was gonna take Joi and make sure she was under whatever situation I was under," Austin recalls. "We both were pretty bitter at the time. EMI told us she needs to be more of a Mary [J. Blige] to which I said, 'You have the total wrong idea.'

"We didn't want to deal with people who didn't value what we were doing," Austin continues. "We were really resistant. I wanted to get Joi out of the contract, but Davitt wouldn't let me do that. He said he was as much a fan of Joi as we were, and after that conversation I called Joi back and said, 'Look, Davitt is a little different than everybody else. He's checking for us in a different way.'"

Joi still wasn't swayed. "The only thing that made me trust him was him saying that he didn't see me as an artist that would come out the box selling millions and millions of record," she

says. "He really saw my career as being every bit as rich, respected, and flourishing as a Tina Turner. Or Nancy Wilson. Or Gladys Knight. Anybody who had been in the industry 20-plus years.

"After that we went and recorded songs that lasted 13 minutes. We always make music for us and the people who love and embrace the theory."

Then Sigerson suggested that Joi make a few songs the label could more easily exploit as singles. While Austin understood where Sigerson was coming from, Joi initially didn't. "I was furious," she says. "I said, 'I stayed; I gave you this record. Now you're telling me you didn't really like it?' I felt betrayed.

"But Dallas was like, 'No, it's not that.' And, sensing I was through, Davitt came to visit me in Atlanta. Once we talked, I found out he was talking about me making simpler records, like those that were a little different but crept out, like Prince's 'When Doves Cry'—not selling my soul.

"That got me to thinking, 'I do want my stuff on the radio; I want a hit!' I wanted to give him what he wanted. But I was blocked. Every time I wrote something, it came out too Toni Morrison, intricate and complicated. I needed some Terry McMillan."

'SUPERSTAR' IS BORN

Joi finally came up with a breakthrough when Austin suggested writing a song about riding around Atlanta in a Cadillac with her family. Austin says, "That's when I came up with 'Ghetto Superstar.' It was a simple, direct song. I'd never seen that road before, and I got excited. Inspiration for it was Joi's baby's father, Big Gipp from the LaFace rap group Goodie Mob."

"After she did 'Ghetto Superstar,' Joi felt more comfortable," adds Austin. "So I said, 'Let's reconsider the album. Let's make sure we find a couple more ways to simplify it. We next did 'It's Over.'"

Feeling "more in love" with the record than ever before, Austin flew to New York to present it to the label. After playing it for Sigerson, he, too, was ecstatic. Plans to release the record were again put in place. But less than two months later, EMI Music announced that it was closing its EMI Records operation (Billboard, June 28).

"I had just finished doing the deal for my label, Freeworld," Austin remembers. "I always wanted Joi to be under my thing, so I was hoping Virgin or nobody wanted to keep her." Ultimately, EMI allowed Austin to take Joi with him to Freeworld, the joint venture he formed with Volcano Records president Kevin Czinger (Billboard, Aug. 23). Austin and Czinger serve as co-presidents of Freeworld, which is distributed by BMG.

"From that point," Austin says, "I think we moved faster in a few months than EMI had moved in years."

Like "The Pendulum Vibe," "The Amoeba Cleansing Syndrome" con-

tains a judicious blend of music, including aggressive rock, funk, hip-hop, and classical. Among the songs are "My Brother's Keeper," a bittersweet tune dedicated to the memory of Austin's deceased older brother; "Dirty Mind," a slinky creep through Joi's sensuality in which a battle rages between flesh and mind; and "Ghetto Superstar," the first video and radio release (the track won't be commercially available).

The campaign to market "The Amoeba Cleansing Syndrome" is "people driven," says Caron Veazy, Freeworld's marketing manager. (Continued on page 30)



Days Of Our Lives. Members of Big Beat/Atlantic recording group Changing Faces pose during the video shoot for the single "All Of My Days," featuring Roc-A-Fella artist Jay-Z. In front, from left, are video director Cameron Casey and Mark Pitts, manager of Changing Faces. In the back row, from left, are Jay-Z; Changing Faces members Charisse Rose and Cassandra Lucas; and Damon Dash, CEO of Roc-A-Fella Records.

BESLA Shows Global Nexus Of Sports & Entertainment; Appointments To Cheer

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

BESLA BLOWS UP: For years I had heard the industry talk about the doings at the annual Black Entertainment & Sports Lawyers Assn. (BESLA) conventions, where the biggest industry dealmakers meet to hobnob, network, and relax in resort settings.

This year I was able to attend the 17th annual BESLA gathering, held Oct. 29-Nov. 2 at the Westin Rio Mar Hotel in Rio Grande, Puerto Rico. The focused panel sessions, outreach and scholarship support for African-American law students, and career and spiritual motivation proved that BESLA is much more than just an exotic getaway.

This year's theme, "Global Merging Of Sports And Entertainment," was played out throughout the schedule, as attorneys, agents, managers, and record industry execs stressed the need to take advantage of the growing cross-marketing opportunities for athletes and entertainers in the worldwide market, as well as increasing opportunities for athletes to become entertainers.

NBA player **Shaquille O'Neal**—rapper, actor, Los Angeles Laker—represents a new ideal for sportsmen trying to diversify their public image as well as their assets; entertainers likewise can fare well by looking beyond national shores to opportunities in the global market.

Panel sessions covered such topics as "The Challenges Facing Minority Television Syndicators," addressed by **Frank Mercado-Valdez**, president of the fledgling African Heritage Network, and "International Joint Ventures And Other Film Financing Strategies For Black Filmmakers," in which producer **Warrington Hudlin** of the Black Filmmakers Foundation played the role of a filmmaker seeking financing and distribution from several major, independent, and international sources, as represented by fellow panelists.

Other panels included "Public Relations Consensus For High Profile Talent," in which indies **Robin Beamon** and **Kenneth Reynolds** and Warner Bros.' **Karen Lee** described the rigors of handling PR issues for such celebrity clients as **2Pac**, **Oprah Winfrey**, **Jackee**, and actor **Darius McCrary**, and "Estate Planning & Negotiation Of Pre-Nuptial Agreements For Artists And Athletes," a packed session peppered with amusing and cautionary anecdotes about celebrities safeguarding their assets and interests.

The concept of getting cash today for tomorrow's value drew a strong turnout for the Nov. 1 session, "The David Bowie Deal: Using Traditional Securities Financing To Leverage Intellectual Property Assets In Sports And

Entertainment." Breaking down some complicated financial wizardry into everyday parlance was **Henry G. Moriello**, partner in Kaye, Scholer, Fierman, Hays & Handler, who explained the concept of securitization: selling the rights to future cash flow on a current asset.

Rock star **David Bowie** was able to walk away with \$50 million by securitizing future royalties of his publishing catalog. In the simplest terms, this is a way of getting cash today for the predictable future value of an asset (those who need a detailed explanation, call your broker) without assuming any future risk associated with the performance of that asset.

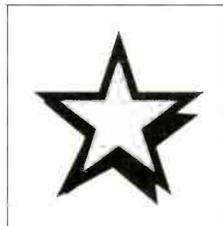
At the awards banquet, event co-chair and former NBA star **Norm Nixon** stressed the need for well-trained African-American legal practitioners. Such professionals have the weighty task of advising up-and-coming athletes and entertainers who need to succeed, he said, not only within their realm of expertise but also in business and society.

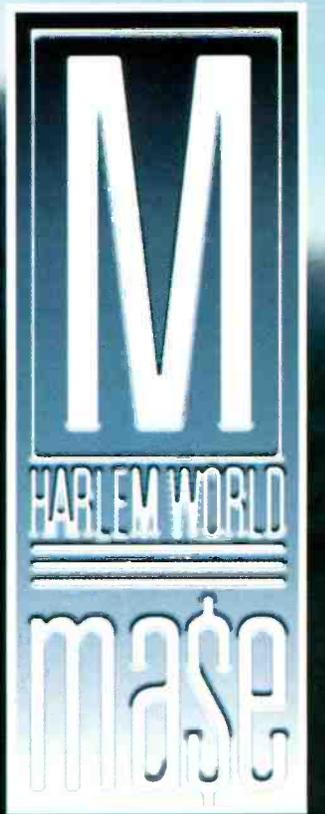
Co-chair (and Nixon's spouse) **Debbie Allen** spoke about the process of bringing the DreamWorks film "Amistad" to the screen; produced by Allen and directed by **Steven Spielberg**, the film chronicles a revolt by African captives on the American ship Amistad, which led to a U.S. court case in which the Africans were successfully defended by **John Quincy Adams**. The film stars **Anthony Perkins**, **Morgan Freeman**, and **Matthew McConaughey**. Making a special appearance at the dinner: celebrity attorney **Johnnie L. Cochran**.

TAKING ACTION: **Lauryn Hill** of the Fugees unveiled her nonprofit organization, the Refugee Project, at a benefit cocktail party held Nov. 4 at the Museum for African Art in New York. Hill introduced her board of trustees, including artists **Busta Rhymes**, **Mariah Carey**, **Sean "Puffy" Combs**, **D'Angelo**, **Kirk Franklin**, **Wyclef Jean**, and manager/entrepreneur **Bethann Hardison**; filmmaker **Spike Lee**; Essence editor in chief **Susan Taylor**; author **Cornel West**; and actor **Malik Yoba**. The Refugee Project was founded in 1996 to link minority communities throughout the world by "instilling a sense of entitlement and responsibility to young people" throughout the African diaspora.

The Refugee Project has already organized outdoor concerts in New York and Haiti and raised money for Haitian refugees and for inner-city kids to go to summer camp in the New York/New Jersey area. Other programs will register voters and provide educational, arts, nutrition, and mentoring programs.

(Continued on page 30)





IN A CLASS\$
BY HIM\$ELF.
IN A WORLD
ALL HI\$ OWN.

HIS SOLO DEBUT ALBUM FEATURES
THE #1 RAP CORE STORES SINGLE "FEEL SO GOOD" —
NOW EXPLODING AT TOP 40, CROSSOVER AND R&B RADIO,
AS WELL AS  (JAM OF THE WEEK),  AND 

TOP 200 ALBUMS: Debut ①
TOP R&B ALBUMS: ①
TOP RAP ALBUMS: ①



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www.badboy-ent.com www.aristarec.com
Executive Producer: Sean "Puffy" Combs for Bad Boy Entertainment, Inc.
Associate Executive Producer: Deric "D-dot" Angelethe for Bad Boy Entertainment, Inc.

Billboard TOP R&B ALBUMS

NOVEMBER 15, 1997

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Greatest Gainer ***						
1	62	—	2	MASE BAD BOY 73017*/ARISTA (10.98/16.98) 1 week at No. 1	HARLEM WORLD	1
2	1	61	3	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
3	2	2	7	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
4	4	5	10	MASTER P NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
*** Hot Shot Debut ***						
5	NEW	—	1	SPICE 1 JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	5
6	6	6	8	BUSTA RHYMES ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
7	3	1	5	SOUNDTRACK DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	1
8	5	3	4	JANET VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	2
9	8	8	6	BOYZ II MEN MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
10	9	9	7	USHER LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
11	7	4	3	LL COOL J DEF JAM 539184*/MERCURY (11.98 EQ/17.98)	PHENOMENON	4
12	NEW	—	1	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	12
13	10	10	16	PUFF DADDY & THE FAMILY BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
14	11	12	7	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
15	13	11	7	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
16	14	13	29	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
17	12	7	3	GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	7
18	19	21	38	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
19	20	16	24	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
20	NEW	—	1	THE B.G. CASH MONEY 9616 (10.98/16.98) HS	IT'S ALL ON YOU VOL. 2	20
21	15	—	2	BIG BUB KEDAR 53074*/UNIVERSAL (10.98/16.98) HS	TIMELESS	15
22	18	14	14	JOE JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
23	24	22	5	LUTHER VANDROSS LV 68220/EPIC (10.98 EQ/17.983)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
24	17	15	7	MACK 10 PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
25	16	—	2	SALT-N-PEPA RED ANT/LONDON 828959*/ISLAND (10.97/17.98)	BRAND NEW	16
26	23	18	17	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
27	21	—	2	TOP AUTHORITY TOP FLIGHT/WRAP 81600/CHIBAN (11.98/16.98)	TOP AUTHORITY UNCUT — THE NEW YEA	21
28	25	19	19	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
29	27	32	7	JON B. Y&B MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	27
30	NEW	—	1	WILL DOWNING MERCURY 536350 (10.98 EQ/16.98) HS	INVITATION ONLY	30
31	26	17	6	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	10
32	30	27	20	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
33	22	20	11	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
34	31	28	50	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
35	28	25	14	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
36	NEW	—	1	BEBE WINANS ATLANTIC 83041/AG (10.98/16.98)	BEBE WINANS	36
37	29	23	24	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
38	34	29	19	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
39	36	30	33	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
40	33	24	5	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
41	32	31	3	RICK JAMES HIGHER SOURCE/PRIVATE 1 417070/MERCURY (10.98 EQ/16.98)	URBAN RAPSONY	31
42	38	34	12	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
43	40	33	5	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	29
44	41	38	6	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	33
45	37	43	37	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
46	42	26	5	BROTHA LYNCH HUNG BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	9
47	35	35	75	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3

48	49	49	19	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
49	43	39	14	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5
50	47	41	22	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
51	44	50	83	MAXWELL COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
52	55	40	29	ROME GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
53	39	45	20	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
54	51	42	20	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	2
55	52	44	18	SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
56	58	51	5	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	41
57	54	48	19	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
58	50	36	5	RBL POSSE BIG BEAT/ATLANTIC 92771*/AG (10.98/15.98)	AN EYE FOR AN EYE	14
59	NEW	—	1	GERALD ALBRIGHT ATLANTIC 83050/AG (10.98/16.98) HS	LIVE TO LOVE	59
60	57	54	34	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
61	56	58	53	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
62	45	37	6	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	37
*** Pacesetter ***						
63	79	59	40	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
64	NEW	—	1	MARVIN SEASE JIVE 41619 (10.98/15.98)	THE BITCH GIT IT ALL	64
65	48	56	16	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
66	53	47	56	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
67	59	63	91	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
68	NEW	—	1	THE PSYCHO REALM RUFFHOUSE 68153*/COLUMBIA (10.98 EQ/16.98) HS	THE PSYCHO REALM	68
69	60	52	10	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32
70	71	64	16	THE O'JAYS GLOBAL SOUL 31149*/FREEWORLD (10.98/15.98)	LOVE YOU TO TEARS	14
71	46	—	2	RAPPIN' 4-TAY VIRGIN 57117 (10.98/16.98)	4 THA HARD WAY	46
72	61	55	6	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
73	67	66	73	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
74	NEW	—	1	JAY-Z ROC-A-FELLA/DEF JAM 536392*/MERCURY (10.98 EQ/16.98)	IN MY LIFETIME, VOL. 1	74
75	NEW	—	1	NICE & SMOOTH STREET LIFE/DIVINE 75534*/ALL AMERICAN (10.98/16.98)	IV: BLAZING HOT	75
76	64	60	8	JONATHAN BUTLER NZK ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
77	78	93	26	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
78	65	62	52	LIL' KIM UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
79	NEW	—	1	RAKIM UNIVERSAL 53113* (10.98/16.98)	THE 18TH LETTER	79
80	72	70	10	VARIOUS ARTISTS SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS	2
81	73	77	62	AALIYAH BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
82	69	53	7	SOUNDTRACK LOUD 67531*/RCA (10.98/16.98)	SOUL IN THE HOLE	13
83	77	74	72	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
84	76	83	15	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
85	75	67	35	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
86	74	72	14	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	4
87	91	—	14	SOUNDS OF BLACKNESS PERSPECTIVE 549029/A&M (10.98/16.98) HS	TIME FOR HEALING	24
88	63	57	13	SOUNDTRACK DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER 2	2
89	RE-ENTRY	42	42	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
90	99	80	21	CAPONE -N- NOREGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
91	93	92	3	UNCLE SAM STONECREEK 67731/EPIC (10.98 EQ/16.98)	UNCLE SAM	91
92	97	91	21	CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	6
93	94	86	20	EN VOGUE EASTWEST 62057/EEG (10.98/16.98)	EV3	8
94	80	46	3	YVETTE MICHELE LOUD 67487*/RCA (10.98/16.98) HS	MY DREAM	46
95	68	65	43	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
96	84	—	46	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
97	66	69	10	VANESSA WILLIAMS MERCURY 536060 (10.98 EQ/16.98)	NEXT	28
98	82	73	3	AARON NEVILLE A&M 540784 (10.98/16.98)	TO MAKE ME WHO I AM	73
99	85	79	61	BLACKSTREET INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
100	70	75	28	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3

Albms with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.



LUNIZ

LUNITIK MUZIK

INCLUDES "JUS MEE & U" FEATURING RAPHAEL SAADIQ
 "FUNKIN' OVER NUTHIN" FEATURING TOO \$HORT
 "HYPNOTIZE" FEATURING REDMAN

EXECUTIVE PRODUCERS: ERIC L. BROOKS & CHRIS HICKS
 MANAGEMENT: JORGE HINOJOSA FOR RHYME SYNDICATE MANAGEMENT

RAPHAEL SAADIQ APPEARS COURTESY OF MERCURY RECORDS • REDMAN APPEARS COURTESY OF DEF JAM • TOO \$HORT APPEARS COURTESY OF JIVE RECORDS

IN STORES 11/11

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Rakim Shows Folks 'Who's Back'

HANGIN' WITH THE RA: Universal held a listening party for Rakim Oct. 23 at the Sub Culture Gallery in New York. The event premiered the video for the first single, "Guess Who's Back." To accompany his apocalyptic lyrics, the clip places Rakim in a Sodom and Gomorrah-type setting, virtually liberating crowds with his words.

The gallery also showcased a variety of artwork inspired by Rakim's lyrics. A rap short titled "Rappers On Rakim" featured testimonials from the **Awesome Two, Treach, Busta Rhymes, Jam Master J, Coolio, Fredro**, revolutionary poet **Sonia Sanchez**, author **Michael Eric Dyson, AZ, Rampage, and the Lords** (formerly **Lords Of The Underground**).



RAKIM

The place was packed with those wanting to pay homage to the God, including **Naughty By Nature, Nikki D, Van of Rotten Rascalz, Cannibus, and Cassandra Lucas of Changing Faces**.

Cannibus, who is Ra's labelmate, urged a humble Rakim to the microphone to give words of thanks to the crowd. With a little musical encouragement by the DJ, Ra blessed the crowd with a reluctant but emotional performance of "I Got Soul," "Guess Who's Back," "Don't Sweat The Technique," and "Know The Ledger." The artist's album, "The 18th Letter/The Book Of Life" was released Nov. 4. Following is a brief Q&A with the Ra:

There are no allusions to materialism or street life on your album.

I think everybody had enough of that. Plus I did that already. I smoked cigars in videos; talked about *banditos*, the jewelry, and dead presidents. So it's the last thing I wanted to do.

What were you doing during the time that you were away?

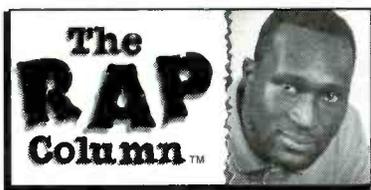
I was watching my family grow, teaching my family, taking advantage of the time off. When I came out in '86, I used to be at clubs like the Latin Quarter, Union Square, and Funhouse every day. Then I was on tour for seven months, doing a show five days a week up until, like, '90, '91. My [former] label MCA was getting into a lot of staff problems every day. I kind of took advantage of the setbacks that came my way. When I got to Universal, everything was smooth.

Some tracks of yours showed up on a couple of mix tapes.

What happened was, when MCA fired everybody, a lotta people had access to my demos. They started selling 'em to mix shows and radio stations. That did it to me as far as putting chemistry together and preparing the world for how I've grown since the last album. All of my views and what I wanted to bring across got leaked out. So, when it came time to do the next project, it was like starting from nowhere and not knowing what the people heard.

You always were a quiet person. Even when you were in a room filled with people you were off by yourself. I just imagine you writing in a room by yourself.

That's basically it. I go into the lab, lock the door. Have a nice, soft light because I like to do most of the shining. The thing is, I don't like to concentrate



by Havelock Nelson

on the four walls. I go beyond that. As long as the room is dim with a little music, I could go in there and do my thing.

What happened between you and Eric B.?

We were never really friends... It seemed like you were two very different individuals.

No doubt. We never shared a 25-cent bag of potato chips back in the day. We never went half on a soda. You know what I'm sayin'? When you're comin' up with kids in the neighborhood, you develop a special bond with them. But with me and him, it was straight-up business. He came around my way one day, and somebody introduced us. He said he was trying to make a record and that he knew Mister Magic and Marley Marl. I guess we were two different people.

Everyone connected to the hip-hop community has been eagerly awaiting a new Rakim record. Did you feel any pressure because of that?

The biggest pressure that I felt was at the beginning, trying to figure out if the world will still embrace me. Right now it's like no pressure, because up to this point in my life I could deal with anything that comes. As far as sitting down and rhyming, I wanted all the people who waited for Rakim to be satisfied. I'm a perfectionist, so I wanted to make sure everything was right.

What's the first song you recorded for the new set?

"It's Been A Long Time." That was the first thing I wanted to get off my chest. I answered all the questions people were asking: Where's Rakim? When's the album coming out? What's up with you and Eric B.?

You did a song on the soundtrack album ["Hoodlum"] with Mobb Deep, but there are no guests on the album.

No. What I wanted to do was reintroduce myself to the world and not rely on anybody else. I wanted to come in like I came in before—solo.

The record is very mystical, very cosmic...

What I want people to realize as far as my lyrical skills go is that I'm more mature now. I'm taking it back where it used to be as far as rhyming. I want [listeners] to pay attention to what I didn't do, and that will let them know I stand for and what I agree and don't agree with.

There are a couple of supremely romantic cuts, like "Show Me Love."

I always do something for the women. I always try to get something to make instead of having them feel like every time a rapper sings something about a woman it's disrespectful. I want to show the world how I see a woman through my eyes.

STUFF: Method Man's second solo set, "T2: Judgment Day," is due in March on Def Jam. The performer is recording tracks for it all over New York and says, "On my last album, things were real rushed. Half the stuff was old shit from when I was a shortie. With this new one, it's like starting from scratch, plus I have more time. I just want to fuck people's heads up. I want to give 'em somethin' different every time I come, on every song."

Tracks are being prepared by several producers, including **Wu-Tang Clan** associate **True Mathematics, Erick Sermon, DJ Premier, and Pras from the Fugees**. Thus far, guest vocals have been completed by **Wu-Tang Clan** members **Ghostface Killah** and **Masta Killa**; outside the Clan, **Meth** has also tracked a tune with **Redman**, with whom he's developed a close relationship since the pair recorded a song, "Whateva Man," and a jingle for St. Ides malt liquor. "When we met, it was magnetic," Meth remembers. "Niggas from my squad was telling me I remind them of Red, and probably he was getting the same thing from his squad."

New York-based **Rawkus Records** has been developing interest for its releases over the past few months, but until now none of its releases have been available on CD or cassette. That all changes with "Soundbombing," a label compilation put together by **DJ Evil Dee** (who, incidentally, is working on a new **Black Moon** release). Along with known joints by acts like **Company Flow** and **Mos Def**, the set also features a few unreleased tracks.

Assistance in preparing this column was provided by *Shawnee Smith*.



My Favorite Things. Loud Records artist Yvette Michele strikes a pose with some of her favorite DJs at the video shoot for her single "DJ Keep Playin'" from her debut album, "My Dream." The video was filmed Oct. 3 at New York's Beacon Theatre. Shown, from left, are **Capital J, Michele, Toney Tone, Jay-Ski, P-Stu, a video extra, DJ Flexxx, Steph Lova, Ralph McDaniels, a video extra, and Michele's DJ, Master Jay.**

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	3	★★★ NO. 1 ★★★ FEEL SO GOOD (FROM "MONEY TALKS") (C) (D) BAD BOY 79122/ARISTA	◆ MASE 3 weeks at No. 1
2	19	—	2	★★★ GREATEST GAINER ★★★ MOURN YOU TIL I JOIN YOU (C) (D) (T) TOMMY BOY 7427	◆ NAUGHTY BY NATURE
3	4	4	5	IF I COULD TEACH THE WORLD (C) (D) RUTHLESS 6344/RELATIVITY	◆ BONE THUGS-N-HARMONY
4	3	2	18	UP JUMPS DA BOOGIE (C) (D) BLACKGROUND/ATLANTIC 98018/AG	◆ MAGOO AND TIMBALAND
5	2	3	11	I MISS MY HOMIES (C) (D) (T) NO LIMIT 53290/PRIORITY	◆ MASTER P FEAT. PIMP C AND THE SHOCKER
6	5	7	13	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	◆ MACK 10
7	11	10	3	I'M NOT A PLAYER (C) (D) (T) LOUD 64910/RCA	◆ BIG PUNISHER
8	6	5	9	AVENUES (FROM "MONEY TALKS") (C) (D) (T) (X) ARISTA 13411	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
9	7	6	20	NOT TONIGHT (FROM "NOTHING TO LOSE") ▲ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	◆ J.I. KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
10	10	13	5	MAN BEHIND THE MUSIC (C) (D) (T) LIL' MAN 97020/INTERSCOPE	◆ QUEEN PEN FEAT. TEDDY RILEY
11	9	12	3	CLOSER (C) (D) (T) PENALTY 7214/TOMMY BOY	CAPONE -N- NOREAGA
12	8	8	16	MO MONEY MO PROBLEMS ▲ (C) (D) (T) (X) BAD BOY 79100/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
13	17	17	6	IMMA ROLLA (C) (T) (X) LOC-N-UP 70310	◆ MR. MONEY LOC
14	12	11	23	I'LL BE MISSING YOU ▲ (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
15	20	16	9	OFF THE BOOKS (C) (T) (X) RELATIVITY 1646	THE BEATNUTS
16	14	18	4	THE BREAKS (C) (D) (T) REPRIS 17310/WARNER BROS.	◆ NADANUF FEATURING KURTIS BLOW
17	15	15	4	GET IT WET (C) (D) (T) CREATOR'S WAY/BIG BEAT 98001/ATLANTIC	◆ TWISTA
18	18	—	2	WHAT I NEED (C) (D) (T) STREET LIFE 78149/ALL AMERICAN	◆ CRAIG MACK
19	16	22	11	REMINING ME (OF SEF) (C) (D) (T) RELATIVITY 1627	◆ COMMON FEAT. CHANTAY SAVAGE
20	13	9	10	ME AND MY CRAZY WORLD (C) (D) (T) UNIVERSAL 56131	◆ LOST BOYZ
21	31	35	6	BLAZING HOT (C) (D) (T) STREET LIFE/DIVINE 78143/ALL AMERICAN	◆ NICE & SMOOTH
22	46	45	5	CAN'T STOP (C) (D) (T) MCA 55356	◆ LIL'O
23	28	40	17	ICED DOWN MEDALLIONS (C) (D) (T) BLUNT 6614/TVT	◆ ROYAL FLUSH
24	NEW	1	1	BOUNCE BABY BOUNCE (C) BEFORE DAWN 111/TOUCHWOOD	FRAZE
25	22	19	13	CROOKED GREEN PAPERS (C) (D) (T) BEFORE DAWN 109/TOUCHWOOD	◆ KINFUSION
26	25	—	3	COAST TO COAST (C) (T) (X) ALL NET 2286	D'MEKA
27	24	—	2	WHAT U GOTTA SAY (C) (D) (T) NEW QUEST/DPH 54224/LIGHTYEAR	RODNEY O
28	23	14	3	PHENOMENON (T) DEF JAM 568081/MERCURY	◆ LL COOL J
29	26	29	7	BUMP'N IN YOUR TRUNK (C) (D) (T) CROSSTOWN 1021	MAD DOG CLIQUE
30	21	21	19	TAKE IT TO THE STREETS (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
31	RE-ENTRY	21	21	HIP HOP DRUNKIES (C) (D) (T) LOUD 64882/RCA	◆ THA ALKALOIKS FEAT. OL' DIRTY BASTARD
32	30	31	9	SOMEBODY ELSE (C) (D) (T) H.O.L.A. 341026/ISLAND	◆ HURRICANE G
33	34	28	6	IT'S YOURZ (T) LOUD 64957/RCA	◆ WU-TANG CLAN
34	27	27	8	GET UP (C) (D) (T) RUTHLESS 78707/EPIC	◆ NX
35	33	37	4	IT'S ABOUT TIME (C) MENES 9601	L.A. NASH FEATURING JEW'ELL
36	RE-ENTRY	23	23	TALKIN' BOUT' BANK (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	◆ THE WHORIDAS
37	39	36	7	SUNSHINE (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	◆ JAY-Z FEAT. BABYFACE AND FOXY BROWN
38	29	20	10	MEN OF STEEL (FROM "STEEL") (C) (D) (T) T.W./ISM/QWEST 17305/WARNER BROS.	◆ SHAQUILLE O'NEAL, ICE CUBE, B. REAL, PETER GUNZ & KRS-ONE
39	44	24	6	THE JOINT (T) DEF JAM 571679/MERCURY	◆ EPMD
40	32	23	15	DOWN FOR YOURS (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	◆ NASTYBOY KLUICK FEAT. ROGER TROUTMAN
41	RE-ENTRY	27	27	JUST ANOTHER CASE (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY	◆ CRU FEATURING SLICK RICK
42	45	33	12	I GOT DAT FEELIN' (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	DJ KOOL
43	41	26	23	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") (C) (D) (T) RUTHLESS 6343/RELATIVITY	◆ BONE THUGS-N-HARMONY
44	43	42	15	BE THE REALIST (C) DEFF TRAPP 9283/INTERSCOPE	TRAPP, TUPAC & NOTORIOUS B.I.G.
45	40	38	23	SMILE (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	◆ SCARFACE FEATURING 2PAC & JOHNNY P
46	42	44	6	PARTY PEOPLE (M) (T) (X) MCA 55304*	GP WU
47	RE-ENTRY	20	20	LISTEN (FIVE MINUTES) (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY	◆ DFC
48	RE-ENTRY	27	27	IF I COULD CHANGE (FROM "I'M BOUT IT") (C) (D) (T) NO LIMIT 53273/PRIORITY	◆ MASTER P FEAT. STEADY MOBBIN', MIA X, MO B. DICK & O'DELL
49	37	25	20	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") (C) (D) (T) (X) TOMMY BOY 7785	◆ COOLIO FEAT. 40 THEVZ
50	47	41	12	LET ME HOLLA AT CHA (C) (X) LIVE SHOT 7001	BLAC HAZE

○ Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

Hot R&B Airplay

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

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	1	18	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA) 11 wks at No. 1
2	2	14	PUT YOUR HANDS WHERE MY EYES COULD SEE	BUSTA RHYMES (ELEKTRA/VEEG)
3	4	14	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)
4	5	15	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
5	3	27	EVERYTHING	MARY J. BLIGE (MCA)
6	20	3	TYRONE	ERYKAH BADU (KEDAR/UNIVERSAL)
7	6	11	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
8	10	6	WE'RE NOT MAKING LOVE NO MORE	DRU HILL (LAFACE/ARISTA)
9	9	9	SOCK IT 2 ME	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST)
10	14	12	BUTTA LOVE	NEXT (ARISTA)
11	12	10	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
12	11	14	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
13	13	8	PHENOMENON	LL COOL J (DEF JAM/MERCURY)
14	7	10	GOT 'TIL IT'S GONE	JANET (FEAT. Q-TIP AND JONI MITCHELL) (VIRGIN)
15	8	24	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
16	19	7	MY BODY	LG (EASTWEST/EEG)
17	16	14	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)
18	18	11	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
19	15	18	THE LOVE SCENE	JOE (JIVE)
20	38	4	A SONG FOR MAMA	BOYZ II MEN (MOTOWN)
21	22	26	I CAN LOVE YOU	MARY J. BLIGE (MCA)
22	21	15	BEEN AROUND THE WORLD	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
23	25	7	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
24	23	14	HONEY	MARIAH CAREY (COLUMBIA)
25	17	13	OTHERSIDE OF THE GAME	ERYKAH BADU (KEDAR/UNIVERSAL)
26	26	6	R U READY	SALT-N-PEPA (RED ANT/LONDON/ISLAND)
27	36	3	5 STEPS	DRU HILL (ISLAND)
28	33	11	LAST NIGHT'S LETTER	K-CI & JOJO (MCA)
29	24	29	STOMP	GOD'S PROPERTY (B-RITE/INTERSCOPE)
30	45	4	A DREAM	MARY J. BLIGE (ARISTA)
31	32	5	LOSE MY COOL	SWV (FEATURING REDMAN) (RCA)
32	27	28	IT'S ALL ABOUT THE BENJAMINS	PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)
33	28	31	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
34	31	37	FOR YOU	KENNY LATTIMORE (COLUMBIA)
35	30	48	IN MY BED	DRU HILL (ISLAND)
36	34	22	LOVIN' YOU TONIGHT	THE NOTORIOUS B.I.G. (FEAT. R. KELLY) (BAD BOY)
37	50	2	ARE U STILL DOWN	JON B. (YAB YUM/550 MUSIC/EPIC)

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

HOT R&B RECURRENT AIRPLAY

1	2	7	HOPELESS	DIONNE FARRIS (COLUMBIA)
2	1	2	NEXT LIFETIME	ERYKAH BADU (KEDAR/UNIVERSAL)
3	3	6	DON'T LEAVE ME	BLACKSTREET (INTERSCOPE)
4	6	37	ASCENSION (DON'T EVER WONDER)	MAXWELL (COLUMBIA)
5	4	2	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)	ROME (GRAND JURY/RCA)
6	9	10	HYPNOTIZE	THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
7	11	38	ONLY YOU	112 FEAT. THE NOTORIOUS B.I.G. (BAD BOY/ARISTA)
8	8	7	CUPID	112 (BAD BOY/ARISTA)
9	12	10	BIG DADDY	HEAVY D (DOWNTOWN/UNIVERSAL)
10	5	34	NO DIGGITY	BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)
11	13	30	PONY	GINUWINE (550 MUSIC/EPIC)
12	21	34	YOU'RE MAKIN' ME HIGH	TONI BRAXTON (LAFACE/ARISTA)
13	18	8	THINKING OF YOU	TONY TONI TONE (MERCURY)
14	7	3	RETURN OF THE MACK	MARK MORRISON (ATLANTIC)
15	15	17	CRUSH ON YOU	LIL' KIM FEAT. LIL' CEASE (UNDEAS/BEAT/ATLANTIC)
16	10	22	WHAT KIND OF MAN WOULD I BE	MINT CONDITION (PERSPECTIVE/A&M)
17	20	5	5 MILES TO EMPTY	BROWNSTONE (MJJ/WORK/EPIC)
18	14	12	ON & ON	ERYKAH BADU (KEDAR/UNIVERSAL)
19	23	8	DON'T WANNA BE A PLAYER	JOE (JIVE)
20	22	8	I LOVE ME SOME HIM	TONI BRAXTON (LAFACE/ARISTA)
21	16	12	CAN'T NOBODY HOLD ME DOWN	PUFF DADDY (FEAT. MASE) (BAD BOY/ARISTA)
22	—	22	DON'T LET GO (LOVE)	EN VOGUE (EASTWEST/EEG)
23	—	16	SUMTHIN' SUMTHIN'	MAXWELL (COLUMBIA)
24	—	23	TEARS	THE ISLEY BROTHERS (T-FUNK/ISLAND)
25	—	48	TOUCH ME TEASE ME	CASE FEAT. FOXY BROWN (SPOILED ROTTEN/DEF JAM)

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

R&B SINGLES A-Z

8	4 SEASONS OF LONELINESS	(EMI April, ASCAP/Flyte Tyme, ASCAP) HL
40	AFTER 12, BEFORE 6	(Gimme Some Hot Sauce, ASCAP/Talibus, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/EZ, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
77	AINT NO LIMIT	(Zomba, ASCAP/Chin Checkin', ASCAP/Big P) BMJ
81	AINT'NUTHIN' BUT A JAM 'ALL	(Mac-man, ASCAP/Brownstar, ASCAP/S&S, ASCAP)
13	ALL CRIED OUT	(Careers-BMG, BMI/Mokajumbi, BMI/Zomba, BMI) HL/WBM
44	ALL OF MY DAYS (FROM SPACE JAM)	(Zomba, BMI/R. Kelly, BMI)
96	ALRIGHT	(EMI, BMI/EMI Blackwood, BMI/Seventh House, BMI) HL
70	AS WE LAY	(Saja, BMI/Lastada, BMI)
55	AVENUES (FROM MONEY TALKS)	(Intersong, ASCAP/Warner/Chappell, ASCAP) HL
83	BABY, BABY	(Oik, BMI/Santron, BMI)
42	BABY YOU KNOW	(Lil' Mob, BMI/Ramal, BMI/Warner-Tamerlane, BMI/Keith Sweat, ASCAP) WBM
27	BACKYARD BOOGIE	(WB, ASCAP/Real N Ruff, ASCAP) WBM
45	BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAY-ER)	(Slam U Well, ASCAP/Lil' Lu, BMI/Jim Edd, BMI/712 Stone Ave., BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean LLC, ASCAP/Jelly's Jams L.L.C., ASCAP) HL
76	BLAZING HOT	(Greg Nice, BMI/Smooth Bee, BMI/Kid Capri, ASCAP)
90	BOUNCE BABY BOUNCE	(Lindseyanne, BMI/Big Fat, BMI)
61	THE BREAKS	(Neutral Gray, ASCAP/Original J.B., ASCAP/Funk Groove, ASCAP)
99	BRING BACK YOUR LOVE	(Poetry In Motion, BMI)
4	BUTTA LOVE	(Honey Jars And Diapers, ASCAP/Uni., Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP) WBM
91	CAN'T STOP NO PLAYER	(Prophets Of Rage, BMI)
87	CAN'T STOP	(MCA, ASCAP)
58	CAN WE (FROM BOOTY CALL)	(Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP)
63	CLOSER	(Suite 1202, BMI/Jose Luis Gotcha, BMI/Percy Coles, ASCAP/1st Golden Fingers, ASCAP/EMI April, ASCAP/House Of Champions, ASCAP)
92	CROOKED GREEN PAPERS	(Touchwood, ASCAP/Chrysalis, ASCAP) WBM
46	DEJA VU	(Powder Down, BMI/MCA, BMI)
36	DJ KEEP PLAYIN' (GET YOUR MUSIC ON)	(P-Blast, ASCAP/Zomba, ASCAP/MCA) WBM
58	DON'T SAY	(EMI Blackwood, BMI/Willson, BMI)
84	DON'T SAY	(Sony/ATV Songs, BMI/Yab Yum, BMI/Brownstown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner/Chappell, BMI) HL/WBM
41	DON'T STOP THE MUSIC	(Virginia Beach, ASCAP/Blazicious, ASCAP/Herbilicious, ASCAP/Cavilicious, ASCAP)
48	DO YOU LIKE THIS	(Mike's Rap, BMI)
9	EVERYTHING	(EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatone, BMI/Beachwood, BMI) HL/WBM
5	FEEL SO GOOD (FROM MONEY TALKS)	(Second Decade, BMI/Warner-Tamerlane, BMI/Foreign Imported, BMI) WBM
95	FIX	(Donril, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Wu-Tang, BMI/Bar-Kay, BMI/Warner-Tamerlane, BMI/Sugarhill, BMI) WBM
31	FOR YOU	(Colour'd, ASCAP/PSO, ASCAP) WBM
75	GET IT WET	(Stay High, ASCAP/It's All Good!, ASCAP/Creator's Way, ASCAP)
43	G.H.E.T.T.O.U.T.	(Zomba, BMI/R. Kelly, BMI) WBM
59	GOTHAM CITY (FROM BATMAN & ROBIN)	(Zomba, BMI/R. Kelly, BMI) WBM
47	HAVE A LITTLE MERCY	(Flyte Tyme, ASCAP/EMI April, ASCAP) HL
73	HEAVEN	(O.C.D., BMI)
18	HONEY	(Sony/ATV Songs, BMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM
34	HOW YA DO DAT (FROM HOW BUT IT)	(Burrin Ave., ASCAP/O/B/O Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
22	I CAN LOVE YOU/LOVE IS ALL WE NEED	(MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/6 ft of July, BMI/NASHMACK, ASCAP) HL/WBM
12	I CARE 'BOUT YOU (FROM SOUL FOOD)	(Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) WBM
25	I DON'T EVER WANT TO SEE YOU AGAIN	(Vanderpool, BMI/Ensign, BMI) HL
20	IF I COULD TEACH THE WORLD	(Ruthless Attack, ASCAP/Mo'Nique, BMI)
100	IF I HAD YOU	(Sony/ATV Cross Keys, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Red Tears, BMI/Colegms-EMI, ASCAP)
35	I'LL BE MISSING YOU	(Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
19	I MISS MY HOMIES	(Burrin Avenue, BMI/Big P, BMI)
71	I'M NOT A FOOL	(Kerason, BMI)
62	I'M NOT A FOOL	(Zomba, BMI/Hookman, BMI/Naked Soul, ASCAP/Go Speed Co, BMI) WBM
30	I'M NOT A PLAYER	(Let Me Show, ASCAP/Joe Cartagena, ASCAP/Old Nigga Spirituals, BMI/Warner-Tamerlane, BMI) WBM
38	INFATUATION	(Bokie, BMI/Sony/ATV, BMI/Yab Yum, BMI/Brownstown Sound, BMI/Sony/ATV Tunes, ASCAP/Dicicelle, ASCAP)
29	IN HARM'S WAY	(EMI Blackwood, BMI/WB, BMI/Rhett Rhymer, ASCAP/Margaret Bail-Byars Designee, BMI/Benny's Music, BMI)
32	IN MY BED	(Hitco, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stacego, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
69	INVISIBLE MAN	(Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubaiba, SOCAN/On Board, BMI/EMI April, ASCAP) HL
74	IT'S ALRIGHT (FROM NOTHING TO LOSE)	(Chyna Baby Music, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMI/MCA, BMI) HL
86	IT'S YOURZ	(Wu-Tang, BMI/Careers-BMG, BMI)
52	THE JOINT	(Panicken, ASCAP/WB, ASCAP/Fourteenth Hour, ASCAP/Polygram Int'l, ASCAP/Brown Acid, ASCAP/Dust Brothers, ASCAP/Copyright Control/MCA, ASCAP) WBM
94	KISS AND TELL	(The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI/MCA, ASCAP/Dre Baby, ASCAP)
15	LAST NIGHT'S LETTER	(EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
80	LOVE IS ALL AROUND	(Sway Jay, ASCAP)
49	MAN BEHIND THE MUSIC	(Donril, ASCAP/Zomba, ASCAP/Queen Pen, ASCAP/September Six, ASCAP/Peanut Butter, ASCAP/Smokin' Sounds, ASCAP/Dynatone, BMI/Unichappell, BMI) WBM
51	ME AND MY CRAZY WORLD	(LB, ASCAP/EMI April, ASCAP/Ron G, BMI) HL
23	MO MONEY MO PROBLEMS	(Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tommy Jmi, BMI) HL
22	DON'T LET GO (LOVE)	(En Vogue, BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean LLC, ASCAP/Jelly's Jams L.L.C., ASCAP) HL
3	MY BODY	(Toni Rob, ASCAP/2000 Watts, ASCAP)
2	MY LOVE IS THE SHHH!	(Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
66	NEED YOUR LOVE	(Davone Ravone, BMI/Tom Bomb, BMI/Young Begzha, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Motown, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
16	NEVER MAKE A PROMISE	(Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM

Hot R&B Singles Sales

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



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★	
1	2	4	MY BODY	LG (EASTWEST/EEG) 1 wk at No. 1
2	1	12	MY LOVE IS THE SHHH!	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (WB)
3	3	13	YOU MAKE ME WANNA...	USHER (LAFACE/ARISTA)
4	5	11	BUTTA LOVE	NEXT (ARISTA)
5	4	3	FEEL SO GOOD	MASE (BAD BOY/ARISTA)
6	6	5	SOCK IT 2 ME/THE RAIN (SUPA OUPA FLY)	MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT (EASTWEST)
7	8	7	THE ONE I GAVE MY HEART TO	AALIYAH (BLACKGROUND/ATLANTIC)
8	12	12	WHAT ABOUT US	TOTAL (LAFACE/ARISTA)
9	9	8	4 SEASONS OF LONELINESS	BOYZ II MEN (MOTOWN)
10	11	12	I CARE 'BOUT YOU	MILESTONE (LAFACE/ARISTA)
11	10	7	THEY LIKE IT SLOW	H-TOWN (RELATIVITY)
12	7	11	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)	BRIAN MCKNIGHT FEAT. MASE (MERCURY)
13	13	12	ALL CRIED OUT	ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)
14	60	2	MOURN YOU TIL I JOIN YOU	NAUGHTY BY NATURE (TOMMY BOY)
15	14	7	LAST NIGHT'S LETTER	K-CI & JOJO (MCA)
16	19	3	SO GOOD	DAVINA (LOUD)
17	21	5	IF I COULD TEACH THE WORLD	BONE THUGS-N-HARMONY (RELATIVITY)
18	17	18	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)
19	16	8	EVERYTHING	MARY J. BLIGE (MCA)
20	15	11	I MISS MY HOMIES	MASTER P FEAT. PIMP C AND THE SHOOKER (NO LIMIT)
21	25	2	I DON'T EVER WANT TO SEE YOU AGAIN	UNCLE SAM (STONECREEK/EPIC)
22	18	10	HONEY	MARIAH CAREY (COLUMBIA)
23	20	6	TOO GONE, TOO LONG	EN VOGUE (EASTWEST/EEG)
24	27	4	DON'T STOP THE MUSIC	PLAYA (DEF JAM/MERCURY)
25	22	12	BACKYARD BOOGIE	MACK 10 (PRIORITY)
26	29	4	BABY YOU KNOW	THE O'JAYS (GLOBAL SOUL/FREEWORLD)
27	40	3	I'M NOT A PLAYER	BIG PUNISHER (LOUD)
28	23	9	AVENUES	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (ARISTA)
29	24	20	NOT TONIGHT	LIL' KIM (UNDEAS/TOMMY BOY/ATLANTIC)
30	36	3	IN HARM'S WAY	BEBE WINANS (ATLANTIC)
31	28	13	AFTER 12, BEFORE 6	SAM SALTER (LAFACE/ARISTA)
32	38	4	MAN BEHIND THE MUSIC	QUEEN PEN FEAT. TEDDY RILEY (LIL' MAN/INTERSCOPE)
33	67	2	INFATUATION	LAURNEA (YAB YUM/EPIC)
34	26	14	HAVE A LITTLE MERCY	4.0 (SAVVY/PERSPECTIVE/A&M)
35	34	6	NEVER WANNA LET YOU GO	ABSOLUTE (DEF JAM/MERCURY)
36	30	16	NEVER MAKE A PROMISE	DRU HILL (ISLAND)
37	43	17	SOMEONE	SWV (FEATURING PUFF DADDY) (RCA)
38	37	3	CLOSER	CAPONE -N- NOREAGA (PENALTY/TOMMY BOY)
39	31	18	GOTHAM CITY	R. KELLY (JIVE)
40	39	12	DON'T SAY	JOE (YAB YUM/550 MUSIC/EPIC)
41	45	4	DJ KEEP PLAYIN' (GET YOUR MUSIC ON)	YVETTE MICHELE (LOUD)
42	35	16	INVISIBLE MAN	98 DELGREES (MOTOWN)
43	33	16	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (BAD BOY)
44	57	6	IMMA ROLL	MR. MONEY LOC (LOC-N-UPT)
45	32	14	THE WAY THAT YOU TALK	JAGGED EDGE FEAT. DA BRAT & J.D. (SO SO DEF/COLUMBIA)
46	42	23	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY)
47	44	12	WE CAN GET DOWN	MYRON (ISLAND)
48	—	1	SHOW ME LOVE	ROBYN (RCA)
49	55	3	ALL OF MY DAYS	CHANGING FACES (FEAT. JAY-Z) (BIG BEAT/ATLANTIC)
50	62	8		

Has Clubland's Fervor For Grammy Wins Fizzled?

GRAMMY UPDATE: Remember the endless hue and cry within clubland over the lack of a dance music Grammy category? Sure you do. The moans of indignant citizens could be downright deafening at times. Once the National Academy of Recording Arts and Sciences (NARAS) finally saw the light and decided to honor dance music recordings and remixers, you'd expect a tidal wave of submissions, right?

Well, that depends on your perspective. A recent NARAS screening session revealed approximately 150 submissions for the best dance music



Forever Sweatin'. The members of Crave act DJ Company catch their breath following a recent "Let's Get Physical" workout with press and radio at the Broadway Dance Studio in New York. It was the latest in a string of promotional events and appearances the group has been making in support of its album, "Rhythm Of Love," and the current single, "Forever Young." Soon to be remixed with a harder edge for club consumption, the track is doing particularly well with tastemaking radio programmers and turntable artists in San Francisco and Washington, D.C. Shown, from left, are DJ Company's Brian Thomas, January Ordu, and Michael Fielder.

recording category. Of those submissions, roughly half were approved as recordings made expressly for club consumption.

"It was a healthy category," says Ellyn Harris, the head of the Committee for the Advancement of Dance Music, who also presided over the group of dance music experts who screened the submissions. "People at NARAS are delighted by the response from the dance community."

Positive words. An upbeat attitude that we've long wanted to hear. But for some reason, we can't shake strong feelings of disappointment.

Maybe it's due to the fact that we're swamped by nearly twice that number of dance records during any given week. Do we think every record with a beat and a sample is award-worthy? Absolutely not. But we do think that if



by Larry Flick

every label executive, producer, and artist manager who groaned in our ear on this issue had taken the few minutes required to submit a recording, there would've been literally thousands of submissions.

A little snooping has revealed that the participation of indie labels—the true fuel of dance music, as well as the most vocal sector in the fight for a category—left a little to be desired. Also, Harris reports that she had to actually phone managers and labels moments before submission deadline to generate dance visibility for the remixer of the year category.

What's the deal? We're trying hard not to assume that the same people who vigorously strive for a little public attention would be so lazy. Maybe it's clubland's aged inferiority complex at work again. We recall the bittersweet tone with which many welcomed the onset of these categories. Many felt instantly defeated, believing the award would be inaccessible to anyone not entrenched on the pop charts.

As it stands, it is reasonable to believe that many of the roughly 9,000 voting members will pick the most recognizable (read: pop-friendly) names on the ballot. But that can be changed by simply joining NARAS and becoming a voting member. There are chapters of NARAS all over the country. Find one, and get involved. Don't simply sit and expect someone else to do the job for you. And don't give in to the belief that there's no room in the mainstream for your voice. There's always room—not to mention a crowd of willing listeners—if you actually believe you have something of merit to say and the energy to put it forth.

GLOWIN' GROOVES: Disciples of Vanessa Daou can finally give their worn-out copies of "Slow Burn" a brief rest. The enigmatic groove poet has finally emerged from her creative cocoon, armed with a gorgeous new recording.

"Plutonium Glow" shows her and husband/producer Peter Daou continuing to blend sensual, often enlightening words with club-rooted beats that are sprinkled with elements of jazz, funk, and ambient-pop. Her whispery voice is as seductive as ever, as evidenced on the writhing "Mouth To Mouth" and on the dreamy "Life On A Distant Star." Electronica fans will find the set's plethora of futuristic keyboards and skittling rhythms a revelation, though longtime listeners know that La Daou has been developing this sound for years.

After only moderately fruitful alliances with Columbia and Krasnow Entertainment (and several recent major-label overtures), the Daous are taking a do-it-yourself tack with "Plutonium Glow" by opting to sell it on the Internet. You can order a copy of the

set from their beautifully detailed World Wide Web site, www.dauomusic.com. According to Peter, their plan is to momentarily bypass the entanglements and psychological melodrama of the industry and simply reach out to the people who love Vanessa. "We're just not into playing games anymore," he says. "Nothing is more important than the music."

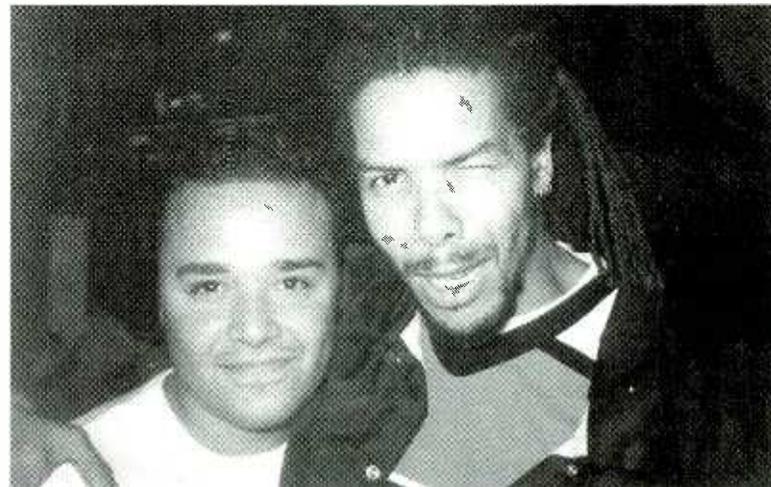
Assembled with the fatherly guidance of Handprint Entertainment honcho Benny Medina, the album may become available to indie retailers early next year. Vanessa is also preparing for a small series of gigs in January. Watch this space for details.

SUBLIMINAL ACTION: Real 2 Reel mastermind Erick Morillo is getting into the record company game by forming Subliminal Records. Distributed by Strictly Rhythm, the label will be what he describes as a "forum for music that will simultaneously reflect underground and commercial dance sounds."

With input from Morillo's partner, Christina Pazzanese, Subliminal is off and running with "Cro-Magnon" by Constipated Monkeys, a tasteful moniker cooked up by producers Harry Romero and José Nunez. The track matches aggressive, almost thunderous beats with ear-grabbing samples and an array of sound effects that will help it stand apart from the pack.

Actually, the label was to be launched by the diva anthem "Fun" by Chicago fave Dajae. Unfortunately, negotiations between Morillo and the singer unraveled in the 11th hour. "It's a disappointment," he says. "We were looking forward to doing an album with her. We hope she finds what she's looking for out there. We still have high hopes for the song's success."

Enter eternally fab belter Jocelyn Brown, who has stepped in and cut the track with Morillo and co-producers DJ Sneak and Nunez. Due later this month, "Fun" will also sport remixes by Basement Jaxx, Todd Edwards, the



Dancing In Circles. Producer Phillip Damien, right, hangs with remixer/DJ Hex Hector at a party celebrating the release of the singles "Show Me" by Urban Soul and "Circles" by Kimara Lovelace, which they both worked on. Recently held at the System in New York, the event included performances by both acts. "Show Me" has proved to be a universal turntable favorite, while "Circles" is showing signs of breaking out as a national above-ground hit, thanks to out-of-the-box support of mix shows on radio stations such as WKTU New York.

Mongoloids, and DJ Krush.

Also on the label's agenda is "It's Over" by Pianoheads, which is due in early December. That track has a salivating following on the New York circuit, where it's been getting advance play on test-pressing. The new year will bring the legendary Joey Negro's still-untitled debut for the label.

In addition to Subliminal, Morillo and Pazzanese are also launching Double Platinum Management, which will guide the careers of Junior Sanchez, DJ Sneak, Romero, Nunez, and Doc Martin.

Somewhere in the middle of this activity, Morillo is finding time to work on material for Real 2 Reel's third Strictly Rhythm album, which is planned for release in the spring of '98. He's playing close to vest on its contents but confirms the departure of toaster/rapper the Mad Stuntman and promises a "vastly different sound."

SHAKEN & STIRRED: We would have hated to be in Robert Miles' shoes as he took on the daunting task of recording his first music since 1996's "Dreamworld"—the hot-selling collection that spawned the extraordinarily influential "Children." How do you reclaim and build upon a sound that has been copied by countless others?

With "Freedom," he has clearly done so. Enlisting the vocal skills of Kathy Sledge, Miles peppers a spree of quasi-classical piano lines over a jittery groove that straddles that line between house and break-beat sectors. There's an instant familiarity to the song that will click with popsters while providing enough experimentation to please less-forgiving club punters. For added pleasure, the double-record set of remixes shows Frankie Knuckles transforming the song into a lush disco twirler that cruises at a comfy pace with an ample dose of orchestral strings.

"Freedom" is the first single from the deConstruction/BMG set "23AM," which is due Nov. 24 in the U.K. Sledge fans will be pleased to know that she

also makes an appearance on the song "Enjoy." At this point, the album is not due for stateside release on Arista until sometime next year.

Okay, so we know that y'all are *living* for the unapologetically camp "Spice Up Your Life" by Spice Girls as much as we are—don't even bother trying to deny it. In fact, we know that you're not even wasting time with David Morales' needlessly credible house remix and are opting for the original version, with percussion that sounds nicked from "The Love Boat Theme." Once you tire of that candy-sweet confection, dive into the Virgin album "Spiceworld" for the equally festive "Never Give Up On The Good Times," a string-laden twirler that perfectly mimics the hi-NRG sound of Stock Aitken Waterman circa Bananarama's "I Heard A Rumour." It's yummy stuff topped only by the swishy "The Lady Is A Vamp," which playfully indulges in brassy, swing-era horns. Hipsters may snicker at Spice Girls, but they're clearly enjoying an even heartier giggle—and nicely fattening their wallets at the same time.

Although he's developed an incredible reputation as a DJ throughout Europe and the U.K., Boy George has yet to showcase his brilliant turntable skills in the States—until now. He finally bowed behind the decks in New York for the hotly touted reopening of designer Bulgari during fashion week. A fitting first forum, eh? Word has it that the lad is mulling over other offers to spin in the U.S.

In the meantime, fans of Boy George's soulful singing should hit the nearest import shop for a copy of "When Will You Learn," a 12-inch he's just issued with Time Records in Italy. Produced by George with Mike Koglin (with cute remixes by DJ Dado and Kinky Roland), the track swishes with plush ambient keyboards and a firm disco beat. Needless to say, his lyrics are several notches above most other club records, and he's rarely been in such fine voice. We cannot wait for the lad to get back in the studio and finish his long-promised next album.

Billboard. **Dance**
HOT Breakouts
NOVEMBER 15, 1997
CLUB PLAY

1. WANNA B LIKE A MAN SIMONE JAY VU
2. GOT 'TIL IT'S GONE JANET (FEAT. Q-TIP AND JONI MITCHELL) VIRGIN
3. SING A SONG BYRON STINGILY NERVOUS
4. YOU ARE MY FRIEND INSTINCT JELLYBEAN
5. DANCE (DO THAT THING) BLACK MAGIC STRICTLY RHYTHM

MAXI-SINGLES SALES

1. SAMBA DE JANEIRO FELIZIA TOMMY BOY
2. ALL OF MY DAYS CHANGING FACES BIG BEAT
3. PUSHIN' INSIDE YOU SONS OF FUNK NO LIMIT
4. IN THE AIR TONIGHT PHIL COLLINS ATLANTIC
5. SPICE UP YOUR LIFE SPICE GIRLS VIRGIN

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

CLUB PLAY

COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	7	5	AIN'T NO NEED TO HIDE CHAMPION 331	SANDY B
2	3	5	8	JAMES BOND THEME ELEKTRA 63904/EEG	◆ MOBY
3	7	11	5	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521	PRAXIS FEATURING KATHY BROWN
4	6	8	9	LEARN 2 LUV NERVOUS 20248	◆ KIM ENGLISH
5	9	12	6	DEEP DAY MAXI 2061	KATRINA VAUGHN
6	11	14	6	ECUADOR ULTRA/FFRR 006/ISLAND	◆ SASH!
7	1	2	11	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
8	13	17	6	CLOSER THAN CLOSE BIGBANG IMPORT	ROSIE GAINES
9	4	4	10	WHY DON'T YOU DANCE WITH ME ULTRA 004/MOTOR	◆ FUTURE BREEZE
10	17	35	3	DRAMA TWISTED 55403/MCA	CLUB 69 FEATURING KIM COOPER
11	14	19	6	RIPGROOVE LOGIC 51764	◆ DOUBLE 99
12	10	1	12	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
13	20	27	4	TO BE IN LOVE MAW 019/STRICTLY RHYTHM	MAW
14	8	6	8	HONEY COLUMBIA 78665	◆ MARIAH CAREY
15	12	9	11	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO	◆ LISA STANSFIELD
16	5	3	9	BUENOS AIRES WARNER BROS. PROMO	MADONNA
17	16	23	7	BE MY BABY INTERHIT 54012/PRIORITY	◆ CAPPELLA
18	22	30	5	WORDS THAT YOU SAY STRICTLY RHYTHM 12517	WHITEBIRD FEATURING VERONICA BROWN
19	30	42	3	CHELSEA PRESS 2 JELLYBEAN 2529	DAT OVEN
20	26	34	4	BEAT ME HARDER EMPIRE STATE/EIGHTBALL 54216/LIGHTYEAR	VICTOR CALDERONE
21	23	26	5	DON'T GO LOGIC 64974/RCA	LE CLICK FEATURING KAYO
22	24	28	5	AMI WA WA (SOLO POR TI) NONESUCH 79480/ATLANTIC	GIPTSY KINGS
23	28	33	4	THEME FROM THE VALLEY OF THE DOLLS WARNER BROS. 43952	K.D. LANG
24	19	21	7	LOVE IS ALIVE DV8 582349/A&M	◆ 3RD PARTY
★★★ Power Pick ★★★					
25	40	—	2	MUCH BETTER TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
26	39	49	3	GET READY TO BOUNCE EDEL AMERICA 3722	◆ BROOKLYN BOUNCE
27	15	10	13	REMEMBER ME OM 005/CARPORT	◆ BLUE BOY
28	31	32	6	LIKE A STAR TIMBER! 738/TOMMY BOY	CYNTHIA
29	25	16	12	TOP OF THE WORLD MCA 55384	DUDEARELLA
30	36	46	3	YOU CAN DO IT DELICIOUS VINYL PROMO/RED ANT	THE BRAND NEW HEAVIES
31	34	48	3	CLAP YOUR HANDS FFRR/LONDON 570037/ISLAND	LIL LOUIS
32	35	47	3	SUNSTROKE EDEL AMERICA 9139	◆ CHICANE
33	21	18	12	ALRIGHT WORK 78659	◆ JAMIROQUAI
34	45	—	2	LOVE, PEACE AND GREASE PERFECTO/KINETIC PROMO/REPRISE	BT
35	18	15	10	AIN'T TALKIN' 'BOUT DUB 550 MUSIC 78643/EPIC	◆ APOLLO FOUR FORTY
36	37	45	3	I BELIEVE VELOCITY 61007	PRO TOOLZ FEATURING ALTHEA MCQUEEN
37	32	20	9	SOMEWHERE ATLANTIC 84033	PET SHOP BOYS
38	41	39	4	THE LOVE SCENE JIVE PROMO	◆ JOE
39	38	41	4	GET UP! GO INSANE! GRANDSLAM 006/STRICTLY RHYTHM	◆ STRETCH AND VERN PRESENT MADDOG
40	29	22	8	BARBIE GIRL MCA 55393	◆ AQUA
41	33	38	4	SAMBA DE JANEIRO TOMMY BOY 417	FELIZIA
42	46	—	2	CATCH PULSE-8 PROMO/POPULAR	SUNSCREEM
★★★ Hot Shot Debut ★★★					
43	NEW ▶	1	1	THE RIGHT WAY HEVI FLOE IMPORT	ERIC GADD
44	NEW ▶	1	1	DAY BY DAY LOGIC 52033	◆ REGINA
45	27	13	15	GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM	PHUNKY PHANTOM
46	NEW ▶	1	1	NEVER GONNA FALL ARISTA PROMO	LISA STANSFIELD
47	NEW ▶	1	1	BALLAD OF CLEO & JOE EPIC 78694	CYNDI LAUPER
48	44	37	9	WHEN THE FUNK HITS THE FAN OVUM/RUFFHOUSE 78611/COLUMBIA	KING BRITT PRESENTS SYLK 130
49	42	25	13	I SAY A LITTLE PRAYER WORK 78597	◆ DIANA KING
50	43	24	16	SHADOWS OF THE PAST JELLYBEAN 2525	PULSE FEAT. ANTOINETTE ROBERSON

MAXI-SINGLES SALES

COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	7	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA	◆ USHER
2	2	—	2	EVERYTHING (T) (X) MCA 55354	◆ MARY J. BLIGE
3	5	3	10	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
★★★ Hot Shot Debut ★★★					
4	NEW ▶	1	1	ALL CRIED OUT (T) (X) TRACK MASTERS/CRAVE 78736/EPIC	◆ ALLURE FEATURING 112
5	3	5	5	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) (M) (T) EASTWEST 63911/EEG	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT
6	NEW ▶	1	1	KISS YOU ALL OVER (T) (X) ARISTA 13438	NO MERCY
7	7	8	3	PHENOMENON (T) DEF JAM 568081/MERCURY	◆ LL COOL J
★★★ Greatest Gainer ★★★					
8	16	10	8	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
9	10	—	2	WHAT I NEED (T) STREET LIFE 78150/ALL AMERICAN	◆ CRAIG MACK
10	NEW ▶	1	1	SOMEWHERE/RED LETTER DAY (T) (X) ATLANTIC 84033/AG	PET SHOP BOYS
11	9	16	16	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
12	8	7	8	LOVE IS ALIVE (T) (X) DV8 582349/A&M	◆ 3RD PARTY
13	17	14	7	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG	◆ AALIYAH
14	4	6	23	FREE (T) (X) STRICTLY RHYTHM 12528	◆ ULTRA NATE
15	12	12	21	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
16	NEW ▶	1	1	MOURN YOU TIL I JOIN YOU (T) TOMMY BOY 427	◆ NAUGHTY BY NATURE
17	11	9	11	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY 574761	◆ BRIAN MCKNIGHT FEAT. MASE
18	30	31	8	LIKE A STAR (T) (X) TIMBER! 738/TOMMY BOY	CYNTHIA
19	21	18	6	IT'S YOURZ (T) LOUD 64957/RCA	◆ WU-TANG CLAN
20	15	11	6	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
21	26	32	7	SUNSHINE (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	◆ JAY-Z FEAT. BABYFACE AND FOXY BROWN
22	NEW ▶	1	1	PERFECT LOVE (T) (X) TWISTED 55404/MCA	HOUSE OF PRINCE FEATURING OEZLEM
23	19	13	3	I'M NOT A PLAYER (T) LOUD 64909/RCA	◆ BIG PUNISHER
24	14	17	20	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
25	24	21	8	THE JOINT (T) DEF JAM 571679/MERCURY	◆ EPMD
26	20	38	8	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
27	18	24	20	NOT TONIGHT/CRUSH ON YOU (M) (T) (X) UNDEAS/TOMMY BOY 95574/AG	◆ LL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
28	48	—	2	AIN'T NO NEED TO HIDE (T) (X) CHAMPION 331	SANDY B
29	27	27	16	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
30	22	28	6	MY LOVE IS THE SHHH! (T) WARNER BROS. 43919	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
31	33	23	3	SO GOOD (T) LOUD 65302/RCA	◆ DAVINA
32	13	4	3	THEME FROM THE VALLEY OF THE DOLLS (T) (X) WARNER BROS. 43952	K.D. LANG
33	50	—	2	CLOSER (T) PENALTY 0214/TOMMY BOY	CAPONE -N- NOREAGA
34	49	26	7	BUTTA LOVE (T) (X) ARISTA 13413	◆ NEXT
35	32	25	23	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
36	38	20	3	I'M AFRAID OF AMERICANS (X) VIRGIN 38618	◆ DAVID BOWIE
37	34	44	14	BIG BAD MAMMA (T) VIOLATOR/DEF JAM 571441/MERCURY	◆ FOXY BROWN FEATURING DRU HILL
38	28	15	3	MUCH BETTER (T) (X) TWISTED 55333/MCA	CLUB 69 FEATURING SUZANNE PALMER
39	35	—	7	BACKYARD BOOGIE (T) PRIORITY 53282	◆ MACK 10
40	RE-ENTRY	4	4	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (T) LOUD 64984/RCA	◆ YVETTE MICHELE
41	RE-ENTRY	10	10	BARBIE GIRL (T) (X) MCA 55393	◆ AQUA
42	RE-ENTRY	5	5	GUNJA HONORS (T) (X) HUSH 6612	DEAD RINGAZ
43	31	—	2	SING A SONG (T) (X) NERVOUS 20283	◆ BYRON STINGILY
44	RE-ENTRY	7	7	AVENUES (T) (X) ARISTA 13412	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
45	46	42	4	TURN ME OUT (TURN TO SUGAR) (T) (X) STRICTLY RHYTHM 12521	PRAXIS FEAT. KATHY BROWN
46	37	36	6	CHOOZE ONE (T) AV8 30	CROOKLYN CLAN
47	44	34	4	LAST NIGHT'S LETTER (M) (T) (X) MCA 55391	◆ K-CI & JOJO
48	29	40	18	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
49	25	30	3	I CARE 'BOUT YOU (T) (X) LAFACE 24274/ARISTA	◆ MILESTONE
50	47	—	8	ME AND MY CRAZY WORLD (T) UNIVERSAL 56131	◆ LOST BOYZ

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

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Rising Tide's Kris Tyler Puts TV Aside For Music Career

BY DEBORAH EVANS PRICE

NASHVILLE—It's not unusual for a new country act to aspire to a Country Music Assn. (CMA) Award, but it is rare for a new contender in the country music arena to have already won an Emmy for television work. Rising Tide newcomer Kris Tyler has an Emmy, but says she'd run over it with her car for a chance at winning a CMA Award.

Rising Tide Records hopes she will not have to go that far and is pinning its hopes on her debut album, "What A Woman Knows," due Jan. 20. Tyler was the first artist president Ken Levitan signed to Rising Tide, and the label released her first single last spring, following it with an extensive radio tour

and concert appearances with artists like Alison Krauss and Collin Raye.

A native of Omaha, Neb., Tyler lives in Phoenix, where she honed her writer and performing skills on the local music circuit while working as a television producer at the city's ABC affiliate, KNXV. She won an Emmy last year for a piece where she went undercover, wearing a camera and microphone, to expose an illegal telemarketing scam.

Tyler was encouraged to pursue opportunities in Nashville after one of her tapes made it to Trisha Yearwood and the latter called Tyler to give her advice and positive feedback. "She was really complimentary," says Tyler. "For somebody who was unknown in Nash-

ville—at that time I didn't even have a publishing deal—for somebody like me, I was really touched."



TYLER

Yearwood also advised Tyler to pitch her songs in Nashville but told her to carefully consider whether she wanted to move to Music City. "She said, 'The stuff that you're doing is so fresh, I don't know that you should leave the [Phoenix] area, but that should be your call,'" Tyler says.

Tyler visited Nashville and landed a

publishing deal with Criterion Music in 1994, which led to Levitan becoming familiar with her music and signing her to Rising Tide. Her debut album was produced by Emory Gordy Jr. and MCA Records Nashville president Tony Brown.

"I'm a huge fan of both of them, and I think they are both brilliant at what they do," Tyler says. "The fact that they collaborated on my project was really special. I don't think Tony has stepped out of MCA to do something in 12 years."

She has also been able to attract some impressive co-writers. Her current single, "What A Woman Wants," was co-written by Gary Burr and Desmond Child. "I was invited by Miles Copeland to a songwriting thing he does in France, and both of those writers were there," says Tyler. "That was the first time we sat down to write together... 'What A Woman Knows' was Desmond's title, and Gary came up with this spooky little melody, and we wrote it. We didn't know then that it would be the title track of my debut record, but we knew when we brought

it back that it was something special."

Tyler has been busy promoting her new record via radio tours and concert appearances. (She's managed by Mike Robertson and booked by William Morris.) "I went out in the spring for eight weeks and was then out again recently doing the West Coast and the Midwest," she says of her radio tours.

Levitan is enthusiastic about Tyler's potential. "She was the first artist I signed," Levitan says. "I saw Kris before I even had this job. Her publisher took me to see her, and I said, 'This is the type of artist I just love.'"

Levitan says Tyler's album lived up to his first impression. "I think the album is just great songwriting and great singing."

Tyler's career has been a slow building process. When her first single, "Keeping Your Kisses," was released last spring, it peaked at No. 68 on the Hot Country Singles & Tracks chart in the April 12 Billboard. "It came out the same day as eight other females came out, and it never really had a chance to work," Levitan says.

(Continued on page 46)

New & Noteworthy Set From Old & In The Way; Stars To Help Hall Of Fame

ON THE RECORD: One of the year's most fascinating records is coming from a group that was together for only nine months, disbanded more than two decades ago, and never released a recording while together. "Breakdown," by **Old & In The Way**, to be released on **David Grisman's** Acoustic Disc label Nov. 18, is the third album in the past 22 years garnered from live shows that the band recorded on two consecutive nights in 1973 at San Francisco's Boarding House. The group, which included Grisman, the late **Jerry Garcia**, **Peter Rowan**, **Vassar Clements**, and **John Kahn** and was the first progressive and populist bluegrass group, has had an influence far beyond its modest recorded output, especially in exposing bluegrass—and the possibilities offered by bluegrass—to a much wider audience.

Grisman says this latest album came about from talks he had with Garcia about six months before the latter's death in 1995. "We had talked often about doing another one," he tells Nashville Scene. "Jerry said, 'Let's go back and see what's there.' He got goose bumps when we were playing it. This may be the best of the albums."

Ironically, says Grisman, the group recorded one live studio album while still together that was never released, but the tapes have long since disappeared. "I looked all through the **Dead's** archives, but I couldn't find a trace of it," he says. The group disbanded, he says, "because it was just a fun thing. Nobody wanted to make a career of it."

PEOPLE: **Tim McGraw** leads a lineup of the first country artists contributing to the fund-raising effort on behalf of the Country Music Hall of Fame and its projected move to new facilities downtown. McGraw headlines the New Year's Eve Blast at the Nashville Arena, along with **Jeff Foxworthy**, **Martina McBride**, and **Johnny Paycheck**. McGraw, citing a need to give back to artists who came before him, says all proceeds will go to the Hall of Fame's capital campaign fund. Previous gifts have come from **Mike Curb** (\$1 million) and the Country Music Assn. (\$2 million). Country Music Foundation director **Bill Ivey** says that he hopes this show will serve as an "an inspiration to other stars who want to participate in this important project." Tickets go on sale Saturday (15) with prices ranging from \$20.50 to \$50. The priciest tickets are for Golden Circle VIP seats.

George Jones has been added to the talent lineup for the Wednesday (12) tribute to the late **Roger Miller** at the Opry House. Other artists appearing include the **Maver-**

icks, **Dean Miller**, **Lyle Lovett**, **Kathy Mattea**, **K.T. Oslin**, and **Waylon Jennings**. The show, to be aired March 10, 1998, on TNN, will benefit the Roger Miller Memorial Fund at the Vanderbilt Voice Center.

Dwight Yoakam performs a benefit for the Los Angeles Mission on Thursday (13) at Billboard Live in West Hollywood, Calif. TNN will air the concert Dec. 11, 12, 22, and 23... **LeAnn Rimes** will appear in a Dec. 14 dramatization on ABC-TV of her Christmas novel, "Holiday In Your Heart," published by Doubleday.

Olivia Newton-John's signing to MCA Nashville brings to mind her first hurrah in Nashville. Her first country hit, "Let Me Be There," won her the Country Music Assn.'s (CMA) female vocalist of the year award in 1974, which occasioned a major uprising within CMA ranks. She had several more soft-country hits, and her last country chart appearance was in 1979.



by Chet Flippo

PLACES: Opryland USA, which has been in a slow decline for years, will get a mercy killing. The theme park's annual attendance has dipped to about 2 million, compared with the 3.1 million or so guests at the adjacent Opryland Hotel. Betting that the heavily convention-oriented hotel clientele will favor shopping over rides, parent company Gaylord Entertainment will totally revamp the park over the next two years into a shopping and entertainment mall. The venture, to be known as Opry Mills, will be developed in conjunction with the Mills Corp. and is expected to cost \$225 million. The Mills Corp. has developed and manages a number of such multi-use malls.

HOLIDAY NOTES: **Asleep At The Wheel** has released the album "Merry Texas Christmas, Y'All" on High Street Records, a division of Windham Hill. **Tish Hinojosa**, **Willie Nelson**, and **Don Walser** make guest appearances, along with fiddler **Johnny Gimble**. . . **Eddy Arnold** has a Christmas release with the single "One Christmas Eve Long Ago" on Curb Records. . . If you're looking for off-beat Christmas presents, consider the new **Elvis Presley** catalog from Elvis Presley Enterprises. Chic new items this year include an Elvis umbrella, a gold lamé Cabbage Patch Elvis, a blue suede shoe doormat, and Elvis bowling shirts in combinations of pink and black, red and black, and yellow and black. Not to be missed is the **Elvis Wurlitzer** jukebox, a bargain at \$12,000. Besides jewelry, clothing, and all manner of novelties, the catalog also features all of the King's CDs and videos.

Radio Increasingly Making Its Own Airplay Decisions

BY LAUREN SCHMITZER

NASHVILLE—Country radio stations are increasingly taking matters into their own hands in deciding what they want to play by airing singles before labels' airplay dates or choosing album cuts for airplay regardless of labels' emphasis tracks.

This can be seen in both **Daryle Singletary's** current single, "The Note," and the **Anita Cochran/Steve Wariner** album cut "What If I Said."

Some stations began playing the Singletary single long before its Nov. 17 airplay date. Others claimed further autonomy from labels—notably **WSIX** Nashville and **WMZQ** Washington, D.C.—by airing the Cochran/Wariner duet before Warner Bros. decided to make it a single. Both cases show stations shaping their playlists to fit listeners' desires and the direction of the format.

Singletary's first single from his next **Giant Records** set (scheduled for release in February 1998) is causing a stir on Music Row. But this song is not a newcomer to country. "The Note" has never been released as a single, but four artists have recorded it, including **Conway Twitty** (1984) and **Tammy Wynette** (1989).

Upon hearing a cassette copy of Singletary's version, **WSM-FM** Nashville music director **Kevin Anderson** and **PD** **Kyle Cantrell** got collectively excited. Cantrell explains, "As soon as we could get an airable copy, we just kind of snuck it onto the air one day, and listener response has been almost overwhelming ever since."

This response erupted after its Oct. 13 debut, as the song touched a nerve in listeners pining for more traditional country. Cantrell says, "There seems to be a groundswell toward more traditional sounds right now, and I think that's really the next direction that the music should head."

Singletary's crisp, traditional voice might fill this niche for listeners who have grown weary of country's pop influence. "It's a powerful lyric and a good delivery," Cantrell notes. "Of course, Daryle has a very traditional voice, and [this] particular record is just a perfect marriage between song and artist."

But if country radio listeners desire quintessential country, rather than its evolutionary offspring, then why are traditional acts not always embraced? Artists such as **Mark Chesnut**, **George Strait**, and **Lee Ann Womack** have all seen great success with their traditional roots. But acts such as **BR5-49**, despite having a hometown advantage, are not making an impact with radio.

Cantrell offers the possibility that this group may be seen as being more chic than country. With a current decline in country radio ratings, stations are taking measures to guide their playlist's direction, and BR5-49's situation is evidence of country radio's cautionary tone.

But at a time when playing a traditional single is considered to be risky, playlist manipulation appears to contradict any conservative radio posture. Cantrell is aware of this dichotomy.

(Continued on page 38)



SINGLETARY



COCHRAN



WARINER

Billboard TOP COUNTRY ALBUMS

NOVEMBER 15, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
★ ★ ★ No. 1 ★ ★ ★						
1	1	1	8	LEANN RIMES ▲ ² CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
2	2	2	10	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1
3	3	3	7	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2
4	4	4	22	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	1
★ ★ ★ GREATEST GAINER ★ ★ ★						
5	6	—	2	WYONNA CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	5
6	5	6	3	JOHN MICHAEL MONTGOMERY ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	5
7	9	—	2	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	7
8	7	5	28	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
9	8	7	69	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1
10	10	9	61	DEANA CARTER ▲ ² CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
11	12	13	10	MARTINA MCBRIDE RCA (10.98/16.98)	EVOLUTION	9
12	13	11	5	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	9
13	16	15	14	CLINT BLACK ● RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
14	11	10	21	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
15	15	14	10	COLLIN RAYE ● EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4
16	17	18	53	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
17	18	17	16	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	17
18	14	12	6	BRYAN WHITE ● ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7
19	19	16	38	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
20	20	8	13	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	8
21	21	19	4	DELBERT MCCLINTON CURB 53042/RISING TIDE (10.98/16.98)	ONE OF THE FORTUNATE FEW	15
22	25	28	6	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	22
23	23	22	20	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
24	NEW ▶	1	1	NEAL MCCOY ATLANTIC 83057/AG (10.98/16.98)	BE GOOD AT IT	24
25	30	29	8	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	25
26	27	27	22	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
27	26	25	71	TRACE ADKINS ▲ CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
28	24	21	25	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
29	29	26	29	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
30	22	24	5	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	22
31	31	30	30	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
32	28	20	16	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
33	33	32	6	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	25
34	32	31	12	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	9
35	34	37	19	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
36	35	35	52	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
37	36	39	14	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
★ ★ ★ PACESETTER ★ ★ ★						
38	49	—	2	ROY D. MERCER CAPITOL NASHVILLE 21144 (7.98/12.98) HS	HOW BIG'A BOY ARE YA? VOLUME 3	38
39	39	38	30	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
40	40	42	58	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
41	38	40	16	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	10
42	37	34	75	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
43	41	43	102	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
44	42	45	20	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
45	44	47	4	VARIOUS ARTISTS SPARROW 51583 (10.98/15.98)	AMAZING GRACE 2 — A COUNTRY SALUTE TO GOSPEL	44
46	45	44	42	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
47	46	46	33	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
48	43	41	62	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
49	47	53	30	WYONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
50	50	51	55	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
51	52	52	79	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
52	51	50	102	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	3
53	53	54	26	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	53
54	59	61	22	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	54
55	56	59	15	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
56	48	48	32	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
57	57	55	20	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
58	54	58	14	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
59	58	56	80	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
60	60	49	58	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
61	62	57	84	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
62	65	63	64	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
63	55	36	3	JOHN DENVER RCA 66987 (10.98/15.98)	REFLECTIONS: SONGS OF LOVE AND LIFE	36
64	64	60	81	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
65	63	62	16	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
66	67	69	69	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
67	66	67	50	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
68	69	72	59	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
69	73	70	5	MATRACA BERG RISING TIDE 53047 (10.98/16.98)	SUNDAY MORNING TO SATURDAY NIGHT	64
70	NEW ▶	1	1	RICKY SKAGGS ROUNDER 0801 (9.98/14.98)	BLUEGRASS RULES!	70
71	68	71	71	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
72	74	—	68	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23
73	71	73	29	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
74	NEW ▶	1	1	VARIOUS ARTISTS HIP-O 40066/UNIVERSAL (6.98/11.98)	A COUNTRY SUPERSTAR CHRISTMAS	74
75	70	68	14	VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	44

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
NOVEMBER 15, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	3	JOHN DENVER ● RCA 10374 (10.98/16.98)	2 weeks at No. 1 JOHN DENVER'S GREATEST HITS	3
2	1	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	106
3	2	SHANIA TWAIN ▲ ³ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	143
4	8	JOHN DENVER ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	20
5	4	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	344
6	5	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	151
7	7	TIM MCGRAW ▲ ⁹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	189
8	6	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	182
9	10	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	268
10	11	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	155
11	9	PATSY CLINE ▲ ⁷ MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	554
12	12	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	172
13	—	JOHN DENVER RCA 15314 (7.98/15.98)	JOHN DENVER'S GREATEST HITS, VOLUME 3	2

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	JOHN DENVER & THE MUPPETS ▲ LASERLIGHT 12761 (6.98 CD)	A CHRISTMAS TOGETHER	10
15	13	GARTH BROOKS ▲ ² CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	344
16	16	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	112
17	14	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	178
18	17	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	197
19	18	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	419
20	20	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	48
21	19	REBA MCENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	213
22	21	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	345
23	—	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	159
24	24	GEORGE STRAIT ▲ ⁴ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	108
25	22	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	138

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. HS indicates past Heatseeker title. © 1997, Billboard/BPI Communications and SoundScan, Inc.

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The Biggest Song Of Their Career

How Your Love Makes Me Feel

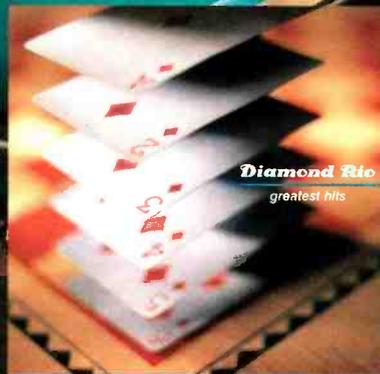
#1 for three weeks on

Billboard Country Singles chart

#1 for two weeks on CMT

#1 Most Added

Their new single ***Imagine That***



With nearly 5 Million albums sold and a Top 10 Greatest Hits album, we congratulate Diamond Rio and thank radio and retail for all of their support!

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NOVEMBER 15, 1997

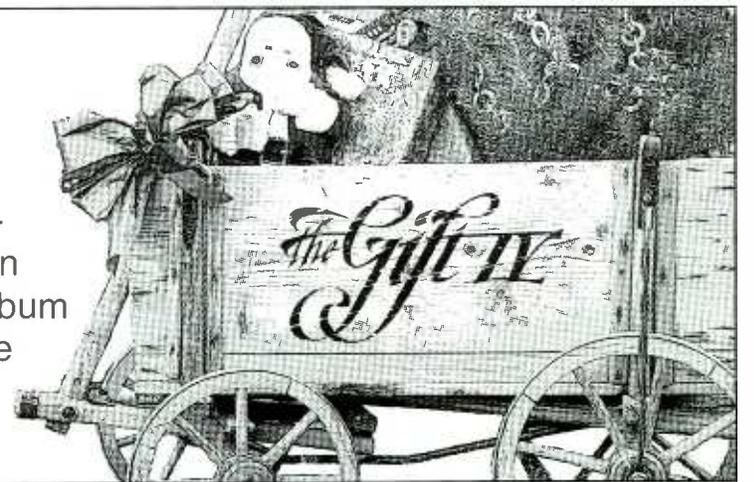
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	3	7	*** No. 1 *** LOVE GETS ME EVERY TIME R.J. LANGE (S. TWAIN, R.J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	1
2	5	9	16	THANK GOD FOR BELIEVERS M. WRIGHT (R. SPRINGER, M.A. SPRINGER, T. JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	2
3	8	10	12	SOMETHING THAT WE DO C. BLACK, J. STROUD (C. BLACK, S. EWING)	◆ CLINT BLACK (V) RCA 64961	3
4	6	8	16	LOVE IS THE RIGHT PLACE B.J. WALKER, JR., K. LEHNING (M. HUMMON, T. SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	4
5	2	2	13	IN ANOTHER'S EYES A. REYNOLDS (B. WOOD, J. PEPPARD, G. BROOKS)	◆ TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	2
6	4	1	20	EVERYWHERE B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	◆ TIM MCGRAW CURB ALBUM CUT	1
7	11	13	15	WATCH THIS J. STROUD, C. WALKER (A. SMITH, A. BARKER, R. HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	7
8	10	12	11	TODAY MY WORLD SLIPPED AWAY T. BROWN, G. STRAIT (M. WRIGHT, V. GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	8
9	3	4	12	HONKY TONK TRUTH D. COOK, K. BROOKS, R. DUNN (R. DUNN, K. WILLIAMS, L. WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	3
10	12	16	10	FROM HERE TO ETERNITY R.E. ORRALL, J. LEO (M. PETERSON, R.E. ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	10
11	16	17	11	LAND OF THE LIVING B.J. WALKER, JR., P. TILLIS (W. PATTON, T. SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	11
12	17	18	16	PLEASE R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	◆ THE KINLEYS (C) (D) EPIC 78656	12
13	20	24	10	A BROKEN WING M. MCBRIDE, P. WORLEY (J. HOUSE, S. HOGIN, P. BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	13
14	21	25	6	*** AIRPOWER *** BETWEEN THE DEVIL AND ME K. STEGALL (H. ALLEN, C. CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13067	14
15	18	22	7	WHEN LOVE STARTS TALKIN' B. MAHER (J. O'HARA, B. MAHER, G. NICHOLSON)	◆ WYONNNA (C) (D) (V) CURB 56095/UNIVERSAL	15
16	15	15	11	WHAT IF IT'S YOU R. MCENTIRE, J. GUESS (C. MAJESKI, R.E. ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	15
17	9	6	16	HOW DO I GET THERE C. FARREN (D. CARTER, C. FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	1
18	19	19	11	THE REST OF MINE S. HENDRICKS (T. ADKINS, K. BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	18
19	14	14	18	SHUT UP AND DRIVE T. BROWN (S. TATE, A. TATE, R. RUTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72012	14
20	23	30	6	I'M SO HAPPY I CAN'T STOP CRYING J. STROUD, T. KEITH (STING)	TOBY KEITH WITH STING (C) (D) (V) MERCURY 568114	20
21	22	26	9	YOU DON'T SEEM TO MISS ME E. GORDY, JR. (J. LAUDERDALE)	◆ PATTY LOVELESS (C) (D) EPIC 78704	21
22	7	5	17	IF YOU LOVE SOMEBODY C. FARREN (C. FARREN, J. STEELE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	4
23	25	27	12	YOU WALKED IN D. COOK, W. WILSON (R.J. LANGE, B. ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	23
24	27	33	7	ANGEL IN MY EYES C. PETOCZ (B. DALY, T. MULLINS)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	24
25	28	31	9	I HAVE TO SURRENDER D. JOHNSON (P. BUNCH, D. JOHNSON)	◆ TY HERNDON EPIC ALBUM CUT	25
26	26	28	9	THE COAST IS CLEAR F. ANDERSON, T. LAWRENCE (J. BROWN, B. JONES)	TRACY LAWRENCE ATLANTIC ALBUM CUT	26
27	24	11	20	GO AWAY J. STROUD, L. MORGAN (S. SMITH, C. MAJESKI, S. RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	3
28	31	37	6	ON THE SIDE OF ANGELS W.C. RIMES (G. BURR, G. HOUSE)	LEANN RIMES CURB ALBUM CUT	28
29	30	34	9	WHAT IF I DO D. MALLOY (M.D. SANDERS, E. HILL, D. MALLOY)	MINDY MCCREARY (C) (D) (V) BNA 64990	29
30	29	29	19	THERE GOES K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	1
31	33	36	6	OF COURSE I'M ALRIGHT D. COOK, ALABAMA (B. KIRSCH)	ALABAMA (V) RCA 64965	31
32	35	40	8	I WANNA FALL IN LOVE M. SPIRO (M. SPIRO, B. BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	32
33	36	39	12	HAND OF FATE J. SLATE, D. JOHNSON (M. LUNN, M. NOBLE)	◆ SONS OF THE DESERT (C) (D) (V) EPIC 78663	33
34	43	65	3	IMAGINE THAT M.D. CLUTE, DIAMOND RIO (D. GEORGE, J. TIRRO, B. WHITE)	DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	34
35	40	45	6	A CHANCE B. CANNON, N. WILSON (D. DILLON, R. PORTER)	KENNY CHESNEY (V) BNA 64987	35
36	45	52	3*	YOU'VE GOT TO TALK TO ME M. WRIGHT (J. O'HARA)	LEE ANN WOMACK (V) DECCA 72023	36
37	52	59	3	DID I SHAVE MY LEGS FOR THIS? C. FARREN (D. CARTER, R. HART)	DEANA CARTER (C) (D) (V) CAPITOL NASHVILLE 58672	37
38	49	56	4	LOVE OF MY LIFE K. STEGALL (K. STEGALL, D. HILL)	◆ SAMMY KERSHAW (C) (V) MERCURY 568140	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	32	21	18	YOU AND YOU ALONE T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA NASHVILLE 72010	8
40	41	48	5	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K. LEHNING (T. SEALS, B. MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	40
41	39	41	10	BLINK OF AN EYE R. CHANCEY, E. SEAY (J. LEO, R. BOWLES)	◆ RICOCHET (C) (D) COLUMBIA 78688	39
42	44	51	5	POSTMARKED BIRMINGHAM M. BRIGHT (P. VASSAR, D. SAMPSON)	◆ BLACKHAWK (V) ARISTA NASHVILLE 13107	42
43	42	46	10	ONE SOLITARY TEAR E. SEAY, W. RAMBEAUX (S. AUSTIN, S. MANDILE)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	42
44	46	49	8	SMALL TOWN K. STEGALL (J. ANDERSON, G. SCRUGGS)	◆ JOHN ANDERSON (V) MERCURY 574948	44
45	57	60	5	HE'S GOT YOU D. COOK, K. BROOKS, R. DUNN (R. DUNN, T. MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	45
46	37	38	13	NICKAJACK S. BOGARD, S. CURNUTTE, M. MAHER (S. HENDRICKS, G. NICHOLSON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666	37
47	38	32	17	HELPING ME GET OVER YOU D. WAGS, T. TRITT (T. TRITT, L. WHITE)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	18
48	51	54	5	A LITTLE IN LOVE J. LEO (J. LEO, R. BOWLES)	◆ PAUL BRANDT REPRISE ALBUM CUT	48
49	47	47	8	GOOD OL' FASHIONED LOVE T. BROWN (M. NESLER, T. MARTIN)	◆ TRACY BYRD (V) MCA NASHVILLE 72011	47
50	50	50	8	WALKIN' THE COUNTRY M. COPELAND, K. URBAN (K. URBAN, V. RUST)	◆ THE RANCH (V) CAPITOL NASHVILLE 19699	50
*** HOT SHOT DEBUT ***						
51	NEW ▶		1	DON'T BE STUPID (YOU KNOW I LOVE YOU) R.J. LANGE (S. TWAIN, R.J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	51
52	54	55	7	MORE THAN EVERYTHING J. STROUD (M. GREEN, A. MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	52
53	58	—	2	ONE OF THOSE NIGHTS TONIGHT J. STROUD, L. MORGAN (S. LONGACRE, R. GILES)	LORRIE MORGAN BNA ALBUM CUT	53
54	65	—	2	WHAT IF I SAID JIM ED NORMAN, A. COCHRAN (A. COCHRAN)	◆ ANITA COCHRAN WITH STEVE WARINER WARNER BROS. ALBUM CUT	54
55	48	42	20	ALL LIT UP IN LOVE T. BROWN (D.L. MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA NASHVILLE 72008	25
56	59	64	4	THE GIFT C. RAYE, D. SHEA, B.J. WALKER, JR., P. WORLEY (T. DOUGLAS, J. BRICKMAN)	◆ COLLIN RAYE FEATURING JIM BRICKMAN EPIC ALBUM CUT	56
57	60	66	4	NIGHTS LIKE THESE D. COOK (P. LYNN, P. LYNN)	◆ THE LYNN'S (C) (D) (V) REPRISE 17276	57
58	55	53	6	HEART HOLD ON B. BECKETT (H. PAUL, V. MCGEHE, M. LAWLER)	◆ THE BUFFALO CLUB (V) RISING TIDE 56053	53
59	66	62	3	THE DAY THAT SHE LEFT TULSA (IN A CHEVY) D. COOK (M.D. SANDERS, S. DIAMOND)	WADE HAYES COLUMBIA ALBUM CUT	59
60	68	74	4	I CAN LOVE YOU BETTER P. WORLEY, B. CHANCEY (KOSTAS, P. B. HAYES)	◆ DIXIE CHICKS MONUMENT ALBUM CUT	60
61	NEW ▶		1	FROM THIS MOMENT ON R.J. LANGE (S. TWAIN, R.J. LANGE)	SHANIA TWAIN WITH BRYAN WHITE MERCURY ALBUM CUT	61
62	69	—	2	WHAT A WOMAN KNOWS T. BROWN, E. GORDY, JR. (K. TYLER, D. CHILD, G. BURR)	◆ KRIS TYLER (C) (D) (V) RISING TIDE 56051	62
63	53	44	8	SEE ROCK CITY S. BUCKINGHAM, D. JOHNSON (M.D. SANDERS, B. DIPIERO, J. JARRAD)	RICK TREVINO COLUMBIA ALBUM CUT	44
64	63	68	15	JUST TO SEE YOU SMILE B. GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	63
65	61	61	4	THE PROMISED LAND J. SLATE, J. DIFFIE (A. SPOONER, F. LEHNER)	JOE DIFFIE EPIC ALBUM CUT	61
66	NEW ▶		1	HONEY, I'M HOME R.J. LANGE (S. TWAIN, R.J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	66
67	NEW ▶		1	DRIVE ME CRAZY B. LLOYD, THE THOMPSON BROTHERS BAND (M. WHITTY, R. DAVIES, R. KIMBRO)	THE THOMPSON BROTHERS BAND RCA ALBUM CUT	67
68	56	43	14	LOVE TRAVELS B. WISCH, K. MATTEA (B. HALLIGAN, JR., L. HALLIGAN)	KATHY MATTEA (V) MERCURY 578550	39
69	64	67	20	SOMEBODY SLAP ME K. STEGALL (B. MCDILL, R. MURRAH)	◆ JOHN ANDERSON (C) (V) MERCURY 574640	22
70	NEW ▶		1	MAN! I FEEL LIKE A WOMAN! R.J. LANGE (S. TWAIN, R.J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	70
71	75	75	5	NOTHIN' BUT THE TAILLIGHTS J. STROUD, C. BLACK (C. BLACK, S. WARINER)	CLINT BLACK RCA ALBUM CUT	71
72	74	—	2	I WROTE THE BOOK G. MORRIS (M. KING, N. MCCLROY)	MATT KING ATLANTIC ALBUM CUT	72
73	70	—	2	THE NOTE D. JOHNSON, J. HOBBS (B. MOORE, M. RAY)	DARYLE SINGLETARY GIANT ALBUM CUT/REPRISE	70
74	NEW ▶		1	COME ON OVER R.J. LANGE (S. TWAIN, R.J. LANGE)	SHANIA TWAIN MERCURY ALBUM CUT	74
75	NEW ▶		1	JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' T. BROWN (D.L. MURPHY)	DAVID LEE MURPHY MCA NASHVILLE ALBUM CUT	75

Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 3200 detections for the first time. ◆ Videoclip availability. Catalog number is for cassette single, or vinyl if cassette is unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

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During this season of sharing and joy, the Air Force and Clint Black have a special gift for you and your listeners. It's a free hour-long program featuring Clint singing songs of the season from his album *Looking for Christmas* and selections from his new album *Nothin' But the Taillights*. Licensed country music stations will receive this holiday program on CD by the first week of December. You can receive The Gift IV by calling 210-652-3937.



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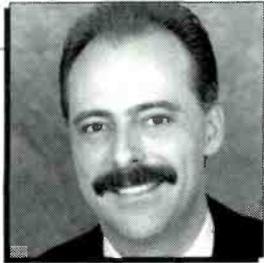
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COUNTRY CORNER



by Wade Jessen

POP GOES THE COUNTRY: After shattering a 26-year-old record for the fastest trip by a female artist to the top of the page in the last issue, Shania Twain revels in a second week at No. 1 on Billboard's Hot Country Singles & Tracks. She scores more than 50 million audience impressions with the bouncy "Love Gets Me Every Time," while six other tracks from her "Come On Over" set enter that list. Lynn Anderson's "You're My Man" peaked at No. 1 in the June 5, 1971, Billboard in its fifth week, and the last time any country artist claimed bragging rights for that feat was Garth Brooks, whose "Shameless" shot to No. 1 after five weeks in the Nov. 16, 1991, issue.

Larry Hughes, promotion VP at Mercury's Nashville division, says that country radio programmers unwrapped "Come On Over" Oct. 28. The radio mailing of Twain's new set was accompanied by an hour-long, nonexclusive radio special and the second single, "Don't Be Stupid (You Know I Love You)," which bows at No. 51 on our airplay list. By the way, Brooks still has the grip on the most titles to appear on that chart simultaneously, when seven tracks from "Fresh Horses" appeared in the Dec. 9, 1995, issue, the same week the album opened at No. 1 on Top Country Albums and No. 2 on The Billboard 200.

Twain's album should enjoy a healthy chart debut next issue.

A CHRISTMAS CAROL, BROOKS STYLE: Since Garth Brooks has apparently settled his differences with Capitol Nashville and its parent company, EMI (see story, page 1), the lead single from the long-awaited "Sevens" album will arrive at country radio Nov. 7 via an early-morning electronic Digital Generation System delivery, reinforced by overnight shipment of the disc to stations later that day. A source at the label says that country radio will get copies of "Sevens" on Saturday (15) and that shoppers will begin taking it home Nov. 25.

Brooks is scheduled to perform "Longneck Bottle," the lead single from the new package, on "The Tonight Show With Jay Leno" Nov. 21, alongside Steve Wariner, who co-wrote the song and played guitar on the recording.

LIKE DADDY USED TO SAY: "Be Good At It," Neal McCoy's sixth title to chart on Top Country Albums, takes Hot Shot Debut applause at No. 24, with more than 6,000 scans. However, four of McCoy's prior titles had bigger opening weeks, including his sturdiest debut, a self-titled set that bowed with 13,000 units in the June 22, 1996, Billboard.

McCoy's biggest sales week came one month ago, when his "Greatest Hits" set moved 23,000 units. That title entered the country chart at No. 12 with more than 10,000 pieces in the June 28 issue and sells more than 11,000 units this week (moving 11-14).

Meanwhile, "If You Can't Be Good (Be Good At It)," the lead single from the new Atlantic package, rises 41-40 on Hot Country Singles & Tracks with new airplay detected at 11 monitored stations, including KAJA San Antonio, Texas, WKCT Fort Myers, Fla., and WOKO Burlington, Vt.

STILL NOT ROCKIN' THE JUKEBOX: With 3,594 spins and more than 30 million audience impressions, Alan Jackson's "Between The Devil And Me" (Arista/Nashville) jumps 21-14 on Hot Country Singles & Tracks and is our lone Airpower honoree with airplay at 159 monitored stations. Eight of those stations are spinning Jackson's ballad in heavy rotation (more than 35 plays), including KEEY Minneapolis and KIKK Houston. Meanwhile, Jackson's "Everything I Love" bullets at 17-16 on Top Country Albums.

RADIO INCREASINGLY MAKING ITS OWN AIRPLAY DECISIONS

(Continued from page 33)

"It would probably be safer to stay in the middle of the road," he says, "but at WSM we have a lot of tradition behind us. So we probably have an easier time than most stations stepping out and playing traditional music—even more so than nontraditional music. But we're still mindful of the competitive battle that we're in within this market. We are probably more conservative than we've ever been, in our music selections and in the choices that we make. But if the gut says it's a good song, it's a good song no matter how you slice it."

The story behind "What If I Said" differs from that of "The Note," but both show radio taking on a more autonomous role. This duet, from Cochran's debut album, "Back To You," was not originally scheduled for release. Warner Bros. regional promotion manager Brad Howell says that WSIX's Carl P. Mayfield was the first jock to play the song and that he picked

it because he liked it and she was scheduled to perform at his Run for the Sun benefit. After the song debuted Aug. 1, positive listener response poured in.

While in town for the Country Music Assn. Awards in September, WMZQ PD Mac Daniels heard the song on WSIX and was immediately knocked out. "When I came back, I already had it in my mind to start playing the song. I called Bill Mayne [Warner Bros. senior VP of promotion] and said, 'I don't know if this song's a single for you guys, but I'm gonna start playing it.'"

WMZQ began testing "What If I Said" Oct. 27 in all dayparts, and Daniels says that both listener response and call-out research have been very positive. "There have been people that normally don't call the radio station who called me directly, not the studio, to ask me about the song," he says. "It is creating an emotional tie to the radio

station, which, hey, is what we all look for, right?"

Warner's Howell says. "The thing that's odd about this single and the way it's growing is it's growing backwards from the way you normally grow a single." WWWW and WYCD Detroit; KZSN Wichita, Kan.; KYCY San Francisco; KYGO Denver; WSOC and WKKT Charlotte, N.C.; and KASE Austin, Texas, are other stations that adopted the song.

Howell attributes the ballad's success to its production and the unique sound of Cochran with Wariner. "It doesn't matter the tempo of the songs it's played between," he says. "When it comes on the air, it really stands out. It really cuts through everything else and it's heard. That's why it's worked so well for these stations so early—it doesn't take a whole lot of plays before you get response on it."

(Continued on page 46)

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

TITLE	(Publisher - Licensing Org.)	Sheet Music Dist.
55 ALL LIT UP IN LOVE	(Old Desperados, ASCAP/N2 D, ASCAP)	BMI/Sony/ATV Cross Keys, ASCAP/Kimi Williams, ASCAP/Zomba, ASCAP/HL/WBM
24 ANGEL IN MY EYES	(Reynsong, BMI/Knob Twister, ASCAP)	17 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farreruff, ASCAP) HL/WBM
14 BETWEEN THE DEVIL AND ME	(Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM	60 I CAN LOVE YOU BETTER (Songs Of PolyGram Int'l, BMI/Polygram Int'l, ASCAP) HL
41 BLINK OF AN EYE	(Warner-Tamerlane, BMI/Hellmayner, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM	40 IF YOU CAN'T BE GOOD (BE GOOD AT IT) (Irving, BMI/Baby Dumplin', BMI/Warner-Tamerlane, BMI/Songs Sung Blue, BMI) WBM
13 A BROKEN WING	(Sony/ATV Tree, BMI/Sam's Jamm'n, BMI/Suffer In Silence, BMI) HL	22 IF YOU LOVE SOMEBODY (Farreruff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM
35 A CHANCE	(Acuff-Rose, ASCAP/Sony/ATV Cross Keys, ASCAP) HL/WBM	25 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI) WBM
26 THE COAST IS CLEAR	(Aimo, ASCAP/Barnatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM	34 IMAGINE THAT (Seventh Son, ASCAP/New Hayes, ASCAP) WBM
74 COME ON OVER	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP)	20 I'M SO HAPPY I CAN'T STOP CRYING (Magnelic, BMI/Raggatta, BMI/Illegal, BMI) HL
59 THE DAY THAT SHE LEFT TULSA (IN A CHEVY)	(Starstruck Writers Group, ASCAP/Mark D., ASCAP/Diamond Three, BMI/Seven Summits, BMI) HL	5 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM
37 DID I SHAVE MY LEGS FOR THIS?	(Polygram Int'l, ASCAP/Door Number Two, ASCAP/Milermoo, BMI) HL	1 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
51 DON'T BE STUPID (YOU KNOW I LOVE YOU)	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP)	72 I WROTE THE BOOK (Rocking K, ASCAP/Warner/Chappell, ASCAP/Log Rhythm, BMI)
67 DRIVE ME CRAZY	(Sony/ATV Cross Keys, ASCAP/Sleepover Boy, ASCAP/Cogent, BMI/Hobo Arms, BMI)	75 JUST DON'T WAIT AROUND TIL SHE'S LEAVIN' (Old Desperados, ASCAP/N2 D, ASCAP)
6 EVERYWHERE	(Aimo, ASCAP/Daddy Rabbit, ASCAP/Bro Blues, ASCAP) WBM	64 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
6 FROM HERE TO ETERNITY	(Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM	11 LAND OF THE LIVING (MCA, ASCAP/Deita Kappa Twang, ASCAP/Tom Collins, BMI) HL/WBM
10 FROM THIS MOMENT ON	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP)	48 A LITTLE IN LOVE (Warner-Tamerlane, BMI/Hellmayner, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
56 THE GIFT	(Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM	1 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) WBM
27 GO AWAY	(EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM	4 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL
4 GOOD OL' FASHIONED LOVE	(Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	38 LOVE OF MY LIFE (EMI Tower Street, BMI/Little Cayman, BMI/EMI Blackwood, BMI/T Dreams Had Wings, ASCAP) HL
33 HAND OF FATE	(WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM	68 LOVE TRAVELS (BMG, ASCAP/Wood Monkey, ASCAP/Careers-BMG, BMI/Elymax, BMI) HL
58 HEART HOLD ON	(EMI Blackwood, BMI/Killen, BMI/Codermio, ASCAP) HL	70 MAN! I FEEL LIKE A WOMAN! (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP)
47 HELPING ME GET OVER YOU	(Post Oak, BMI/LaSongs, ASCAP/Aimo, ASCAP) HL/WBM	52 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) HL/WBM
45 HE'S GOT YOU	(Sony/ATV Tree, BMI/Showbilly, BMI/Warner-Tamerlane, BMI/Constant Pressure, BMI) HL/WBM	46 NICKAJACK (Warner-Tamerlane, BMI/Rancho Beita, BMI/Yatata, BMI) WBM
66 HONEY I'M HOME	(Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP)	57 NIGHTS LIKE THESE (Sony/ATV Cross Keys, ASCAP/King Coal, ASCAP/Our Songsmith, ASCAP) HL
9 HONKY TONK TRUTH	(Sony/ATV Tree, BMI/Showbilly, BMI/Suffer In Silence, BMI) HL	73 THE NOTE (Sixteen Stars, BMI/Walter Haynes, BMI/CMI, BMI)
		71 NOTHIN' BUT THE TAILLIGHTS (Blackened, BMI/Steve Wariner, BMI) WBM

Billboard Top Country Singles Sales

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	22	HOW DO I LIVE ▲ CURB 73022	LEANN RIMES
2	2	2	6	LOVE GETS ME EVERY TIME ● MERCURY 558062	SHANIA TWAIN
3	3	3	10	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
4	4	4	8	A BROKEN WING/VALENTINE RCA 64963	MARTINA MCBRIDE
5	6	7	12	PLEASE EPIC 78656/SONY	THE KINLEYS
6	7	6	6	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
7	5	5	27	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
8	9	12	4	WHAT IF I DO BNA 64990/RCA	MINDY MCCREADY
9	12	11	9	YOU WALKED IN BNA 64942/RCA	LONESTAR
10	8	8	15	GO AWAY BNA 64914/RCA	LORRIE MORGAN
11	10	10	12	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
12	13	16	3	DID I SHAVE MY LEGS FOR THIS? CAPITOL NASHVILLE 58672	DEANA CARTER
13	11	9	5	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	14	6	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
15	14	13	14	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT
16	16	17	5	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
17	17	15	74	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
18	18	19	13	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
19	21	22	4	ONE SOLITARY TEAR ARISTA NASHVILLE 13099	SHERIE AUSTIN
20	NEW		1	I'M SO HAPPY I CAN'T STOP CRYING MERCURY 568114	TOBY KEITH WITH STING
21	19	18	24	BUTTERFLY KISSES ● MCA NASHVILLE 72016	RAYBON BROS.
22	NEW		1	LOVE OF MY LIFE MERCURY 568140	SAMMY KERSHAW
23	20	20	42	HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
24	23		2	NICKAJACK CAPITOL NASHVILLE 58666	RIVER ROAD
25	22	21	24	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON

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

Hot Latin Tracks™

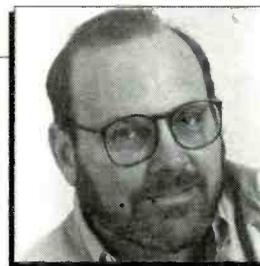


THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
*** No. 1 ***					
1	1	1	9	ALEJANDRO FERNANDEZ SONY LATIN/SONY	SI TU SUPIERAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
2	2	3	7	LUIS MIGUEL WEA LATINA	EL RELOJ L. MIGUEL (R. CANTORAL)
3	3	2	10	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R. PEREZ (R. PEREZ)
4	7	12	5	MARC ANTHONY RMM	Y HUBO ALGUIEN A. PENNA, M. ANTHONY (O. ALFANZO)
5	4	5	24	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
6	5	4	6	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA PRAMIREZ (T. BELLO)
7	6	6	6	ENRIQUE IGLESIAS FONOVISA	REVOLUCION R. PEREZ-BOTIJA (C. GARCIA ALONSO)
8	8	7	6	MARCO ANTONIO SOLIS FONOVISA	LA VENIA BENDITA M. A. SOLIS (M. A. SOLIS)
*** GREATEST GAINER ***					
9	17	19	4	KARIS EMD	MANECUMBE R. CORA (J. CASTRO)
10	15	11	5	DOMINGO QUINONES RMM	NO VOY A DEJARTE IR C. SOTO, D. QUINONES (R. VASQUEZ)
11	13	13	16	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L. MIGUEL (A. MANZANERO)
12	12	18	7	MANA WEA LATINA	CLAVADO EN UN BAR FHER & ALEX (FOLVERA)
13	10	10	7	INDIA RMM	ME CANSE DE SER LA OTRA I. INFANTE (V. DANIEL)
14	11	9	11	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD G. FELIX (M. QUINTERO LARA)
15	21	—	2	ANA GABRIEL SONY DISCOS/SONY	A PESAR DE TODOS A. GABRIEL (A. GABRIEL)
16	19	23	4	GRUPO LIMITE POLYGRAM LATINO	HASTA MANANA J. CARILLO (F. RIVA, K. CAMPOS)
17	9	8	11	DLG SONY TROPICAL/SONY	LA QUIERO A MORIR S. GEORGE (F. GABRIEL)
18	14	14	9	VICTOR MANUELLE SONY TROPICAL/SONY	HE TRATADO S. GEORGE (V. MANUELLE)
19	16	16	29	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL, E. OKAMURA (J. GABRIEL)
20	31	—	2	GISSELLE RCA/BMG	QUIERO ESTAR CONTIGO B. CEPEDA (J. NUNEZ)
21	18	17	17	BANDA EL LIMON FONOVISA	QUE SE TE OLVIDO M. CONTRERAS (P. GARZA)
22	26	—	4	OLGA TANON WEA LATINA	LLEGO EL AMOR O. TANON (A. ENAMORADO)
23	25	20	6	JERRY RIVERA SONY TROPICAL/SONY	YA NO SOY EL NINO AQUEL A. PENNA (A. PENNA)
24	34	—	2	MDO SONY LATIN/SONY	AY AMOR NOT LISTED (F. OSORIO)
25	40	35	3	ALEJANDRO SANZ WEA LATINA	Y SI FUERA ELLA? E. AUFINENGO, M. A. ARENAS (A. SANZ)
26	24	28	3	LOS MISMOS EMI LATIN	TE LLEVAS MI VIDA LOS MISMOS (R. GONZALEZ MORA)
27	20	15	20	JORDI FONOVISA	DESESPERADAMENTE ENAMORADO DYANGO (M. MARTINEZ)
28	27	31	3	BOYZ II MEN MOTOWN/POLYGRAM LATINO	4 ESTACIONES DE SOLEDAD K. C. PORTER, J. JAM, T. LEWIS (J. JAM, T. LEWIS)
29	29	29	8	PRISCILA Y SUS BALAS DE PLATA FONOVISA	NO SE SI ES AMOR T. PAIZ (P. GESSIE)
30	23	24	19	LOS TEMERARIOS FONOVISA	ACEPTA MI ERROR A. ANGEL ALBA (G. A. ALVA)
31	37	33	21	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI M. A. SOLIS (M. A. SOLIS)
32	28	38	3	INTOCABLE EMI LATIN	DONDE ESTAS? J. L. AYALA (E. ALANIS)
33	36	—	2	LAURA FLORES UNIVERSAL LATINO	EL ALMA NO TIENE COLOR M. A. SOLIS (M. A. SOLIS)
34	RE-ENTRY	2		ROCIO DURCAL ARIOLA/BMG	NO ME DIGAS J. GABRIEL (J. GABRIEL)
35	30	21	8	LOS TIGRES DEL NORTE FONOVISA	MIS DOS PATRIAS TN INC. (E. VALENCIA)
36	35	—	2	MOJADO FONOVISA	LLORAR QUEDITO L. LOZANO (F. BARRIENTOS, L. LOZANO)
37	RE-ENTRY	18		LOS ANGELES AZULES DISA/EMI LATIN	COMO TE VOY A OLVIDAR NOT LISTED (J. MEJIA AVANTE)
38	NEW ▶	1		PANDORA EMI LATIN	DESPUES DE TI QUE? G. GIL (R. PEREZ)
39	NEW ▶	1		BOBBY PULIDO EMI LATIN	LE PEDIRE NOT LISTED (M. MUNOZ)
40	NEW ▶	1		JORDI FONOVISA	LUNA LLENA DYANGO (R. PEREZ, E. APOLINARIS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	70 STATIONS
1 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	1 MARC ANTHONY RMM Y HUBO ALGUIEN	1 MARCO ANTONIO SOLIS FONOVISA LA VENIA BENDITA
2 ALEJANDRO FERNANDEZ SONY LATIN/SONY SI TU...	2 KARIS EMD MANECUMBE	2 VICENTE FERNANDEZ SONY DISCOS/SONY NOS ESTORBO...
3 LUIS MIGUEL WEA LATINA EL RELOJ	3 DOMINGO QUINONES RMM NO VOY A DEJARTE IR	3 LOS TUCANES DE TIJUANA EMI LATIN ES VERDAD
4 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	4 INDIA RMM ME CANSE DE SER LA OTRA	4 ALEJANDRO FERNANDEZ SONY LATIN/SONY SI TU...
5 MANA WEA LATINA CLAVADO EN UN BAR	5 MANA WEA LATINA CLAVADO EN UN BAR	5 GRUPO LIMITE POLYGRAM LATINO HASTA MANANA
6 ENRIQUE IGLESIAS FONOVISA REVOLUCION	6 DLG SONY TROPICAL/SONY LA QUIERO A MORIR	6 LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
7 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO	7 VICTOR MANUELLE SONY TROPICAL/SONY HE TRATADO	7 BANDA EL LIMON FONOVISA QUE SE TE OLVIDO
8 MARC ANTHONY RMM Y HUBO ALGUIEN	8 GISSELLE RCA/BMG QUIERO ESTAR CONTIGO	8 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO
9 MDO SONY LATIN/SONY AY AMOR	9 JERRY RIVERA SONY TROPICAL/SONY YA NO SOY EL...	9 LOS MISMOS EMI LATIN TE LLEVAS MI VIDA
10 KARIS EMD MANECUMBE	10 OLGA TANON WEA LATINA LLEGO EL AMOR	10 ANA GABRIEL SONY DISCOS/SONY A PESAR DE...
11 ALEJANDRO SANZ WEA LATINA Y SI FUERA ELLA?	11 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	11 PRISCILA Y SUS BALAS DE PLATA FONOVISA NO SE SI...
12 BOYZ II MEN MOTOWN/POLYGRAM LATINO 4 ESTACIONES...	12 LUIS MIGUEL WEA LATINA EL RELOJ	12 LOS TEMERARIOS FONOVISA ACEPTA MI ERROR
13 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO	13 BOYZ II MEN MOTOWN/POLYGRAM LATINO 4 ESTACIONES...	13 INTOCABLE EMI LATIN DONDE ESTAS?
14 JORDI FONOVISA DESESPERADAMENTE ENAMORADO	14 ALEJANDRO FERNANDEZ SONY LATIN/SONY SI TU...	14 ENRIQUE IGLESIAS FONOVISA REVOLUCION
15 LAURA FLORES UNIVERSAL LATINO EL ALMA NO TIENE...	15 MDO SONY LATIN/SONY AY AMOR	15 LUIS MIGUEL WEA LATINA EL RELOJ

Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainers indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.

Latin Notas



by John Lannert

VALLENATO'S 100 YEARS: Four years ago, Carlos Vives introduced the the accordion-powered sounds of vallenato to millions of music aficionados in Latin America and beyond.

As Vives was spreading the word about Colombia's most popular music, Colombian indie MTM was assembling a boxed set to celebrate the 100-year history of vallenato.

Spearheading the two-year project was MTM GM Humberto Moreno, who, along with esteemed homebred writers and vallenato experts Daniel Samper Pizano and Pilar Tafur, have produced "100 Años De Vallenato." This smashing six-CD boxed set is dedicated to a music whose basic instruments are the accordion and two percussion instruments—the *tambor*-like *caja* and the *guacharaca*, a musical relative of the *güiro*.

Included in the more-than-generous 100-song compendium are tracks made famous by Vives ("La Gota Fria," "Matilde Lina"), as well as dozens of other classics, such as "El Amor Amor" and "La Gordita." Also featured are lesser-known gems and reworked versions of well-known songs that contain lyrics omitted from the original renditions.

Overseeing the recording of the sides chosen by Samper Pizano and Tafur was accordion maestro Ismael Rudas, who worked with a crack cast of accordionists (Colacho Mendoza, Miguel López, Beto Rada, Julio

Rojas) and vocalists (Ivo Díaz, Daniel Celedón, Javier Vega, Armando Mendoza, Cheche Rada).

Complementing the musical production is a fascinating booklet by Samper Pizano and Tafur that documents the winding, unpredictable history of vallenato. The pair's exhaustive work sets the standard for other record labels contemplating the release of similar compendiums.

Moreno says he is currently negotiating to have the boxed set issued outside of Colombia. According to Moreno, the package has sold more than 60,000 units in Colombia. This amazing collection richly deserves an international release.

C&B'S FUNKY LEGALITIES: Universal Brasil's fast-climbing funk duo Claudinho & Buchecha finds itself in a legal wrangle whose outcome, says label managing director Paulo Rosa, could take years.

In September, C&B lost an authors' rights lawsuit filed against it by its former manager, Pedro Jorge Coutinho. The authors' right provision was included in a management contract that the act had signed with Coutinho.

Part of the judge's decision called for the removal of the pair's CDs from retail outlets, as well as the closure of C&B's bank accounts. Also, payments from the act's concerts were to be suspended.

Rosa says that Universal subsequently filed an appeal of the judge's ruling concerning the CDs. In October, the judge decided that Universal could continue selling C&B product. "The albums were considered Universal's property and cannot be considered part of the [management] case," states Rosa.

In addition, the judge's ruling liberated C&B's bank accounts and its business practices. C&B now must pay

(Continued on next page)

EROS RAMAZZOTTI

EROS RAMAZZOTTI

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(Continued from preceding page)

90,000 *reais* (about \$90,000) over the next six months into an account that will cover expenses should the pair lose its still-pending authors' rights case against Coutinho.

Rosa says that C&B agreed with the judge's decision, and the act has started performing again. According to Rosa, C&B have sold more than 900,000 units of their 1996 self-titled debut album. The pair's follow-up set is due in November.

REGIONAL ROUNDUP: Luis Miguel rang up five consecutive sell-out shows Sept. 18-22 at Universal Amphitheatre in Universal City, Calif. According to Amusement Business, the WEA Latina superstar's quintet of concerts drew 30,263 fans and grossed \$1,655,588. Ticket prices for the shows, which were promoted by Universal Concerts, ranged from \$28-\$55.

After his latest throat operation, it is still uncertain whether Jaguares' lead vocalist, Saúl Hernández, has cancer. In any case, the band has can-

celed all shows for the foreseeable future.

Meanwhile, Alfonso André, the drummer in Hernández's former band Caifanes, is now a member of La Barranca, an excellent rock act featuring José Manuel Aguilera (guitar, vocals), Federico Fong (bass), and Jorge "Cox" Gaitán (violin). The group's second disc, titled "Tempestad," is due on BMG at the end of November. The album will be released simultaneously in Mexico and the U.S. With no other Mexican rock product out in the market in the fourth quarter, "Tempestad" stands a good chance of making noise at retail.

BMG U.S. Latin's singing star Cristian delivered a dazzling show Oct. 28 in Mexico City to introduce his label premiere, "Lo Mejor De Mí." Mexican TV giant Televisa is producing a TV special based on the show that will be aired in early December.

BMG Mexico's *grupo* Bronco taped a Nov. 3 special on Televisa

program "Siempre En Domingo" that will be broadcast at the end of November. The show celebrates the famed quartet's last year as a recording unit. Bronco is slated to perform its final show Dec. 12 at Mexico City's 100,000-seat Estadio Guillermo Cañedo.

Spice Girls and Warner balladeer Alejandro Sanz are scheduled to perform at the inaugural Premios Amigo Awards Nov. 20 in Madrid. Organized by the International Federation of the Phonographic Industry's Spanish affiliate, AFYVE, the event will offer 14 awards in three categories—Spanish, Latino, and international.

Chilean torch specialist Myriam Hernández, who recently signed with Sony Chile, is now in the studio cutting her label debut, which is slated to drop throughout Latin America in March or April of next year. Originally scheduled to be cut in the middle of 1997, the recording was pushed back because of its importance to Sony. "This is a priority release for the company, and it requires more time to prepare for a good showing," says Sony Chile GM José Antonio

Eboli. The album is being produced by Humberto Gatica.

Soul legend James Brown is booked to play Dec. 4 in Santiago, Chile, in a venue to be announced. Brown is slated to play Dec. 5-6 at Buenos Aires' 5,000-seat venue Obras Stadium.

"Hermanos Sangre" is the title of the second album by PolyGram Argentina rock act Viejas Locas. The disc's leadoff track, "Perra," is enjoying strong airplay on radio stations Rock & Pop and La Rocka.

Legendary Argentine rock trio Vox Dei will celebrate its 30th anniversary with a new version of "La Biblia," its classic 1971 concept effort. Special guests on the December release, which will be dropped by Warner, are Warner stars Andrés Calamaro and Fito Páez.

Barco Discos has issued the sophomore eponymous album by rock band Mama Vaca. The group's new vocalist is guitarist Juan Puig, who directed two clips from the disc.

CHART NOTES: It appeared that Alejandro Fernández's "Si Tú Supieras" (Sony Latin/Sony), now

atop Hot Latin Tracks for the fifth consecutive week, was going to yield the throne to Luis Miguel's "El Reloj" (WEA Latina) this issue. However, "Si Tú Supieras" has widened its lead over "El Reloj" from 15,000 audience impressions to 34,000.

Marc Anthony's "Y Hubo Alguien" (RMM) moves 7-4 with a bullet. Expect his just-released album, "Contra La Corriente," to debut in the top five of next issue's Billboard Latin 50.

There are no surprises on the genre charts. Cristian's "Lo Mejor De Mí" (Ariola/BMG) reclaims the top rung of the pop genre chart from "El Reloj." Anthony's "Y Hubo Alguien" stays at No. 1 on the tropical/salsa chart for the second straight week. Marco Antonio Solís reigns on the regional Mexican chart for the fifth successive week with "La Venia Bendita" (Fonovisa).

Assistance in preparing this column was provided by Teresa Aguilera in Mexico City, Marcelo Fernández Bitar in Buenos Aires, Pablo Márquez in Santiago, and Enor Paiano in São Paulo, Brazil.

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LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 4 ESTACIONES DE SOLEDAD (4 SEASONS OF LONELINESS) (EMI April, ASCAP/Flyte Tyme, ASCAP)
 - A PESAR DE TODOS (Sony Discos, ASCAP)
 - ACEPTA MI ERROR (Edimonsa, ASCAP)
 - AY AMOR (Warner/Chappell, ASCAP)
 - CLAVADO EN UN BAR (Yelapa Songs, ASCAP/EMI April, ASCAP)
 - COMO TE VOY A OLVIDAR (Edimonsa, ASCAP)
 - DESESPERADAMENTE ENAMORADO (Latin Teddy Songs, SESAC)
 - DESPUES DE TI QUE? (JKMC, ASCAP)
 - DONDE ESTAS? (Ser-Ca, BMI)
 - EL ALMA NO TIENE COLOR (Crisma, SESAC)
 - EL DESTINO (BMG Songs, ASCAP)
 - EL RELOJ (Peer International, BMI)
 - ES VERDAD (Flamingo)
 - HASTA MANANA (Warner/Chappell)
 - HE TRATADO (PMC, ASCAP)
 - LA QUIERO A MORIR (Karen, ASCAP)
 - LA VENIA BENDITA (Crisma, SESAC)
 - LE PEDIRE (Copyright Control)
 - LLEGO EL AMOR (We Are Musica, BMI)
 - LLORAR QUEDITO (Fonomusic, SESAC)
 - LO MEJOR DE MI (JKMC)
 - LUNA LLENA (Copyright Control)
 - MANECUMBE (EMD, ASCAP)
 - ME CANSE DE SER LA OTRA (Musivida, ASCAP/Caribbean Waves, ASCAP)
 - MIS DOS PATRIAS (TN Ediciones, BMI)
 - NO ME DIGAS (BMG Songs, ASCAP)
 - NO SE SI ES AMOR (Copyright Control)
 - NO VOY A DEJARTE IR (Viorli, ASCAP)
 - NOS ESTORBO LA ROPA (TN Ediciones, BMI/M.A.M.P., BMI)
 - O SOY O FUI (Marsosa, SESAC)
 - POR DEBAJO DE LA MESA (Tilandia, ASCAP)
 - QUE SE TE OLVIDO (Unimusic, ASCAP)
 - QUIERO ESTAR CONTIGO (Unimusic, ASCAP)
 - REVOLUCION (Unimusic, ASCAP/Hey Chubby, ASCAP)
 - SI TU SUPIERAS (FIPP, BMI)
 - TE LLEVAS MI VIDA (Copyright Control)
 - TE SIGO AMANDO (BMG Songs, ASCAP)
 - Y HUBO ALGUIEN (New Emoa, SESAC)
 - Y SI FUERA ELLA? (Copyright Control)
 - YA NO SOY EL NIÑO AQUEL (Altamar, ASCAP)

Billboard.

NOVEMBER 15, 1997

Top New Age Albums™				
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	5	THE GIFT WINDHAM HILL 11242	JIM BRICKMAN
2	3	3	MANNHEIM STEAMROLLER CHRISTMAS LIVE AMERICAN GRAMAPHONE 1997	MANNHEIM STEAMROLLER
3	1	10	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL	YANNI
4	5	40	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
5	4	100	THE MEMORY OF TREES ▲ ² REPRISE 46106/WARNER BROS.	ENYA
6	6	3	SONGS WITHOUT WORDS - A WINDHAM HILL COL. WINDHAM HILL 11212	VARIOUS ARTISTS
7	7	29	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
8	8	35	AVALON GTSP 537112	JOHN TESH
9	14	2	A WINTER'S SOLSTICE VI WINDHAM HILL 11220	VARIOUS ARTISTS
10	9	10	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 41638/VI-CGIN	CRAIG CHAQUICO
11	10	27	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
12	12	10	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
13	15	6	OPEN HOUSE TIME LINE 14	LORIE LINE
14	17	34	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
15	11	59	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
16	19	36	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
17	22	5	O'R MABINOGI-LEGENDS OF THE CELTS REAL MUSIC 9333	CEREDWEN
18	16	79	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
19	23	22	GRAND PIANO NARADA 61062	VARIOUS ARTISTS
20	21	15	NIGHTBIRD BML SPECIAL PRODUCTS 44779	YANNI
21	20	29	WHITE STONES PHILIPS 534605	SECRET GARDEN
22	13	9	HARPESTRY A CONTEMPORARY COLLECTION IMAGINARY ROAD 536142	VARIOUS ARTISTS
23	NEW▶		WINTER NARADA 63041	MICHAEL GETTEL
24	25	2	ON A WINTER'S NIGHT IMAGINARY ROAD 536143	VARIOUS ARTISTS
25	18	22	GUITAR ODYSSEY REAL MUSIC 0802	GOVI

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. All albums available on cassette and CD. *Asterisk indicates vinyl available. †S indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	1	6	LONDON SYMPHONY ORCHESTRA (FOSTER) MPL/EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE 6 weeks at No. 1
2	2	7	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
3	4	2	LEILA JOSEFOWICZ PHILIPS 462032 (10.98 EQ/16.98)	VIOLIN FOR ANNE RICE
4	5	5	E. MEYER/B. FLECK/M. MARSHALL SONY CLASSICAL 62891 (10.98 EQ/16.98)	UNCOMMON RITUAL
5	3	5	LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
6	7	7	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 72002 (13.98/18.00)	VON BINGEN: 11, 000 VIRGINS
7	6	42	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
8	11	3	BRYN TERFEL DG 453480 (10.98 EQ/16.98)	HANDEL: ARIAS
9	9	2	HILARY HAHN SONY CLASSICAL 62793 (10.98 EQ/16.98)	PLAYS BACH
10	8	59	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
11	NEW		JOSE CURA ERATO 18838 (15.97)	PUCCINI ARIAS
12	RE-ENTRY		WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
13	RE-ENTRY		ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
14	10	7	KRONOS QUARTET NONESUCH 79457 (16.98)	EARLY MUSIC
15	NEW		ANDRE RIEU PHILIPS 453610 (10.98 EQ/16.98)	THE CHRISTMAS I LOVE

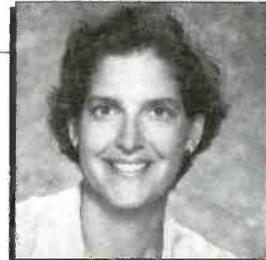
TOP CLASSICAL CROSSOVER™

1	1	5	VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL 5 weeks at No. 1
2	4	12	VARIOUS ARTISTS AMERICAN GRAMOPHONE 296 (10.98/14.98)	CHIP DAVIS' HOLIDAY MUSIK
3	3	6	SARAH BRIGHTMAN ANGEL 56511 (16.98 CD) (HS)	TIME TO SAY GOODBYE
4	2	5	JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
5	7	2	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 454145 (10.98 EQ/17.98)	KASHMIR: SYMPHONIC LED ZEPPELIN
6	5	9	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
7	6	14	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
8	11	4	DOMINGO/HUANG/BOLTON SONY CLASSICAL 62970 (10.98 EQ/16.98)	MERRY CHRISTMAS FROM VIENNA
9	9	49	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
10	8	45	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
11	10	9	JOE JACKSON SONY CLASSICAL 60273 (10.98 EQ/16.98)	HEAVEN & HELL
12	12	42	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
13	NEW		MARK O'CONNOR SONY CLASSICAL 63216 (10.98 EQ/16.98)	LIBERTY!
14	NEW		ARIA ASTOR PLACE 14009 (17.98)	ARIA
15	13	40	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK

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TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS MOZART IN THE MORNING PHILIPS	1 VARIOUS NUTCRACKER CHRISTMAS INTER-SOUND
2 CARRERAS-DOMINGO-PAVAROTTI A TENOR'S CHRISTMAS SONY CLASSICAL	2 VARIOUS ROMANCE AND ROSES ● INTER-SOUND
3 VARIOUS MOZART FOR YOUR MIND PHILIPS	3 VARIOUS TEN YEARS OF SUCCESS NAXOS
4 VARIOUS PACHELBEL CANON RCA VICTOR	4 VARIOUS MOZART-GREATEST HITS REFERENCE GOLD
5 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	5 VARIOUS 20 CLASSICAL FAVORITES MADACY
6 VARIOUS TUNE YOUR BRAIN DG	6 VARIOUS A TRIBUTE TO DIANA VOX CAMEO
7 PLACIDO DOMINGO WITH JOHN DENVER PERHAPS LOVE SONY CLASSICAL	7 VARIOUS VIVALDI: FOUR SEASONS MADACY
8 VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON	8 VARIOUS PIANO BY CANDLELIGHT MADACY
9 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	9 VARIOUS THE ONLY OPERA CD YOU'LL EVER NEED RCA VICTOR
10 VARIOUS MOZART FOR MEDITATION PHILIPS	10 JOHN BAYLESS BEATLES'S GREATEST HITS INTERSOUND
11 VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS	11 VARIOUS VERY BEST OF MOZART VOX CAMEO
12 CARRERAS-DOMINGO-PAVAROTTI CHRISTMAS FAVORITES ● SONY CLASSICAL	12 VARIOUS CLASSICAL MASTERPIECES MADACY
13 VARIOUS BACH FOR BOOK LOVERS PHILIPS	13 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
14 VARIOUS MOZART FOR YOUR MIND PHILIPS	14 VARIOUS CLASSICAL TREASURES MADACY
15 PHIL. ORCH. (ORMANDY) ORFF: CARMINA BURANA SONY CLASSICAL	15 JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL

Classical
KEEPING
SCORE



by Heidi Waleson

FOUR GUYS: The unaccompanied female voices of Anonymous 4 put medieval music on the map in the U.S.; now the Orlando Consort, a quartet of British men that works in the same repertoire areas, has arrived on our shores. The Orlando made its U.S. debut at the Boston Early Music Festival this past summer; this month, it does an eight-concert tour performing a program of English polyphony that started Nov. 7 in Chicago and carries on Saturday (8) in Washington, D.C., Sunday (9) in New York, and finishes up Friday (14) at Middlebury College in Vermont. The Orlando, formed in 1988, features Robert Harre-Jones, countertenor, Charles Daniels and Angus Smith, tenors, and Donald Grieg, baritone.

Signed to Archiv in 1996, the Orlando has already produced a lovely recording of Ockeghem's "Missa De Plus En Plus" for the label. "Mystery Of Notre Dame," a disc of Notre Dame polyphony from around 1200, is due this month, and music by Guillaume de Machaut is scheduled for spring. Britain has long been a fertile training ground for

singers. Two of the Orlando men were boy trebles in prestigious choirs (Kings College at Cambridge and Westminster Cathedral), and three had choral scholarships at Oxford or Cambridge. Smith points out that there is a tradition of singing Renaissance choral music in Britain, but the medieval music that is the group's specialty (its repertoire ranges from the middle of the 11th century to the end of the 15th) has not been quite so deeply explored there.

For the Orlando, a bevy of what the act terms "tame academics from British universities" have been a critical element in the development and refinement of its repertoire. "It's exciting to work in a field where things turn up all the time," Smith says. "The Baroque and Classical repertoire is pretty much known; it's more a question of reinterpretation. But when we were doing our John Dunstaple recording, a piece by him, lost for 500 years, was discovered by a woman doing research in Estonia. It fell out of a book. So many things were destroyed in the dissolution of the monasteries in England—manuscripts were used for lining shoes or wrapping fish!"

Although the early music scene is wide and well appreciated in Britain, Smith believes that American audiences may be more open-minded. Citing the crossover success of Anonymous 4, he wonders if Americans beyond the early music niche might not be receptive to the Orlando and its music. "When the Machaut comes out, I'd like to see it promoted as a *lieder* album," he says. The Orlando has also dipped into modern music: The quartet collaborates with a jazz group, Perfect Houseplants, performs Steve Reich's "Proverb," and has commissioned several works.

SOLTI SALUTE: The Sir Georg Solti juggernaut continues, even though the seemingly invincible maes- (Continued on next page)

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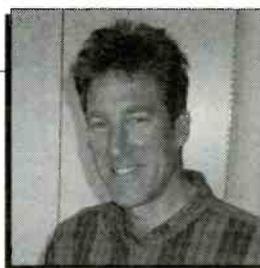
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Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
*** No. 1 ***				
1	1	10	DIANA KRALL IMPULSE! 233/GRP IS	10 weeks at No. 1 LOVE SCENES
2	2	6	DAVE GRUSIN N2K ENCODED 10021	PRESENTS WEST SIDE STORY
3	11	11	T.S. MONK N2K ENCODED 10017	MONK ON MONK
4	3	3	ROYAL CROWN REVUE SURFD0G 44003/ULG	CAUGHT IN THE ACT - LIVE!
5	5	6	JACKY TERRASSON & CASSANDRA WILSON BLUE NOTE 55484/CAPITOL	RENDEZVOUS
6	7	60	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
7	4	2	JOHN MCLAUGHLIN VERVE 539153	THE HEART OF THINGS
8	6	19	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
9	8	4	JOE HENDERSON VERVE 539046	PORGY & BESS
10	9	5	DEE DEE BRIDGEWATER VERVE 537896	DEAR ELLA
11	10	86	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
12	14	6	JOHN COLTRANE IMPULSE! 232/GRP	THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
13	12	20	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
14	13	104	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
15	16	36	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
16	23	6	MARCUS ROBERTS COLUMBIA 68637	BLUES FOR THE NEW MILLENNIUM
17	15	80	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
18	20	5	OSCAR PETERSON TELARC 83414	OSCAR IN PARIS - LIVE AT THE SALLE PLEYEL
19	21	18	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
20	19	20	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
21	17	10	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
22	22	16	CLARENCE "GATEMOUTH" BROWN VERVE 537617	GATE SWINGS
23	NEW ▶		CHARLES MINGUS RHINO 72871	PASSIONS OF A MAN - THE COMPLETE ATLANTIC RECORDINGS
24	RE-ENTRY		VARIOUS ARTISTS MALPASO 46546/WARNER BROS.	EASTWOOD AFTER HOURS - LIVE AT CARNEGIE HALL
25	NEW ▶		CHICK COREA & GARY BURTON STRETCH 9014/CONCORD	NATIVE SENSE - THE NEW DUETS
*** No. 1 ***				
1	1	4	PAT METHENY GROUP WARNER BROS. 46791	4 weeks at No. 1 IMAGINARY DAY
2	2	7	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11271/WINDHAM HILL JAZZ	BLACK DIAMOND
3	3	57	KENNY G ▲ ² ARISTA 18935	THE MOMENT
4	NEW ▶		GERALD ALBRIGHT ATLANTIC 83050	LIVE TO LOVE
5	4	8	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
6	5	23	BONEY JAMES WARNER BROS. 46548 IS	SWEET THING
7	8	7	BOB JAMES WARNER BROS. 46737	PLAYIN' HOOKY
8	6	3	VARIOUS ARTISTS KKSF 007	KKSF SAMPLER FOR AIDS RELIEF VOL. 8
9	NEW ▶		CANDY DULFER N2K ENCODED 10014	FOR THE LOVE OF YOU
10	15	6	KIRK WHALUM WARNER BROS. 46809	COLORS
11	10	28	GATO BARBIERI COLUMBIA 67855	QUE PASA
12	14	8	DAVID BENOIT GRP 9883	AMERICAN LANDSCAPE
13	7	14	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
14	13	4	PIECES OF A DREAM BLUE NOTE CONTEMPORARY 54052/CAPITOL	PIECES
15	11	19	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
16	17	31	RICK BRAUN BLUEMOON 92743/AG IS	BODY AND SOUL
17	22	6	BRIAN CULBERTSON BLUEMOON 92775/AG	SECRETS
18	12	13	EARL KLUGH WARNER BROS. 46471	THE JOURNEY
19	9	24	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
20	NEW ▶		PAUL HARDCASTLE JVC 2068	COVER TO COVER
21	18	6	CHRIS BOTTI VERVE FORECAST 537132/VERVE	MIDNIGHT WITHOUT YOU
22	19	34	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
23	21	12	ROBBEN FORD STRETCH/BLUE THUMB 7011/GRP	TIGER WALK
24	16	6	DOC POWELL DISCOVERY 77067	DON'T LET THE SMOOTH JAZZ FOOL YA
25	NEW ▶		VARIOUS ARTISTS NARADA 63042	NARADA SMOOTH JAZZ

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Artists & Music



by Jim Macnie

CONGRATS: Virtuoso guitarist **Jim Hall** is this year's recipient of the 1998 JazzPar Prize, awarded by the Danish JazzPar Project. The honor, which carries a monetary award of about \$30,000, has been previously handed out eight times; last year's winner was pianist **Django Bates**.

Hall is the first string player to win. Perhaps the abundant eloquence found on the guitarist's "Textures" secured his victory. The Telarc album, released in the spring of this year, illustrated Hall's skill as writer and arranger.

"Maybe that's so, I don't know," he muses. "I've definitely been concentrating on writing. It's almost like things were in the air. Part of the JazzPar prize is participation in a show over there. That has me writing for a string quartet plus a bass player. It's like somebody called my bluff: 'O.K., you're a writer? Start writing.' But my writing has been on the back burner since I got out of music school, and I'm glad to work with it more now."

The prize presentation is scheduled to take place at an April 5, 1998, gala concert in Copenhagen.

The award has a quantifiable impact. "A booking agent in Austria says it will definitely help with European dates," offers Hall. "One of my plans is to take a small brass group over there, maybe in the spring."

Hall's next recording project for Telarc, not due until mid-1998, is similar to "Textures" in that it employs an extended ensemble. Three pieces, including **Russ Freeman's** "The Wind" and **Bill Evans' "Waltz For Debby,"** were arranged for voices. Three more were arranged for strings—**John Lewis' "Django"** (which will feature **Pat Metheny**) and **Gordon Jenkins' "Goodbye"** among them. Hall also wrote a tune called "October Song." "With all this writing," he laughs, "I feel like I have a day job."

Hall's latest disc, which streeted Oct. 14, is Telarc's "Panorama: Live At The Village Vanguard." It's a series of duets with such associates as **Kenny Barron** and **Greg Osby**. It was produced by **John Snyder** and recorded in December 1996. "The Complete Paul Desmond RCA Victor Recordings, Featuring Jim Hall" has also just hit the racks. The five-disc overview of the pair's exquisite early 1960s collaborations was released Oct. 14.

"I just got it in the mail," Hall says. "I haven't listened to it yet. But it's a nice-looking package. I haven't heard this music in a long time. I occasionally listen to [my old work], but not a lot. I'm not particularly into nostalgia. But **Desmond** was a real close friend, and I'm sure I'll get into some of this again."

KEEPING SCORE

(Continued from preceding page)

tro died unexpectedly Sept. 5, a few weeks shy of his 85th birthday. Tribute concerts have been held at the **Chicago Symphony**, and London Records and Knopf Publishing, which brought out the conductor's just-completed "Memoirs" Oct. 21, recently hosted a lunch tribute at which the poised **Lady Solti** affectionately recalled her husband's charm and "paprika."

More recollections are to be found in "Memoirs," which are especially fascinating when Sir Georg outlines his early struggles, including his Nazi-forced exile from his native Hungary and the early postwar jobs in German opera houses, which, he candidly admits, he only got because he was politically untainted. There

is much detail about his years at Covent Garden, less about the Chicago Symphony. There are occasional flashes of temper and of humility ("I freely admit that part of my difficulties in Vienna were of my own making"), but what comes through most strongly is this energetic musician's sense of both his own destiny and the rightness of his choices.

The book concludes with a compendium of Sir Georg's interpretive ideas, about the **Beethoven** symphonies, for example, and his plans for the future, which included a new look at "Tristan Und Isolde." Nothing stopped him, and he held others to that standard as well. As Lady Solti put it, "He was

"Concierto," a mid-'70s date that also featured **Desmond**, came out as part of Columbia's "CTI Catalog Relaunch" series in September.

KNOWING YOUR AUDIENCE is crucial in establishing a unique label aesthetic. AUM Fidelity, an indie imprint that calls its music "ecstatic jazz," has recently hit the market with radical discs by saxophonist **David Ware**, bassist **William Parker**, and guitarist **Joe Morris**. It arrives on the scene with a focus—instead of trying to seduce **Paul Desmond** fans, AUM is going after college rock audiences, whose sense of adventure is, with hope, as broad as the music is expressive.

It's not an unfamiliar demographic to **Steven Joerg**, who wryly calls himself AUM's owner/operator. Joerg spent four years as label manager of **Homestead Records**, a one-time bastion of prog pop, which currently is a catalog-only imprint. Toward the end of his **Homestead** run, Joerg was turned on to what he calls adventurous energy music; through his advocacy, the label released a pair of volcanic discs by **Ware's Quartet**, "Cryptology" and "Dau."

"I think where I came from—growing up on the **Minutemen** and **Captain Beefheart** and putting out rock records with **Homestead**—helped open me up to the sounds," he says. "As far as AUM goes, I want to keep the vista open in terms of future listeners. The jazz we're dealing with is about high-level energy. But I'm not cynical: I want our target market to include ages 8 to 80."

Joerg's past in indieville gives AUM a leg up in certain markets—especially those left of the dial.

"Except for a few specialty shows on commercial stations, radio for us is strictly college," he says. "And I don't mean just the jazz college shows that are on a couple hours a week, but the rock shows that take chances—we hit 'em up hard. In terms of marketing, it remains a top priority, and coming from **Homestead** helped on that angle for sure."

Both albums streeted Oct. 1. AUM is distributed in the U.S. by **Caroline** and other indies.

Those sets aren't the only ones raising sand. After years of making some of the most intricate and original guitar improvisations in jazz, **Morris** is being embraced by a larger constituency as well. The **Joe Morris Trio's "Antennae,"** which streeted Nov. 4, is one of the bandleader's most inventive outings. It's joined in the marketplace by a pair of duet discs: "Invisible Weave," which teams him with **Parker** on the **No More** label, and the hatART date "Thesis," which unites him with pianist **Matthew Shipp**.

Morris is currently on the road, also hitting non-jazz venues. On Nov. 9 the trio played **Tommy Guns** in Nashville. On Wednesday (12) it's **Little Brothers** in Columbus, Ohio. Thursday (13) finds them at **Chicago's Unity Temple**. On Saturday (15), **Toronto's Rivo** plays host.

exasperated when people didn't use their energies and talents to the fullest."

PREMIERE: Argo celebrates the 80th birthday of an American composer with "Lou Harrison, A Portrait," which includes the recording premiere of **Symphony No. 4** ("Last Symphony") and features jazz vocalist **Al Jarreau**, violinist **Maria Bachman**, and the **California Symphony Orchestra** under **Barry Jekowsky**. The set is slated for release Tuesday (11). **Harrison** will speak on "How To Make New Music Work On Public Radio" at the upcoming Assn. of Music Personnel and Public Radio conference.

Studio Action

ARTISTS & MUSIC

SyQuest To Bow 4.7-Gig Hard-Disc Storage System

■ BY PAUL VERNA

SyQuest Technology Inc. of Fremont, Calif., plans to introduce a removable, 4.7-gigabyte hard-disc system designed for the audio, video, multimedia, and information technology (IT) sectors.

Trademarked Quest, the system will be the highest-capacity removable storage product in the market. So far, the music production community has used Exabyte or Sony's magneto-optical (MO) PCM-9000 recorder as storage media for high-density digital audio. However, mixing, mastering, and manufacturing engineers have expressed a desire for a higher-density, portable medium that is better suited to their needs than either MO or Exabyte.

"We're at a new threshold in terms of capacity and transfer speed," says Stephen Haight, SyQuest's product marketing manager for the Quest system. "For digital media, we're hitting a nice space. Our capacity is big in terms of doing raw material and mixing from it, and we're ahead of the curve. At the moment, there's not even a recorder that's out in the market" that can accommodate such large amounts of high-density audio or video.

At an unprecedented capacity of 4.7 gigabytes, Quest not only matches the storage density of DVD, it also offers more than triple the capacity of SyQuest's own 1.5-gigabyte SyJet system and more than quadruple that of competitor Iomega's Jaz drive.

"A single, 4.7-gigabyte cartridge

can hold the digital equivalent of a full-length feature film, making it the first rerecordable, removable storage option with enough capacity for DVD mastering," says a SyQuest statement.

Among Quest's other features are a two-megabyte cache buffer and extra-wide SCSI interface, which combine to allow full-motion playback and real-time streaming of video direct from the hard drive without dropping frames, according to the statement.

Commenting on Quest's speed compared with high-density tape storage, Haight says, "We're talking about studio time. The amount of time it takes to back something up to tape and reload can be pretty expensive in a high-end studio. In the end, this product pays for itself, because with a removable cartridge you can be up and running in less than five minutes."

SyQuest executive VP of marketing Gary Marks says, "Before Quest, people who worked with massive amounts of data, like TV and movie producers, musicians, composers, webmasters, and network managers, had to choose between performance and flexibility. Now we're able to expand the universe for creative professionals by giving them the performance of a fixed hard drive with all the flexibility of a removable product."

For the IT market, Quest allows users to back up large databases and network servers and store files securely off-line or off-site. The system further allows users to move large files between systems and archive successive database versions onto the

same cartridge.

Integral to Quest's performance are dual-stripe magneto-resistive (MR) recording heads and a PRML chip that allows fast recording speeds and yields low error rates. The system offers a sustained maximum data transfer rate of 10.6 megabytes per second and an average seek time of 11 milliseconds, according to the SyQuest statement.

The company claims that Quest is

the first removable cartridge hard drive to offer an ultra-wide, 68-pin SCSI connection, which works in concert with Quest's cache buffer to boost overall throughput.

Quest, which will be officially unveiled at the Comdex Conference Nov. 17 in Las Vegas, will ship in December at a suggested list price of \$599 for the drive and one blank cartridge. Additional cartridges will be priced at a suggested \$199. The system is com-

patible with all PC Windows and NT systems, as well as Macintosh and UNIX platforms.

Even as it introduces Quest, SyQuest is working toward the next-generation removable hard-disc technology. "Capacity requirements double in computers every two years, and in hard drives even faster," says Haight. "We're always in the lab working on something that'll be bigger, better, and faster."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (NOVEMBER 8, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997/ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/Chris Thomas (Rocket/A&M)	YOU MAKE ME WANNA... Usher/ Jermaine Dupri (LaFace/Arista)	LOVE GETS ME EVERY TIME Shania Twain/ Robert John "Mutt" Lange (Mercury)	FEEL SO GOOD Mase/ Sean "Puffy" Combs, Deric "D-dot" Angelettie (Bad Boy/Arista)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	MASTERFONICS (Nashville, TN) Jeff Balding	DADDY'S HOUSE (New York, NY) Doug Wilson	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt
RECORDING CONSOLE(S)	SSL 4072G+ w/ Ultimation	DDA AMR 12	SSL 9000J	Neve VR60	Neve 8068/ Sony MPX 3000
RECORDER(S)	Sony 3348 digital	Sony APR 24	Studer D827	Studer A800 III	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	MASTERFONICS (Nashville, TN) Mike Shipley	DADDY'S HOUSE (New York, NY) Michael Patterson	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL 4072G+ w/ Ultimation	SSL 4064G+ w/ Ultimation	SSL 9000J	SSL G4000	SSL E/G
RECORDER(S)	Sony 3348 digital	Studer A827	Studer D827	Studer A800 III	Studer A820
MASTER TAPE	DAT	Ampex 499	BASF 900	Ampex 499	Apogee DAT/ Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	HIT FACTORY James Cruz	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	BMG	PDO-HTM	BMG	WEA

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

Studio Action Submissions Guidelines

Following are guidelines for submissions of photographs, Audio Track entries, and other material to Billboard's Studio Action section and Production Credits listing.

Photos must be accompanied by a caption that clearly identifies all individuals shown, listing complete names, titles, affiliations, and all other relevant information. Furthermore, photos must include the name of the studio where the session took place and the label for which the project was recorded (if applicable).

Photos may be submitted in any format, but black and white prints are

preferred. Billboard does not return photos unless a prior arrangement has been made to do so.

Material for Audio Track must include name and location of the studio; names of artist, producer, engineer, assistant engineer, and other personnel relevant to the session; name of label; and equipment highlights of the studio in question. Please E-mail all material to PVerma@billboard.com or fax at 212-536-5358.

Material for Production Credits should be submitted to Steve Graybow by phone at 212-536-5361 or E-mail at SGraybow@billboard.com.



Making Every Bit Count. Quantegy hosted a recording session with guitarist Larry Carlton, keyboardist Matt Rollings, and bassist Viktor Krauss at Allen Sides and Gary Belz's Ocean Way Nashville to promote its 467 open-reel digital tape. Recorded through the Sony Oxford digital console on Sony 3348 and PCM-9000 recorders, the 24-bit date also featured vocalist Michele Pillar Carlton. Shown at the studio, from left, are Quantegy VP of marketing Mel Gimmill, Michele Pillar Carlton, Larry Carlton, Krauss, Rollings, Quantegy president/CEO Jack Kenney, and Sides.

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Songwriters & Publishers

ARTISTS & MUSIC

Hal Leonard, Music Sales Link On Net Online Service Allows Purchase Of Sheet Music

■ BY IRV LIGHTMAN

NEW YORK—If there appears to be an inherent conflict between the purchase of goods via retailers and the Internet, a joint venture between Hal Leonard Publishing in the U.S. and Music Sales in the U.K. is likely to soothe matters.

The new online service, Sheet Music Direct, will offer consumers in the U.S., Canada, and, via Music Sales, the U.K. and Europe the ability to purchase sheet music through music dealers' World Wide Web sites and then download and print the music via the customer's home computer—all at \$3.95 per sheet, a price equivalent to buying at retail (Billboard Bulletin, Nov. 3).

According to Keith Mardak, president of Milwaukee-based Hal Leonard, by far the music print field's biggest sheet music publisher, qualifying dealers can "link" to the Sheet Music Direct site and receive a commission on any sales generated via their Web site. Dealers can also participate by having an Internet-connected computer in-store and printing individual songs for their customers.

While Sheet Music Direct's formal implementation is imminent, Mardak says, a dozen retailers have been "up with us on a test basis." Larry Martin, the company's executive VP of marketing, says, however, that hundreds of retail operations are likely to be on board when the official launch takes place.

"We needed a small number for the test to have better controls," says Martin. "Right now we're focusing on the music trade. We've signed up the biggest players. They include Guitar Center, with 36 stores nationwide, and J.W. Pepper, with 15 national locations." In addition, notes Mardak, music publishers that have cooperated in the roll-out of some 200 titles include Chappell, EMI, Disney, Famous, PolyGram, Sony, Williamson, peer-music, and Leiber & Stoller. Within

a few months, Mardak expects about 500 titles to be available through the Internet. Among the first songs in the new system are "Candle In The Wind," "Hello Young Lovers," "Hey Jude," "Moon River," "Ol' Man River," "One Toke Over The Line," "Love Me Tender," and "Ruby Baby."

Mardak likens the state of single-sheet sales to CD single sales. "The titles have to be very hot and im-



mediate, or the first song off the album, or a strong movie or Broadway song. That is where sales are still good. From that point, sales are steady but slow on the general single-sheet catalog."

Mardak says he has "no idea what the numbers will be in a year. It could dramatically expand the business, or perhaps hurt. We only know that we need the retailer to tie in with the sequence of buying a single sheet, a folio, or personality book."

Although the consumer could choose to download product without the participation of retailers, Mardak and Martin say that Hal Leonard is prepared to work out promotions in which the dealer will have a good shot at getting business via Sheet Music Direct.

"We've got ideas for an incentive program to bring the retailer in," says Mardak. "For instance, for those who buy the first sheet music off an album, we could tell the consumer that if he takes the single sheet back to his dealers, it could trade it in as part of the cost of buying the matching folio."

In a prepared statement, Mardak says, "The music print industry was

built not only by publishers and music print publishers, but also by music dealers. These businesses are a core part of the sheet music industry. Without them, sheet music sales would not thrive to the level that they do today."

With an Internet location at <http://www.sheetmusicdirect.com>, Sheet Music Direct uses a viewer technology called MusicPage that is downloaded for free onto customers' computers and gives them the ability to view and purchase sheet music.

According to Hal Leonard, MusicPage features a security technology that protects the songs from being illegally copied or transferred via the Internet. Sheet Music Direct will also protect the territorial restrictions that exist with certain catalogs or songs, Mardak adds.

"We have spent hundreds of thousands of dollars in research and development and have, along with our technology partner, Music Sales U.K., developed a technology that meets the highest standards. This is not something you would find in any 'off the shelf' store."

Mardak anticipates that by "purchasing a sheet or two from Sheet Music Direct, these 'causal' users may expand the market for all sheet music and hopefully encourage people to visit their local stores. . . . This technology currently allows for electronic delivery, and we will be exploring other interactive technology in the near future."

Whatever the merits of Internet downloading, Mardak says, the music print industry is not about to give up the art of manufacturing inventory for dealer shelves. "We'll still have to produce sheet music, getting approval from publishers and artists. They want nice, clean copies on high-quality paper. We have a great need for the myriad of publications in our catalog. But if Sheet Music Direct works, it could provide more opportunities for the consumer to encounter the retailer."

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'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"LONG LONG TIME"
Written by Gary White
Published by MCA Music
Publishing (ASCAP)

As one of the Stone Poneys, Linda Ronstadt made her chart debut in 1967 with the tune "Different Drum." Yet her career really began gaining momentum when, as a solo act, she released "Long Long Time." The song peaked at No. 25 on Sept. 12, 1970, and paved the way for her next release, "You're No Good," which became her first No. 1 hit. "Long Long Time" is being revived for '90s

country audiences by BNA's Mindy McCready, who included the beautiful ballad on her sophomore album, "If I Don't Stay The Night."

McCready has been performing "Long Long Time" in her concerts and getting positive response to the powerful ballad. The song has been a favorite with Ronstadt fans for years, but, oddly enough, McCready says she only recently became familiar with the tune. When she first heard it, it evoked a strong reaction. "I heard it in the parking lot of the Arby's restaurant here in Nashville,"



she recalls. "I heard Linda Ronstadt singing it, and when it was over, I was crying. I went to a record store and bought the CD."

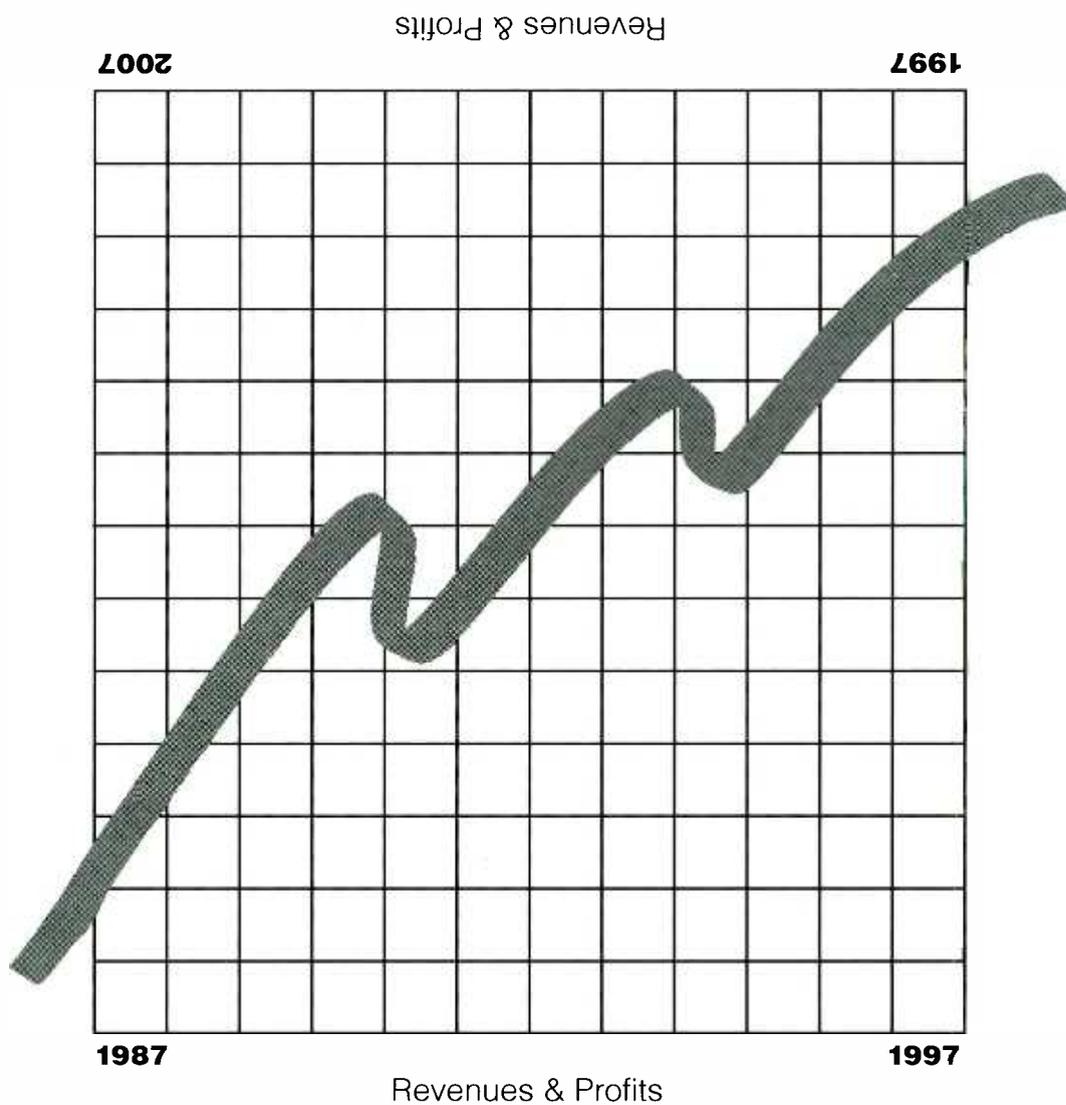
McCready says it's easy to see why the song has stood the test of time. "I think the words to the song are really visual," she says. "That really appeals to me when the lyric paints a picture like that."

McCready has been performing the song during her concerts, and her audience appreciates her update of the tune. She says she's not sure yet whether the song will be a single, but thinks it's a good candidate.

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Artists & Music

KRIS TYLER

(Continued from page 33)

However, expectations for her new single, "What A Woman Knows," are high. (It is No. 62 on Hot Country Singles & Tracks this issue.) "We think this single is a career record, and we thought it was a record that would work better in the fall, as opposed to a summer record," says Levitan.

KPLX-FM Dallas music director Teresa Whitney says the radio station began playing "What A Woman Knows" as an album cut a few months ago and got great reaction.

"We've been back on it now for a couple of weeks, and so far, so good. We've been getting great phones," she says. "Women especially react well to it."

Rising Tide gave the single a push via a radio contest. The label sent out the cassette with the song repeated five times on it, and PDs and music directors had to listen to the tape in its entirety to find out if they had won one of five stereo systems, Levitan says. "Then we did a follow-up where it was on the cassette three times—and we gave away a television."

When the album comes out at retail, Levitan says, there will be listening posts as well as pricing and positioning. Tyler has also released two videos, with her current one for "What A Woman Knows" now a pick hit at CMT.

One of the most unusual things about the marketing of Tyler's record is that music business students from Nashville's Belmont University are preparing a marketing plan for Tyler's record for class credit.

Tyler performed for the students, and they interviewed her. They'll turn the plan in to Rising Tide VP of sales and marketing Joel Hoffner shortly before Thanksgiving. It will also be the subject of a TNN piece.

In the meantime, Rising Tide is going the traditional route, taking Tyler to visit retail accounts. She's already visited Anderson Merchandisers and Hastings Records in Amarillo, Texas, with other visits scheduled for the coming months. Hoffner says the label is still finalizing other components in the marketing plan.

AIRPLAY DECISIONS

(Continued from page 38)

As for the artists' chemistry, he says, "I think vocally they don't sound like anybody else. Obviously, Anita hasn't gotten enough exposure for people to know what she sounds like or who she is just yet, and most people had forgotten about Steve Wariner. We're changing that."

Howell adds, "Radio has initiated this, so we're excited to be able to give them something that they are really wanting for a change."

WSIX PD/music director Dave Kelly views this development and its format implications in a positive light. "I think it's just radio giving their opinion on what's working for them, and if somebody in a market is seeing a lot of great success with a record that I'm not playing, then there may be something to it—unless I've already tried it and it didn't work."

NO. 1 SONG CREDITS

TITLE • WRITER • PUBLISHER

THE HOT 100		
CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT • Elton John, Bernie Taupin • Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
LOVE GETS ME EVERY TIME • Shania Twain, Robert John Lange • Songs Of PolyGram Int'l/BMI, Loon Echo/BMI, Zomba/ASCAP		
HOT R&B SINGLES		
YOU MAKE ME WANNA . . . • Jermaine Dupri, Manuel Seal, Usher • EMI April/ASCAP, So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP		
HOT RAP SINGLES		
FEEL SO GOOD (FROM "MONEY TALKS") • R.E. Bell, R. Bell, G. Brown, R. Mickens, C. Smith, D. Thomas, R. Westfield, L. Dermer • Second Decade/BMI, Warner-Tamerlane/BMI, Foreign Imported/BMI		
HOT LATIN TRACKS		
SI TU SUPIERAS • Kike Santander • FIPP/BMI		

Remembering It Starts With A Song; Sony Puts On 'Side Show'

REALITY, YET . . . Music publishers who hire former label executives or structure their companies on the order of label A&R departments are only reflecting the realities of the marketplace. For decades, the singer/songwriter has called the shots, and music publishers have been forced to look at the totality of a songwriter who performs as the most likely vehicle to introduce his or her own material—in many instances, he or she may be the only artist who will ever record the song.

But as good business sense dissolves the differences between publisher and label in the search and development of singer/writer talent, a publisher's ears must still be attuned to the individual song, created by those who are hopeful that others will introduce and make the next Grammy winner. Or perhaps the next Oscar winner. Or Tony winner.

The point is that there are still plenty of ways a good song, unattached to a performer, can reach the marketplace through the talents of those who depend on others to write material. And have you ever noticed that many songs created this way have a happy habit of having a better post-hit afterlife than songs wedded too strongly to the persona of a particular group?

There are still very lucrative times when it all starts with a song.

SONY'S 'SIDE SHOW': Sony Classical, apparently back full throttle in the Broadway cast album sweepstakes, will release the recording of "Side Show," which opened on Broadway Oct. 16, on Dec. 9. Studio sessions started Nov. 3, which means that the label, as it did with "The Life," will market the title with less delay than is common with cast album releases. The musical, with a score by **Henry Krieger** (music) and **Bill Russell** (lyrics/libretto), tells the story of **Daisy and Violet Hilton**, the performing Siamese twins who were vaudeville stars of the '20s and '30s. The album's producer is **Mike Berniker**, who handled the chores for "The Life."

LEVINE TRIBUTE: New York's 92nd St. Y and ASCAP have set a tribute to **Maurice Levine**, artistic

director of the Y's long-running "Lyrics & Lyricists" series, who died Sept. 8 at the age of 79. The event takes place Monday (10) at the Y's Kaufmann Concert Hall. The series continues, starting this winter, with tributes to the great stage and screen songwriters.

TRIBUTE WITHIN A TRIBUTE: Molly-Ann Leikin writes to tell Words & Music that the lyrics to her "An American Hymn (Theme From East Of Eden)," co-written with composer **Lee Holdridge**, were recited by **Lady Bird Johnson** at memorial services Oct. 22 in Austin, Texas, for noted author **James A. Michener**. The lyrics she read were quoted in *The Austin American Standard*.

GUILDING THE WRITERS:

Following its first airing Nov. 5 with songwriter **Jack Segal**, "Story Night At The Guild," a monthly series (held the first Wednesday of the month)

sponsored by the Los Angeles chapter of the Songwriters Guild Foundation, continues with a Dec. 1 appearance at the guild's headquarters with composer **Vic Mizzy** and, Feb. 4, with the songwriting team of **Ray Evans** and **Jay Livingston**.

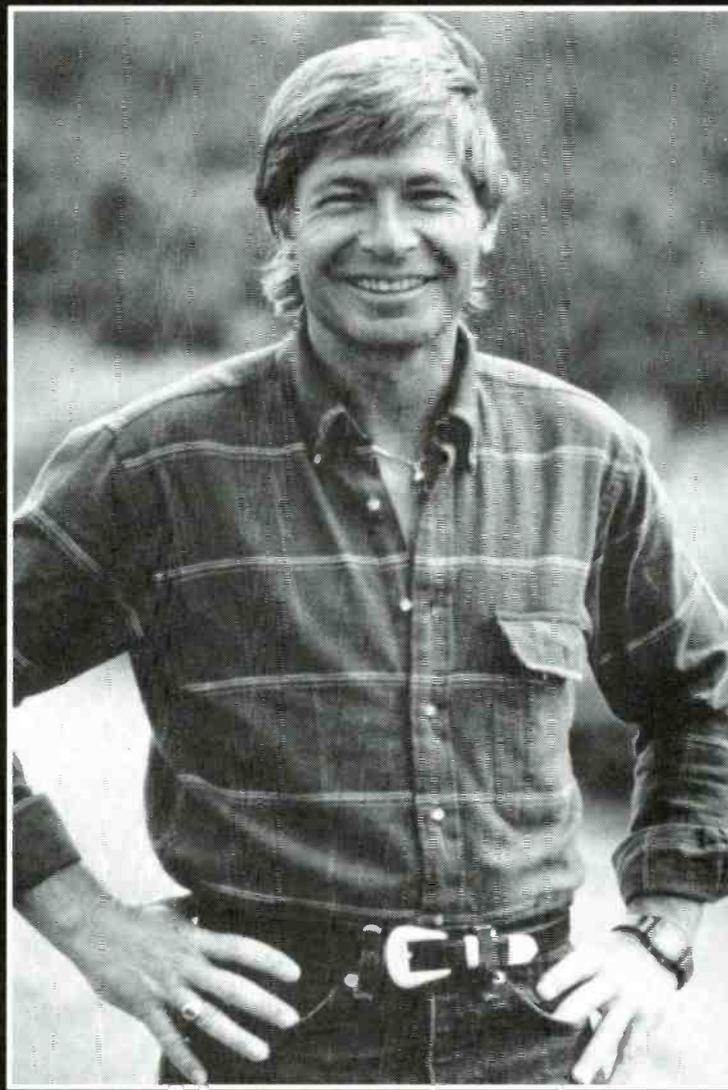
MAN FROM CMRRA: David Basskin, president of the Canadian Musical Reproduction Rights Agency Ltd. (CMRRA), will give a presentation on CMRRA Direct, the group's new online system for communication with its publisher clients, at 5:30 p.m. Nov. 12 at BMI's headquarters in New York. He'll also bring Assn. of Independent Music Publishers (AIMP) up to date on CMRRA's negotiations for a new mechanical licensing agreement with Canadian record clubs and outline the impact of recent changes to Canada's copyright legislation.

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

1. **John Denver**, "Anthology."
2. **John Denver**, "Greatest Hits Vol. 1-2."
3. "Titanic," vocal selections.
4. "Jekyll & Hyde," vocal selections.
5. **Metallica**, "Load."

For the children and the flowers are my sisters and my brothers,
Their laughter and their loveliness would clear a cloudy day.
Like the music of the mountains and the colors of the rainbow,
They're a promise of the future and a blessing for today.

JOHN DENVER
"Rhymes And Reasons"
1969



*From the beginning he touched our hearts.
Thank you, John, from your family at
Cherry Lane Music and DreamWorks/SKG Music.*



THE CHERRY LANE
MUSIC GROUP



Update

LIFELINES

BIRTHS

Girl, Kiera, to **Joe Salvo** and **Barbara Breen**, Sept. 9 in New York. Father is senior director of business and legal affairs at Arista Records.

DEATHS

Henry Vestine, 52, of heart and respiratory failure, Oct. 20 in France. Known as "the Sunflower," Vestine was a founding member of blues/rock act Canned Heat. Vestine recently played select dates with the band, concluding the European leg of its tour the evening before his death. Prior to Canned Heat, Vestine was a guitarist for Frank Zappa & the Mothers Of Invention. He is survived by son Jesse.

Fred Stuhr, 30, in an auto accident, Oct. 25 in Pasadena, Calif. A music video director at U Ground, Stuhr directed videos for Sepultura, Bel Canto, Danzig, Tool, Green Jelly, and Sons Of Elvis. He also co-directed Jimi Hendrix's "Are You Experienced?" with Wayne Isham. Stuhr provided animation for Ozzy Osbourne's "I Just Want You," Dave Matthews Band's "Crash," Tool's "Prison Sex," and Screaming Trees' "Sworn & Broken." He is survived by his parents, his stepmother, his former wife, his sister, two stepsisters, and a son.

Milt Sincoff, 62, apparently of a heart attack, Nov. 3 while on vacation in the Caribbean. The veteran music executive played a key role in the production and coordination of album releases and retail and video support tools for Arista Records and, more recently, Sony Music Entertainment. Before joining Sony

this past spring as VP of marketing, merchandising, and purchasing, Sincoff spent 18 years at Arista, leaving as senior VP. Before his association with Arista, he spent eight years at Buddah with similar responsibilities, leaving as VP of creative services and manufacturing. Reporting to Sincoff at Sony was the promotional purchasing department. In a memo to Arista staffers dated Nov. 4, Arista president Clive Davis stated that Sincoff's "passion and dedication to Arista was well known throughout the industry. Besides being a good friend to a great many people here, he cared about everything. He cared every minute of the day, and when there was no time remaining, he'd worry. Milton was a very special man. Our deepest sympathy goes out to his son Eric and his daughter Meredith." Sincoff was also a voting member of the National Academy of Recording Arts and Sciences. His wife died last year.



Preserving Noir. Arista artist Carly Simon joined the bevy of actors and directors who gathered at Los Angeles' El Rey Theater recently to support American Movie Classics' demonstration for film preservation. Taped to air as a one-hour special, "Salute To Film Noir" marked the channel's fifth anniversary of its Film Preservation Festival. Simon performed tracks from her latest album, "Film Noir," at the event. Pictured, from left, are actor Billy Baldwin and Simon.

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GOOD WORKS

'NEW SONGS' BENEFIT: In Celebration of Life 6, a benefit concert to help Broadway Cares/Equity Fights AIDS, will be held Nov. 16 at the Church of St. Paul the Apostle in New York. The evening will feature new songs performed by Broadway and cabaret performers; among the writers are **Alan Menken, Rupert Holmes, Billy Stritch, Michael Feinstein, Mark Waldrop, David Zippel, Lindy Robbins, Ricky Ian Gordon, Jeffrey Lodin, Robert Lindsey Nassif, John Bucchino, and Jason Robert Brown.** Tickets are \$60 and \$30 and are available by calling 212-265-3495, extension 309. Contact: **Mark Cannistraro** at 212-695-7400.

FIRST LADY Hillary Clinton will be honored for her commitment to fighting substance abuse at the Second Concert of Hope Nov. 21 at the Wiltern Theater in Los Angeles, an event to benefit the National Center on Addiction and Substance Abuse, located at New York's Columbia University. Performers at the event include **Natalie Cole, En Vogue, Kirk Franklin & the Family, Kenny G, Tim McGraw, and Wynonna.** The event will be televised for broadcast in December as a Christmas special. Contact: **Craig Donahue** at 310-858-1521 or **Bonnie Steves** at 310-777-2600.

PATTI'S FUND-RAISER: Patti LaBelle will host her second benefit concert, Champagne, Patti & You, Nov.

22 at Howard University's Cramton Auditorium in Washington, D.C., to benefit the Patti LaBelle Cancer Research and Medical School Scholarship Fund, which benefits cancer research and the National Medical Assn. The inaugural concert raised \$100,000; this year's goal is \$200,000. Contact: **Michelle Bellamy-Buck** at 773-483-4100, extension 217.

SKI FOR A CURE: The fourth annual Celebrity Ski Weekend to benefit the Frances Williams Preston Laboratories, a division of the T.J. Martell Foundation at the Vanderbilt Cancer Center in Nashville, will be held Jan. 28-Feb. 1 in Crested Butte, Colo. Contact: **Harry M. Warner** at 615-401-2712 or **Angeli-a McCormick** at 615-401-2717.

THE BEST OF THE BEST: The Kahlua Boston Music Awards and Berklee College of Music are looking for outstanding musicians in the greater Boston area, with the most outstanding to receive the Discover Award and a full-tuition scholarship to Berklee's five-week Summer Performance Program. Five entrants will be chosen to perform for a panel of music industry professionals in a showcase Dec. 20 at Berklee. On Jan. 15, the winning musician will receive his or her award during the 11th annual Kahlua Boston Music Awards at the Orpheum Theater. Contact: **Candace Avery** at 617-338-3144 or **Allen Bush** at 617-747-2567.

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

NOVEMBER

Nov. 7-9, **Air Jamaica Jazz & Blues Festival**, Rose Hall Great House, Montego Bay, Jamaica. 888-622-1658.

Nov. 9-11, **Ninth Annual EPM Entertainment Marketing Conference**, Universal City Hilton & Towers, Universal City, Calif. 212-941-0099.

CALENDAR

Nov. 10, **1997 Gala To Benefit Jazz @ Lincoln Center, Fascinating Rhythms: Jazz Variations On The Gershwin Songbook**, honoring Oscar Peterson and Ahmet Ertegun, Avery Fisher Hall, New York State Theater Promenade, New York. 212-245-6570.

Nov. 12, **Neil Bogart Memorial Fund's 1997 Children's Award Dinner**, "Tune In With David Foster," Barker Hangar, Santa Monica, Calif. 310-247-2980.

Nov. 13, **Great American Jazz Piano Competition**, sponsored by WJCT Jacksonville, Fla., Florida Theatre, Jacksonville. 904-355-ARTS.

Nov. 14-15, **Jacksonville Jazz Festival**, sponsored by WJCT Jacksonville, Metropolitan Park, Jacksonville. 904-358-6336.

Nov. 15, **How To Get A Record Deal From A To Z**, New Yorker Hotel, New York. 212-688-3504.

Nov. 15, **Grammy Backstage ... Conversations With Music Professionals Symposium**, University of Utah Union Ballroom, Salt Lake City. 310-392-3777.

Nov. 15, **T.J. Martell Foundation's 13th Annual Music Industry Tennis Party**, honoring Loud Records CEO Steve Rifkind, Roosevelt Island Racquet Club, New York. 212-245-1818.

Nov. 16, **Rock On: Managers, Agents & Lawyers**, sponsored by WBAI New York. 718-693-1280.

Nov. 18, **SESAC New York Music Awards**, Supper Club, New York. 212-586-3450.

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

Nov. 20, **The Soundtrack From Hell Luncheon Seminar**, sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Beverly Hills, Calif. 818-842-6257.

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

DECEMBER

Dec. 2, **ASCAP's "Real Stories ... What Happens In The Music Business" Series Presents Publicity: How To Create A Buzz**, ASCAP Building, New York. 212-841-8119.

Dec. 3, **Third Annual New York National Academy Of Recording Arts And Sciences Heroes Awards**, New York. 212-245-5440.

Dec. 4-5, **Entertainment, Sports, And Publishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Sheraton Grande Hotel, Los Angeles. 713-743-2069.

Dec. 4-7, **Aspen Artist Development Conference**, Hotel Jerome, Aspen, Colo. 970-544-8292.

Dec. 8, **Billboard Music Awards**, MGM Grand Garden Arena, Las Vegas. 212-536-5173.

Dec. 9, **Annual Forecast & Update Seminar**, sponsored by the International Recording Media Assn., Sheraton New York Hotel & Towers, New York. 609-279-1700.

Dec. 11-12, **Entertainment, Sports, And Publishing Law Seminar**, sponsored by University of California at Davis School of Law and University of Houston Law Foundation, Hyatt Regency Hotel, Austin, Texas. 713-743-2069.

Dec. 14, **Rock On: Record Company Presidents**, sponsored by WBAI New York. 718-693-1280.

JANUARY

Jan. 8-11, **International Consumer Electronics Show Conference**, sponsored by the Consumer Electronics Manufacturers Assn., Las Vegas Convention Center, Sands Exposition Center, Las Vegas Hilton, Alexis Park Hotel, Las Vegas. 703-907-7674, <http://www.cemacity.org>.

Jan. 20-22, **Mobile Beat DJ Show And Conference**, Tropicana, Las Vegas. 716-385-9920.

FEBRUARY

Feb. 4-7, **Gavin Seminar**, Hyatt Regency, San Diego. 415-495-1990, extension 632.

MARCH

March 5-7, **Million Dollar Black College Radio And Music Conference '98**, Sumner Suites Atlanta Airport Hotel, Atlanta. 404-766-1275.

NEW COMPANIES

NMG Records, a record label formed by Mark Nawara. Its first release is from New York-based "alterna-core" group Murder 1. 102 S. River Drive, Ste. 102, Tempe, Ariz. 85281. 602-394-0170.

Baker/Northrop Media Group, formed by Cary Baker and Sheryl Northrop. An entertainment publicity and client imaging company that specializes in recording artists, catalog reissues, multimedia/Internet/World Wide Web page content design and promotion, and corporate and individual projects that require music-based tie-ins. 13351-D Riverside Drive #611, Sherman Oaks, Calif. 91423. 818-501-0056, 818-703-1520.

L LOUD RECORDS

RECORDS

AND THE STEVEN

RIFKIND COMPANY



50TH

ANNIVERSARY

A BILLBOARD ADVERTISING SUPPLEMENT

Happy
53 Birthday
to Lou!

SORRY ABOUT THE *d*

CONGRATULATIONS  AND THANKS FOR FIVE INCREDIBLE YEARS. 

SAY IT LOUD: A LABEL AT THE TOP OF ITS GAME

Rich Nice is an up-and-coming music producer from Maryland attached to Mass Order, the producing and performing unit behind hit songs by Adina Howard, the Barrio Boys and other R&B performers. An eager aficionado of crunchy, credible hip-hop now in the beginning stages of his journey toward fulfilling a long-held dream of making it in the record business, Nice says that having an artist on the Loud Records roster cover one of his tracks would be nothing less than "an honor."

In hip-hop, nothing compares to respect. And like so many urban-outfitted new-jacks, Nice has nuthin' but love for Loud. "I give them props for just being so committed to making records so keyed into the street and also for the job they do marketing and promoting them," he says. "A few years ago, when every other major label seemed to be signing only commercial stuff, Loud kept it real and strong in the midst of all the fluffiness."

Continued on page L-4

BY HAVELOCK NELSON

LOUD RECORDS AND THE STEVEN RIFKIND COMPANY 5TH ANNIVERSARY

RICHARD ISAACSON

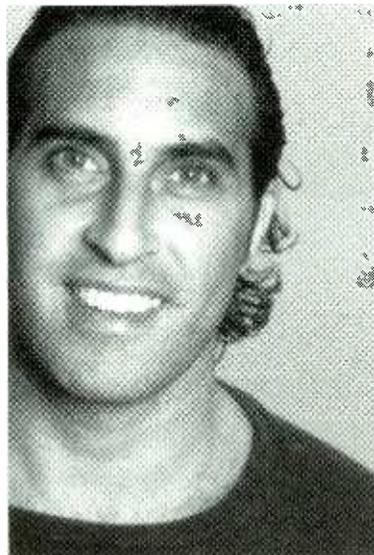
In 1992, Richard Isaacson was an associate at the prestigious NYC law firm of Shea and Gould, his first job after earning a law degree from the University of Pennsylvania. But despite his obvious success, Richard's childhood friends Steven and Jonathan Rifkind noticed that he didn't seem very happy. That same year, Steven had begun running a marketing company, which he parlayed into a production deal that would eventually become Loud Records. "Steve said to me, 'Look, you're miserable,'"

Richard recalls. "As kids, we'd always talked about [running a label]. So when the opportunity presented itself, we said, 'Why don't we do this?'"

Do this they did. Isaacson quit his job, moved out to Los Angeles and became general manager of Loud Records. At the time, the fledgling label

hadn't even released a full-length album, and its entire catalog consisted of one 12-inch from Chicago rapper Tung Twista. Five years later, Loud is one of the biggest hip-hop/R&B labels, with more than 20 acts on its roster, among them the multi-platinum Wu-Tang Clan and Mobb Deep. In addition, Loud has entered into several joint ventures with other labels. As for Isaacson, he's now president of Loud Records and the Steven Rifkind Company (SRC), with duties including overseeing the day-to-day operations of both companies. Isaacson has supervised the expansion of Steven Rifkind's infamous street-team concept and also has been instrumental in SRC's evolution from working primarily with the music industry to taking on "out-of-industry" corporate clients, such as Starter, Vibe magazine and Miramax films. With a business approach that he considers very "hands on," Isaacson deals with almost every client and facet of both Loud and SRC.

A self-described "inside guy" who delights in handling the nuts-and-bolts aspects of running two highly successful operations, Isaacson considers Loud's



Continued on page L-10

SAY IT LOUD Continued from page L-3

New York-based DJ/producer Silva Sir-Fa agrees and adds, "Loud is always on the money, the cutting edge. They seem to be always checking for the new things no one else is."

TWISTA FIVE BACK

Five years ago, when Loud first stepped to the stage, its claim to fame was a more mainstream-leaning signing: the slippery-throated "world's fastest rapper" (according to the folks at the "Guinness Book Of World Records") named Twista. Formerly Tung Twista, this pioneering Windy City MC was not yet at the top of his game; so when he debuted, core rap listeners mostly placed him on a novelty list.

Loud president Steven Rifkind admits that his decision to sign Twista was based partly on the exploitability of the act's award. But though he got spotlighted, Twista's music was just too weak to compete. Rifkind says, "His first single was great; but not his album. We did a lousy job A&R'ing it; it was the first record we ever had, and we were just sort of feeling our way around."

Today, of course, things are very different at Loud. With fully staffed branches in both New York and L.A., the label has

since become a hip-hop powerhouse, boasting a stellar and widely respected lineup of 20 artists that includes Wu-Tang Clan, Mobb Deep, Tha Alkaholiks, Funkmaster Flex, Davina and Yvette Michelle. As they reflect true pavement passion, many of these acts are also winning mainstream attention and top chart positions.

"We've learned a whole lot about what it takes to succeed and lead in the music game," continues Rifkind, from a deep, plush chair in his living-room-style office. The space is comfy-casual, with no desk, no computer—just a high-tech stereo system, a couch, chair and coffee-table ensemble.



Steven Rifkind

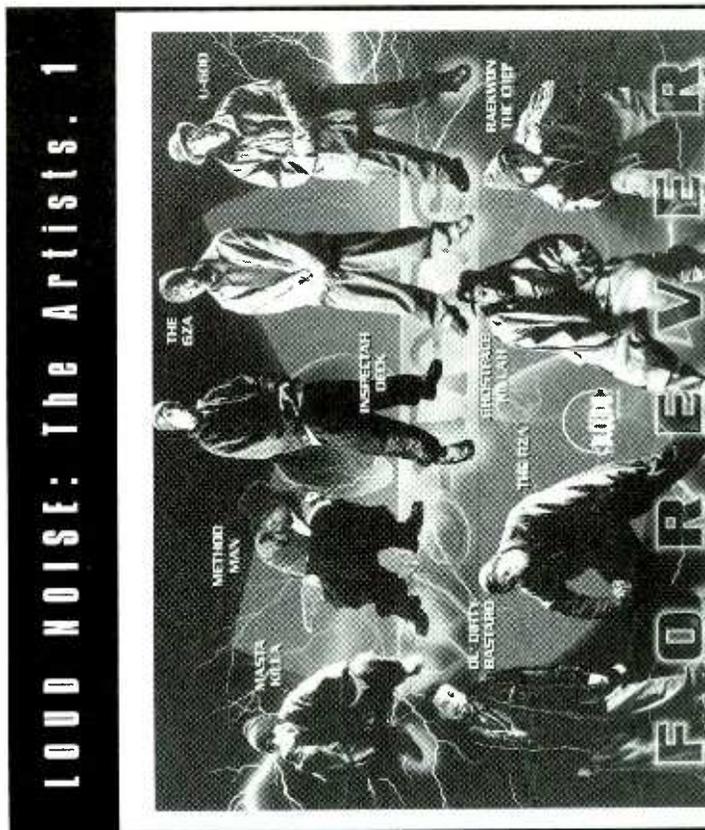
ble. "I'm very informal," says Rifkind. "That's my personality." To further reflect the personal touch, there are a few framed family photos and several sports-related trophies sprinkled around the room. Adorning the walls are several modern-art pieces and the requisite gold and platinum plaques from the RIAA.

"We really made a shitload of mistakes [with Twista] in the beginning," Rifkind explains, "like not doing [qualitative] A&R and following up singles in a timely manner. But to me, those are all lessons."

JOINING THE PARTY

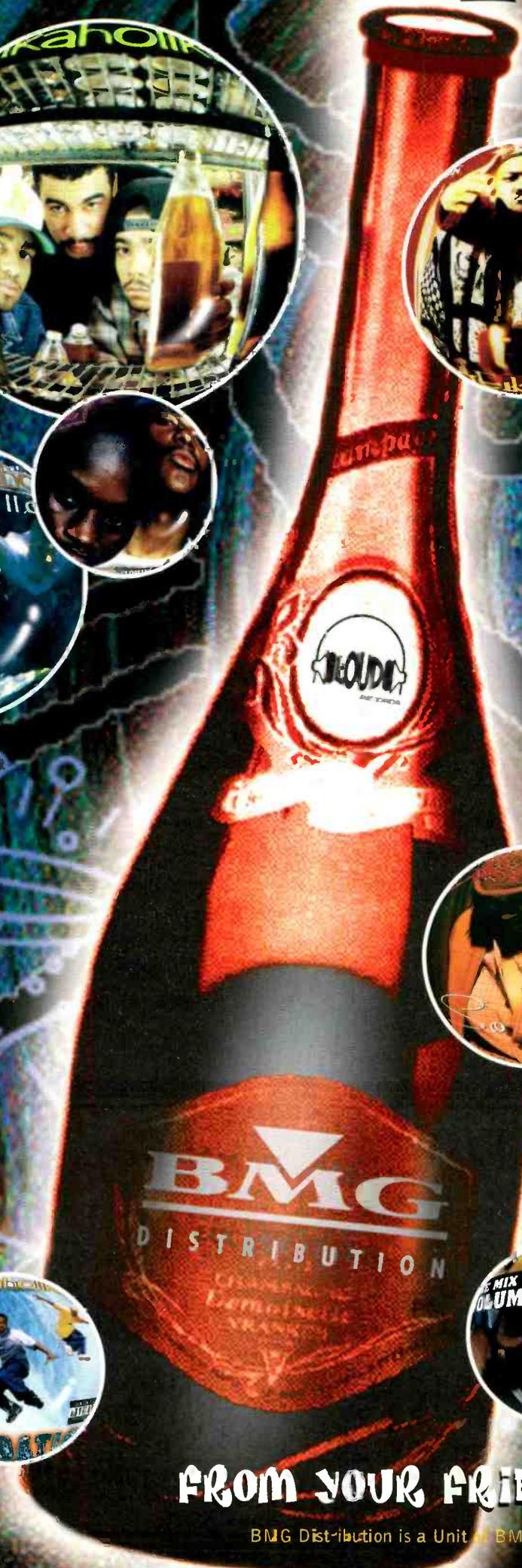
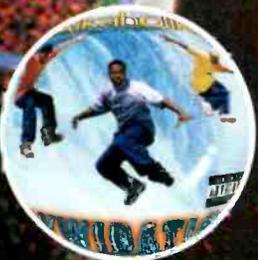
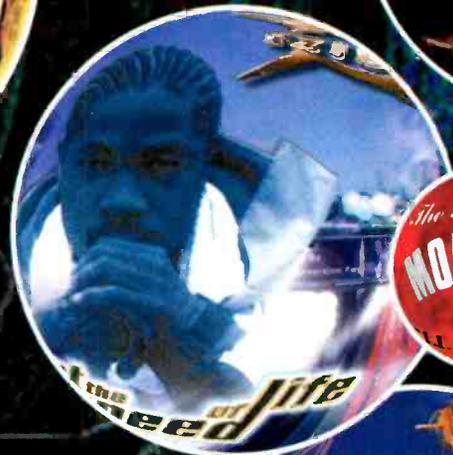
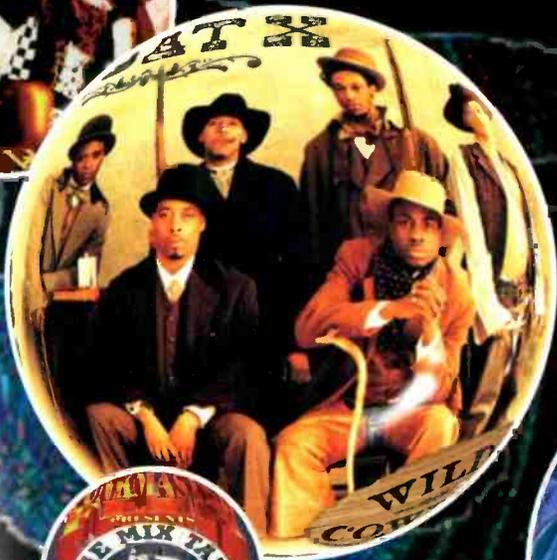
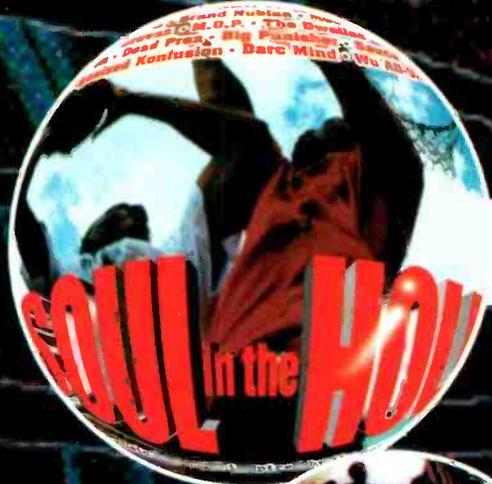
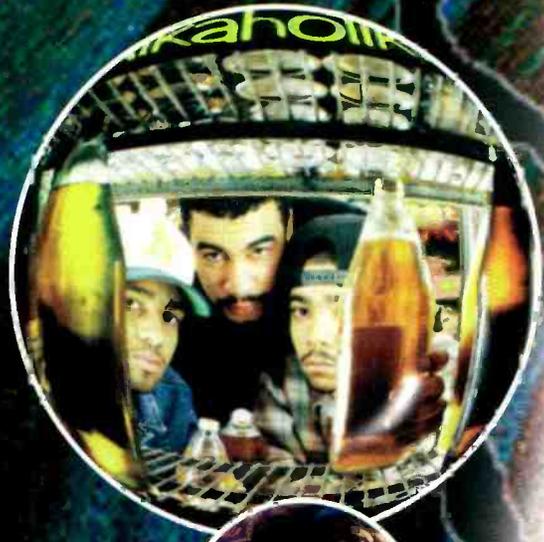
Loud began as an extension of the Steven Rifkind Company, the successful L.A.-based firm specializing in guerrilla-style street promotions. According to Rifkind, what its national Street Team does is "create awareness in places like colleges, neighborhood barber shops and high-school basketball games." The members of the team use their skill and street smarts to build buoyancy for albums, movies and assorted other urban-related prod-

Continued on page L-12



In 1993, rap took a turn to the East. Not only did the Wu-Tang Clan's debut, "Enter The WU-TANG CLAN (36 Chambers)" shift the attention of rap connoisseurs away from West Coast gangsta rap, but it represented a new East Coast sound that was heavily influenced by other 'Eastern' elements: Islam, Sun Tzu's ancient Chinese battle manual "The Art Of War" and martial arts. Its mix of deft rhymes, manic vocals, eerie soundscapes and kung-fu movie samples sent a shockwave through music, inspiring fans and imitators alike. It started with "Protect Ya Neck," a single the members recorded and distributed themselves, which started a groundswell of attention in the clubs, on campuses and in the streets and led to their contract with Loud. The B-side of that single, "Method Man," set the course by staying on the Rap Singles chart for over 25 continuous weeks and winning Single Of The Year as their album earned them Lyricist(s) Of The Year (Group Or Solo) at the first annual Source Awards. In the four years since their first album went platinum, Wu-Tang members have collaborated or soloed on several highly successful side projects—such as Method Man's "Method (TICAL) Man" and Mariah Carey's 1996 single "Fantasy." This year's enhanced double-CD, "Wu-Tang Forever," reasserted the group's dominance by debuting at No. 1 on The Billboard 200 Albums chart and going quadruple-platinum in its first four months.

HAPPY 5TH ANNIVERSARY, LOUD.



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SRC:

MAKING CONNECTIONS BETWEEN THE STREET AND MADISON AVENUE

Since its inception, Loud's marketing affiliate has consulted nearly 50 record companies and over 100 recording acts. Among its other clients: *Vibe*, *the Source*, *Starter*, Tommy Hilfiger, Helly Hansen, Le Coq Sportif and Converse.

BY AMY LINDEN

Any casual observer of pop culture can attest, kids and young adults make trends. And as any manufacturer or designer can tell you, trends, as interpreted by those same kids and young adults, can mean serious cash flow. Get a 17-year-old, especially one in a major city, to drop his or her 95 clams on your particular brand of utility boots, and chances are very good that very soon there will be a whole bunch of kids buying a whole lot of shoes. And if you can put those same shoes on the multi-platinum feet of a big-name hip-hop star like Method Man or GZA, or maybe get renowned DJ Funkmaster Flex to don a track suit in print ads—then you've made the cross-pollination between music and merchandise part of your advertising campaign. And you can just start adding up the money.

Making those monetary connections between the street and Madison Avenue is just part of what the Steven Rifkind Company (SRC) does. Since its inception in 1989, SRC has consulted nearly 50 record companies and more than 100 recording acts. SRC has served as a consultant to many major labels, including MCA, Sony Music, Motown, RCA Elektra Entertainment, EMI Records, Atlantic Records, Mercury Records, Qwest Records and Warner Bros. Among the platinum acts that SRC has been instrumental in promoting are Wu-Tang Clan, Erykah Badu, NAS, A Tribe Called Quest and Shaquille O' Neal.

PROMOTION WINGS & BARBER SHOPS

The Steven Rifkind Company began as a concern that specialized in young, urban marketing

for hip-hop and R&B music. "Basically, SRC started as a record-company promotion wing," explains Richard Isaacson, who serves as president of both Loud Records and SRC. "Since [at the time] hip-hop wasn't a commercial genre and was basically an underground, club thing, Steven realized that if he created the right relationships and the right markets, he'd have a network of people, so that if he wanted to be tied into those com-



SRC helped market the 1994 feature "Gunmen."

munities, he'd be able to do that." SRC's primary marketing strategy has its roots in Rifkind's legendary Street Teams. Each Street Team member is either a top college or commercial-radio DJ and/or a well-connected, well-placed participant in the hip-hop community. The Street Team not only helps spot tastemakers and trendsetters, they are—by the way they live and look—tastemakers and trendsetters themselves.

The Street Team takes its connections with urban youth and expands them to introduce a wide range of goods: clothing, soft drinks, cars, even movies. By using a variety of methods—among them conducting surveys, distributing product samples, placing posters in strategic locations (schools, mom-and-pop stores, barber shops, night clubs)—the SRC Street Team is able to influence and get a handle on the opinions and spending patterns of that important 12-to-34-year-old demographic.

Continued on page L-36

LOUD RECORDS AND THE STEVEN RIFKIND COMPANY
5TH ANNIVERSARY

PROPS TO
LOUD FOR
DROPPIN' DEM
BIG BOMBS
5 YEARS
STRAIGHT UP!

Translation: Congratulations to Loud Records on five phenomenal years!

 **BMG** ENTERTAINMENT
INTERNATIONAL
TEN YEARS YOUNG

**LOUD
RECORDS
AND THE STEVEN
RIFKIND COMPANY
5TH
ANNIVERSARY**

Brothers Steven and Jonathan Rifkind and partner Richard Isaacson are committed to giving back some of their Loud Records' success to the community—specifically the inner-city neighborhoods that have supported their acts and their releases.

Their support has been focused on two summer-camp projects of Gary Altheim, Psy.D., a clinical psychologist in Armonk, N.Y., and the Oakland (Calif.) Boys Club scholarship fund.

"I've known Gary since I was 8 years old and he, Steven and I met at Camp Tomahawk in Bristol, N.H.," Jonathan recalls. "We were roommates at the University of Maryland and kept in touch as Gary went on to get his doctorate at the Albert Einstein School of Medicine in New York."

Dr. Altheim had gotten involved with the Camp Viva project that brought inner-city kids from New York and Westchester County with the HIV condition and their families to a week-long experience at a YMCA camp in Pauling, N.Y. "We became aware of this project and decided to help Gary raise some additional funds through our circle of friends in the entertainment, sports and fashion industries," Jonathan explains. "In the spring of 1996, we got the Friars Club through our father Jules, a longtime member, invited about 300 of our industry friends and generated nearly \$13,000 for Camp Viva."

BUILDING SELF-ESTEEM

After that success, Altheim went on to launch what he calls "his own thing," Camp Excel, developed as a retreat for teens challenged by behavioral and emotional problems. It's a multifaceted program that offers kids not only the typical camping activities of sports and arts and crafts, but also includes sessions with trained counselors. "This provides the campers with the support and attention they



Clockwise from left: Dallas Austin with MTV's Elli Cola (left) and Sherri Howell; Camp Excel's Neil Freedman with Columbia Records' John Leshay; Adriana Evans sings at Camp Excel Carnival benefit; Camp director Gary Altheim (center) with Jonathan Rifkind and Funkmaster Flex.



need at this crucial time in their lives, building self-esteem through special projects," he notes.

Most important, after the week-long camp experience at the same YMCA site in New York, Camp Excel offers a year-round follow-up program. This provides specially trained mentors for kids, job-placement programs for young adults and reunions for both campers and counselors. "It's all about 'connections' on several levels," Altheim explains. "Reaching teens on any level is simple but complicated, and one-on-one mentoring is just one priority goal. A connection to corporations, foundations and our expanding circle of friends is another vital area. Building ongoing relationships with all these different organizations is essential to expanding the Camp Excel program."

CAMP EXCEL CARNIVAL

When Jonathan and Steven Rifkind heard about the Camp Excel project and its search for funds to support a \$100,000 first-year budget, they planned an even bigger fund-raiser. Securing the historic Puck Building in Soho,
Continued on page L-38



THE LABEL'S
SUPPORT OF
CAMP EXCEL
"GIVES SOME
BACK" TO
INTER-CITY
YOUTH

BY STEVE TRAIMAN

**GOOD
WORKS**

Dear Steven, Rich & Jonathan,

**HARRY RIFKIND
would be proud!!!**

Almost as proud as we are to
work with each of you and the
LOUD/SRC family.

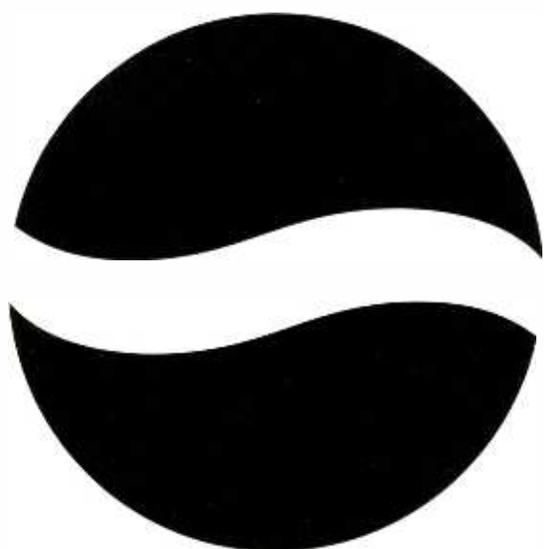
love,

Jaimie

and all of us at

Leibowitz Roberts

& Ritholz LLP



**Pepsi and
Mountain Dew
want to
send a shout out
to
Steve Rifkind!**

**Congratulations
on
5 successful years**

**LOUD
RECORDS
AND THE STEVEN
RIFKIND COMPANY
5TH
ANNIVERSARY**

RICHARD ISAACSON

Continued from page L-4

future as limitless. "We'll always be a hip-hop label, but we're already growing into other things," he says. "Ultimately, we'll be a cutting-edge music company, not just hip-hop or R&B."

—AMY LINDEN

Jonathan RIFKIND

You could say that Jonathan Rifkind was born to be in the music business. His father, Jules Rifkind, founded Spring Records, and both Jonathan and older brother Steve grew up immersed in R&B (Millie Jackson and the Fatback Band played at his 13th birthday party) and the industry. It's no surprise, then, that Rifkind holds the position he does today: executive VP of the Steve Rifkind Company (SRC) and Loud Records, a partner along with Steven and childhood friend Richard Isaacson. In his capacity as VP, Jonathan oversees the promotion and marketing divisions of both companies. "My job is to connect the dots," he explains. "I have to make sure that we take advantage of all resources available to get the most of what we are promoting and marketing."

Rifkind first began his tenure in the music industry by interning at Elektra Records during his summers off from the University of Maryland. The internships eventually led to a job as director of alternative music-East Coast at Elektra Entertainment. "Alternative was really more of an acquired taste for me than R&B and hip-hop," he admits.

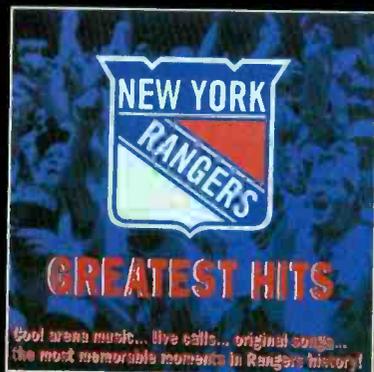
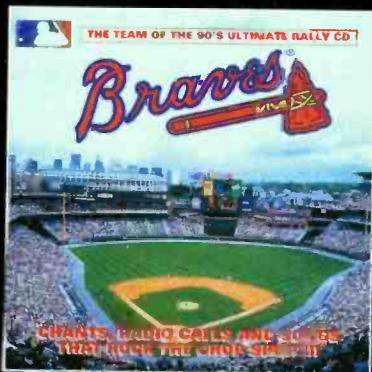
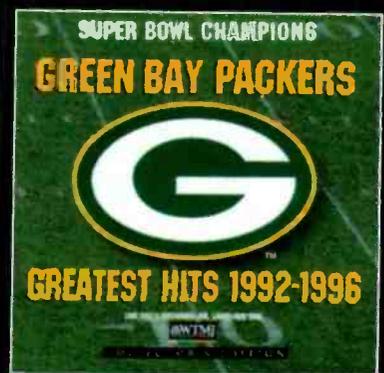
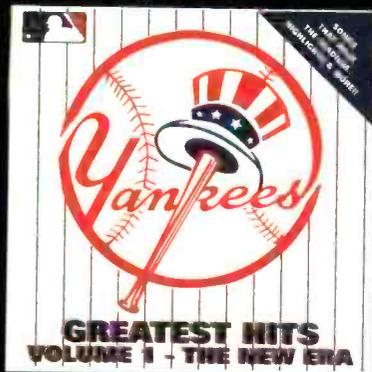
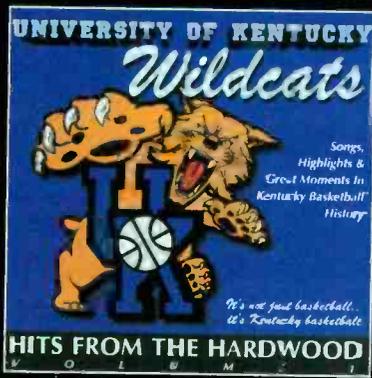
As Rifkind tells it, Loud Records had its genesis at a Thanksgiving dinner several years ago that the Rifkinds had with Richard Isaacson: "We had just dreamed, since we were kids, of being in business together." It was shortly after that dinner that the lifelong dream—of three young men who view themselves as family—started to become a reality.

Driven by the Founders' dream and their ingrained love for R&B and passion for hip-hop, Loud Records was launched in 1992 and is now one of the most successful rap/R&B labels. In addition, SRC is quickly emerging as a major marketing force in an often niche-driven industry. Rifkind is a firm believer that the relationship between SRC and Loud is unique, because "SRC has something that other urban advertising companies don't have: a roster. Music defines the urban youth culture, and we have an incredible roster. We're selling our ability to define what the trend is, and if we're not there to define it, we're there to spot it right away." **—A.L.**

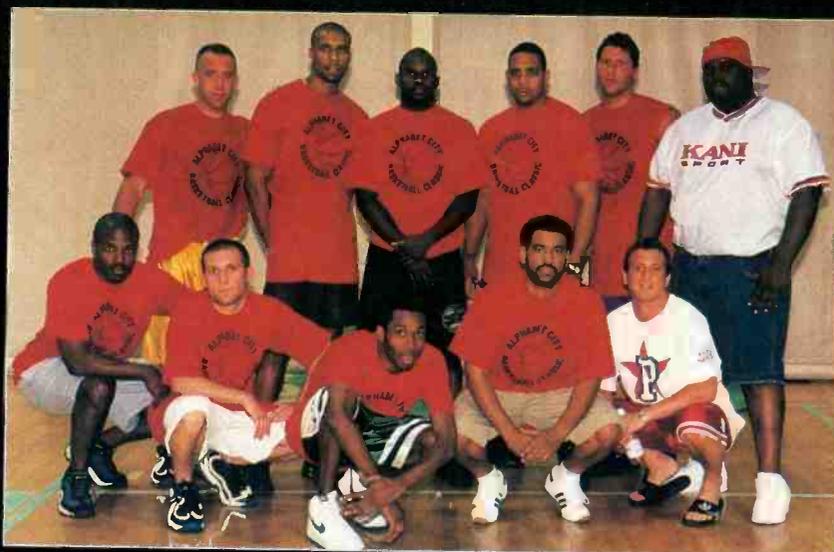


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(Rich Issacson not pictured...he was out recruiting)

LOUD
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**LOUD
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RIFKIND COMPANY
5TH
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SAY IT LOUD
Continued from page L-4

ucts and services.

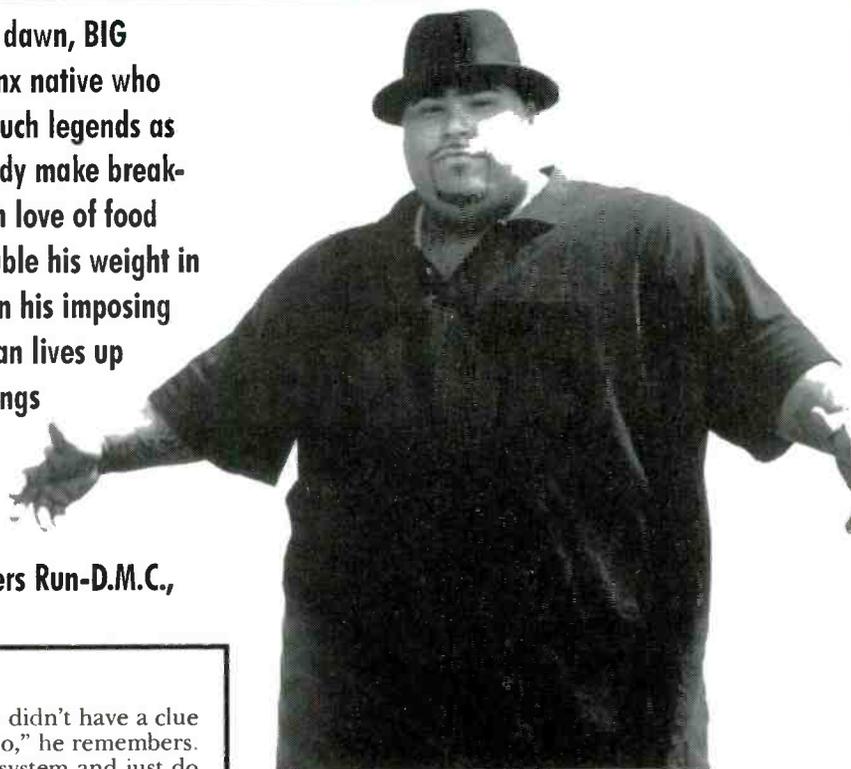
The Steven Rifkind Company was founded two years before Loud got introduced. "I didn't even want to start a record company," Rifkind says. "I was having too much of a good time just working records, without the added pressure of actually running a label. But when I looked around, it started to slowly sink into my head that everybody else was making a whole lot of money off of us."

Rifkind wanted to join this profitable party. **And** after embarking on the new enterprise, the people he originally hired were all heavy music junkies. "The staff was like a big college-radio show," he says.

Almost immediately, the label became attached to BMG/RCA. It took a little time, however, for Rifkind and company to feel entirely comfortable with the arrangement. "When we first got the deal, I was so excited to be affiliated with a major that I just wanted to please them.

LOUD RECORDS: The

Onto hip-hop since the dawn, **BIG PUNISHER** is a South Bronx native who has been around to see such legends as Crazy Legs and Rock Steady make break-dancing famous. His keen love of food helped him to nearly double his weight in four years, so the mass on his imposing frame means he more than lives up to his name. Punisher brings his encyclopedic vocabulary and varied musical influences, from Lou Rawls' R&B to rap pioneers Run-D.M.C.,



on such songs as "I'm Not A Player (I Just F__k A Lot)," "Punish Me," which features Miss Jones, and "Parental Discretion," which guests none other than Busta Rhymes. Big Punisher's next album, "Capital Punishment," is looking to drop in the spring of '98.

But, although everyone was great, they didn't have a clue about what it really was we wanted to do," he remembers. "I quickly realized we had to buck the system and just do whatever the fuck we had to do to make things happen."

Then as now, the Loud MO involves applying the same pavement-pounding street philosophies that SRC had been using so successfully. Its next three major signings, Wu-Tang Clan, Mobb Deep and Tha Alkaholiks, came directly from the underground. Before coming to Loud, all these acts had already created some degree of buzz for themselves around their respective towns.

THE CLAN COMES IN

"With Wu-Tang, this is what happened," Rifkind recalls.

Continued on page L-14

**CONGRATULATIONS
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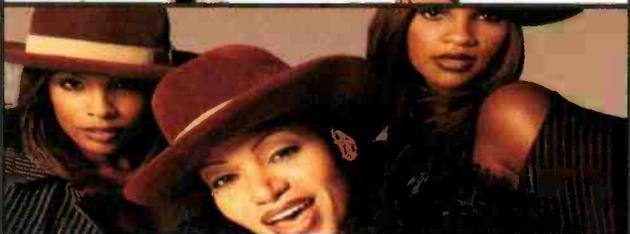
DOWN SOUTH SOMEWHERE

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LOUD
RECORDS
AND THE STEVEN
RIFKIND COMPANY
5TH
ANNIVERSARY

SAY IT LOUD
Continued from page L-12

"They had pressed up their own records, and when this guy at a college radio station in Detroit got one, he flipped. He sent a copy to one of my guys in the L.A. office, Trevor Williams, who stayed on me about this group like there was no tomorrow. So I tried reaching RZA [Wu-Tang's spiritual

leader, conceptualist and primary producer], but he was never in. Then, one day I was in New York visiting the folks at RCA, and he showed up asking for me. He meets me, then goes, 'I'll be back in two hours with the rest of the Clan.' They all came over; we closed the door, and as soon as they started playing the record some kid comes barging in, worshipping them. I'd never seen anything like it in my life.

"There was something going on, but if I had done research on what was selling the normal way, I never would've been able to get the Wu-Tang Clan. That's what I mean by bucking the system."

In similar fashion, Loud signed Mobb Deep—a group whose first album on 4th & B'way, "Juvenile Hell," sold only 32,000 units—simply because several staff members, including A&R director Matt Life (a former editor at *The Source* magazine who was also instrumental in pairing the late Notorious B.I.G. with former Uptown Records employee Sean "Puff Daddy" Combs), were raving about

Continued on page L-16

STARTER **Funkmaster FLEX** **LOUD RECORDS**

Bout it! Bout it!

LOUD NOISE: The Artists: 3

DAVINA's Loud debut, "Best Of Both Worlds," is by no means her entry into the music business. Her experience in music theory, songwriting and publishing, engineering and running a dance label qualifies her not only to bring it out, but to produce it as well. And that's just what she's doing. Davina's soulful, passionate songs are about the congruences of life: how so many experiences are common to us all, though perhaps in different times and places. The album will feature Davina's take on the Michael Jackson classic, "I Can't Help It," as well as her own "So Good," which was used on the soundtrack to the movie "Hoodlum." Davina's album is scheduled to be released in February.

RUSSELL SIMMONS & LYOR COHEN

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SAY IT LOUD
Continued from page L-14

them. "After listening to how passionately these people I really respected were talking about them, then later sitting down with [group members] Havoc and Prodigy, I just knew they had the potential to be big," says Rifkind.

STREETS DON'T LIE

The group's first single, "Shook Ones Part 1," hit the streets in February 1995. It went top 5 on Billboard's Hot Rap Singles chart and sold 117,000 units, according to SoundScan.

Rifkind remarks, "Everybody else would've gone on to the next single after a few weeks or months. But we put out a remix—actually it was a totally different song, 'Shook Ones Part 2'—in October. We shot a \$10,000 video, still one of the best videos we ever did, and the record didn't take off until January, 10 months later. We put out the album, 'The Infamous,' in April." It went on to sell 527,000 units,

according to SoundScan. "We won, and that's when I realized just how important word-of-mouth is. I also learned the streets don't lie."

Long setups have become standard at Loud. "I'm not gonna give any act that we have here six weeks and, if it doesn't stick against the wall, move on to the next thing," Rifkind says. "Everything that we touch, we're not doing for billing purposes. We're doing it to have hit records."

Yvette Michelle, one of three R&B singers on the label, has averaged one single a year—"I'm Not Feeling You" and "Every Day, Every Night"—prior to the release of her album, "My Dream." And Davina, another soul sister who had been constantly vibing with Mojo Nicosia, the label's VP of promotions, for a full year and a half before even becoming officially signed, started being set up back in February. "We put one of her songs out on a sampler," Rifkind explains. "People started talking about it. Then we put it on the soundtrack to 'Hoodlum,' which we have. We then went to radio and put a video out." Her album isn't due to arrive until February.

A GRAND PLAN

Although Rifkind admits to being computer-illiterate, Loud has still managed to position itself as a leader in cyberspace and the enhanced-CD technology market. Every Loud album title now comes with added features accessible through a CD-ROM drive. And, Rifkind says, "I think we have the most popular website in the hip-hop industry."

In keeping with its practice of staying in touch with the public and making them part of its team, Loud solicits fan feedback on its website.

Continued on page L-28



Only in the record business could five years on the street be considered a good thing.

Congratulations, Steve



LOUD NOISE: The Artists: 4

*The daughter of jazz vocalist Mary Stallings, **ADRIANA EVANS** grew up in San Francisco in the early '70s, where she was immersed in the widely different styles of music that were popular in that setting, often following her mother to different clubs and festivals. Her own musical ambitions didn't develop until she met rapper/producer Dred Scott while in college. Her backup vocals on the Scott hip-hop track "Check The Vibe" and subsequent collaborations with him attracted serious attention from record labels. After a stint at Capitol was cut short by the closing of their black-music department, PMP Records CEO Paul Stewart signed her to his fledgling label. Her eponymous PMP/Loud/RCA release has her again working with Scott as producer and co-writer. Her romantic lyrics, buoyed by life experience and observation, are matched by Scott's melodies that merge soul, hip-hop and jazz.*



Dear Steven, Jonathan & Rich,

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on your 5th Anniversary!

You're carrying on the legacy of

Julie & Roy.

With Affection,

Allen Grubman



LOUD RECORDS AND THE STEVEN RIFKIND COMPANY 5TH ANNIVERSARY

ECDs + R&B

Enhanced CDs and Internet interaction allow fans to step into Wu-Tang's chambers—and the label to assemble a database from millions of site visits each month. Who says the urban community isn't online?

BY SHAWNEE SMITH

Realizing that a CD represents 70 minutes of programmable computer software, Loud Records senior national director of new media Steve Rimland produced the first hip-hop enhanced CD (ECD), Xzibit's "Speed Of Life," in September 1996.

"A CD is software, only it has music programmed on it instead of, say, a word-processing program or a spreadsheet," says Rimland. "So why not add all the other stuff

on the software that we distribute?"

The "other stuff" Rimland refers to includes artist bios, pictures, music, Loud catalog information and a link to the label's web-site (www.loud.com).

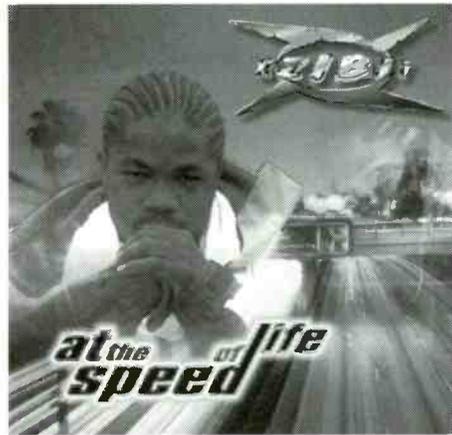
For Xzibit, a new rap artist, the ECD gives consumers background information with the inclusion of his bio, a slide show of pictures, instrumentals from tracks off the album and the video of his first single, "Paparazzi." The ECD also includes a Loud Records catalog page that plays samples of each artist's single when the user clicks on the album cover, and free Internet access that logs onto the Loud web site.

"[We created] the concept [of the ECD] as a way to link music consumers with the Loud site," says Rimland. "It was also a good way of merging the music with the multimedia [aspects] like videos and pictures that didn't make the [album] cover—things to get people interested in the artist. It's like a promotional tool for the artist and the label."

HELL ON EARTH

The success of Xzibit's ECD paved the way for the label's second foray into ECDs in November 1996: Mobb Deep's second set, "Hell On Earth."

Taking many conceptual steps forward, the "Hell On Earth" ECD includes video clips from the group's previous album, "The Infamous," clips from the making of its upcoming video, a telephone game offering messages from the group's members, photos of their favorite neigh-



borhood spots, bios and a Loud Records truck whose open hatch reveals the label's catalog. The ECD also include a secret song that can only be heard after getting the password off the Loud web site. Once logged onto the site, users have to fill out a registration form/questionnaire, and the password is E-mailed back to the user.

"The idea to [include] a secret song was really to build up our [customer] database," says Rimland. "You never get wrong addresses because people want to get the password."

The company reportedly received over 50,000 E-mail addresses from the secret-song concept.

"We use the e-mail addresses to communicate information about our upcoming releases and tour dates," says Rimland. "If the act is performing somewhere, we e-mail all the people in [the performance area] and say, 'Hey, go check them out.'"

MILLIONS PER MONTH

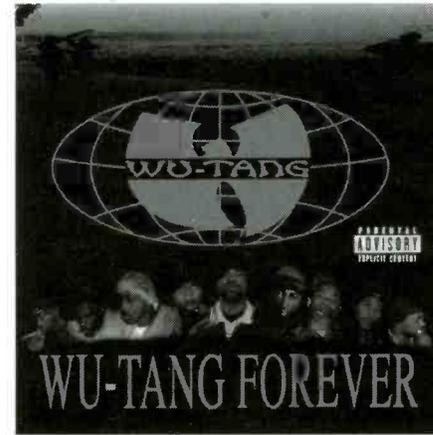
Rimland also appreciates the low-cost advantage of the E-mail database provides. "The [E-mail] database is good

because you don't have to pay postage," he says. "With the click of a button [the information] goes to everybody."

The secret song also increased the company's Internet presence among its consumers. The site reportedly receives 3 to 5 million visits per month.

"Loud.com is one of the hottest urban web sites," says Rimland. "Which is funny, since

Continued on page L-22



FILE NAME: STEVE RIFKIND

(AKA THE MASTER OF FLEXIN' FUNK) 001-46

CASE SUBJECT: 5TH ANNIVERSARY

OF LOUD AND SRC.

VISION

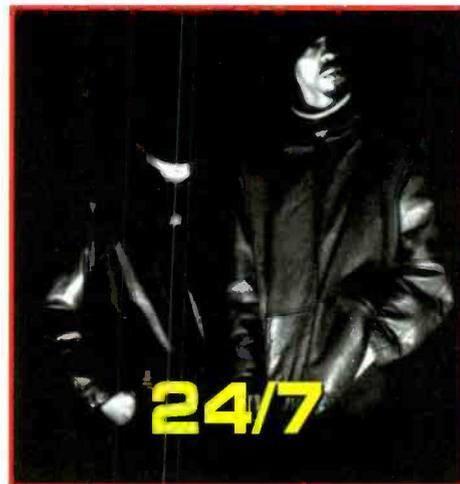
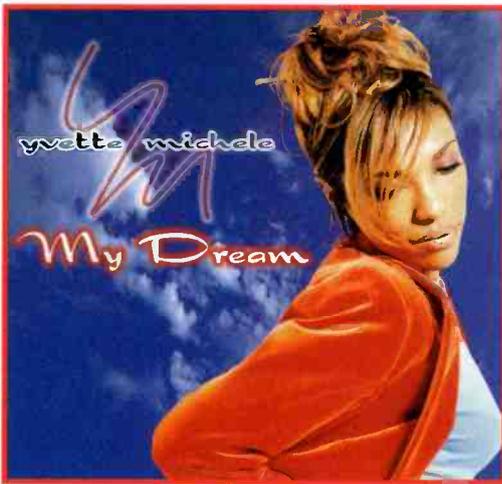
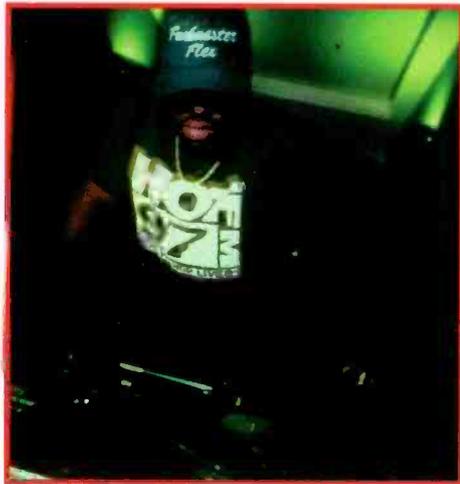
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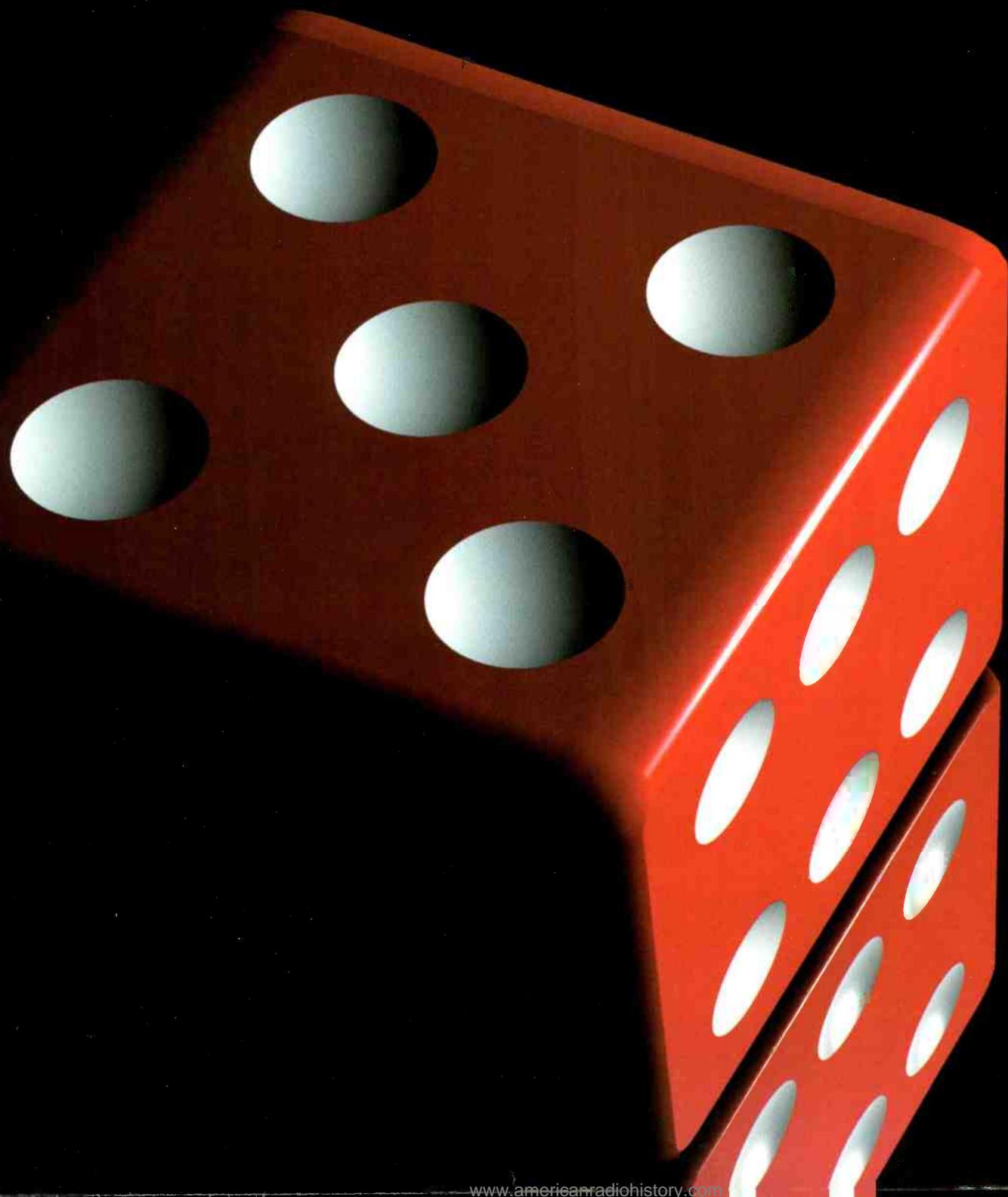
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 2. SRC.
 3. Loud Records.

friend, n. 1.
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 2. Rich Isaacson.
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LOUD RECORDS AND THE STEVEN RIFKIND COMPANY 5TH ANNIVERSARY

ECDs + R&B
 Continued from page L-18

people always say that the urban community isn't online. They are, and we have the e-mail addresses to prove it. People have to stop underestimating that audience."

CHAMBER MUSIC

Rimland's ECD experiments reached a high point this June with the release of Wu-Tang Clan's sophomore double-CD set, "Wu-Tang Forever."

"With Wu-Tang, we ventured into quick-time VR with actual 3-D rendering that makes you feel like you are walking around the room," says Rimland of the three-floor virtual mansion constructed for the 10-member group.

Each member's room—or "chamber"—contains personalized layouts and such items as Wu-Tang posters that can be printed or acapella rhymes. The rooms also feature "Mission: Impossible"-influenced secret panels that reveal biographical information, like each Clan member's age, personality traits and solo-album details.

With a "Dungeons & Dragons"-type of objective, users must collect an icon from each chamber in order to be admitted into the basement that houses the group visionary/producer's studio chamber. Without collecting all the icons, the studio is closed off by bars.

Once inside the studio, however, users can view a mix-

LOUD'S Loudest Hits
 THE LABEL'S TOP 20 BILLBOARD HOT RAP SINGLES

Position	Title	Artist
1.	"Incarcerated Scarfaces/Ice Cream"	Chef Raekwon
2.	"Glaciers Of Ice/Criminology"	Chef Raekwon
3.	"Hip Hop Drunkies"	Tha Alkaholiks Featuring Ol' Dirty Bastard
4.	"Shook Ones Part II"	Mobb Deep
5.	"C.R.E.A.M."	Wu-Tang Clan
6.	"Make Room"	Tha Alkaholiks
7.	"Paparazzi"	Xzibit
8.	"Survival Of The Fittest"	Mobb Deep
9.	"I'm Not A Player"	Big Punisher
10.	"Hang 'Em High"	Sadat X
11.	"Front Lines (Hell On Earth)"	Mobb Deep
12.	"The Foundation"	Xzibit
13.	"Method Man"	Wu-Tang Clan
14.	"G.O.D. Pt. III"	Mobb Deep
15.	"Daaam!"	Tha Alkaholiks
16.	"The Lump Lump"	Sadat X
17.	"Heaven & Hell (From 'Fresh')"	Raekwon Featuring Ghost Face Killaz
18.	"It's Yourz"	Wu-Tang Clan
19.	"Can It All Be So Simple"	Wu-Tang Clan
20.	"Attitudes"	Rumplestiltskinz

The chart is based on accumulated unit sales as compiled by SoundScan each week. This recap ranks singles according to their peak position on Hot Rap Singles from Nov. 1, 1992 to Nov. 1, 1997. Ties have been broken by number of weeks on the chart.

ing board that allows them to pull up old Wu-Tang videos, play the keyboard to hear the group's "Wu-Tang Comin' At 'Cha" or view clips of the group working in the studio.

A red button on the mixing board and a password received through the Loud web site takes users to an "ulti-

Continued on page L-24

Sales are a by-product of strong marketing

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*To Steven, mad fun had in the day
 L.P.*



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LOUD RECORDS AND THE STEVEN RIFKIND COMPANY 5TH ANNIVERSARY

ECDs + R&B
Continued from page L-22

mate Wu-Tang video”—an in-depth interview with a Clan member that changes every six months.

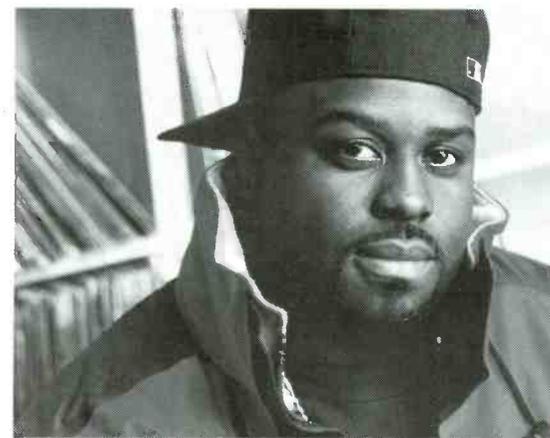
In conjunction with America OnLine (AOL), the “Wu-Tang Forever” ECD offers the user AOL Internet access and has trivia-contest giveaways that include prizes like Kenwood stereo systems and selected merchandise from Wu-Wear, Mecca, Starter and Loud Records.

NO COMPROMISES

Although Rimland continues to up the technology ante with each new ECD, he insists that the music comes first. “We never compromise the artists’ artistry,” he says. “It’s fun to build on-line [promo campaigns] and visuals to go along with the albums, but the music always comes first. If an artist has too much music on the CD, like Funkmaster Flex, who had about 55 minutes [of music], there’s not much room to do much else.”

Having created a buzz on the streets, on the Internet and the industry with his work, Rimland is currently at work on an ECD for upcoming Loud R&B artist Davina, and the members of Mobb Deep are already imploring him to start work on their third album. ■

LOUD NOISE: The
Artists: 5



FUNKMASTER FLEX bought his first set of turntables at 16 and has been honing his skills ever since. A student of DJs Red Alert and Chuck Chillout, Flex got his first big break filling in at New York’s KISS-FM. That broadcast led to a job at WBLS and to his current gig at Hot 97, where he dexterously blends clever beats and hip-hop vocals (utilizing an occasional dash of reggae and house). And, aside from his radio show, Flex’s stature at the 1200s makes him in high demand at celebrity-packed industry parties and premier dance clubs around the world. His new album, “The Mix Tape Vol. II—60 Minutes Of Funk,” on Loud/RCA, is a distillation of his radio show that features some of the biggest names in the hip-hop nation: Jay-Z, Foxy Brown, Nas and labelmate Xzibit.

*Congratulations
Steven Rifkind & Loud Records
on your 5th anniversary.
Good luck on many more.
Around the Clock
Lima*

STEVE

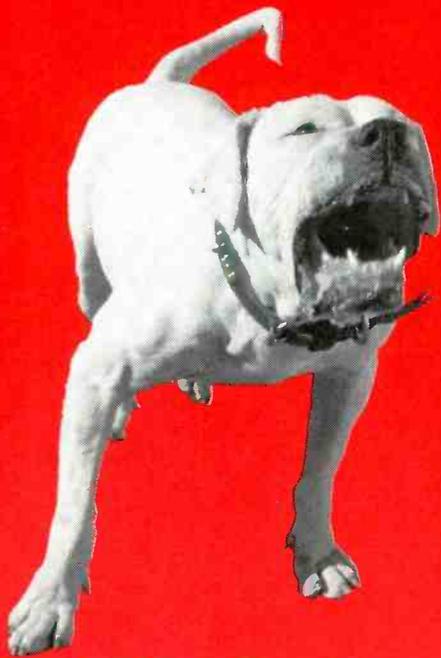
We Congratulate you on
your phenomenal success.
Keep Rolling out the HITS.

We Love You.

HAPPY
FIFTH ANNIVERSARY

Love,
Q, Mark & your family at QWEST.





LOUD
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AND THE STEVEN
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5TH
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congratulate

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RECORDS

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SRC

on their
5th Anniversary

PUTTING
ON A
LOUD FACE:
PB&J PUBLIC
RELATIONS



PB&J principals Jennifer Posner (left) and Ally b.

PB&J Public Relations was formed less than two years ago by Ally b. and Jennifer Posner, after they collectively did publicity work for fashion clients Betsey Johnson, Vivienne Tam and Ghost. Wanting to bridge the symbiotic worlds of fashion and music, the pair struck out on their own, representing Wax Bar and Urban Decay Make-up. In their first two weeks of business, Steve Rifkind approached them with an investment offer that brought them into the Loud family, thus introducing them to the world of hip-hop. Since then, PB&J has spread the word on Rifkind and co. through such respected outlets as *Forbes*, *The Hollywood Reporter*, the *New York Post* and *Spin* magazine. Says Rifkind, "Ally and Jen know what the world 'loyalty' means. They have bent over backwards for Loud and SRC. They work 24/7 and don't stop 'til they get the job done." Andy Hilfiger, director of advertising and public relations for client Tommy Hilfiger's Tommy jeans division, agrees. "[PB&J] are very dedicated workers," he says, "who focus intensely on all projects they undertake and always complete them with an A+." The company plans to expand its scope to include clients from alternative music and the film industry.

—PORTER HALL

Congratulations, Steve & Rich,
on five years
Come on over to celebrate-
We'll make sure to tie our lamps down!!!

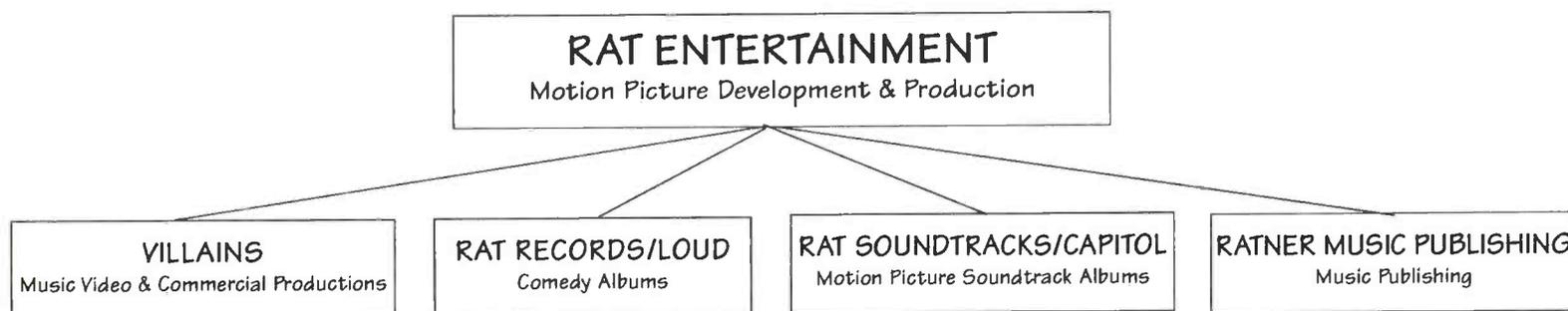
Tim Mandelbaum, Mike Selverne & your friends at
SELVERNE, FLAM, MANDELBAUM & MINTZ, LLP

Dear Steve & Rich,

Mazel Tov!

**With admiration
and love,
Brett Ratner**

and everybody at:



MERCURY AND MOTOWN

SALUTE

LOUD RECORDS

ON THEIR

5TH ANNIVERSARY



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LOUD RECORDS AND THE STEVEN RIFKIND COMPANY 5TH ANNIVERSARY

SAY IT LOUD

Continued from page L-16

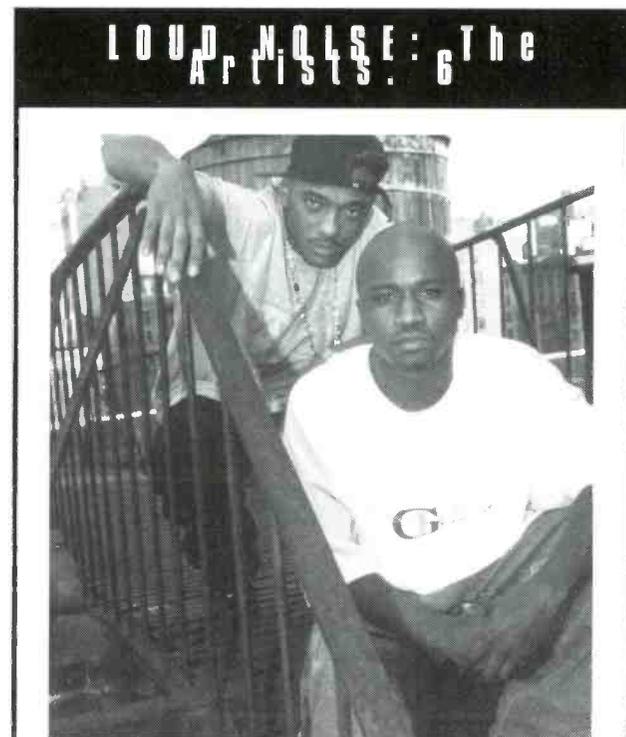
Right now, for example, the company is running a contest to see who comes up with the best marketing plan for Tha Alkoholiks. The winner will receive a check for \$1,000. "We're getting some incredible ideas," Rifkind says.

Loud also respects the opinions of its interns, young people who Rifkind says know the deal and keep it real. "They're really gonna tell you how it is," Rifkind says. "Like

Continued on page L-32

Chris Lighty and the Violator Family congratulate Steve Rifkind and Loud Records on their accomplishments in the past five years. May your success continue on.

violator 



After hitting gold with their last album, **MOBB DEEP** is right back in it with the album "Hell On Earth." The act's street infamy is taken to the next level by the album's musical reflections on life and death, which spring largely out of mixed events: Havoc's reunion with his prison-released younger brother, Prodigy becoming a father, and a horrible car crash that left two friends dead. The album title refers to the simple fact that violence in our culture isn't created from words on a CD or images on a screen, but rather is a grim reality that art can only reflect. The opening track, "Animal Instinct," testifies to the cut-throat competition in rap and denounces the genre's pervasive "thug" mentality. The set offers guest appearances by Nas, Rapper Noyd and Wu-Tang's Chef Raekwon and Method Man.

Congratulations Loud Records on your 5th anniversary



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TO STEVE, JON, RICH & THE



FAMILY:

**CONGRATULATIONS ON 5 YEARS OF
NEVER LEAVING A STONE UNTURNED**

CORNERSTONE
P R O M O T I O N

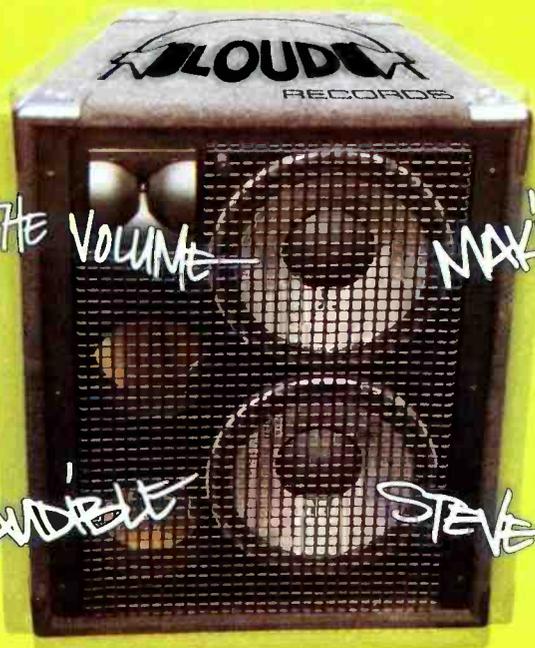
BEST WISHES ON YOUR CONTINUED SUCCESS.

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LOUD
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LOUD NOISE: The
Artists: 7



YVETTE MICHELE has been singing since she was a very young child. An avid music fan, she had always wanted to be a singer but chose a more stable career path, studying speech therapy and working at NYNEX. But the dream persisted, so on her own and as part of a group, Michele developed her talents on the New York club circuit to limited success. A chance meeting reintroduced her to Funkmaster Flex, with whom she had gone to school. He listened to her demo and put her on his first album, in a song called "Everyday & Everynight." The track was a hit for Flex and eventually led Loud, which at the time had no R&B acts on its roster, to sign her. The debut CD, "My Dream," is produced by Flex and Full Force and sports the party anthems "The Way I Feel" and "Let's Stay Together" and the tribute "DJ Keep Playin'."

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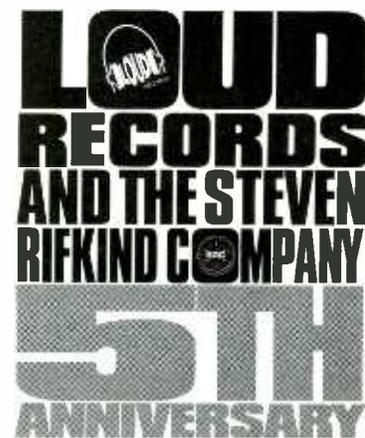
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SAY IT LOUD
Continued from page L-28

a few weeks ago, when Wu-Tang Clan performed in Boston, I took two interns with me. Talking with them just opened me up. I got home around 4 o'clock in the morning and couldn't even sleep. That's how fuckin' excited I was. They were telling me ideas on how to market Davina, some of the mistakes they feel we were making, and I would agree or disagree. I'll be the first one to admit I'm wrong."

At the end of the day, though, it's all about being right, and Rifkind, who describes himself as an "information freak," says, "I'm not here to jerk myself or my staff around. Just give me the facts, let's roll up our sleeves, get our hands in the dirt and just go. We don't have a five-year plan. We just have a plan to make sure what we have now is gonna succeed so we can get to the next level." ■

LOUD NOISE: The Artists



XZIBIT'S debut album, Loud's "At The Speed Of Life," was designed to shake things up. Produced by such hip-hop impresarios as Cypress Hill's DJ Muggs, E-Swift from Tha Alkaholiks and D.I.T.C.'s Diamond D, this West Coast rapper steps away from the all-too-easy game of slapping an album together out of G-funk and Roger Troutman samples. The album's lead single, "Paparazzi," takes a swing at those who push hardcore toward Hollywood and let their rhymes wither while they reach for wealth and fame. "The Foundation," a touching father-to-son letter, warns of the pitfalls in becoming a man, and the autobiographical "Carry The Weight" details Xzibit's struggle to forge his anger into creativity.

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LOUD Artists: The
 Tha Alkaholiks



THA ALKAHOLIKS don't fall down; this L.A. rap trio stays busy. J-Ro has turned his passion for sports into a weekly radio show on 92.3 The Beat (Los Angeles). Tash is working on his solo album. E-Swift has produced for Xzibit, King Tee and Heltah Skeltah. The members also run Likwit Entertainment, through which they book themselves into a rigorous touring schedule that has included them as the only hip-hop act on the '96 Warped Tour. The 'Likas' latest album, "Likwidation," features the next-level lyrics and old-school breaks that the trio has refined from its two previous albums, "Coast II Coast" and "21 & Over." The tracks feature such guests as Ol' Dirty Bastard ("Hip Hop Drunkies"), Loot Pack ("Tore Down") and Keith Murray ("Off The Wall").



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LOUD RECORDS AND THE STEVEN RIFKIND COMPANY
5TH ANNIVERSARY

SRC MAKES CONNECTIONS
 Continued from page L-6

GOING TO THE MOVIES

From SRC's original concept of marketing music, the company eventually decided to branch out and offer the same winning formula that helped break albums and singles to companies that wanted to sell products that hip-hop consumers would also want to buy. According to Issacson, the first natural thing for SRC to help market after music was movies, particularly films that were appealing to the same kids who were consuming hip-hop and R&B records. SRC's first movie client was Miramax, and the first films that SRC helped market were "Gimme!" and "Posse." From SRC's success with bringing cinema (of a sort) to the inner city, the company then began a relationship with Phil Knight and Nike. "Phil really started Nike the same way [as SRC]," Issacson explains. "He had his fellow track stars whom he knew go out and sell his sneakers. So when we told him what we were doing, his eyes lit up and he said, 'I've got to get you to work with Nike.'"

From its start-up days, SRC has grown into a hugely successful and influential marketing firm. The Street Teams operate in 25 major U.S. cities. SRC offers its clients everything from advertising consultation and special-event planning to Internet services (which include cross-promotion benefits with America Online and direct links to the Loud home page). In fact, that homepage (www.loud.com) receives more than 3 million hits monthly, and Loud, with SRC's guidance, was the first label to partner with AOL. As Issacson puts it, "We come up with an entire creative campaign." SRC's list of clients is as impressive as its results. Among their current client roster are the aforementioned record labels as well as Vibe and the Source.

PEPSI, FOX & ASPHALT

SRC also has made inroads on Seventh Avenue, with Starter, Tommy Hilfiger, Helly Hansen, Le Coq Sportif and Converse employing its unique services. From its work with Miramax, SRC has expanded to join forces with MGM, Columbia/Tri-Star, Orion, Warner Bros. and Asphalt Films, to name a few, as well as Fox's Thursday night line-up. On the less-visual tip, SRC also works with Mountain Dew, Pepsi and Josta Beverages.

By its own admission, SRC has created a niche and a need for its services. "Any advertising agency or marketing company can provide a focus group to the client," Issacson says. "But when [SRC] provides a focus group, it's completely different, because our focus group is our street reps. In one sense, they are the normal kid, the 18- or 19-year-old hip-hop fan. But what's not normal is that they are street reps for a marketing and promotional company. They are so savvy. They know everything that's happening. They are a true barometer." And it's that ability to sense the pulse and often predict the future of urban youth markets that has helped make SRC such a dominant player in an extremely competitive and profitable realm. ■

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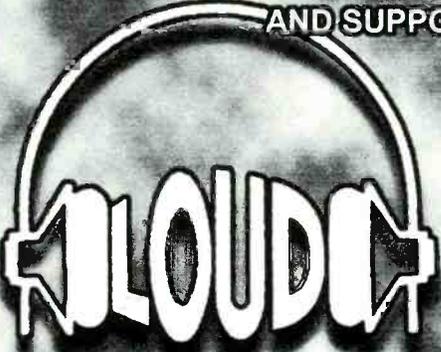
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LOUD
RECORDS
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GOOD WORKS

Continued from page L-8

they put together a Camp Excel Carnival 1997 this past June, with an invitation and program created and donated by cutting-edge designer Betsey Johnson. With a performance by Adriana Evans and music presented by DJ Funkmaster Flex, one of Loud's key artists, the event raised more than \$22,000 from about 600 attendees, Jonathan Rifkind notes.

A "Camp Friends" advisory board was instrumental in making the Carnival such a success. A sampling of members includes Ray Allen of the NBA's Milwaukee Bucks; Keith Clinkscales, *Vibe* magazine; Tracy Cloherty, Hot 97 radio; Russell Simmons and Lyor Cohen, Def Jam Records; Sean "Puffly" Combs, Bad Boy Entertainment; Loud artists Funkmaster Flex and Wu-Tang Clan; Andre Harrell, former Motown Records president; Hiriham Hicks, Island Black Music; Andy Hilfiger, Tommy Hilfiger Inc.; Steve Hill, Fred Jordan, Lewis Largent and Elli Cola, MTV Networks; Kerry Kittles, NBA New Jersey Nets; Andrew Lauren, Ralph Lauren Inc.; Dave Mays, *The Source* magazine; Tom Maffei, Elektra Records; Lionel Ridenour, Arista Records; John Wallace, the NBA's Toronto Raptors; rap artist Dr. Dre; Greg Diggs, Black Entertainment Network (BET); Michael Goldstone, Dreamworks SKG; and Datu Faison, Billboard.

CHARACTER THROUGH CAMARADERIE

"Many of the 'Friends' joined us on Visitor's Day at Camp Excel on Aug. 21," Jonathan notes. "It was great to see the 50 or so kids having such an obviously rewarding experience. They had a special appearance by the Harlem Wizards basketball team, and earlier in the week they got to meet New York Knicks' star guard Charlie Ward. The camp experience helps develop their character through sportsmanship, camaraderie and teamwork, showing them how that pays off through personal commitment."

Also involved in Camp Excel is Neil Freedman, another longtime friend of Jonathan Rifkind from kindergarten, who got his Masters in Social Work from Columbia University and went on to work with foster care in New York City. "Neil came to us about three years ago with a young man named Akio Tucker, who was looking after his two younger brothers, his own baby daughter and working his way through college," Jonathan recalls. "We gave Akio a job, and he earned his current position as our national retail director, in charge of all Urban Coalition retail accounts, mostly 'mom-and-pop' stores. And he was a volunteer counselor at Camp Excel as well."

Loud also got involved with the Oakland Boys Club earlier this year through John Bassinelli of the Chancellor Media radio-station group. "We're talking with the people who produce the 'Street Soldiers' syndicated show that is heard on Chancellor's KMEL in San Francisco and KKBT (The Beat) in L.A., among other stations," Jonathan says. "We hope to increase the funding that provides a number of college scholarships to inner-city kids who are ready to go on to the next education level after high school."

COMPILATION CD RAISES FUNDS

To expand fund-raising for both Camp Excel and the Oakland Boys Club next year, Loud has plans to put out a compilation CD with all proceeds earmarked for the two programs. "We want to give both groups more of a national scope by reaching more inner-city kids across the country," Jonathan says. "The goal is to provide more opportunities for kids to attend a Camp Excel program. Then we hope to get more of these kids scholarships through the Oakland Boys Club for a vital college education, to help them realize their own career dreams."

"It's a great thing for Loud to give something back to the 'community' across the country that buys our records," Jonathan emphasizes. "We're committed to doing even more in the future." ■

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THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Hope For Labels In Thai Crisis Majors Aim To Ride Out Economic Storm

BY GEOFF BURPEE

HONG KONG—When Sony Music Asia was looking for a place to hold its most recent management meeting, picking the locale was easy: Phuket, Thailand. The luxury resort area located on the panhandle of the Southeast Asian nation has never been more attractively priced for international conferences.

The country's currency, the baht, has dropped in value by almost 50% against the U.S. dollar from mid-summer after a series of relentless speculative attacks from both local and foreign traders. The attacks took advantage of structural weakness in the economy, preying largely on a hugely overvalued property sector and a poor current accounts balance. Prime Minister Chavalit Yongchaiyudh said he planned to step down after Parliament ratifies six emergency decrees slated for Tuesday (11), and the country is experiencing an economic meltdown of as-yet-unfathomed proportions.

The local operations of major record companies in the country are now taking measures to absorb the shock of the economic situation. Reactions to the dismal outlook include staff cuts—with PolyGram and Warner among those choosing this route—and scaled-back release schedules.

Thailand's record market has long been a tough trading environment for the multinational labels; figures from the International Federation of the Phonographic Industry peg the industry's 1996 worth at \$186 million, although regional executives are skeptical about the accuracy of that number. The dominance in domestic repertoire

of large local independents like Grammy and RS means that the majors play a minor role.

Sony Music Asia president Richard Denekamp acknowledges that the new economic conditions do not help. "That [market] cycle is difficult to break, and this situation makes it even more difficult," he says.

EMI Music Asia president Matthew Allison says, "The [economic] downturn is affecting the music industry significantly. The same competitive impediments to growth exist as ever. But companies have to look at what kind of prudent measures they can take to make their operations more effective. We have to work hard to effectively market our key releases."

He says EMI has no immediate plans to cut jobs from its local company.

In Thailand, salary cuts do not significantly alleviate operating costs. "If it's not the top layer, it really doesn't give you much relief," Denekamp says. "Even if you cut back 15% or 20% of the general head count, it's not going to help. We have no plans of that kind. What we are trying to do is contain our costs. We have all kinds of cost-saving programs in place, from cutting on telephone calls [and] travel expenses to recycled office paper and so on."

David Gilchrist, VP of marketing at Warner Music Southeast Asia, affirms that the company is restructuring in Thailand but adds that difficulties in establishing a profitable music company there are nothing new. While the economy is in dire shape, he says, for the majors, "I don't think [the current crisis] is the major problem. The major problem is still piracy. It's endemic through the whole of society. There's

no will from government, but, of course, they don't have a government at the moment, so they've got bigger problems."

It is not all bad news, however. While executives acknowledge that a 50% drop in the value of the Thai currency rules out profitability for the immediate future, the increased power of foreign currency spending, for one, means that such turbulent times do invite opportunities for acquisition and consolidation of everything from office space to local repertoire signings.

"One can argue that with the baht being so low that this is the time to make some structural investments," Denekamp says. "And that if you really want to move forward in the next few years, this is the time to invest in some structural things."

EMI's Allison concurs. "Any market this turbulent will create opportunities

(Continued on page 54)

European Industry Readies For 2nd Platinum Awards

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

Politics and music will meet next July in Brussels for the second Platinum Europe Awards (Billboard, Nov. 8).

Hundreds of artists, music industry executives, media representatives, policy makers, and politicians—including European Commission president Jacques Santer—will gather July 9 at the Albert Hall in Brussels.

The awards will fete international and European acts who have sold more than 1 million copies of an album in Europe during the previous two years.

The Platinum Awards celebration took place for the first time in July 1996 and was hailed as a success by the industry.

The event is viewed as the recognition of "the dynamism, cultural diversity, and economic importance of the music industry in Europe, the world's largest music market," says David Fine, chairman of the International Federation of the Phonographic Industry, the organization that certifies the Platinum Awards.



RUSSELL

Santer will present the awards to qualifying artists. Paul Russell, president of Sony Music Entertainment Europe and chairman of the Platinum Awards Dinner steering committee, says

that he is "grateful that Jacques Santer has agreed to renew his involvement."

Russell is convinced that such a celebration will contribute "to raise the profile of the music industry and stress its importance." According to Russell, it reflects the increasing profile of the music industry in Europe and growing interest from politicians. "We seem to get their ear," he enthuses. "Whether we get the right result is another issue—but, at last, we have their attention."

He adds, "There is a growing interest from politicians in the scale of the industry in Europe. It can be good and bad. In the U.K., the industry seems to be regarded in a very positive way by the new Labour government. I wish I could say the same about Italy... By raising the profile of the industry, we can address issues. In the digital age, we need help from legislators to protect our copyrights. The next millennium will be very much about protection."

The show will be put together by a team headed by executive producer Lisa Anderson, who produced the first Platinum Awards show and is executive producer of the Brit Awards show. Comments Russell, "Lisa Anderson has the experience of the previous Platinum Awards under her belt, and we are building from our experiences. We hope to reach a new level."

Russell says it will be an awards ceremony, with plaques recognizing sales of 1 million or more presented to the artists, and not a TV show, but he expects a couple of artists to perform during the event. The cost for the show and getting the acts to Brussels will be financed by the record companies, but Russell doesn't rule out the presence of a sponsor.

"We may or may not get a sponsor, but we want to make sure the sponsor understands the philosophy of the awards. It is not a public event, it's a show attended by artists, industry people, and politicians. So we have to be careful that if we chose one—providing we want one—it comes right."

In 1996, there were 97 albums that

(Continued on page 54)



Ramazzotti In Retrospect

New Set Has Remixes, Duets, 2 New Songs

BY MARK DEZZANI

SAN REMO, Italy—Italian singer/songwriter Eros Ramazzotti is celebrating a career spanning 15 years with a retrospective set of remixes that includes two new songs and duets with Tina Turner and Andrea Bocelli.

The milestone album "Eros" (DDD/BMG), released globally Oct. 27 on Ramazzotti's 34th birthday, steps back over a career that has seen the artist evolve from an aspiring singer in the suburbs of Rome to an international star and master of contemporary love songs. "Eros" has sold 1.2 million copies in its first two days of release in Europe, says BMG International, with Italy, Spain, Benelux, Scandinavia, and the German, Swiss, and Austrian territories leading the way.

The company says it has already submitted these sales figures to the International Federation of the Phonographic Industry to ensure Ramazzotti's appearance at next year's Platinum Europe Awards (see story, this page).

Ramazzotti has established himself as a global phenomenon through exciting live shows, melodic pop songwriting, and an instantly recognizable vocal style. His last album, "Dove C'e Musica" (DDD/BMG), was released in May 1996 (Billboard, May 4, 1996) and surpassed the 4.5 million global sales of his 1994 set "Tutte Storie." The former has sold more than 5 million copies so far, including 1.5 million copies in Germany, more than 1 million in Italy, and 400,000 copies in France, according to BMG International.

The artist also sells well in Latin America, and his label is aiming to con-

solidate his breakthrough into the Japanese, Asia-Pacific, and South Africa markets with the new album.

"This is not a typical greatest-hits album; it's a brand-new record," says Heinz Henn, senior VP, A&R and marketing, of BMG International. "The album reviews his first 15 years and gives a taste of things to come for many years in the future. Eros' first hit single, 'Terra Promessa' [Promised Land], has been given an amazing new hip-hop arrangement and sounds like it was written only yesterday. The album is a testament to his strength as a great songwriter."

In fact, Ramazzotti has been notching up writing credits for other major artists in the past year. Joe Cocker's new album, "Across From Midnight" (EMI), features a Ramazzotti song credit for "That's All I Need To Know," while Mexico's breakout Latin music artist Cristian released a Ramazzotti-penned song, "Lo Mejor De Mi," as the first single from his album "Nadie" (BMG U.S. Latin), which was released in early October.

In addition to reviewing landmark songs through remixes and rerecordings, the 16 tracks on "Eros" feature two new songs: the debut single release, "Quanto Amore Sei" (How Much Love You Are), a dynamic love song; and "Ancora Un Minuto Di Sole" (Another Minute Of Sun). "Quanto Amore Sei"

(Continued on page 54)



RAMAZZOTTI



Golfing For A Good Cause. A music industry golf day organized by the British Assn. of Record Dealers (BARD) raised 20,000 pounds (\$32,000) for the anti-piracy unit of the British Phonographic Industry (BPI) and the U.K. video industry's Federation Against Copyright Theft (FACT). Pictured in the back row, from left, are BPI director general John Deacon and chairman Rob Dickens; FACT company secretary David Lowe; and BARD chairman Richard Wootton and secretary general Bob Lewis. In the front row, from left, are FACT director general Reg Dixon and BPI anti-piracy technical adviser Derek Varnals.

World Music Plans Hall Of Fame

■ BY NIGEL WILLIAMSON

MARSEILLES, France—A world music hall of fame to honor ethnic and roots performers from around the globe could be in place by 2000.

Delegates to Womex, the annual world music conference and trade fair, held Oct. 23-26 here, were told that establishing the awards will be an early priority of a new association designed to bring together professionals in all fields of the genre.

The first steps in setting up the organization were taken by a group of leading label executives, promoters, agents, journalists, and broadcasters involved in the world music business.

The proposals are the result of a major rift within the organization of Womex, which runs the yearly trade fair in various cities around Europe each year. The internal disagreements over the issue of location threaten to split the world music scene into two competing factions.

The proposal to establish a full membership organization was made by Joe Boyd, veteran producer and director of Hannibal Records, at a special meeting called by Ian Anderson, editor of the

U.K.-based magazine Folk Roots, to discuss how the split could be prevented. "I hesitate to call this a coup, but that's probably what is needed to save Womex," said Boyd. "We should form ourselves into a membership which should elect a board representing everyone who is involved in world music."

Boyd was supported by Gerald Seligman, director of EMI's Hemisphere label; Thomas Brooman, musical director of WOMAD; and other leading figures on the world music scene. On a show of hands at a meeting of more than 100 delegates, only one vote was registered against the proposal.

Said Anderson, "Once we have an all-inclusive organization, we can establish an annual world music awards and elect people to a hall of fame. It will raise the profile of world music and get a lot of publicity and television coverage, but we can only do that once we have a structure that genuinely represents everyone." Early candidates for the first batch of admissions to a hall of fame might include Miriam Makeba, Ravi Shankar, and Cesaria Evora.

Womex, which was this year attended by more than 1,000 delegates drawn

from all over Europe and North America as well as by representatives from most other corners of the globe, has been jointly organized in recent years by Piranha, a Berlin-based production company, and the European Forum of Worldwide Music Festivals (EFWMF).

The move toward establishing a hall of fame and voting academy reflects a rift between the two organizers, partly over the location of the annual event. Piranha wants to keep the event in one locale to help cut costs, citing MIDEM's long association with Cannes as a positive example. The EFWMF prefers a peripatetic meet, and the disagreement has been temporarily settled by an agreement that the EFWMF alone will organize the 1998 Womex in Stockholm while Piranha will be the sole organizer of the 1999 event in Berlin.

Anderson said, "This is only an uneasy truce and means that by 2000 full-scale war breaks out. What we are facing is the Balkanization of Womex." Seligman added, "We need a tight-run organization because the odds are stacked against world music anyway. To see Womex turned into an internecine struggle and losing sight of the real battle is tragic."

Dutch Chart Lays Down Eligibility Rules

'Code Of Conduct' Establishes Objectivity For Mega Top 100

■ BY ROBERT TILLI

HILVERSUM, the Netherlands—Some 10 months after its launch, the Dutch Mega Top 100 chart has published its much-anticipated "code of conduct" governing chart eligibility.

"The newly introduced code of conduct should be regarded as the rules to play the chart game," says Mega Top 100 managing director Machgiel Bakker. "We've checked these regulations with the widest cross section possible within the Dutch industry."

Each week's top 50 titles on the Mega Top 100, which is supported by a pan-industry coalition, are based entirely on sales (using electronic point-of-sale data from 520 stores), while the bottom half of the chart

mixes sales with airplay information gathered electronically by Aircheck.

The new code for singles states that a maximum of four different tracks, including the main title but excluding remixes, are permitted for a single to be eligible for the Mega chart. The code stipulates the number of different configurations of a single allowed for inclusion on the chart, as well as rules relating to records sold with free gifts.

A further innovation is that previous top 50 singles will be permanently deleted from the chart when they fall below number 75 for two consecutive weeks. "Sometimes old sales hits become airplay recurrences, which annoyingly block off newcomers in the chart," Bakker explains.

The code also tackles chart manipulation by so-called buying-in teams from record companies. The maximum level for a legitimate purchase will now be three singles of the same title going across the counter simultaneously. "Since our chart reflects the average of two weeks, buying teams are an expensive way to manipulate the chart anyway," Bakker notes.

Epic Holland GM Gerard Rutte welcomes the new chart rules. "Objectivity of the chart has always been the main goal of the entire industry that supports the chart," he says. "Now it has been taken one step further. The rules are clear to all players now. Hopefully, the code will be evaluated each year along with the constant implementation of new technology."

Warner Music Benelux To Re-Enter A&R

HILVERSUM, the Netherlands—New brooms sweep clean.

Six months after his arrival at Warner Music Benelux, managing director Albert Slendebroek has completed his restructuring plans for the Dutch arm of the company. At the Belgian division, some posts have been cut, but the shape of the organization has not changed significantly.

In the Netherlands, as of Nov. 1, the marketing and promotion departments of the Dutch company were merged in an attempt to increase coordination between the two core operations.

"As marketing and promotion, but also product management, are get-

ting closer to each other these days, why not combine them?" asks Slendebroek, formerly managing director of PolyGram Germany's now defunct Metronome. "We have to devise new marketing and promotion ideas to build up our artists. For instance, radio will still be an important marketing tool, but it won't be the only one."

Recently, Warner Music Benelux has caught the public eye here by its aggressive marketing for Italian pop act Nek, German Euro dance outfit Mr. President, and American singer/songwriter Jewel. "It's merely fine-tuning the single routing," says

Slendebroek. "Servicing a single to radio and going to retail shouldn't necessarily be on the very same day anymore. You might want to have visibility at retail at a later date, which you can influence by your marketing."

The new marketing/promotion and product department will be headed by Martin Jessurun, who will report to Slendebroek.

Slendebroek is also cautiously relaunching Warner's A&R activities, which were terminated in the 1980s in a major restructuring of the Benelux company. Product manager Menno Timmerman is assuming A&R duties, while Michiel ten Veen will be responsible for strategic marketing, joint ventures/promotions, and new media.

ROBERT TILLI



SLENDEBROEK



newsline...

SPANISH POLICE arrested two locals, two Britons, and three Germans and seized bootleg recordings worth more than \$320,000 at the Barcelona Record

Collectors' Fair at the end of last month. International Federation of the Phonographic Industry (IFPI) anti-piracy director Iain Grant targeted the event following tip-offs from local IFPI anti-piracy units in Germany, Poland, the U.K., and Spain. CDs found during raids on eight stands at the fair included material by Oasis, the Rolling Stones, Spice Girls, Radiohead, and Elton John. Documents discovered showed that some of the bootlegs originated in Japan, and the IFPI says that it is to further investigate this connection.



THE BRITISH MUSIC INDUSTRY TRUST'S Dinner Oct. 31 in London, which this year honored business personality Jonathan King (Billboard, Oct. 4), raised approximately \$225,000 for charity. The event included a video tribute to King featuring artists (from Guy Mitchell to Ozzy Osbourne to Hanson) and industry executives. "He's egotistical, overweight, arrogant," joked songwriter Bill Martin. "So, congratulations!" Broadcaster Paul Gambaccini was MC; funds from the annual dinner go toward several U.K. charities, including Nordoff-Robbins Music Therapy and the BRIT School.

JOANNE BAILEY has been appointed VP of marketing at EMI Music Asia, based in Hong Kong. She succeeds Calvin Wong, who is said to have accepted a senior marketing slot at Warner Music Southeast Asia. Bailey's current post is marketing director at EMI Music Singapore, where she has been for the past eight years. In her new role, she will report to EMI Music Asia president Matthew Allison. Wong's switch to Warner was not confirmed by the company at press time. Sources say he is due to succeed marketing VP David Gilchrist, who is thought to be returning to Warner Music Australia. Executive talent is at a premium in the Asian music industry, and Wong's exit reflects intense competition between the major labels to develop and retain capable personnel.

GEOFF BURPEE

SONY MUSIC ENTERTAINMENT U.K. has appointed Lynn Cosgrave to the new post of VP dance division. Reporting to chairman Paul Burger, she will oversee the A&R, marketing, and promotional activities of Sony's S3 and Dancepool imprints and, according to the company, "develop the club culture within Sony Music U.K." Cosgrave spent six years with the Ministry of Sound club/music complex, where she was most recently label manager, responsible for the platinum-selling compilation albums "The Annual" and "Dance Nation."



MARK SOLOMONS

NORWAY'S COMPETITION AUTHORITY has ruled that the chart rules operated by local labels' body GGF are fair. It had warned in July that it might intervene to change the regulations for chart eligibility following a challenge to GGF by classical budget label Naxos (Billboard, July 19). Naxos had argued that the rules were unfair because the Naxos products did not qualify. The labels' body responded by lowering the minimum allowable published price to dealer (PPD) on its pop charts from 90 Norwegian krona (\$11.70) to 70 krona (\$9.10) and removing the minimum PPD requirement on the classical chart. According to GGF, this makes the authority's warning "redundant." Nevertheless, the authority says it intends to closely monitor the rules and has demanded 14 days notice of any further changes.

KAI ROGER OTTESEN

PRODUCER PHIL SPECTOR made a rare public appearance Nov. 4 in London to pick up a special inspiration award from British music magazine Q at its annual luncheon. Other honorees included Paul McCartney, the Who, Prodigy, Oasis, Radiohead, Fun Lovin' Criminals, producer Nellee Hooper, and Patti Smith. Receiving a lifetime achievement award on behalf of his absent bandmates, the Who's John Entwistle said, "Pete [Townshend] had to go get his kid from school; Roger [Daltrey] is filming a movie in the States; the only one with a decent excuse is Keith [Moon]."

THOM DUFFY

STEFAN ANDREASSON, international marketing manager at PolyGram International in London, is to take over for EMI Sweden managing director Rolf Nygren, who is retiring after more than 20 years in the post. Andreasson, 33, who worked at PolyGram and MCA's Swedish affiliates before taking his current job, starts at EMI Dec. 1 in Stockholm. He says that he expects "some overlap" with Nygren, who may continue at the company in a consultancy role.

MARK SOLOMONS

SONY MUSIC ENTERTAINMENT GERMANY has promoted Dietmar Polzin to managing director of its Sony Music Media operation. Polzin, who will report



BREM

to managing director Jochen Leuschner, joined the company in 1991, becoming director of strategic marketing in 1995. The appointment follows the recent departure of Uwe Fendt (Billboard Bulletin, Oct. 1), who also held the title of deputy managing director at Sony Germany. Sony Germany has also confirmed the appointment of Martin Brem as managing director of its Columbia imprint. He joins from Sony Music International's European regional office in London, where he was VP of marketing at Epic.



POLZIN



BEDANKT

THANKS

DANKE

MERCI

GRAZIE

TAC

GRACIAS

From MTV Europe

To all the artists, Managers and Labels

who worked with us to make the

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MTVE supports the Landmine Survivors Network

We urge you to do the same

HITS OF THE



WORLD

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JAPAN		(Dempa Publications Inc.) 11/10/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	WHITE LOVE SPEED TOY'S FACTORY	
2	3	WANDERIN' DESTINY GLOBE AVEX TRAX	
3	1	WHITE BREATH T.M. REVOLUTION ANTINOS	
4	4	LOVE IS... RYUICHI KAWAMURA VICTOR	
5	NEW	HEAT KYOSUKE HIMURO VICTOR	
6	9	SUMIRE SEPTEMBER LOVE SHAZNA BMG JAPAN	
7	NEW	SHININ' ON—SHININ' LOVE MAX AVEX TRAX	
8	10	LOVER SOUL JUDY & MARY EPIC/SONY	
9	5	NIJI L'ARC-EN-CIEL XIJONSONY	
10	NEW	MONTAGE NORIYUKI MAKIHARA SONY	
11	6	SHAPES OF LOVE RYUICHI KAWAMURA VICTOR	
12	7	LIAR! LIAR! B'Z ROOMS	
13	NEW	MINNA LIKO SHINGO KATORI & YUKO HARA VICTOR	
14	11	KANASHIMI JHONNY UA VICTOR	
15	NEW	KOI NO KAKREA TAMIO UKUDA SONY	
16	8	PEACE/MARRY ME? DREAMS COME TRUE TOSHIBA EMI	
17	14	ECCENTRIC SYONEN BOY NO THEMA ECCENTRIC SYONEN BOY ALL STARS EASTWEST	
18	15	MELTY LOVE SHAZNA BMG JAPAN	
19	NEW	ANNIVERSARY SUPER!? TENSIONS ONE UP MUSIC	
20	17	KAWAII HITO ULFULS TOSHIBA EMI	
1	1	GLAY REVIEW—BEST OF GLAY PLATINUM	
2	2	DREAMS COME TRUE BEST OF DREAMS COME TRUE EPIC/SONY	
3	NEW	TAKURO YOSHIDA & LOVE ALL STARS MINNA DAISUKI FOR LIFE	
4	NEW	THEE MICHELLE GUN ELEPHANT CHICKEN ZOMBIES COLUMBIA	
5	NEW	HIDEAKI TOKUNAGA BALLADE OF BALLADE BANDAI MUSIC	
6	3	X JAPAN LIVE—TOKYO DOME 1993-1996 POLYDOR	
7	4	CHARA JUNIOR SWEET EPIC/SONY	
8	6	FIELD OF VIEW SINGLES COLLECTION—4 ZAIN	
9	5	MARIAH CAREY BUTTERFLY SONY	
10	19	LISA LOEB FIRECRACKER UNIVERSAL VICTOR	
11	7	BOYZ II MEN EVOLUTION POLYDOR	
12	NEW	AIR MY LIFE AS AIR POLYSTAR	
13	11	GREEN DAY NIMROD WEA	
14	NEW	SPICE GIRLS SPICEWORLD TOSHIBA EMI	
15	8	NORIYUKI MAKIHARA SMILING II—THE BEST OF NORIYUKI MAKIHARA WEA	
16	NEW	NAMIE AMURO CONCENTRATION 20 AVEX TRAX	
17	NEW	BOBBY BROWN FOREVER UNIVERSAL VICTOR	
18	9	SUNNYDAY SERVICE SUNNYDAY SERVICE MIDI	
19	12	JANET JACKSON THE VELVET ROPE TOSHIBA EMI	
20	13	ANRI TWIN SOUL FOR LIFE	

GERMANY		(Media Control) 11/04/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	BARBIE GIRL AQUA UNIVERSAL	
2	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	
3	7	CHERISH PAPPA BEAR UNIVERSAL	
4	3	RESCUE ME BELL BOOK & CANDLE ARIDLA	
5	5	DU FEHLST MIR CAPPUCCINO POLYDOR	
6	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	
7	8	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL CNR/ARCADE	
8	6	MEN IN BLACK WILL SMITH COLUMBIA	
9	10	SUNCHYME DARIO G WEA	
10	9	HE'S COMIN' NANA MOTOR	
11	12	MEINE KLEINE SCHWESTER SPEKTACOLAER ARIOLA	
12	17	PRINCE IGOR RAPSODY FEATURING WARREN G MERCURY	
13	13	STAY SASH! X-HIT/POLYDOR	
14	14	TUBTHUMPING CHUMBAWAMBA EMI	
15	15	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
16	11	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA	
17	18	GIB MIR NOCH ZEIT BLUEMCHEN EDEL	
18	NEW	DOWN LOW JOHNNY B ZYX RECORDINGS	
19	20	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	
20	16	USELESS DEPECHE MODE INTERCORD	
1	13	EROS RAMAZZOTTI EROS ARIOLA	
2	1	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	
3	2	WOLFGANG PETRY NIE GENUG NA KLAR/BMG	
4	NEW	BADESALZ WIE MUTER UND TOCHTER COLUMBIA	
5	4	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	
6	3	RAMMSTEIN SEHNSUCHT MOTOR	
7	NEW	ERIC LEVI ERA MERCURY	
8	5	JOE COCKER ACROSS FROM MIDNIGHT EMI	
9	NEW	JUDAS PRIEST JUGULATOR SPV	
10	6	JANET JACKSON THE VELVET ROPE VIRGIN	
11	7	LOREENA MCKENNITT THE BOOK OF SECRETS WEA	
12	8	BOYZ II MEN EVOLUTION MOTOWN/MOTOR	
13	16	M PEOPLE FRESCO M PEOPLE/RCA	
14	11	THE VERVE URBAN HYMNS VIRGIN	
15	15	WOLFGANG PETRY ALLES ARIOLA	
16	10	GENESIS CALLING ALL STATIONS VIRGIN	
17	14	ELTON JOHN LOVE SONGS MERCURY	
18	17	TIC TAC TOE KLAPPE DIE 2TE RCA	
19	NEW	JEWEL PIECES OF YOU EASTWEST	
20	18	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN POLYDOR	

U.K.		(Chart-Track) 11/03/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	BARBIE GIRL AQUA UNIVERSAL	
2	NEW	TORN NATALIE IMBRUGLIA RCA	
3	2	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
4	3	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	
5	8	DA YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART ALL AROUND THE WORLD	
6	4	STAY SASH! MULTIPLY	
7	5	SUNCHYME DARIO G ETERNAL/WEA	
8	12	PARTY PEOPLE... FRIDAY NIGHT 911 GINGAVIRGIN	
9	11	U SEXY THING CLOCK MCA	
10	NEW	ALL YOU GOOD GOOD PEOPLE EMBRACE HUT	
11	10	YOU'VE GOT A FRIEND BRAND NEW HEAVIES LON-DON	
12	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA	
13	9	TUBTHUMPING CHUMBAWAMBA EMI	
14	7	RIPGROOVE DOUBLE 99 SATELLITE	
15	NEW	TELL HIM BARBRA STREISAND & CELINE DION COLUMBIA	
16	16	PHENOMENON LL COOL J DEF JAM/MERCURY	
17	13	I SAY A LITTLE PRAYER DIANA KING WORK/COLUMBIA	
18	14	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	
19	NEW	LONELY PETER ANDRE MUSHROOM	
20	15	ANGEL OF MINE ETERNAL EMI	
1	NEW	SPICE GIRLS SPICEWORLD VIRGIN	
2	1	THE VERVE URBAN HYMNS HUT/VIRGIN	
3	NEW	JOHN LENNON LENNON LEGEND PARLOPHONE VOL. II	
4	5	VARIOUS ARTISTS HUGE HITS 1997 GLOBAL TV	
5	2	LIGHTHOUSE FAMILY POSTCARDS FROM HEAVEN WILD CARD/POLYDOR	
6	4	ETERNAL GREATEST HITS EMI	
7	13	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY	
8	11	SOUNDTRACK THE FULL MONTY RCA VICTOR	
9	NEW	DANIEL O'DONNELL I BELIEVE RITZ	
10	6	VARIOUS ARTISTS NOW DANCE 97 EMI/VIRGIN	
11	3	M PEOPLE FRESCO M PEOPLE/BMG	
12	NEW	VARIOUS ARTISTS THE BEST OF DANCE 97 TELSTAR	
13	NEW	VARIOUS ARTISTS THE ALL TIME GREATEST ROCK SONGS COLUMBIA/WARNER ESP	
14	9	CORRS TALK ON CORNERS LAVA/ATLANTIC	
15	NEW	VARIOUS ARTISTS HEART & SOUL POLYGRAM TV	
16	NEW	TEXAS WHITE ON BLONDE MERCURY	
17	16	OASIS BE HERE NOW CREATION	
18	14	SASH! IT'S MY LIFE MULTIPLY	
19	NEW	HOT CHOCOLATE THEIR GREATEST HITS EMI	
20	18	JIMMY NAIL THE NAIL FILE—THE BEST OF EASTWEST	

FRANCE		(SNEP/FOP/Tite-Live) 11/01/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	BARBIE GIRL AQUA UNIVERSAL	
2	1	SAVOIR AIMER FLORENT PAGNY MERCURY/POLYGRAM	
3	5	I WILL SURVIVE HERMES HOUSE BAND SCORPIO	
4	7	TE EXTRANO, TE OLVIDO, TE AMO RICKY MARTIN TRISTAR/SONY	
5	3	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM	
6	4	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
7	8	TE GARDER PRES DE MOI ALLIAGE & BOYZONE POLYGRAM	
8	6	HASTA SIEMPRE NATHALIE CARDONE COLUMBIA	
9	NEW	I WANNA BE THE ONLY ONE ETERNAL EMI	
10	NEW	MA MELISSA LES MINIKUEMS MERCURY/POLYGRAM	
11	9	MEN IN BLACK WILL SMITH COLUMBIA	
12	13	TOUT LARA FABIAN POLYDOR	
13	20	LES TEMPS CHANGENT MC SOLAAR POLYDOR/POLYGRAM	
14	14	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER	
15	10	N'OUBLIEZ JAMAIS JOE COCKER EMI	
16	12	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	
17	NEW	PICTURE OF YOU, MR. BEAN (SOUNDTRACK) BOYZONE POLYGRAM	
18	18	POUR ETRE LIBRE 2 BE 3 EMI	
19	11	SAMBA DE JANEIRO BELLINI SCORPIO	
20	15	FREE ULTRA NATÉ HAPPY MUSIC/SONY	
1	1	MICHEL SARDOU SALUT SONY	
2	2	JEAN-JACQUES GOLDMAN EN PASSANT SONY	
3	NEW	EROS RAMAZZOTTI EROS BMG	
4	3	VARIOUS ARTISTS SOL EN SI WEA	
5	4	ANDREA BOCELLI VIAGGIO ITALIANO POLYGRAM	
6	5	JOE COCKER ACROSS FROM MIDNIGHT EMI	
7	NEW	FLORENT PAGNY SAVOIR AIMER POLYGRAM	
8	7	I AM L'ECOLE DU MICRO D'ARGENT VIRGIN	
9	18	ERA AMENO POLYGRAM	
10	20	MC SOLAAR PARADISIAQUE POLYGRAM	
11	NEW	BOYZONE DIFFERENT BEAT POLYGRAM	
12	NEW	LARA FABIAN PURE POLYDOR	
13	15	ANDREA BOCELLI ROMANZA POLYDOR	
14	17	WORLDS APART DON'T CHANGE EMI	
15	6	MANO SOLO JE SAIS PAS TROP EASTWEST	
16	NEW	DOC GYNECO PREMIERE CONSULTATION VIRGIN	
17	10	JANET JACKSON THE VELVET ROPE VIRGIN	
18	9	THE VERVE URBAN HYMNS VIRGIN	
19	RE	PATRICIA KAAS DANS MA CHAIR SONY	
20	NEW	DAN AR BRAZ FINISTERRES SONY	

CANADA		(SoundScan) 11/15/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	
2	2	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA	
3	NEW	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
4	4	LOVE GETS ME EVERY TIME SHANIA TWAIN MERCURY	
5	5	POPHEART U2 ISLAND	
6	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA	
7	NEW	BARBIE GIRL AQUA UNIVERSAL	
8	6	YOU MAKE ME WANNA... USHER LAFACE/ARISTA	
9	11	AVENUES REFUGEE CAMP ALL STARS ARISTA	
10	7	INVISIBLE MAN 98 DEGREES MOTOWN	
11	9	IN A DREAM ROCKELL RCA	
12	10	FREE ULTRA NATÉ STRICTLY RHYTHM	
13	12	4 SEASONS OF LONELINESS BOYZ II MEN MOTOWN	
14	13	EVERYBODY BACKSTREET BOYS JIVE/ZOMBA	
15	8	HONEY MARIAH CAREY COLUMBIA	
16	15	EVERYBODY (REMIXES) BACKSTREET BOYS JIVE/ZOMBA	
17	14	I'M AFRAID OF AMERICANS DAVID BOWIE VIRGIN	
18	18	BREATHE PRODIGY XL/KOCH	
19	NEW	ELECTRIC BARBARELLA DURAN DURAN EMI	
20	20	GASOLINE MOIST CAPITOL	
1	NEW	MASE HARLEM WORLD ARISTA	
2	1	AQUA AQUARIUM UNIVERSAL	
3	2	CHUMBAWAMBA TUBTHUMPER UNIVERSAL	
4	3	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA	
5	7	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM	
6	4	JEWEL PIECES OF YOU ATLANTIC	
7	5	SARAH MCLACHLAN SURFACING NETTWERK	
8	6	LOREENA MCKENNITT THE BOOK OF SECRETS WEA	
9	12	MARIAH CAREY BUTTERFLY COLUMBIA	
10	14	SUGAR RAY FLOORED WARNER BROS.	
11	9	PUFF DADDY & THE FAMILY NO WAY OUT ARISTA	
12	17	SPICE GIRLS SPICE VIRGIN	
13	16	OUR LADY PEACE CLUMSY EPIC	
14	13	TRISHA YEARWOOD (SONGBOOK) A COLLECTION OF HITS MCA	
15	15	LL COOL J PHENOMENON MERCURY	
16	11	GREEN DAY NIMROD REPRISE	
17	RE	MATCHBOOK 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC	
18	19	BOYZ II MEN EVOLUTION MOTOWN	
19	18	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	
20	8	NAS ESCOBAR, FOXY BROWN, AZ & NATURE THE FIRM—THE ALBUM INTERSCOPE	

NETHERLANDS		(Stichting Mega Top 100) 11/08/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	2	ALANE WES EPIC	
2	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	
3	8	NOBODY'S WIFE ANOUK DINO MUSIC	
4	7	IK HEB JE LIEF EN WACHT OP PAUL DE LEEUW EPIC	
5	3	BARBIE GIRL AQUA UNIVERSAL	
6	4	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
7	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE	
8	6	IN NIJE DEI DE KAST CNR	
9	9	STAY SASH! BYTE	
10	13	NOBODY KEITH SWEAT WARNER MUSIC	
11	10	ANOTHER DAY BUCKSHOT LEFONQUE COLUMBIA	
12	12	V.V.T. IS OOK SCHITTEREND! BUNNY MUSIC	
13	11	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	
14	NEW	MEET HER AT THE LOVE PARADE DA BOOL ID&T	
15	14	AVENUES REFUGEE CAMP ALL STARS FEATURING PRAS BMG	
16	17	TUBTHUMPING CHUMBAWAMBA EMI	
17	20	BUTTERFLY KISSES BOB CARLISLE ZOMBA/ROUGH TRADE	
18	NEW	SUNCHYME DARIO G WARNER	
19	15	PLEASE U2 MERCURY	
20	16	BECAUSE IT'S LOVE THE KELLY FAMILY EMI	
1	4	ANOUK TOGETHER ALONE DINO MUSIC	
2	NEW	HELMUT LOTTI HELMUT LOTTI GOES CLASSICS III BMG	
3	2	DE KAST NIETS TE VERLIEZEN CNR	
4	7	ERA ERA MERCURY	
5	1	BZN PEARLS MERCURY	
6	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA/ROUGH TRADE	
7	12	BUENA VISTA SOCIAL CLUB FEATURING RY COODER BUENA VISTA SOCIAL CLUB MUNICH	
8	3	GOLDEN EARRING NAKED II CNR	
9	NEW	ETERNAL GREATEST HITS EMI	
10	NEW	EROS RAMAZZOTTI EROS BMG	
11	6	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	
12	5	FRANS BAUER WEIL ICH DICH LIEBE KOCH	
13	14	MARCO BORSATO DE WAARHEID POLYDOR	
14	11	JOE COCKER ACROSS FROM MIDNIGHT EMI	
15	NEW	CLOUSEAU VERZAMELD 1987-1997 EMI	
16	18	SPICE GIRLS SPICE VIRGIN	
17	NEW	BUCKSHOT LEFONQUE MUSIC EVOLUTION COLUMBIA	
18	16	THE VERVE URBAN HYMNS VIRGIN	
19	NEW	MUSICAL—JOE EEN SPECTACULAIR LIEFDESVER-ERHAAL ENDEMOL	
20	9	HERMAN BROOD 1977-1997 20 YEARS OF ROCK & ROLL BMG	

AUSTRALIA		(ARIA) 11/02/97	
THIS WEEK	LAST WEEK	SINGLES	ALBUMS
1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM	
2	2	BARBIE GIRL AQUA MCA	
3	5	HOW DO I LIVE TRISHA YEARWOOD MCA	
4	3	EVERY TIME YOU CRY JOHN FARNHAM & HUMAN NATURE GOTHAM CITY/BMG	
5	4	MEN IN BLACK WILL SMITH COLUMBIA	
6	6	I SAY A LITTLE PRAYER DIANA KING COLUMBIA	
7	7	EVERYBODY BACKSTREET BOYS LIBERTY/SONY	
8	8	WHERE'S THE LOVE HANSON MERCURY	
9	9	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ LIBERTY/SONY	
10	10	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	
11	12	BITTER SWEET SYMPHONY THE VERVE VIRGIN/EMI	
12	20	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG	
13	17	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	
14	14	FOOLISH GAMES JEWEL EASTWEST/WARNER	
15	11	BITCH MEREDITH BROOKS EMI	
16	13	4 SEASONS OF LONELINESS BOYZ II MEN MOTOWN/POLYGRAM	
17	NEW	PUSH MATCHBOX 20 EASTWEST/WARNER	
18	16	HONEY MARIAH CAREY COLUMBIA	
19	18	SEMI-CHARMED LIFE THIRD EYE BLIND EASTWEST/WARNER	
20	NEW	COCO JAMBOO MR. PRESIDENT EASTWEST/WARNER	
1	4	SOUNDTRACK MY BEST FRIEND'S WEDDING COLUMBIA	
2	2	JOHN FARNHAM ANTHOLOGY 1 GOTHAM CITY/BMG	
3	1	MIDNIGHT OIL 20000 WATT RSL—THE MIDNIGHT OIL COLLECTION COLUMBIA/SONY	
4	NEW	THE SEEKERS FUTURE ROAD EMI	
5	3	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW/WARNER	
6	5	JEWEL PIECES OF YOU EASTWEST	
7	6	HANSON MIDDLE OF NOWHERE MERCURY	
8	9	TINA ARENA IN DEEP COLUMBIA	
9	10	LED ZEPPELIN REMASTERS EASTWEST/WARNER	
10	NEW	SOUNDTRACK THE FULL MONTY BMG	
11	8	BOYZ II MEN EVOLUTION MOTOWN/POLYGRAM	
12	7	PORTISHEAD PORTISHEAD POLYGRAM	
13	11	JANET JACKSON THE VELVET ROPE VIRGIN/EMI	
14	18	JOHN FARNHAM ANTHOLOGY 2 GOTHAM CITY/BMG	
15	16	MARIAH CAREY BUTTERFLY COLUMBIA	
16	NEW	MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU EASTWEST/WARNER	
17	19	HUMAN NATURE TELLING EVERYBODY SONY	
18	17	SOUNDTRACK MEN IN BLACK COLUMBIA	
19	14	LEANN RIMES YOU LIGHT UP MY LIFE CURB/SONY	
20	NEW	THE VERVE URBAN HYMNS MERCURY	

HITS OF THE WORLD

CONTINUED

EUROCHART 11/15/97			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 10/25/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	2	BARBIE GIRL AQUA UNIVERSAL	1	1	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY/POLYGRAM			
2	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY	2	2	BARBIE GIRL AQUA UNIVERSAL			
3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	3	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS VIRGIN			
4	4	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE	4	3	CUANTO AMOR ME DAS EROS RAMAZZOTTI RCA			
5	5	MEN IN BLACK WILL SMITH COLUMBIA	5	4	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARIOLA			
6	6	STAY SASH! BYTE BLUE	6	8	PLEASE U2 ISLAND/POLYGRAM			
7	NEW	DO YA THINK I'M SEXY? N-TRANCE FEATURING ROD STEWART ALL AROUND THE WORLD	7	6	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY/POLYGRAM			
8	7	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAD BOY/ARISTA	8	7	ANYBODY SEEN MY BABY? THE ROLLING STONES VIRGIN			
9	8	TUBTHUMPING CHUMBAWAMBA EMI	9	NEW	JUST FOR YOU M PEOPLE M PEOPLE/RCA			
10	9	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	10	9	STAND BY ME OASIS COLUMBIA			
ALBUMS			ALBUMS					
1	NEW	EROS RAMAZZOTTI EROS DDD	1	1	ALEJANDRO SANZ MAS WARNER			
2	1	THE VERVE URBAN HYMNS HUT/VIRGIN	2	NEW	PRESUNTOS IMPLICADOS SIETE WARNER			
3	2	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	3	4	MONICA NARANJO PALABRA DE MUJER EPIC			
4	4	BACKSTREET BOYS BACKSTREET'S BACK JIVE	4	2	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN			
5	3	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY	5	3	JARABE DE PALO LA FLACA VIRGIN			
6	5	JANET JACKSON THE VELVET ROPE VIRGIN	6	5	LUIS MIGUEL ROMANCES WEA			
7	NEW	AQUA AQUARIUM UNIVERSAL	7	7	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN			
8	6	JOE COCKER ACROSS FROM MIDNIGHT CAPITOL	8	6	KETAMA KONFUSION MERCURY/POLYGRAM			
9	NEW	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	9	8	DOVER DEVIL CAME TO ME SUBTERFUGE			
10	NEW	SPICE GIRLS SPICEWORLD VIRGIN	10	NEW	ELVIS PRESLEY 20 ANIVERSARIO—SUS GRANDES CANCIONES RCA			

MALAYSIA (RIM) 11/04/97			HONG KONG (IFPI Hong Kong Group) 10/26/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	BACKSTREET BOYS BACKSTREET BOYS FORM RECORDS	1	3	AARON KWOK DEVOTED WARNER
2	1	VARIOUS ARTISTS NOW 3 EMI	2	NEW	LEON LAI LEON'S... EP POLYGRAM
3	3	EMIL CHAU GUANG YING SI JIAN ROCK	3	5	BONDY CHIU BONDY CHIU 3+14=17 HOME COLLECTION 97 FITTO
4	4	AQUA AQUARIUM UNIVERSAL	4	2	JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM
5	6	MARIAH CAREY BUTTERFLY SONY MUSIC	5	1	VALEN HSU GREATEST HITS 13 SONGS WHAT'S MUSIC
6	5	JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM	6	7	FAYE WONG NOT FOR SALES GINOPOLY
7	10	FAYE WONG FAYE WONG EMI	7	6	ANDY LAU NATURE, PEACEFUL ROOT BMG
8	9	MICHAEL LEARNS TO ROCK NOTHING TO LOSE EMI	8	9	EASON CHAN ALWAYS ON MY OWN CAPITAL ARTISTS
9	7	VARIOUS ARTISTS NOSTALGIA BALADA KLASIK POLYGRAM	9	4	VARIOUS ARTISTS BMG/MUSIC IMPACT COMPILATION VOL.1 BMG/MUSIC IMPACT
10	NEW	SOUNDTRACK MY BEST FRIEND'S WEDDING SONY	10	NEW	KELLY CHEN KELLY CHEN 97 CONCERT CD GO EAST

IRELAND (IRMA/Chart-Track) 10/30/97			BELGIUM (Promuvi) 11/07/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	BARBIE GIRL AQUA UNIVERSAL	1	2	BARBIE GIRL AQUA UNIVERSAL
2	2	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN ROCKET	2	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN MERCURY
3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN	3	3	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
4	4	HOW DO I LIVE TRISHA YEARWOOD MCA	4	4	STAY SASH! BYTEBLUE
5	5	SUNCHYME DARIO G ETERNAL/WEA	5	5	ALANE WES SONY
6	6	STAY SASH! MULTIPLY	6	8	AS LONG AS YOU LOVE ME BACKSTREET BOYS ZOMBA/ROUGH TRADE
7	8	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	7	7	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
8	7	THE DRUGS DON'T WORK THE VERVE HUT/VIRGIN	8	NEW	THE SPIRIT FIOCCO OUTLINE/ANTLER-SUBWAY
9	NEW	U SEXY THING CLOCK MCA	9	NEW	LAAT ME ALLEEN MAMA'S JASJE PLAY THAT BEAT/VIRGIN
10	10	ONLY WHEN I SLEEP CORRS LAVATLANTIC	10	6	MEN IN BLACK WILL SMITH SONY
ALBUMS			ALBUMS		
1	1	CORRS TALK ON CORNERS LAVATLANTIC	1	1	HELMUT LOTTI GOES CLASSIC 3 BMG/ARIOLA
2	2	THE VERVE URBAN HYMNS HUT/VIRGIN	2	2	CLOUSEAU VERZAMELD 87-97 EMI
3	NEW	VARIOUS ARTISTS HUGE HITS 1997 GLOBAL TV	3	7	GET READY! GO FOR IT! PLAY THAT BEAT/VIRGIN
4	NEW	CHARLIE LANDSBOROUGH FURTHER DOWN THE ROAD RITZ	4	3	MAMA'S JASJE HOMMAGES PLAY THAT BEAT/VIRGIN
5	9	ETERNAL GREATEST HITS EMI	5	NEW	EROS RAMAZZOTTI EROS EMI
6	6	SOUNDTRACK THE FULL MONTY RCA VICTOR	6	4	JOE COCKER ACROSS FROM MIDNIGHT EMI
7	3	M PEOPLE PRESCO M PEOPLE/BMG	7	10	MICHEL SARDOU SALUT TREMADISTRISOUND
8	5	OASIS BE HERE NOW CREATION	8	5	SOULSISTER THE WAY TO YOUR HEART EMI
9	4	CHRISTY MOORE THE CHRISTY MOORE COLLECTION COLUMBIA	9	8	GARRY HAGGER MY LIFE PARADISO/SONY
10	NEW	VARIOUS ARTISTS NOW DANCE 97 TELSTAR	10	9	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA

AUSTRIA (Austrian IFPI/Austria Top 40) 10/28/97			SWITZERLAND (Media Control Switzerland) 11/09/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT/CANDLE IN THE WIND 1997 ELTON JOHN POLYGRAM	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
2	2	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL ECHO/ZYX	2	2	BARBIE GIRL AQUA UNIVERSAL
3	4	BARBIE GIRL AQUA UNIVERSAL	3	4	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL SIL JEMARK/CNR
4	6	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	4	3	MEN IN BLACK WILL SMITH SONY
5	NEW	RESCUE ME BELL BOOK & CANDLE BMG	5	8	SPICE UP YOUR LIFE SPICE GIRLS VIRGIN
6	5	FORMULA DJ VISAGE EMI	6	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/EMV
7	3	MEN IN BLACK WILL SMITH SONY	7	NEW	DU FEHLST MIR CAPPUCCINO POLYGRAM
8	7	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	8	6	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
9	10	BITCH MEREDITH BROOKS EMI	9	9	RESCUE ME BELL BOOK & CANDLE BMG
10	9	HOW COME, HOW LONG BABYFACE & STEVIE WONDER SONY	10	7	QUANTO AMORO SEI EROS RAMAZZOTTI BMG
ALBUMS			ALBUMS		
1	1	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	1	2	EROS RAMAZZOTTI EROS BMG
2	2	CLAUDIA JUNG AUGENBLICKE EMI	2	1	GOTTHARD DEFROSTED BMG
3	4	ELTON JOHN THE BIG PICTURE POLYGRAM	3	3	ELTON JOHN THE BIG PICTURE POLYGRAM
4	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	4	4	THE ROLLING STONES BRIDGES TO BABYLON POLYGRAM
5	3	EAV IM HIMMEL IST DIE HOLLE LOS EMI	5	6	BACKSTREET BOYS BACKSTREET'S BACK JIVE JANET JACKSON THE VELVET ROPE VIRGIN
6	7	KASTELRUTHER SPATZEN HERZSCHLAG FUR HERZSCHLAG KOCH	6	7	JOE COCKER ACROSS FROM MIDNIGHT EMI
7	NEW	BILLY JOEL GREATEST HITS VOL. 3 SONY	7	8	ANDREA BOCELLI ROMANZA POLYGRAM
8	9	BJORK HOMOGENIC POLYGRAM	8	9	SENS UNIK PANORAMA 1991-1997 TBA
9	NEW	THE VERVE URBAN HYMNS VIRGIN	9	8	POLO HOFER UND DIE SCHMETTERBAND UBER
10	8	RAMMSTEIN SEHNSUCHT POLYGRAM	10	NEW	ALLI BARGE SOUND SERVICE

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

GUINEA/SCOTLAND/SPAIN: The recent album by the traditional Scottish group **Capercaillie**, "Beautiful Wasteland" (Survival Records), was enlivened by the vocal contributions of **Piruchi Apo** and **Paloma Loribo**, two young women from the islands of Equatorial Guinea. Their own album, "Kotto" (NubeNegra), has just been released in Spain (where the women now reside) under the group name **Hijas Del Sol**. This has caused some confusion, since on the Capercaillie album and tour the duo was known as **Sibeba**, the name under which the new album will be released (on the Intuition label) in other parts of the world in February 1998. But whatever name they choose to go under, there is no denying the glory of the women's harmonies, whether singing fine, traditional a cappella songs or backed by an adventurous accompaniment. The sophisticated production, incorporating touches of pop, tinges of reggae, and a few Latin flavors, makes for an accessible and contemporary sound that never loses touch with its African roots but is likely to appeal to a much wider audience.

NIGEL WILLIAMSON

AUSTRALIA: Three of the country's best-known bands—the **Church**, **Hoodoo Gurus**, and **Hunters & Collectors**—are all calling it a day and playing (separate) farewell tours. The **Church**, which was known for its "paisley underground" sound, made an impression on U.S. college radio over a 17-year span with hits like "Under The Milky Way" and "Unguarded Moment," while its album "Starfish" (EMI) sold 1 million copies worldwide, according to the label. But the group's guitarist/songwriter, **Steve Kilbey**, who is moving to Stockholm to be with his twin 6-year-old daughters and their mother, says, "I don't think bands should stray into middle age. **The Stones** should have hit it on the head after 'Exile On Main Street.'" **Hoodoo Gurus** (originally on Trafalgar, later Mushroom), whose members met in 1981, enjoyed consistent success on the Australian and European charts with a dozen superb albums. The group consistently topped U.S. college radio charts with releases on various American labels (the last was Zoo/BMG), but major success eluded it. Guitarist **Dave Faulkner** is now devoting his time to soundtracks and musicals. The 10-piece **Hunters & Collectors** (Mushroom), best known for the albums "Human Frailty" and "What's A Few Men," was a mesmerizing live act. Despite a short-lived deal with Virgin in the U.K., the group's magic failed to translate outside Australia. The group's lead singer, **Mark Seymour**, recently released his debut solo album, "King Without A Clue" (Mushroom).

CHRISTIE ELIEZER



NETHERLANDS: There has been an impressive level of creative activity from local acts both young and old this year, although it is noticeable that very few of them actually sound Dutch. Britpop is the key influence on "Window Shopping" (Virgin), the fine debut album by **Supersub**, a bunch of young upstarts whose greatest idol is former Manchester United soccer star **George Best**, uncle of the band's Northern Irish singer **Felix McGinn**. Another striking newcomer is **Tuesday Child**, whose debut album, "Universal Playground" (Columbia), is influenced by the **Beatles**. Singer/songwriter **J.W. Roy** sounds more like a Texan than a Dutchman on his debut album, "Round Here," released on roots-music specialist label **Munich**. Among the old hands to come good in recent months is Amsterdam's veteran alternative rock act **Claw Boys Claw**. The band has cast off its stage animal image and restyled itself in a more thoughtful, experimentalist vein with its latest set, "Will-O-The-Wisp" (EMI). Mostly recorded in Prague in an old studio previously used only for classical recordings, it includes the beautifully arranged, pedal steel-driven single "Why Don't You Grow." **Hallo Venray**, from the Hague, has also undergone a rejuvenation process on its seventh, self-titled album (VAN Records). Produced by **Hans Vandenburg** (singer with 1970s chart-buster **Gruppo Sportivo**) the album sounds like a lesson in pop culture—past, present, and future. The 12-track set (which also includes a flabbergasting CD-ROM) goes from 1950s rock'n'roll to journey along **Neil Young's** country backroads and into the sonic badlands of anarcho-blues terrorist **Jon Spencer**, with diversions along the way to the Caribbean and the world of hardcore techno "gabber." What a trip!

ROBERT TILLI

INDONESIA: Violinist **Luluk Purwanto**, who has been called the **Vanessa-Mae** of jazz, has teamed up with the **Van Helsdingen Trio** for a 30-stop tour of the country, traveling and performing on a specially customized "stage bus." As well as providing living quarters, this extraordinary 12-meter vehicle, which was originally a regular passenger bus in Dordrecht, the Netherlands, is now fitted with a massive flap on one side that drops down to become a stage equipped with a 30,000-watt sound and lighting system, a 16-channel mixing board, and a grand piano. The stage's mobility has enabled the group's shows to take place against many exotic backdrops, including the Borobudur temple, a volcano, and several Balinese temples. The Indonesian-born Purwanto earned her musical degrees at the Institute of Art in Yogyakarta in Indonesia and the Sydney Conservatorium in Australia before spending the past 10 years in the Netherlands. She performs primarily in groups featuring her husband, Indonesian-born Dutch pianist **Rene Van Helsdingen**, who is currently joined by Australian bass player **Belinda Moody** and Dutch drummer **Victor de Bono**. In previous years, Purwanto and Van Helsdingen have taken the stage bus across Europe (where they played 350 dates during three summers from 1993 to 1995) and Australia (25 shows during the summer of 1996). "We have always been selling Indonesia everywhere we go, but we had never played here until now," Purwanto says. "It feels wonderful to be back after 10 years away." When the group finally returns to Europe in April 1998, it plans to donate the stage bus to the Gedung Kesinian art center in Jakarta so that it can be used to bring art to other areas of Indonesia. "We want to share the bus with other artists," she says. "There are so many good artists in the country and so many traditional disciplines. With this vehicle, artists can go to the audience and inspire people."

DEBE CAMPBELL AND PAUL BLAIR



RAMAZZOTTI IN RETROSPECT

(Continued from page 49)

was sent to Italian radio Sept. 15 and was released commercially Sept. 25.

The two songs selected for the duets with Turner and tenor Bocelli, another Italian global phenomenon, were chosen to fit both artists' contrasting styles, demonstrating the depth of Ramazzotti's songs. Turner performs on one of Ramazzotti's best-known songs, "Cose Della Vita" (Things Of Life), which is given a raunchy rock guitar treatment. It is a definite future single, and a videoclip for the track was shot in early October in the French mountain village of Peille, just a few miles inland from Turner's Riviera home near Nice.

Ramazzotti's 10-minute epic ballad "Musica E" (Music Is) has been chosen for his duet with Bocelli, who has been scoring global success with his crossover operatic pop songs and popular arias.

"Andrea and I appeared on many of the same TV specials, and whilst travelling abroad together for these shows, we talked often about a collaboration," says Ramazzotti, adding that "Musica E" was the obvious choice for their eventual collaboration. "The song represents the most melodic aspect of my songwriting, which makes it ideal for a tenor part. It is very much a landmark song for me and pays respect to my early years of living and playing music in the suburbs of Rome when soccer and music were my inspiration."

Ramazzotti could well have ended up a professional soccer player. He captains Italy's national soccer team of popular music artists, who often take on professional teams; the proceeds benefit charity.

Ramazzotti says that the duet with Turner is a dream come true. "That collaboration came about after I received an invitation to Tina's birthday party," he says. "There was instantly a good feeling between us, and it has been a great joy recording 'Cose Della Vita' with her."

The duet with Turner will give Eros an opportunity to raise his profile in the U.S., U.K., and other English-speaking territories. The U.K. is so far the only European territory where he has not had a hit. On Dec. 15, 1996, Ramazzotti performed his first U.K. concert. The show was the final date of his European tour, and it sold out London's Albert Hall.

Ramazzotti's dynamic live performances have been instrumental in building on his fan base abroad. "His live shows are fantastic, and he fills stadiums in Montreal, Toronto, and New York's Radio City Music Hall," says Henn. "One extraordinary phenomenon

is that it doesn't matter in which country he is; his fans sing along to his songs in Italian, which is an extraordinary achievement."

Ramazzotti has been promoting his latest album in Europe through guest appearances on prime-time TV variety shows and televised special events. He is slated to appear on the Amigo Music Awards Nov. 20 in Spain. Next February, he takes off on a swing through South America, where he will combine TV and radio promotion with live concerts. He then visits North America before returning in mid-April to Europe, where he will play concert halls prior to an outdoor stadium tour of about 20 dates, also in Europe, next summer.

Eros breaks off briefly from his Latin America tour at the end of February to appear as a guest artist (out of competition) at the 1998 San Remo Festival (Feb. 24-28), where a possible appearance with Turner and/or Bocelli is being strongly tipped. The 1998 San Remo Festival will be the first where major Italian artists are allowed to appear as guests and not in competition. Ramazzotti's appearance at the 1982 festival is regarded as the launch of his career.

After 15 years in the business, Ramazzotti still remains strongly popular at the domestic retail level. Paolo Testa, head of buying at Virgin Retail Italy's Milan Megastore, says sales of "Dove C'e Musica" were so explosive that it is a hard act to follow.

"We ordered more than 1,000 copies of the new Eros album, which is a substantial pre-order for any release, on the back of the success of 'Dove C'e Musica,'" says Testa. "So far [as of Nov. 3] I have not had to reorder, as with the last album after just one week. However, sales are still going very well. This album still has many new single release promotional opportunities, especially the duets with Turner and Bocelli, and so I am sure we will see sustained sales over a long period."

Filippo Broglia, station manager for Italy's national music network, Radio Italia Solo Musica Italiana (which, like Ramazzotti, is celebrating a 15th anniversary this year), describes Ramazzotti as an ambassador for Italian music around the world.

"Like Zucchero, Laura Pausini, and Andrea Bocelli," he says, "Eros Ramazzotti's music embodies the classical strong Italian melody with cutting-edge production values, which has helped to carry their music around the world."

PLATINUM AWARDS

(Continued from page 49)

sold more than 1 million units in Europe, therefore qualifying for the awards. To date, 154 albums are eligible for the awards, and by July 1998, Russell expect to add another 50 albums. "Every year, there are some 50 albums that sell 1 million or more in Europe," says Russell, "and a majority of them are by European artists. It is quite an astonishing statistic."

The awards ceremony will, in Russell's words, "show the diversity of the music that sells across Europe and highlight the importance of European artists. This is a place where Eros Ramazzotti will be standing next to

Patricia Kaas, Celine Dion, or Michael Jackson. There is no similar award elsewhere."

Concludes Russell, "A lot of the [European] artists I've talked to like the awards. They enjoy the fact that they are with the company of major international artists, on an equal footing. We should not forget that at the end of the day, these awards are a public acclamation. These are not awards given by an academy but by the public, saying, 'We bought a million of your record.' It's a vote with marks, pounds, or francs."

Feldman's Side Of A&F Thrives

Vet Manager/Booking Agent Gains Int'l Profile

■ BY LARRY LeBLANC

TORONTO—After 27 years with Vancouver-based A&F Music Ltd., manager/booking agent Sam Feldman now seems to be drawing some of the international spotlight away from his better-known partner Bruce Allen.

One of the reasons for Feldman's recent increased stature is that, under the A&F Music umbrella, he now co-manages the Chieftains, Joni Mitchell, and Norwegian folk singer Sissel Kyrkjebø with Steve Macklam of Mind Over Management in Vancouver. A&F Music (represented by Feldman), Macklam, and Paddy Moloney of the Chieftains are also partners with BMG in Unisphere Entertainment, a recently formed world music label.

Over the past 18 years, Feldman has built A&F Music's S.L. Feldman & Associates division into Canada's premier booking agency. With offices in Vancouver and Toronto, the agency represents such Canadian acts as Sarah McLachlan, Our Lady Peace, Tea Party, Rush, Tom Cochrane, and Moist in Canada.

Additionally, S.L. Feldman & Associates' U.S. booking division, New York-based Little Big Man Booking, acquired two years ago, represents McLachlan, Our Lady Peace, Barenaked Ladies, Moist, and Holly Cole in the U.S. Little Big Man is a partner in and a coordinator of McLachlan's annual Lilith Fair tour.

VARIOUS VENTURES

With a staff of 45, Feldman also oversees such A&F Music interests as its decade-old, part-ownership in the Canadian theatrical company Characters Talent Agency; its co-ownership of Canada's TMP—The Music Publisher, acquired two years ago; its recent soundtrack label co-venture, Unforscene Music, with Netzwerk Productions in Vancouver; and the firm's in-house film and TV music department, which, representing 16 composers, has overseen soundtracks for such films as "Iron Eagle II" and "Whale Music" and the Canadian-based TV series "Due South."

Under A&F Music division Bruce Allen Talent, Allen manages such Canadian artists as Bryan Adams, Anne Murray, Eonoline Crush, and Kim Stockwood; Canadian producers Bob Rock and Bruce Fairbairn; Canadian engineers Randy Staub and Mike Plotnikoff; and American country singer Martina McBride.

In recognition of Feldman's role as a Canadian music industry builder, the Canadian Academy of Recording Arts and Sciences announced Oct. 28 that he will receive the Walt Grealis Special Achievement Award at the 27th Juno Awards, to be held March 22, 1998, in

THAILAND ECONOMY

(Continued from page 49)

to develop local repertoire." Universal Music Asia/Pacific senior VP Peter Bond says, "Whether it's a good domestic hit or strong international repertoire, music is still selling in Thailand. If we can sell 150,000 copies of Aqua's 'Aquarium,' even as they're selling Mercedes by auction out on the street, then that's something."

Vancouver (Billboard, Nov. 8).

It's been a topsy-turvy world at A&F Music since 1979, when Feldman, after borrowing \$5,000 (Canadian), opened a separate office, S.L. Feldman & Associates, retaining the booking agency arm of their partnership. The office staff and agents were given the choice of whether to go with Feldman or Allen. With the exception of one staffer, they all chose Feldman.

Feldman and Allen barely spoke to each other for a year. Feldman's initial plan was to try separate offices for 12 months on a trial basis before seeking dissolution of A&F Music. It quickly became evident that A&F Music was in less-than-robust shape, and that the two partners needed each other, according to Feldman. Allen needed the booking agency's cash input to operate his management activities, and Feldman needed Allen's widening international contacts.

Despite their incompatibility, which lasts to today, A&F was not dissolved. However, the equilibrium of the partnership changed soon after the blow-up. Three months after Feldman moved out, a 20-year-old Adams arranged a meeting with Allen,



FELDMAN

who later signed the musician. Loverboy, co-managed with Lou Blair, and Red Rider joined the roster later. Adams, Loverboy, and Red Rider (who later left Allen) all broke international-

ly. According to Feldman, Allen has been "totally supportive" about A&F Music's ongoing diversification, but he admits that his partner voiced sizable doubts early on. "Bruce is conservative by nature, and the funding [for diversification] has come from his side of the company," Feldman says. "It's a constant source of frustration to him that [only] his side of the company has made an [expletive] amount of money. However, I have no doubt that this diversification is going to provide significant financial rewards in the future."

Adds Macklam, "Bruce has very little interest in what we do. From Bruce's perspective, it all looks like chump change."

Counters Allen, "I just hope that with all of these projects, Sam makes a real breakthrough with just one of them. It's a fact that my side of the company today makes the overwhelming profit."

It was Macklam who provided Feldman the opportunity to work with the Chieftains and Mitchell. Four years ago, when his then client Canadian guitarist Colin James was touring with the Chieftains, Macklam heard that the group was seeking management. Macklam later developed a friendship with Mitchell and, when she was looking for management two years ago, suggested Feldman and himself.

Says Macklam, "I went to Sam [with the Chieftains and Mitchell] because I was planning on taking on a fair amount of work. Sam had the [booking and management] structure, and he was the first person to listen to what I had to say and say he'd invest in it."

For Feldman, the opportunity to co-manage such respected international acts was alluring. "I really wanted to

represent the Chieftains because of who and what they are," he says. "I was a little bit nervous about [co-managing] Joni. She's demanding and wildly famous. A total celebrity."

Lately, Feldman and Macklam have been overseeing a tribute album to Mitchell to be released by Reprise Records in late 1998, so as not to conflict with her new Reprise studio album, due in May. Among those who have contributed songs to the tribute are McLachlan, Annie Lennox, Janet Jackson, Chaka Khan, Etta James, k.d. lang, and Elvis Costello.

The Chieftains are now completing a new album for RCA Victor, "Tears Of Stone," expected to be released worldwide in April 1998. It will feature performances with Joan Osborne, Sinéad O'Connor, Loreena McKennitt, Dadawa, the Corrs, the Rankin Family, Kyrkjebø, and Akiko Yano.

Unisphere's first project will be the companion album to the six-hour, four-part PBS series "Irish In America—The Long Journey Home" to be aired in January. The album, featuring tracks by Van Morrison, Vince Gill, O'Connor, and Costello, will be released Jan. 13 in the U.S. (Billboard, Oct. 18).

Moloney has also been working on an album featuring a number of Celtic-based Canadian acts, including the Rankin Family, Great Big Sea, Mary Ashley MacIsaac, the Barra MacNeils, La Bottine Souriante, the Leahy Family, and Spirit Of The West. With a working title of "Scotia," the album is scheduled for a May 1998 release.

CHIEFTAINS COLLABORATIONS

"Over the period of time of working with the Chieftains, they have collaborated with a number of Canadian artists, and my intention was to get these Canadian artists [exposure]," says Macklam.

In an unexpected management move, Feldman and Macklam took on the international management, outside Norway, of Kyrkjebø six months ago. The clear-voiced singer, who records for PolyGram Norway, captivated millions of TV viewers worldwide singing "The Olympic Hymn" during the opening and closing of the 1994 Winter Olympic Games in Lillehammer (Billboard, March 12, 1994).

"The Sissel story is typical of the kind of synergy that Sam and I can create," says Macklam. "Here's a woman with five [PolyGram] albums which have sold 2.2 million records but nothing outside of Norway. First, we've included her on ['Tears Of Stone']. And through Sam's film work, [arranger] James Horner used her voice [throughout] the Sony soundtrack of 'The Titanic.'" Macklam notes that the company also got Kyrkjebø involved in "The Rhapsody Overture" compilation, released Nov. 3 with New York-based Def Jam Records and Mercury Records in Germany. She performs the first single, the aria "Prince Igor," taken from Alexander Borodin's only opera, "Prince Igor," with Warren G (Global Music Pulse, Billboard, Oct. 18).

Feldman says he acquired Little Big Man Booking two years ago to provide increased opportunity for Canadian acts to effectively find a toehold in the U.S. market.

Merchants & Marketing

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

Hopes Up For 4th-Qtr. Video Lineup 'Men In Black' May Lead Release Schedule

■ BY EARL PAIGE

LOS ANGELES—"Men In Black" will help combo chains stay in the black.

The Columbia TriStar Home Video title and a plethora of direct-to-sell-through movies, in fact, are the impetus for a turnaround providing beleaguered music-and-video combo retailers with their best video sales in a while.

It may seem like they've sung this song before, but for the combo stores, Christmas sales should benefit from an ever-expanding title count. At Trans World Entertainment, with 550 stores, executive VP Jim Litwak rattles off more than a dozen releases, nearly all of them evenly spaced for optimum shelf visibility.

"We feel very good about Christmas," Litwak says. "Last year there were basically four big titles: 'Toy Story,' 'Independence Day,' 'Mission: Impossible,' and 'The Nutty Professor.' This year, just look at the lineup."

Litwak expects Universal Studios Home Video's "Liar, Liar," already on retail shelves, to continue strong through the holidays. "Then we have 'Jungle Book,' 'Batman & Robin,' 'Jingle All the Way,' and, in November, 'Jurassic

Park: The Lost World.'"

More follows before year's end: "Men In Black," "George Of The Jungle," and "My Best Friend's Wedding." Disney appeared to find the last opening when it scheduled "Air Bud" for sell-through two days before Christmas.

"So you look at that lineup, and you say, 'Is there going to be any one title, any 'Independence Day' in volume?' I think 'Men In Black' has a shot at it," Litwak says.

Other buyers share much of Litwak's enthusiasm but wonder which titles will stand out and whether, in fact, deliveries will materialize in any sensible sequence. Vinnie Lasasso, buyer at 118-store Hastings Books, Music & Video, says, "One of my concerns is that the studios don't seem to look at [comparable-store sales] the way the rest of the industry has to."

"We have to look at comp performance, what we did this week a year ago, this month a year ago, and yet the release schedule from the studios varies so much," he says.

But it's difficult to find retailers with much in the way of criticism of the fourth-quarter lineup. In Owensboro, Ky., Angie Woodward, buyer for the

150-store Disc Jockey chain, does consider Warner Home Video's "Batman & Robin" a question mark. "The last one did not sell well," she notes—the exception, not the rule. A year ago, Woodward under-bought Universal's "Nutty Professor" and Disney's "Mr. Holland's Opus."

So this time around she's making sure Disc Jockey has plenty of two Disney titles, "George Of The Jungle" and "Scream," repriced for sell-through in time for the theatrical release of the sequel.

Lori Hammel, buyer at 45-store Spec's Music, votes for "Men In Black,"

(Continued on page 57)



At left, Columbia TriStar's "My Best Friend's Wedding," starring Julia Roberts and Rupert Everett, is expected to lift combo stores' video sales this fall, while Disney's "George Of The Jungle," right, a surprise theatrical hit, should swing to near the top of the charts as one of the few family titles on the market.

Biobox May Fast-Forward Tape Market Innovative Packaging Meant To Revitalize Format

■ BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—It's been maligned, shoved aside, and even left for dead by some members of the music industry. But the audiocassette is poised to begin dressing for success, courtesy of a new packaging concept developed by TVT Records president/entrepreneur Steve Gottlieb, whose biobox just began making its way to retail.

The biobox, which on first glimpse resembles a cigarette hard pack that somehow got stuck on top of a spin-art machine, comes in a variety of designs that tote names like "Jamaica," "Techno," "Tie Dye," and "Anastasia." The boxes—all colorful and attention-grabbing—are currently available as replacement packs for prerecorded or blank audio- and videocassettes. The product comes in six-packs that carry a suggested list price of \$4.99.

Created out of biodegradable cardboard and able to house graphics on all six sides, bioboxes are also primed for customization by labels for collector's editions of selected releases.

But Gottlieb has his sights set on bigger targets than the replacement market for the norelco case currently used by the industry to house cassettes or the premium-packaging market. He hopes to convince the music industry to switch to the biobox as the first choice in packaging audiocassettes. And while he's at it, he also hopes to convince the audiobook industry that the biobox is the perfect package to enhance merchandising and generate incremental sales.

In October, Interscope Records became the first label to employ the biobox for a commercial product, the cassette release from R&B act the Firm. Def Jam Records recently packaged a promotional cassette sampler in several different custom bioboxes, TVT has a biobox version of the "Mortal

Kombat: Annihilation" soundtrack and a promotional sampler, and MCA Records has signed on to package its Nov. 25 Aqua release in the cardboard packs.

Steve Berman, head of sales and marketing at Interscope, says that his label chose the biobox for the Firm album because it is an "exciting" package. "We have seen people fooling around with prices for the cassette, but we haven't seen much success," he says. "So we thought we would try packaging, and with the biobox we are making it exciting, sexy, and bringing awareness to the title."

Berman says that he thinks the biobox will result in incremental sales for the Firm set.

Berman says that from an artistic standpoint, Interscope is "thrilled with

the look of the package." The label has at least one album release and two music longform videos, one from Bush and another from No Doubt, slated to be biobox-packaged before the end of the year.

Due in January are biobox prototypes for books on tape and theatrical video releases. And Gottlieb says he has a CD biobox in the can but does not plan to introduce that particular packaging for some time. Also, he says, he is in discussions with retailers about premium possibilities. "We are talking with several major chains about doing branded blank tapes in their own boxes so that everyone who buys a blank tape from 'X' retailer will be walking around with that store's logo on it," he says.

Although Gottlieb and company would love to see the biobox become a new industry standard, they understand the necessity of learning to walk before running. "It would be nice eventually if it became a standard packaging for cassette and audiobook," says Howard Appelbaum, biobox VP of marketing. "If we can demonstrate that it has a positive effect on sales and provides the marketing opportunities I know it will, it seems to make sense that more and more people would want to use it. But we need to go one step at a time."

The idea for the biobox came to Gottlieb one day about six years ago, when he reached to answer the phone in his office and consequently knocked over a stack of audiotapes housed in traditional plastic cases. "It hit me how we as an industry had shot ourselves in the foot by having such inferior packaging and then never going back to re-examine it," he says. "Why do we, who sell something so personal, put our incredibly creative product in the most anonymous, unfriendly, impersonal packaging ever imagined?"

After an investment of several mil-

(Continued on page 57)

BUY CYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

EARLIER IN THE YEAR, this column reported research that said one-third of the core fans of a number of artists had not bought those acts' latest albums. This revelation resulted in some raised eyebrows and pointed fingers at labels. Now the researchers have released new data, and the result is the same: One-third of core fans still hadn't purchased their favorites' new recordings.

When consumers were asked last winter why they had not bothered to buy new albums by the acts they liked best, the most cited response—64% of those surveyed—was that they did not know there was a new album.

That finding really made label executives take notice. Many observers thought it showed that record companies were failing not only in reaching their most important audiences, but also in executing the most basic functions of marketing.

But the latest research, conducted over the summer, contains some hopeful news on that front.

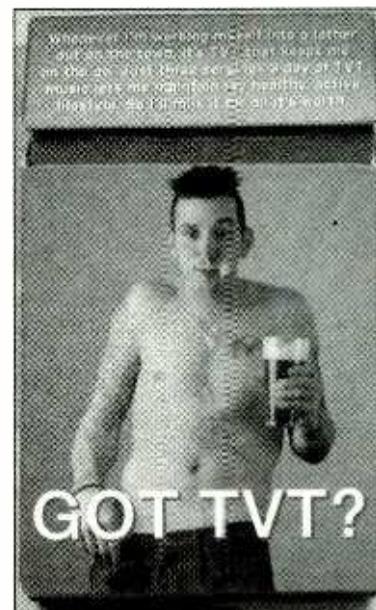
Now, say the researchers, 55% of the core fans who didn't buy that new album say it was because they did not know it was available. That's a drop of nine percentage points, which is quite significant.

The study was conducted by Strategic Record Research, a joint venture of Strategic Media Research and talent management firm Left Bank Organization. The firm phones at random 10,000 consumers nationwide and asks about their buying habits. A consumer is a "core fan" if he or she says that an act mentioned by the interviewer is one of his or her favorites. About 150 acts were named in the winter and summer surveys each.

"In the last half of the year, there's been a different attitude toward the media," says Mike Lane, a Strategic executive. "I think the labels are getting better at that."

Steve Rosenblatt, VP of marketing for Capitol Records, confirms that observation. "I think

(Continued on page 62)



Pictured above is the biobox, a new form of cassette packaging that resembles a cigarette pack.

Drive Shifts To High Gear To Reach Military, Over-50 Crowd With Dolores Hope Album

■ BY FRANK DICOSTANZO

When Dolores Hope went into the studio recently to record her new album, "That's Love," the esteemed and highly feted 88-year-old vocalist wasn't content just to say thanks for the memories.

The album, a collection of romantic ballads and classic love songs that she dedicated to her husband of 63 years, comedian Bob Hope, also carries a message that she would like to be heard as much as the music.

"If this album can inspire people to never put a limit on age or what they can achieve, I'll consider it a hit," proclaims Hope, whose star was recently unveiled before a large crowd on the Hollywood Walk of Fame.

The ever-popular, Bronx, N.Y.-raised New York nightclub singer only started recording her music a few years ago. In fact, she put the studio on hold for 60 years in order to concentrate on her family, raise four children, devote time to her many charitable activities, entertain U.S. troops around the globe (she was the only female allowed to perform in Saudi Arabia during Operation Desert Storm), and appear on Christmas TV and other specials with her husband.

To help launch the album, Hope played a sold-out, two-week engagement with Rosemary Clooney at New York's Rainbow & Stars.

Describing the performances in terms of audience, music, and setting, Hope exclaims, "Everything about that show was absolutely fantastic, I'm still reveling over it." She adds that she's been asked to return for additional shows.

Hope's latest recording, which is her fourth, follows her 1993 debut album, "Now And Then, Somewhere In Time: The Songs And Spirit Of WW2," and a 1995 Christmas album, "Hopes For The Holidays," recorded with her husband.

"That's Love" is being manufactured and marketed by Los Angeles-based Drive Entertainment and sold into stores through an exclusive distribution



arrangement with Salem, Mass.-based REP.

Among the 14 songs on the album are Cole Porter's "Easy To Love" and "Why Can't You Behave," Harry Warren and Al Dubin's "I Only Have Eyes For You," Ira and George Gershwin's "But Not For Me," Johnny Mercer and Harold Arlen's "Come Rain Or Come Shine," and the album's signature song, "That's Love," by Nick Perito, the album's arranger and conductor, with lyrics by Gordon Jenkins.

"We shipped the album into the New York market about two weeks before its street date to coincide with the engagement at Rainbow & Stars," says Stan Layton, senior VP of sales and marketing for Drive Entertainment. The company, formed in 1992 by Stephen Powers and Don Grierson, serves as a label, production company, multimedia developer, and music publisher. Its catalog (with more than 100 titles) specializes in historic jazz, blues, pop, R&B, swing, big band, and country reissues.

According to Layton, the album (which lists at \$15.98 CD and \$9.98 cassette) is available in a wide selection of retail outlets, including military PXs, mass merchants, music retailers, and specialty stores. It will also be available direct from the company via an 800 number.

Layton says that because Bob and Dolores Hope are almost synonymous with military entertainment, selling CDs in PXs, along with advertising in armed forces publications, is a natural: "There are about 200 military bases in the U.S., representing a \$25 billion industry." He adds that the installations span a wide age range and include more than 1 million civilian employees.

Layton estimates that initial shipments of the album were 3,000 CDs and 1,500 cassettes. CD sales of the album have been outrunning cassettes by nine to one, reports Ed Maxin, a regional sales manager for Navarre, which distributed the album in its early phase. (Distribution shifted to REP in September.)

Layton feels that cassettes are still an important configuration in reaching older demographics and genres like country music. With nearly 60% of all catalog sales in the form of cassettes, fewer tapes in the marketplace has hurt music sales to older buyers, he explains. And they constitute a consumer group, he adds, that is less apt to make the change to CD. "Naturally, cassette sales are dropping," he says. "What else can you expect when half the stores no longer carry them?"

Meanwhile, Dolores Hope is drawing attention to her album by "touring the media." She appeared on "The Today Show," "Good Morning America," "Larry King Live," "The Charlie Rose Show," "Entertainment Tonight," "WOR-TV," and CNN.

Joint in-store appearances and signings by the Hopes are also a key part of the promotional strategy, which has focused on Tower Records and Borders Books & Music locations. "Bob is promoting his new book, 'Dear Prez, I Wanna Tell Ya,' while Dolores promotes her album. It's a perfect cross-collaboration between two people that are part of the American experience," reflects Layton, adding that the line for autographs at a New York Tower store reached around the corner, with the Hopes staying for more than two hours.

The album will also benefit from the couple's performance on "Swing Alive," a four-hour PBS fund-raiser taped last year at the Hollywood Palladium. The special was aired by PBS stations across the country, and Drive released the CD and tape Sept. 3.

Elaborating on the television program, which is a tribute to big band leader Les Brown, Layton points out that it is a lesson in understanding the changes in today's marketplace. "We drew over 3,000 people between the ages of 20 to over 80," he says, adding that action on the dance floor never stopped. Underscoring the cross-generational appeal of "Swing Alive," he notes, is the roster of artists that took part, including the Brian Setzer Orchestra, John Pizzarelli, Kid Creole & the Coconuts, Tex Beneke, Patty Andrews, Sheena Easton, Pussycat Dolls, and others. The program's hosts featured venerable radio personalities Gary Owens and Wink Martindale.

Despite the presence of the radio professionals on the program, their medium may be, for the most part, beyond the reach of the marketers of "That's Love." There are few commercial stations for this kind of music, but their

(Continued on next page)

newsline...

SONY reports that worldwide sales for Sony Music Entertainment rose 18.5% in the second fiscal quarter to 163 billion yen (\$1.35 billion). The company credits new albums by Oasis, Mariah Carey, and Billy Joel and the "Men In Black" soundtrack with boosting sales. But Tokyo-based Sony also notes "weak marketplace conditions in some territories." The company's label groups include Columbia, Epic, and 550 Music.

For Sony's Pictures Group, sales soared 81.6% to 151 billion yen (\$1.25 billion) for the three months that ended Sept. 30. The company credits the box-office performance of the films "Men In Black," "Air Force One," and "My Best Friend's Wedding." Operating profit for the entertainment units increased 145% to 32.8 billion yen (\$270.9 million). Sony does not break out profits separately for music and movies, but it reports that music operating income was up over last year.

Sony's consumer electronics sales rose 15.2% to 1.2 trillion yen (\$10.2 billion) in the quarter. The company cites strong sales of MiniDisc systems, car stereos, and Sony PlayStation machines.

VIACOM reports that its Blockbuster Music stores lost \$3.7 million in the second fiscal quarter on a decline in revenue to \$136.2 million from \$140.3 million the year before. Last year the stores posted an operating loss of \$4.1 million. Revenue fell because the number of stores declined to 437 from 510 a year ago.

For Blockbuster Video, operating earnings or cash flow decreased to \$113.6 million from \$193.9 million, as revenue rose to \$814.7 million from



\$726.1 million last year. New York-based Viacom blames the drop in video cash flow to "increased rental tape amortization costs and higher expenses attributable to the interim effects of the change in strategic emphasis back to video rental from broad-based retail."

The brightest star for Viacom was MTV Networks, operator of MTV and VH1. Cash flow jumped to \$175.1 million, from \$148.6 million last year, as revenue climbed to \$401.5 million from \$349.3 million. The biggest growth was for the joint venture MTV Asia, which is now available in 62 million households, up from 39 million at the same time last year. In the U.S., MTV is available in 68 million households.

Viacom's Paramount division, which includes the film, home video, and TV companies, showed increases in cash flow to \$103.3 million, from \$76.3 million, and in revenue to \$813.3 million, from \$643.4 million.

ALLIED DIGITAL TECHNOLOGIES, a CD and cassette replicator, reports a net profit of \$700,000 for the fiscal year that ended July 31, compared with a loss of \$5.6 million the year before. Net sales fell slightly to \$159.1 million from \$160.9 million. During the year, the Hauppauge, N.Y.-based company increased its CD- and tape-duplication capacity. Allied notes that it produced "a significant portion of the millions of CDs and audiocassettes of Elton John's tribute to Princess Diana, 'Candle In The Wind 1997.'"

ATLANTIC RECORDS has launched a new feature of its World Wide Web site called Frequent Browser that allows visitors to earn rewards based on the number of pages and files accessed. These visitors will be able to see and hear exclusive audio and video footage and receive virtual backstage passes to live events in the label's DigitalArena on the Internet. The feature was developed by EmeraldNet. Prizes will also be provided for early users. The label's Web site address is www.atlanticrecords.com.

RENTRAK, the revenue-sharing video distributor, reports that although second-quarter revenue fell to \$28.8 million from \$31 million a year ago, net income increased to \$1.2 million from \$1.1 million last year. The company attributes the lower revenue to weakness in video titles and in video retail in general, caused in part by unusually mild weather in the U.S. and the death of Princess Diana. Rentrak leases prerecorded videocassettes to retailers and shares the rental revenue with the stores and movie companies.



THE MUSIC CONNECTION has launched a Web site that allows consumers to compile and create their own customized CDs from nearly 30,000 tracks licensed by the Internet service. Users of the Web site, at www.musicmaker.com, may select up to 15 tracks (up to 70 minutes of music) and order the finished CD via credit card for mail delivery. Consumers can also listen to 30-second samples of all the tracks available. The company says it has obtained compilation rights from such labels as Fantasy, Alligator Records, 32 Records, Newport Classics, and Seventh Wave Productions and that it is negotiating with major and independent record companies for further rights. Consumers will pay \$9.95 for five tracks and \$1 for each additional track for normal third-class delivery. Faster delivery will require an additional charge.

EXECUTIVE TURNTABLE

HOME VIDEO. BMG Video in New York promotes **Mindy Pickard** to senior VP of marketing, **Chris Lynch** to VP of business development, **Michelle Fiddler** to marketing director, **Jodi Rovin** to director of creative services, **Carolyne Allen** to associate director of business affairs, and **David Lawrence** to manager of financial operations. They were, respectively, VP of marketing, senior director of business development, associate marketing director, associate director of creative services, manager of business affairs, and manager of financial reporting.

Kate Miller is named VP of video production at Capitol Records in Hollywood, Calif. She was VP of film and video at American Recordings.

Warner Home Video in Burbank, Calif., promotes **Marsha King** to executive VP of worldwide business affairs. She was senior VP of business affairs and general counsel.



PICKARD

MILLER

DISTRIBUTION. Stin Fox is promoted to senior director of general market sales at Chordant Distribution Group in Brentwood, Tenn. He was director of national accounts general markets.

MANUFACTURING. Mobile Fidelity Sound Lab in Sebastopol, Calif., names **Jim Benz** VP of sales and **John Pervola** national sales manager. They were, respectively, national sales manager and regional sales manager at Universal Music and Video Distribution.

BIOBOX MAY FAST-FORWARD TAPE MARKET

(Continued from page 55)

lion dollars and solidification of deals with five major manufacturing companies, Gottlieb feels the biobox is ready for prime time. He rattles off the benefits of the packages to labels, retailers, and, foremost, consumers in laundry-list fashion: They are portable, weigh less than the standard plastic case, curb counterfeiting because their design is copy-resistant, and are "socially responsible."

For retailers, the key differentiator falls under the improvements-in-display category. "Those retailers who don't use a security case can take advantage of the fact that there is now a top spine

on the case, which means they can stack 50% more product in an area," Gottlieb claims. Because it can accommodate artwork on all six sides, the biobox also affords more real estate for graphics and is thus more retail-friendly.

For labels, the biobox offers an additional promotional avenue courtesy of a front inside pocket that can be filled with such extras as laminates, calling cards, discount tickets, booklets, and the like. MCA will release the Aqua biobox complete with a set of specially designed playing cards, according to Appelbaum. The biobox team is also

talking with several labels about the inclusion of hologram cards and specially designed tattoos, he adds.

While Gottlieb calls the biobox "a complete no-brainer," there's no denying that the package is being introduced at a time when most labels are paying less attention to the cassette format than to its sexier CD cousin. "We are climbing a mountain," Gottlieb says of the road ahead. "But we are painstakingly going to get everyone comfortable with this project."

Appelbaum points out that according to the Recording Industry Assn. of America, U.S. shoppers bought 220 million cassettes last year, or 23% of all formats. He points out that in some genres, cassette sales are even higher—40% in Latin; 38% in gospel; 25% in country; and 25% in rap.

Further enhancing his argument about the viability of the cassette, he

says portable players sales are still very strong, with almost 90% of all new cars coming out of Detroit having cassette players. Moreover, Soundata surveys show that "10% of people will only buy cassette; 45% will buy cassette and CD; and only 35% won't buy cassette," says Appelbaum. "What is sort of amazing is that in spite of the fact it is not readily available or only has a small representation in a lot of record stores, in spite of the perception that the cassette is not as good as the CD, it endures."

In fact, the U.S. music industry recognized this year that it was losing sales because of the attitude toward the cassette, and the International Recording Media Assn., as well as some music manufacturers like Sony Music Distribution, have been campaigning for retailers to pay more attention to the cassette. So far this

year, the strategy has paid off in slowing the decline of the cassette. Sales as of the end of October are down roughly 12% vs. the 20% decline in 1995.

Appelbaum points out that the International Federation of the Phonographic Industry (IFPI) estimates worldwide sales of cassettes at 1.3 billion, or 40%, of all sales; CDs were 1.9 billion units. And in some emerging markets like India, cassette sales are gigantic, accounting for 60%-70% of all unit sales.

Finally, one of the key advantages of the biobox is, if it becomes the industry standard, it could help reduce bootlegging, claims Appelbaum. Last year, worldwide counterfeiting operations sold 866 million cassette units, according to estimates by the IFPI, Appelbaum reports.

The pirates just make a laser copy of
(Continued on page 60)

HOPES UP FOR 4TH-QTR. VIDEO LINEUP

(Continued from page 55)

"Lost World," and Disney's "Beauty & The Beast: Enchanted Christmas" as the holiday winners. She sees volume during the quarter unchanged; video regularly accounts for 10% of total sales.

With so many new releases, reissues are fighting for shelf space. Hammel thinks the second coming of "Home Alone 2" from 20th Century Fox Entertainment may be too late. But the time seems right for others. Noting the sell-through return of "Michael," "The Preacher's Wife," and "Beavis & Butt-head Do America," Disc Jockey's Woodward says, "Although these are repriced for sell-through, I expect to do big numbers on them. All are heavily requested."

Disc Jockey, whose parent, Wax-Works/VideoWorks, is a leading distributor, looks for video to hold at 6%-10% of total sales this quarter. Hollywood's scheduling should help. "None of the release dates are really conflicting," Woodward says of the current lineup. "It is actually a pretty good mix and spaced out enough for us to be successful and the individual titles to be successful."

Her top 10 is as follows: "Men In Black," "Lost World," "My Best Friend's Wedding," "Batman & Robin," "George Of The Jungle," "Scream," "Jingle All the Way," "Free Willie 3: The Rescue," "Michael," and "The Preacher's Wife." She tosses in "Babes In Toyland" at No. 11 for good measure.

For many retailers, however, the same problems persist. According to Hasting's Lasasso, "It seems the studios are more interested in beating the others on a certain title, getting an exclusive street date and owning that street date, shoving product into

November, with the result that it cannibalizes sales because the consumer only has x amount of money to spend. Product bunches up, and we can't afford to buy everything we'd like.

"Now I know in terms of release schedule that a lot of times it's difficult. It's easy for me to say all this. But with the erratic product release schedule, retail is either up 50% or down 50%. It makes sell-through a tough category, and on top of that we're fighting the category killers."

Best Buy, Circuit City, and Wal-Mart often drop prices considerably below list, forcing the competition to do the same. "You can't make any money selling videos 25 cents over cost," Lasasso emphasizes.

Bunched-up titles were a factor last year for Hastings and Trans World. "Mission: Impossible" and "Nuttty Professor" were on the 12th [of November], and then seven days later you have "Independence Day," says Litwak. "Talk about product coming out on top of one another."

Nevertheless, Trans World, which is on the rebound after the roughest two years in the music trade in the past two decades, is happy overall.

"I am pleased with the way the releases are going this year. With the exception of Nov. 18, every week seems to have something going on," Litwak says. "We're fortunate because we report quarterly. When you report quarterly, it becomes less of an issue because you look at three months, and that really helps."

"Otherwise, if I looked at it week to week, there are times when you could be dancing on the ceiling or blowing your brains out."

DOLORES HOPE ALBUM

(Continued from preceding page)

number is growing.

"It very definitely will get airplay on adult standard radio," says Don Graham, an L.A.-based independent promoter who services 161 radio stations. The format includes easy listening, nostalgia, and big band music. "It's a highly effective format that does sell records," he says, adding that artist interviews, contests, giveaways, tour support, and even information about where to find the record or order it are all part of the process.

He notes that the format attracts a consistent share of the 35- to 64-year-old listeners in some of the highest-rated Arbitron stations.

Joe Franklin, host of "Memory Lane"

on New York's WOR radio network, proclaims that he will gladly play "That's Love" if for no other reason than his friendship with and admiration for the Hopes.

Unfortunately, he says, it's an uphill battle for records like this to get any airplay.

Undeterred, Layton stresses that the industry is too quick to write off the over-50 market. "That's where all the disposable income is," he says, adding that making the product easily available is essential to its success. "There are millions of older people out there looking for product like this and not concerned about the price." He concludes, "The biggest problem is usually finding it."



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Wiz's \$25 Million Deal Is Just The First Step

UPDATE: Nobody Beats the Wiz appears to have come up with a short-term solution to its liquidity problems. The Carteret, N.J.-based merchant closed a deal to bring in approximately \$25 million from two lender groups. As that deal was closing, the Jemal brothers, owners of the company, approached princi-

pal suppliers, asking for a stand-still agreement on monies owed and asking them to ship on a cash-on-delivery basis, sources say.

So far, three of the six major music suppliers have agreed to the request, while the other three are keeping the account on hold, according to sources. The thinking among

the former group is that agreeing to the request leaves them in the same boat they are in now and that it gives them the opportunity to put some numbers on the scoreboard with the accounts for their big holiday releases and get paid for those sales to boot. The others apparently are pushing for the merchant to restructure its debt, either unofficially or officially, and consequently are refusing to sell to the Wiz.

Whether or not suppliers are selling to the Wiz, vendors are in almost unanimous agreement that the \$25 million cash infusion is not enough to solve all the Wiz's problems. As usual, Wiz executives didn't return calls seeking comment.

Mark Stein, president of the Newton, Mass.-based Ozer Group, which put together the \$25 million deal, says that it "will help [the Wiz] be well stocked for Christmas." The funds are being supplied by Paragon Capital LLC and an unnamed private investment firm. The Ozer Group and Paragon have an affiliation with each other, according to Stein. The ownership for each firm is different, he says, but there is some overlap.

Stein says that he is optimistic about the future of the Wiz; otherwise the firms involved in the funding wouldn't have done the deal.

If the Wiz gets through Christmas with flying colors, sources suggest, the Ozer Group, Paragon, and the private investment firm likely will enter into discussions for a long-term solution to the Wiz's

problems.

Meanwhile, the Jemals' historical disregard for vendor concerns is working against them at this crucial moment. One major independent vendor says that due to a lack of communication from the Wiz, it already assigned a collection agency to deal with the merchant. Even with the new stand-still approach, the Wiz won't say what its intentions are for its balances due, that supplier complains. Other vendors who also won't sell to the Wiz say that in a situation like this, troubled

accounts need to supply vendors with a constant flow of information about their performance and the solutions being explored. Considering the Wiz's

historical inclination toward secrecy, they doubt the merchant will be as forthcoming as they expect.

On the other hand, the Wiz may not need support from the independent community. According to some vendors that were willing to play ball with the Wiz, they say that the merchant appears to have changed its mind about where it will get its product and apparently intends to buy most of its independent product from Valley Record Distributors, its No. 1 supplier at the moment. Says one, "The Wiz is taking the position that they are only going to carry the most important stuff in their stores." He says that the chain apparently is ready to sacrifice selection for the holiday selling season.

(Continued on page 60)

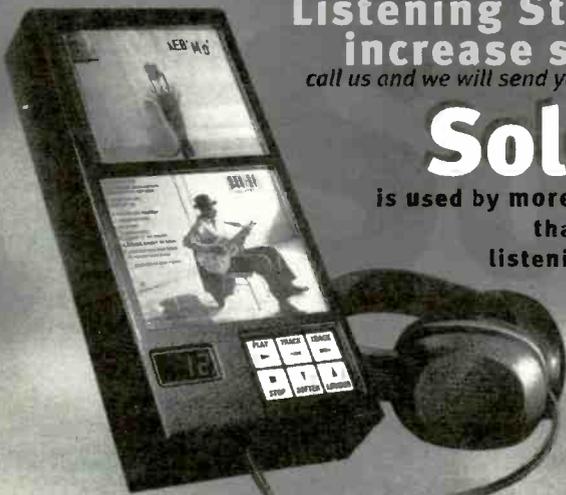
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RETAIL TRACK

by Ed Christman



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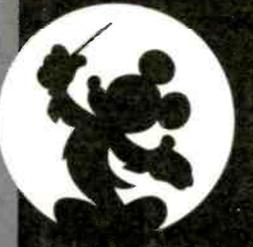
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Velvel Has Eyes Open For Major Distributor; Tinseltown Roles Boost Tito & Tarantula

WALTER LOOKS AROUND: Fourteen months ago, when he announced the establishment of his new label, Velvel Records, former CBS Records topper **Walter Yetnikoff** threw in his hand with independent distributor Navarre Corp.

Yetnikoff told *Billboard* at the time, "I don't want to work for a large corporation. I've already done that" (*Billboard*, Sept. 14, 1996).

Well, maybe we should scratch that idea.

Several informed sources say that in recent weeks, Velvel has held exploratory discussions with BMG and WEA regarding a new distribution deal.

Some believe that a new deal could be in place as soon as January. Velvel has already moved one high-profile album on its schedule: "Struttin' Our Stuff," an album by ex-Rolling Stones bassist **Bill Wyman & the Rhythm Kings** that features such guests as **Eric Clapton, Jeff Beck, and Albert Lee**, was originally slated as a fourth-quarter release but was recently bumped to February.

Yetnikoff and Velvel president **Bob Frank** could not be reached for comment regarding the rumors, nor could Navarre president/chairman/CEO **Eric Paulson**.

Word that Velvel is scoping out major-distribution terrain must be unsettling news for New Hope, Minn.-based Navarre, which has exclusively handled the label since its inception and holds a minority stake in the label.

To recap: In September 1996, Navarre agreed to invest \$10 million in Velvel and that November paid \$5 million for a 14.2% slice of the company. It also committed to paying another \$5 million for an additional 14.2% of Velvel. However, Navarre did not make the second payment by the April 10 deadline that had been set and signed a \$5 million new note, intending to pay it upon securing a new revolving loan agreement with Congress Financial Corp. That note remains unpaid.

It's impossible to say if frustration with Navarre led Velvel to scout out another distribution deal. However, one might surmise that the exit of Yetnikoff's firm from the Navarre fold



by *Chris Morris*

would be another troubling event for a company that has faced some reversals of fortune this year.

Only recently, Navarre's association with Thump Records came to an end after Navarre sought and failed to purchase 51% of the Walnut, Calif.-based compilation specialist, thought by many to be the distributor's largest-volume label (*Declarations of Independents*, *Billboard*, Sept. 13). In early October, Thump announced an exclusive distribution deal with Universal Music and Video Distribution (*Billboard*, Oct. 18).

Navarre's failure to complete its investment in Velvel could further jar the company's professed business strategy. In an interview with *Billboard* following Navarre's music sales confab in August, Paulson said that proprietary investments in distributed labels like Thump and Velvel would be key to the improved health of Navarre's music division, which accounted for only a quarter of the company's volume in the fiscal year that ended March 31 (*Billboard*, Aug. 23).

The company's music side has undergone two structural overhauls this year (*Billboard*, July 12, Sept. 20).

FLAG WAVING: **Tito Larriva**, singer and leader of the L.A. band **Tito & Tarantula**, has been making music for close to two decades, but you've probably caught him most recently at the movies.

Larriva, whose group's new album, "Tarantism," is being released by Cockroach Records, first made his mark in the City of Angels in the late '70s, when his band **the Plugz**, a powerful punk rock trio, released "Electrify Me," one of the first full-length albums to be issued by an L.A. punk act. The Plugz went on to morph into the **Cruzados**, who released two mainstream rock efforts on Arista.

In the '90s, Larriva struck up an ongoing relationship as an actor and musician with director **Robert Rodriguez**. He was memorably cast as a Mexican thug in "Desperado," Rodriguez's 1995 sequel to his acclaimed low-budget picture "El Mariachi"; in that role, his duties entailed murdering a character played by director **Quentin Tarantino**.

"[Actor] **Steve Buscemi** said to me, 'You don't know how lucky you are—you get to shoot Tarantino,'" Larriva recalls with a chuckle. "[Tarantino] talked 18 hours straight. The guys on the crew, who were Mexican, were saying in Spanish, 'Shoot him already.'"

Larriva subsequently appeared as
(Continued on next page)

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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

the leader of an infernal house band in the saloon from Hell invaded by cons Tarantino and **George Clooney** in Rodriguez's '95 vampire gore-fest "From Dusk Till Dawn." Tito & Tarantula also contributed to the score.

"By working on the films, [Rodriguez] got offered a record company via Sony," Larriva says. "He wanted to do not just soundtracks, but albums with other groups, in particular, ours."

Rodriguez ended up co-producing "Tarantism," which includes a brace of

brawny tunes co-authored by Larriva that are put across scorchingly by Tarantula—guitarist **Peter Atanasoff**, bassist **Jennifer Condos**, multi-instrumentalist **Lynn Bertles**, and drummer **Nick Vincent**.

In the end, Rodriguez's prospective label with Sony fell apart, and the band got their record back and released it on Cockroach, a new indie imprint run by the group's manager, **André Recke**, a German-born merchandiser whose clients have included the **Rolling Stones** and **Backstreet Boys**.

"It worked out better in a way," Larriva says of the independent release. "If we'd put this out with Sony, it might have gotten lost somewhere in that movie soundtrack building."

Larriva, whose acting credits date back to an appearance in **David Byrne's** "True Stories" in 1986, will continue his thespian work with a role in director **Rick Rosenthal's** upcoming feature "Isn't It Romantic." Laughing, he says, "I actually end up with **Rachel Hunter** in the movie. I said, 'Yeah, I'll do it.'"

He will also continue his collaboration with Rodriguez on a forthcoming picture that will be penned by director and "Scream" screenwriter **Kevin Williamson**. "Robert told me that the recording studio is almost done at his house, and we're going to do most of the music there," Larriva says.

For now, however, Tito & Tarantula are hitting the boards: The group is on a European tour, opening for **Joe Cocker**, that continues through Saturday (15), taking them through France, Switzerland, the Netherlands, Belgium, and Germany.

BIOBOX

(Continued from page 57)

the cover, put it in a norelco case, and sell the cassette in a package that looks just like the cassette does in record stores, but for half the price, says Appelbaum. "With our package, you can't replicate it so easily," he says. "You would need board, and it would have to be folded correctly. You would need one of our machines. They would have to invest a ton of money to maintain cassette counterfeiting operations."

If the biobox were to become the industry standard, then any new cassette title sold in a norelco box would be easily identifiable as a fake, he says.

Appelbaum acknowledges that the biobox is a couple of cents more than the norelco cassette containers. But the package weighs 25% less, which saves on shipping costs. Also, he says, if the biobox can rejuvenate cassette sales and cut back on counterfeiting, the incremental sales would defray the extra costs.

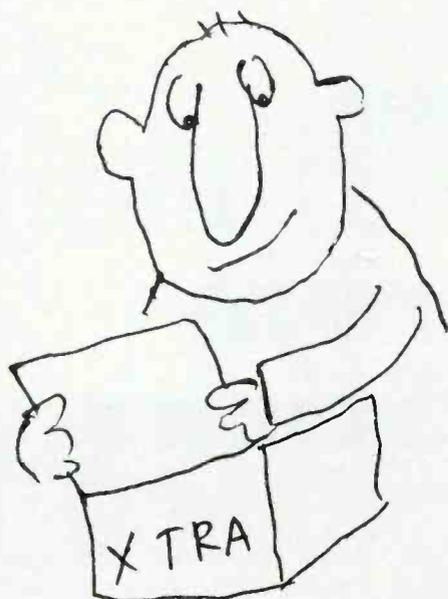
Appelbaum says the greatest challenge in breaking the biobox is changing a mind-set that has been ingrained in marketing executives' heads for so many years. "There is a way people have been doing things for a number of years," he says, "and now a product comes in front of them that offers a new way."

RETAIL TRACK

(Continued from page 58)

MAKING TRACKS: MCA Records is making some changes, Retail Track hears. **Ed Franke**, East Coast director of sales, will become national director of sales and relocate from New York to Los Angeles; **Ron Colinear**, formerly national director at Paradigm Records, will replace him. Also, **Mike Nobrega**, New York marketing manager for the label, is relocating to Los Angeles to become marketing manager for that territory; he will be replaced by **Domingo "Flacko" Rodriguez**, marketing coordinator at RED.

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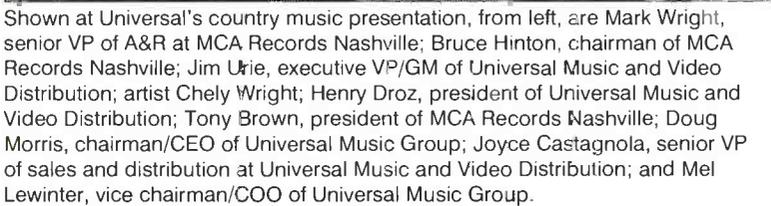
'Universal '97: Artists And Artist Development' Tours Company's 3 Divisions



Pictured at the Universal Music and Video Distribution fall product presentations, in the front row from left, are Andy Gershon, principal executive of Outpost Recordings; Michael Ostin, principal executive of DreamWorks Records; Tommy LiPuma, president of GRP Recording Co.; Mo Ostin, head of DreamWorks Records; Lenny Warnok, principal executive of DreamWorks; Jim Urie, executive VP/GM of Universal Music and Video Distribution; and Ed Rosenblatt, chairman/CEO of Geffen Records. In the middle row, from left, are Tony Brown, president of MCA Records Nashville; Zach Horowitz, president of Universal Music Group; Bruce Hack, executive VP/CFO of Universal Studios; Ron Meyer, president/COO of Universal Studios; Doug Morris, chairman/CEO of Universal Music Group; Tom Whalley, president of Interscope Records; Henry Droz, president of Universal Music and Video Distribution; Mel Lewinter, vice chairman/COO of Universal Music Group; and Bob Schrieners, executive VP of Universal Music and Video Distribution. In the back row, from left, are Mark Williams, principal executive of Outpost Recordings; Joyce Castagnola, senior VP of sales and distribution at Universal Music and Video Distribution; Bruce Hinton, chairman of MCA Records Nashville; Bruce Resnikoff, executive VP/GM of special markets and products at Universal Music Group; Bill Bennett, president of Geffen Records; Ken Levitan, president of Rising Tide Records; and Jay Boberg, president of MCA Records.



Pictured, from left, at Universal's jazz presentation are Jim Urie, executive VP/GM of Universal Music and Video Distribution; Tommy LiPuma, president of GRP Recording Co.; and Henry Droz, president of Universal Music and Video Distribution.

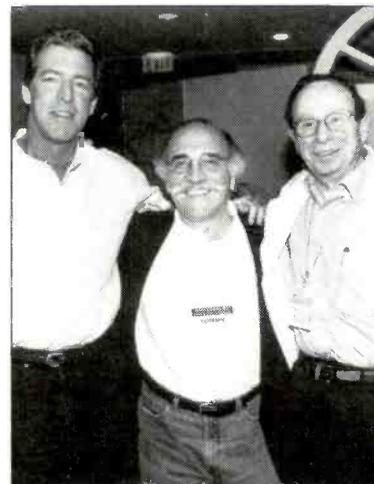


Shown at Universal's country music presentation, from left, are Mark Wright, senior VP of A&R at MCA Records Nashville; Bruce Hinton, chairman of MCA Records Nashville; Jim Urie, executive VP/GM of Universal Music and Video Distribution; artist Chely Wright; Henry Droz, president of Universal Music and Video Distribution; Tony Brown, president of MCA Records Nashville; Doug Morris, chairman/CEO of Universal Music Group; Joyce Castagnola, senior VP of sales and distribution at Universal Music and Video Distribution; and Mel Lewinter, vice chairman/COO of Universal Music Group.



At the presentation by Geffen Records and its distributed label DreamWorks, from left, are Jason Whittington, head of sales at Geffen Records; Henry Droz, president of Universal Music and Video Distribution; Geffen Records artist Garrison Starr; DreamWorks Records artist Kim Fox; Jim Urie, executive VP/GM of Universal Music and Video Distribution; and Bill Bennett, president of Geffen Records.

Universal Music and Video Distribution recently hosted "Universal '97: Artists And Artist Development," which consisted of product presentations for regional staff and key retailers. Focusing on upcoming releases from Universal's labels, the six-day "tour" took place in the company's three U.S. divisions in Washington, D.C., Dallas, and Los Angeles. Universal Music Group encompasses MCA Records, MCA Records Nashville, GRP Recording Co., Geffen Records, Universal Records, Rising Tide Records, Interscope Records, Hip-O Records, Universal Music and Video Distribution, Universal Music International, MCA Music Publishing, and Universal Concerts.



Shown in a parody of MTV's "Singled Out," from left, are Terri Semper, product manager of GRP Recording Co.; Debbie Schore, director of marketing at GRP; and Jon Vanhala, national sales manager of GRP. In the back row, from left, are Michael Kauffman, national director of sales at GRP; Jim Urie, executive VP/GM of Universal Music and Video Distribution; Tony Pellegrino, national accounts manager of GRP; Tommy LiPuma, president of GRP; David Steffen, senior VP/GM of GRP; and Henry Droz, president of Universal Music and Video Distribution.



Shown, from left, at the MCA Records presentation are Joyce Castagnola, senior VP of sales and distribution at Universal Music and Video Distribution; Jay Boberg, president of MCA Records; Jayne Simon, senior VP of sales and marketing at MCA Records; artist Kami Lyle; Henry Droz, president of Universal Music and Video Distribution; Jim Urie, executive VP/GM of Universal Music and Video Distribution; Doug Morris, chairman/CEO of Universal Music Group; and Mel Lewinter, vice chairman/COO of Universal Music Group.



Pictured, from left, are Mel Lewinter, vice chairman/COO of Universal Music Group; artist Big Bub; artist Holly McNarland; Doug Morris, chairman/CEO of Universal Music Group; and Jean Riggins, president of black music at Universal Records.



At the presentation by joint-venture label Interscope Records, from left, are Candace Berry, head of sales at Interscope; artist Ron Sexsmith; and Steve Berman, head of marketing and sales at Interscope.



Shown, from left, at the Rising Tide presentation are Joel Hoffner, VP of sales and marketing at Rising Tide; Mel Lewinter, vice chairman/COO of Universal Music Group; Ken Levitan, president of Rising Tide; artist Matraca Berg; Doug Morris, chairman/CEO of Universal Music Group; Henry Droz, president of Universal Music and Video Distribution; and Jim Urie, executive VP/GM of Universal Music and Video Distribution.

11 NOVEMBER 1997



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Part 2 of 3
Next Week:
Hello Goodbye
I Am The Walrus



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Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	PINK FLOYD ▲ ¹³ * CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON 18 weeks at No. 1	1076
2	2	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 2580 (9.98/16.98)	GREATEST HITS	273
3	4	METALLICA ▲ ¹⁰ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	325
4	3	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	398
5	5	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	148
6	8	VARIOUS ARTISTS ▲ ⁷ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	119
7	6	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	158
8	7	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE	226
9	22	JOHN DENVER ● RCA 10374 (10.98/16.98)	JOHN DENVER'S GREATEST HITS	178
10	10	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210/ASLAND (10.98/17.98)	LEGEND	438
11	9	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	367
12	11	NO DOUBT ▲ ⁹ TRAUMA 92580*/INTERSCOPE (10.98/16.98) [HS]	TRAGIC KINGDOM	96
13	13	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	106
14	12	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	125
15	15	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	322
16	14	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	53
17	18	SHANIA TWAIN ▲ ⁹ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	140
18	16	THE ROLLING STONES ▲ ⁶ ABKCO 6667 (15.98/32.98)	HOT ROCKS	269
19	20	METALLICA ▲ ³ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	398
20	29	VARIOUS ARTISTS HOLLY 19157 (4.98/7.98)	MONSTER MASH	5
21	17	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	164
22	19	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	203
23	23	EAGLES ▲ ⁵ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	156
24	26	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	190
25	—	JOHN DENVER ▲ RCA 12195 (10.98/16.98)	JOHN DENVER'S GREATEST HITS, VOLUME 2	20
26	25	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	198
27	32	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	341
28	30	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	426
29	27	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	353
30	21	ELTON JOHN ▲ ⁶ ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	110
31	33	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	119
32	35	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	98
33	24	STEVE MILLER BAND ▲ ⁶ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	329
34	39	METALLICA ▲ ⁴ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	369
35	44	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	247
36	34	METALLICA ▲ ⁴ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	352
37	—	VARIOUS ARTISTS TURN UP THE MUSIC 1023 (9.98/12.98)	DREW'S FAMOUS HALLOWEEN PARTY MUSIC	1
38	31	TRACY CHAPMAN ▲ ⁴ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	111
39	—	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/16.98)	VAULT — GREATEST HITS 1980-1995	67
40	—	KENNY G ▲ ⁷ ARISTA 18767 (10.98/16.98)	MIRACLES — THE HOLIDAY ALBUM	42
41	28	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	139
42	48	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	198
43	50	BUSH ▲ ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) [HS]	SIXTEEN STONE	147
44	37	VAN MORRISON ▲ ³ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	361
45	38	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	332
46	47	QUEEN HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	252
47	46	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	47
48	36	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	235
49	41	SADE ▲ ³ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	116
50	—	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE ▲ EPIC 66217 (10.98 EQ/17.98)	GREATEST HITS	36

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multination sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA, labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. [HS] indicates past or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

Merchants & Marketing

BUY CYCLES

(Continued from page 55)

we're marketing better. We're using television better. And we're better at launching our projects."

He points out that his label has been successful in getting its artists on TV before or on the street date for new releases. And in-store appearances by artists are being booked before their albums are out, too, adds the executive.

"We're using media better earlier in the project," he says.

Looking ahead to Capitol's release of the soundtrack to "Scream 2," which opens in mid-December, he asserts, "There's no way you're not going to know this record's out."

Not knowing a new album is out is still the reason given most often by consumers for not acquiring it. The next most-cited answer—by 39% of respondents—is that they liked some songs, but not enough to buy the album. In the winter survey, 40% selected that as a reason. But a change of one or even two percentage points is not considered statistically meaningful.

The only response that showed a significant percentage change (besides not knowing about a new title) was "own the single instead." Some 14% of respondents last winter gave that as a reason not to buy. Several months later, 11% agreed with that.

The issue of singles has been a controversial one at labels in recent years. Frequent debates occur as to whether the configuration takes away sales of full-length albums. But the new research indicates that singles are less likely to drain album sales.

"I don't think singles cannibalize albums," says Rosenblatt. "The singles buyer is a different buyer. He's generally younger, and he doesn't have as [much] disposable income."

Other significant reasons given by consumers for passing up new albums are "haven't heard the album," 22%; "haven't shopped since the release came out," 20%; and "hear it too much on the radio," 19%. The third reply is the obverse of the first, so you can't make a strong case that radio or music video is not doing the job of promoting new releases. As for consumers not shopping, that probably has more to do with larger economic issues than with any boredom with music.

Of lesser importance were such factors as "didn't hear any songs they liked," 14%; "someone else they live with owns the album," 12%; "couldn't find it in stores," 10%; and "it was too expensive," 7%.

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Watch Walter Run. The essence of Walter Payton, whose downfield heroics for the Chicago Bears propelled him into the National Football League's Hall of Fame, is distilled on PolyGram Video's new release "Pure Payton." Celebrating the high-speed sales at a Chicago party, from left, are John Caesar, Dollar Video; Jay Gustafson, PolyGram Video; Payton; Lou Gould, Baker & Taylor Video; Craig Stewart, Baker & Taylor Video; and Gary Andry, Major Video Concepts.

Key For Cartoons: Cross-Promote 4th-Quarter Titles Include A Tangle Of Tie-Ins

■ BY ANNE SHERBER

NEW YORK—Cartoons in home video sell well. Cross-promoted cartoons sell better. Heavily cross-promoted cartoons sell best of all.

Those retailers that carry animated children's video for the fourth quarter will have an opportunity to test the well-established order of things as software providers and their consumer product partners exploit a wide range of tie-ins. No matter how tangential to the video, studios and well-heeled independents are using everything from bananas to toothpaste to airline discounts to beef up marketing efforts.

The steady increase in the number and the sales of sell-through videos has propelled consumer promotions to new levels for a couple of reasons.

Studios believe the edge that a high-profile promotional partner can provide helps specific titles stand out in a crowded field. And consumer product vendors are anxious to be associated with whichever title is set to become the next "Lion King," which set video and non-video sales records.

The arrangements encourage retailers to build in-store title-specific destinations, says Max Goldberg, Walt Disney Home Video promotions VP.

Because of the equity attached to the Disney brand, the studio always boasts the fullest plate of tie-ins. This fourth quarter is no exception. According to Goldberg, Disney's goal is to establish a "wide variety of promotions across the various classes of trade."

Disney has used rebates and coupons among a wide range of tactics. The studio teamed with Coke for that soft drink manufacturer's first national cross-promotion to promote "Sleeping Beauty," which also had Hasbro as a promotional partner.

To support the release of "The Jungle Book," Disney is traveling nationwide with Amtrak. Included in each videocassette is a voucher that enables children to ride for free when accompanied by a parent. Additionally, Disney and Nestlé have collaborated on a special edition of Nerds candy made to resemble characters in the movie.

Disney has also constructed a more far-reaching cross-promotion involving 15 Christmas-themed titles, including "The Santa Clause," "Winnie The Pooh And Christmas Too," and "The Mup-

pet Christmas Carol," each carrying a suggested retail price of \$14.95. Cassettes will include a mail-in certificate.

Consumers who purchase one of the videos and a Nestlé product will receive a \$3 rebate. "We try to make sure that offers are easy to follow and friendly," notes Goldberg.

To promote its successful line of "Rugrats" releases, direct from Nickelodeon, Paramount Home Video and tooth care manufacturer Oral-B will improve smiles together. Consumers will find a \$1-off coupon inside specially marked "Rugrats" videos, all of which are priced at \$12.95, good toward the purchase of kids' products.

Oral-B is marketing a gift pack that will include "Rugrats"-branded toothbrushes and toothpastes; a "splat" brush holder in the shape of the Nickelodeon log; and a free timer to encourage brushing.

Paramount has blended with Kraft Macaroni & Cheese to promote three holiday-oriented Peanuts titles, "A Charlie Brown Thanksgiving," "A Charlie Brown Christmas," and "Happy New Year, Charlie Brown," each at \$12.95. Consumers who purchase two of three eligible titles and two qualifying packages of Kraft's Macaroni & Cheese can receive a \$4 mail-in rebate.

Additionally, Kraft will market 3 million boxes with a twist—the macaroni will be in the shapes of characters from the Peanuts series.

"These cross-promotions provide support for the specialty retailers that we are really interested in reaching," says a Paramount representative, citing mass merchants and grocery

(Continued on page 65)

DVD Titles Will Hit Shelves In Drove, Including Disney's First Eight

PUMP UP THE VOLUME: It may not be Carl Sagan's billions and billions, but don't underestimate the number of DVD titles that will be in stores by the end of January. Would you believe 565? Add the one thus far scheduled for Feb. 10—Columbia TriStar Home Video's "Air Force One"—and we're at 566, more than twice the figure generally accepted in the consumer and trade press.

Our source for the skyrocketing count: a detailed, 50-page catalog compiled for a disc replicator trolling for business. Current through Oct. 28, the list of 35 suppliers suggests prospective customers among companies unfamiliar to us, such as All Day Entertainment, Digital Multimedia, Silver Screen, Tai Seng, and Troma. Also included is a Grinch stealing Christmas from two major vendors.

Amblin Entertainment, which earlier forced Universal Studios Home Video to pull several December titles, is doing the same to Columbia. According to the report, Columbia has yanked the Amblin-produced "Men In Black." The DVD edition originally was set to arrive the same day as the direct-to-sell-through cassette, a strategy that will become more prevalent with the spread of the format. Amblin is owned by Steven Spielberg, a one-third partner in DreamWorks, committed to providing titles for the rival Divx system (Billboard, Sept. 20).

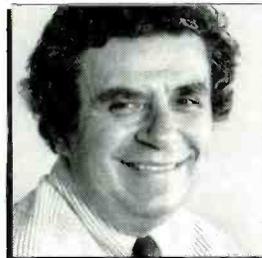
Disney's also a Divx player. But the studio's Buena Vista Home Video unit is trying DVD as well. The replicator list includes eight Buena Vista titles arriving Dec. 2, in time to enliven holiday sales of hardware and software. Drawing back the corporate veil of secrecy, the movies are "George Of The Jungle" (a day-and-date VHS release), "Homeward Bound: The Incredible Journey," "Nightmare Before Christmas," "Phenomenon," "Ransom," "The Rock," "Scream," and "Tombstone." Buena Vista is withholding its animated classics, possibly for Divx, but the studio will deliver fair value.

Five of the eight features did better than \$100 million at the box office; the other three, "Homeward," "Nightmare," and "Tombstone," were solid performers. All are \$29.99 suggested list, \$5 higher than Warner Home Video's releases, yet certainly this side of sell-through. They'll likely retail for \$20.

Warner, of course, still leads the DVD charge. The studio will have 119 releases through January, not including Time Warner labels New Line, HBO, and Warner Reprise, which bring the total to 152. Warner also distributes MGM Home Entertainment's 44 releases. Second to Warner, and well ahead of No. 3 Columbia TriStar, is Simitar Entertainment, with 76 releases as of Nov. 25. This month alone,

the Minneapolis-based independent plans to deliver 34 titles, a DVD record that may prove hard to break. Similar needs to grab as much shelf space as it can before the Hollywood deluge hits—Universal delivers 23 titles in November and December, eight on its own and the first 15 of 50 that will go through Image Entertainment.

Suppliers continue to target the same audience: the testosterone crowd of 25- to 45-year-old males that craves action-adventure flicks and, presumably, new gizmos like DVD. Disney's releases match the profile, as do many from the other majors. Here's a sampling, from December into next year: from Warner, "Conspiracy Theory," "Excalibur," "Fire Down Below," "The Shawshank Redemption," "Copycat," "Deliverance," "Heat," "Mean Streets," "Once Upon A Time In America," "Sudden Impact," "Superman," and "Superman 2."



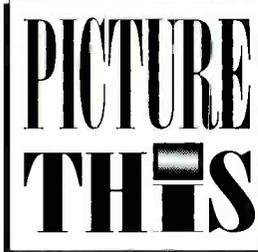
by Seth Goldstein

From Columbia will come "Anaconda," "The Big Chill," "Donnie Brasco," "Close Encounters Of The Third Kind," "Easy Rider," "From Here To Eternity," "Groundhog Day," and "The Professional"; and from MGM, several more James Bonds, including "Live And Let Die," "Moonraker," "Octopussy," and "Thunderball," as well as "For A Few Dollars More" and the 1978 remake of "Invasion Of The Body Snatchers."

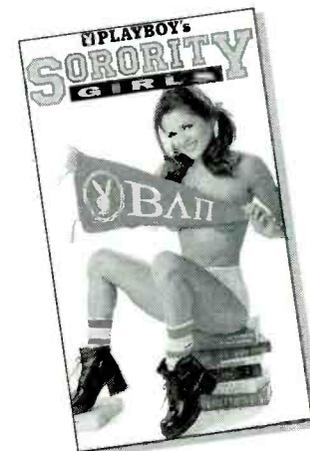
Except for "An American In Paris" and "That's Entertainment," MGM is holding back its classic musicals. However, its release of "The Maltese Falcon" and "Casablanca" will satisfy Humphrey Bogart fans.

VIDBITS: If Blockbuster proceeds with its own revenue-sharing plan, as trade sources indicate, the net effect will be "a flood of stores trying to sign with Rentrak," says a Wall Street analyst. Rentrak, which so monopolizes the field that it trademarked the term "pay-per-transaction," has been ignored by many retailers because Blockbuster had nothing comparable. But the megachain's move "should scare the bejesus out of the mom-and-pops," he adds. "[Rentrak chairman] Ron Berger must be salivating."

Goldhil Home Media in Thousand Oaks, Calif., has been ranked No. 314 on Inc. Magazine's annual list of the 500 fastest-growing private companies in the U.S. The only video vendor included, Goldhil's revenue has soared more than eight-fold since 1992... Image Entertainment will use the \$5 million cash loan from its largest shareholder; Image Investor's Co., to acquire laserdisc and DVD distribution rights and for working capital. The loan is payable over five years at 8% interest and can be converted to Image shares at \$3.625 each, the price of common stock when the deal was announced Sept. 29.



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Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	20	2	BATMAN & ROBIN	Warner Home Video 16500	George Clooney Arnold Schwarzenegger	1997	PG-13	22.97
2	1	5	LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
3	3	90	THE JUNGLE BOOK: 30TH ANNIVERSARY	Walt Disney Home Video 0602	Animated	1967	G	26.99
4	2	140	SLEEPING BEAUTY ♦	Walt Disney Home Video Buena Vista Home Video 9511	Animated	1959	G	26.99
5	4	85	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
6	6	4	JENNY MCCARTHY: THE PLAYBOY YEARS	Playboy Home Video Universal Music Video Dist. PBV0822	Jenny McCarthy	1997	NR	19.98
7	5	9	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
8	7	6	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
9	9	12	SPAWN ◇	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
10	12	6	THE SIMPSONS: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	24.98
11	11	9	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
12	8	4	OPRAH: MAKE THE CONNECTION	Buena Vista Home Video 60428	Oprah Winfrey	1997	NR	22.99
13	15	12	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
14	NEW ▶		WILD AMERICA	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa	1997	PG	22.96
15	14	11	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
16	24	2	PLAYBOY 1998 PLAYMATE VIDEO CALENDAR	Playboy Home Video Universal Music Video Dist. PBV0814	Various Artists	1997	NR	19.98
17	28	3	DIANA: A CELEBRATION	BBC Video FoxVideo 537	Various Artists	1997	NR	14.98
18	10	4	DIANA: LEGACY OF A PRINCESS	MPI Home Video MP7275	Various Artists	1997	NR	14.98
19	NEW ▶		THE BEST OF THE DOORS	Universal Studios Home Video 83297	The Doors	1997	NR	14.98
20	19	3	GRATEFUL DEAD: DOWNHILL FROM HERE	Monterey Home Video 31989	Grateful Dead	1997	NR	29.95
21	16	9	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
22	17	7	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98
23	18	4	FROM DUSK TILL DAWN	Miramax Home Entertainment Buena Vista Home Video 8016	George Clooney Quentin Tarantino	1996	R	19.99
24	13	4	THE X-FILES BOX SET: VOL. 5	FoxVideo 4105	David Duchovny Gillian Anderson	1997	NR	39.98
25	25	13	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
26	31	3	THE REAL WORLD YOU NEVER SAW	MTV Music Television Sony Music Video 49330	Various Artists	1997	NR	12.98
27	NEW ▶		CREATURE COMFORTS	FoxVideo 7012	Animated	1997	NR	14.98
28	27	4	FREEBIRD...THE MOVIE	Cabin Fever Entertainment CF918	Lynyrd Skynyrd	1977	PG	19.98
29	21	128	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
30	RE-ENTRY		IT'S THE GREAT PUMPKIN, CHARLIE BROWN	Paramount Home Video 83718	Animated	1994	NR	12.95
31	NEW ▶		ANNABELLE'S WISH	Hallmark Home Entertainment 10253	Animated	1997	NR	12.95
32	RE-ENTRY		DIRTY DANCING: 10TH ANNIVERSARY EDITION	Live Home Video 60523	Patrick Swayze Jennifer Grey	1987	PG-13	19.98
33	37	8	SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98
34	NEW ▶		SET IT OFF	New Line Home Video Warner Home Video N4445	Jada Pinkett Queen Latifah	1997	R	19.98
35	30	22	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
36	NEW ▶		ELVIS COSTELLO: LIVE-A CASE FOR SONG	Warner Reprise Video 38456	Elvis Costello	1997	NR	19.98
37	22	4	ARMITAGE III: POLYMATRIX	A.I.C./Pioneer LDC Pioneer Entertainment 1370	Elizabeth Berkeley Kiefer Sutherland	1997	NR	19.98
38	NEW ▶		DIANA, PRINCESS OF WALES	UAV Entertainment 6694	Various Artists	1997	NR	14.99
39	29	5	WARRIORS OF VIRTUE	MGM/UA Home Video Warner Home Video M546284	Ryan Jeffers	1997	PG	19.98
40	RE-ENTRY		OLD YELLER: 40TH ANNIVERSARY	Walt Disney Home Video Buena Vista Home Video 1433	Dorothy McGuire Fess Parker	1957	NR	19.99

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ IFA 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. ◇ IFA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Miramar Shuffles Staff; More DVDs In Far East

RECASTING MIRAMAR: Unapix/Miramar, the sell-through video division of Unapix Entertainment in New York, is reorganizing its sales and marketing departments.

The Seattle-based special-interest supplier has replaced five staffers and will add at least eight new positions over the next six months, says **Paul Sullivan**, president of Unapix/Miramar.

Among those let go were director of sales **Don Crouch**, who has been replaced by **Rich Casey**. Casey moves over from new market development, where he headed the division's DVD activities.

In addition, publicity functions will now be run out of Unapix's New York offices, ousting **Esther Shin**, who was the video division's public relations head in Seattle.

"The changes are part of the Unapix acquisition aftermath," says Sullivan, "but the strategy is to grow into a significant company." A key reason for expanding the staff, he adds, is that the company is now handling five product lines. Prior to the Unapix acquisition, Miramar distributed about six video and 15 audio releases per year.

Its lines include U.S. News and World Report, Smithsonian Video, Forbes' "Great Minds Of Business," and the **Deepak Chopra** series. Sullivan says Miramar is increasing its production schedule as well as investing more marketing dollars to

promote new titles.

To handle the increased output, Sullivan expects to add staff to oversee mail-order catalog sales, direct-response sales, and clip licensing. Miramar is also looking for a salesperson to handle re-priced rental titles from sister division A-Pix.

DVD sales and marketing will continue to be handled by Simitar Entertainment in Minneapolis.

According to Unapix's 1996 annual report, retail video sales were \$3.1 million, up from \$1.7 million in 1995. Miramar will have its work cut out to continue that level of growth.



SHELF TALK

by Eileen Fitzpatrick

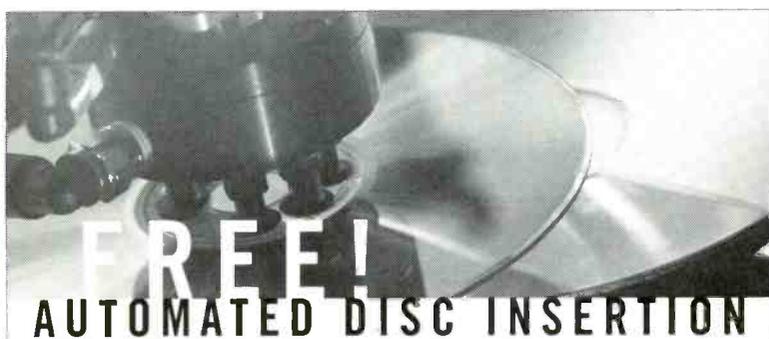
ASIAN DVD: Columbia TriStar Home Video is beginning its worldwide rollout of DVD starting with Asia.

On Nov. 18, the company will release "Jumanji," "Bad Boys," "In The Line Of Fire," and "Fly Away Home" in six Far East territories—Taiwan, Hong Kong, Thailand, Malaysia, Singapore, and the Philippines.

The discs will have "regional 3 coding," which means that only DVD players with the corresponding coding will be able to play them. Columbia plans to release another nine titles by the end of the year and 50 in 1998, all with Cantonese, Mandarin, and Thai subtitles.

Crosstown DVD proponent Warner Home Video has already rolled out in Southeast Asia and

(Continued on next page)



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KEY FOR CARTOONS

(Continued from page 63)

stores as examples. "For those retailers that carry the Oral-B products or Kraft products, it's a great way to drive traffic into other areas of the stores."

When 20th Century Fox's much-ballyhooed "Anastasia"—its first animated feature—hits theaters this Thanksgiving, the Home Entertainment division will release a sing-along video of the movie's soundtrack. It streets Nov. 25 at \$12.95 suggested list.

The tape will carry up to \$10 in consumer rebates from Glade, which shares partnership responsibilities with Burger King. However, Burger King's participation doesn't kick in until "Anastasia" is released to retail next year. When that happens, collectors of the mail-in coupon included in the Fox Home Entertainment sing-along video will get a \$5 rebate on the price of the movie.

In what is perhaps the most natural alliance, PolyGram Video and Chiquita are bonding to promote PolyGram's "Bananas In Pajamas" video series. At participating grocery stores, consumers will receive up to \$1.50 worth of free Chiquita-brand fruit with the purchase of a qualifying cassette between now and Dec. 31.

Laura Smith, PolyGram's director of children's video, says the video vendor is particularly excited about its partnership with Chiquita. "I do think that account- and channel-specific promos are very important," she adds.

MGM Home Entertainment is trying to fly high with Continental Airlines to promote one of its best-selling lines, "The Pink Panther Cartoon Collection." It consists of five 45-minute programs, retailing for \$12.95 each. The studio will include a travel discount certificate offering buyers savings on Continental flights.

BMG Home Video, meanwhile, is promoting its "Cabbage Patch Screen Test" using \$4 worth of Mattel coupons in each cassette. According to Stephanie Kovner, BMG's director of marketing, the title became more attractive to potential promotional partners after Rosie O'Donnell began talking up the video on her daily television show.

SHELF TALK

(Continued from preceding page)

Japan and will debut the format in Europe during the first quarter of 1998.

PLAY BALL: The remarkable championship run of the Florida Marlins will be available on video Thursday (13), just 18 days after the team won the World Series.

Distributed by Orion Home Video, "The Official 1997 World Series Video" is priced at \$19.98. It features 65 minutes of highlights and behind-the-scenes interviews with members of the Marlins and the ill-fated Cleveland Indians. Exclusive footage and highlights from the Marlins victory parade in Miami is also included, plus highlights of the division championships.

The 18-day turnaround is the fastest ever for a World Series highlight tape. For a limited time, copies of "The Official 1997 World Series Video" will contain a commemorative admission ticket to the Series.

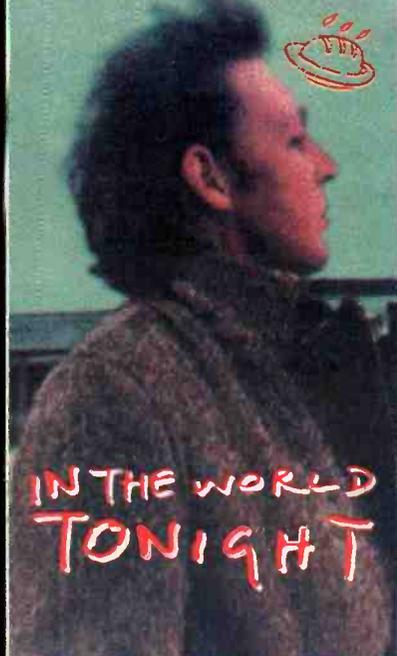
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TriStar Has Vision For Magoo

NEW MAGOO: The nearsighted, irascible cartoon gent known as Mr. Magoo is back on home video with a pair of new releases from Columbia TriStar Home Video. One is a 1959 feature, "1001 Arabian Nights," and the other is "Mr. Magoo: The Collector's Edition," part of the series "Columbia Pictures Cartoon Classics."

The latter title consists of six Mr. Magoo short subjects, including two Academy Award winners and two Oscar nominees. Both tapes arrive in stores Dec. 16, priced at \$9.95 each. All feature the instantly recognizable voice of **Jim Backus**, best known as the lock-jawed blue blood Thurston Howell III on "Gilligan's Island."

According to **Pamela Michaels**, Columbia TriStar's senior marketing



by *Moira McCormick*

manager, the new Magoo titles are timed to coincide with the holiday release of Disney's new live-action movie "Mr. Magoo," starring **Leslie Nielsen**. They are the most recent Magoo titles from Columbia.

The studio first began issuing cartoons of the myopic old fellow in the late '80s. Eight of the 13 volumes of "Columbia Pictures Cartoon Classics" are Mr.

Magoo programs. The two latest volumes feature new packaging that's brighter and bolder than previous releases, according to Michaels. "In January and February, we'll be upgrading the already existing volumes with the new packaging," she says.

Featured in "The Collector's Edition" in addition to the Oscar-related shorts are the first and last Magoo shorts ever released: "Ragtime Bear," in which Magoo mistakes a grizzly for his nephew Waldo, and "Terror Faces Mr. Magoo," in which he contends with a larcenous gorilla.

The two Oscar winners are "Magoo's Puddle Jumper," which captured the award for best animated short subject in 1956, and 1959's "When Magoo Flew."

"It's interesting to see how much the graphics, and the character itself, changed from the earliest cartoons," says Michaels. "Magoo is considerably grouchier in 'Ragtime Bear' than in later programs." She notes that many of the shorts were directed by **Pete Burness**, who also helmed "George Of The Jungle" and numerous Warner Bros. cartoons.

Michaels notes that Columbia is supporting the Magoo releases with extensive trade advertising and that the presence of the Disney film should give an added boost to the titles. "Mr. Magoo the character has survived all the way from the '40s," she says. "His staying power is pretty amazing."

BEAR HUG: Razzmatazz Entertainment, the children's imprint of Cabin Fever Entertainment, is releasing a direct-to-video, live-action family film called "Ms. Bear," which features **Ed Begley Jr.** Reaching stores Dec. 9, the movie makes the unusual and commendable choice of centering on a girl character, 7-year-old **Emily (Kaitlyn Burke)**, who befriends an orphaned bear cub (also female). "Ms. Bear" is priced at \$24.98.

A Cabin Fever representative says that retailers who order three copies get a fourth free. "Ms. Bear" is being featured in Video Pipeline catalog in December and is being advertised in movie theaters around the country.

KIDBITS: Children are forever fascinated by animals, and a two-volume release from Goldhil Video explores the humorous side of critters. "Animal Tales" (two volumes, \$14.95 each or \$24.95 per set) utilizes live-action footage with amusing narration. Each volume features four tales, in which the animals throw parties, make friends, stand up to bullies, and other such anthropomorphic doings... Irreverent in their time, the **Marx Brothers'** movies are now considered first-rate family entertainment. A video retrospective called "The Unknown Marx Brothers: A Unique Look At Film's Most Original Legends," featuring **Groucho, Harpo, and Chico**, has just been released by WinStar Home Entertainment, a division of Fox Lorber Associates. Originally aired on the Disney Channel and PBS, the \$19.98 program is being promoted via a free \$5 phone card from WinStar Communications, redeemable via a bounce-back coupon.

Assistance in preparing this column was provided by *Lonella Garza*.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	1	5	LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
2	5	4	ANACONDA (PG-13)	Columbia TriStar Home Video 81753	Jennifer Lopez Ice Cube
3	2	6	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elisabeth Shue
4	6	3	BREAKDOWN (R)	Paramount Home Video 334543	Kurt Russell Kathleen Quinlan
5	4	5	VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
6	28	2	BATMAN & ROBIN (PG-13)	Warner Home Video 16500	George Clooney Arnold Schwarzenegger
7	3	6	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
8	8	2	GROSSE POINT BLANK (R)	Hollywood Pictures Home Video Buena Vista Home Video 10040	John Cusack Minnie Driver
9	7	12	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
10	27	2	AUSTIN POWERS (PG-13)	New Line Home Video Warner Home Video N3965	Michael Meyers Elizabeth Hurley
11	9	15	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
12	10	15	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
13	15	3	THAT OLD FEELING (PG-13)	Universal Studios Home Video 83214	Bette Midler Dennis Farina
14	14	2	DOUBLE TEAM (R)	Columbia TriStar Home Video 83233	Jean-Claude van Damme Dennis Rodman
15	13	13	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
16	12	7	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
17	11	11	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
18	16	16	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
19	19	18	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
20	18	4	B.A.P.S. (PG-13)	New Line Home Video Warner Home Video N4413	Halle Berry Martin Landau
21	17	12	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
22	21	11	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
23	NEW		NIGHT FALLS ON MANHATTAN (R)	Republic Pictures Home Video 6292	Andy Garcia Richard Dreyfuss
24	20	5	SELENA (PG)	Warner Home Video 14909	Jennifer Lopez
25	NEW		PARADISE ROAD (R)	FoxVideo 6041	Frances McDormand Glenn Close
26	24	9	INVENTING THE ABBOTTS (R)	FoxVideo 6081	Joaquin Phoenix Liv Uller
27	26	12	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
28	22	15	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
29	NEW		WILD AMERICA (PG)	Warner Home Video 15580	Jonathan Taylor Thomas Devon Sawa
30	33	9	LOVE JONES (R)	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long
31	NEW		THE SIXTH MAN (PG-13)	Touchstone Home Video Buena Vista Home Video 10444	Marlon Wayans Kadeem Hardison
32	31	5	THE DAYTRIPPERS (R)	Columbia TriStar Home Video 70373	Stanley Tucci Parker Posey
33	30	23	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
34	36	3	TRAVELLER (R)	Evergreen Entertainment 90143	Bill Paxton Mark Wahlberg
35	23	11	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
36	NEW		THE FIFTH ELEMENT (PG-13)	Columbia TriStar Home Video 82403	Bruce Willis Gary Oldman
37	35	13	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
38	25	9	ROSEWOOD (R)	Warner Home Video 14536	Jon Voight Ving Rhames
39	39	7	MCHALE'S NAVY (PG)	Universal Studios Home Video 83213	Tom Arnold David Alan Grier
40	34	15	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
1	1	166	SLEEPING BEAUTY ♦ Walt Disney Home Video 9511	1959	26.99
2	2	11	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Video 16030	1997	24.99
3	3	9	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
4	RE-ENTRY		THE JUNGLE BOOK: 30TH ANNIVERSARY Walt Disney Home Video/Buena Vista Home Video 0602	1967	26.99
5	5	35	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
6	4	15	FUN AND FANCY FREE Walt Disney Home Video 9875	1947	26.99
7	6	7	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
8	8	197	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
9	7	7	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997	12.95
10	10	115	THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994	26.99
11	23	5	THE SIMPSONS: TRIPLE PACK FoxVideo 4102951	1997	24.98
12	12	147	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
13	9	7	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95
14	11	15	A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793	1997	12.95
15	RE-ENTRY		ALICE IN WONDERLAND ♦ Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
16	15	25	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.95
17	13	37	SESAME STREET: BEST OF ELMO ◊ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
18	14	3	CABBAGE PATCH KIDS: THE SCREEN TEST BMG Video 86336-3	1997	12.98
19	17	235	CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950	26.99
20	NEW		ANNABELLE'S WISH Hallmark Home Entertainment 10253	1997	12.95
21	NEW		BABES IN TOYLAND MGM/UA Home Video/Warner Home Video 505757	1997	19.98
22	25	73	SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937	26.99
23	20	3	A RUGRATS CHANUKAH Nickelodeon Video/Paramount Home Video 838323	1997	12.95
24	18	93	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
25	19	3	CABBAGE PATCH KIDS: THE NEW KID BMG Video 86224-3	1997	12.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

KAREN AKERS

Live From Rainbow & Stars

PRODUCER: Karen Akers

DRG 91450

Karen Akers didn't settle for a single vocal mood setting—certainly not one particular area of pop music—in her appearance this past spring at New York's Rainbow & Stars. The fact that she is intelligently and sentimentally up to the task of delivering the goods in such an environment has been captured with solid recording skills. The comedy centers on three "Torch Song" selections (numbered I, II, and III) that take a swipe at three icons of the conservative movement. But if put-downs of "Newt," "Strom," and "Rush" offend listeners who support their ideologies, Akers will make it up to them with classy turns on songs like "Fun To Be Fooled," "I Don't Want To Walk Without You," "It's Time For A Love Song," and a smart resurrection of "Planes"—a virtually unknown, cabaret-type goody from the pens of Carole Bayer Sager and the late Peter Allen. A winner for the cabaret bins.

RAP

RAKIM

The 18th Letter: The Book Of Life

PRODUCERS: various

Universal 53111

Renowned as a lyricist's lyricist, the icy-voiced Rakim returns to the rap race with his first new album since the early '90s. Thus, it has been eagerly awaited by fans of authentic, unadulterated hip-hop. On stunning cuts produced by DJ Premier, DJ Clark Kent, and others, the supreme speakian/scientist strikes with new prototypes to blow up mikes. On "It's Been A Long Time," he at once apologizes for his extended absence and brags of his poetic prowess. He also reminisces about his coming of age in hip-hop and pays homage to black women in deep, cosmic ways. For example, he says in one song, he's "far from shallow/Thoughts travel like an arrow."

COUNTRY

WYNONNA

The Other Side

PRODUCERS: Brent Maher, others

Curb/Universal 53061

Female artists continue to work ahead of the curve in pushing the envelope of country music, and few have been as fearless as Wynonna in pursuing her goals. Her explorations increasingly involve the torchy, mystical, bluesy, and even bombastic side of country. "Don't You Throw That Mojo On Me" is a perfect example of a confident, bragging woman standing proudly on her own. Wynonna's sound, always large, grows even bigger. Ballads such as "Come Some Rainy Day" are forceful and expansive. Only with

SPOTLIGHT



SHANIA TWAIN

Come On Over

PRODUCER: Robert John "Mutt" Lange

Mercury 314-536 003

In attempting to live up to the expectations created by the remarkable success of her last album, "The Woman In Me," Shania Twain and her collaborator/producer Mutt Lange have successfully created the same thing, only more so. Not the same album, but the same sorts of unexpected turns, the same punchy pop country. These 16 songs (totaling just over an hour) reflect the day-to-day preoccupations, interests, and concerns of a young woman: her takes on the many twists of life and love. In translating those into modern country, Twain and Lange continue to test the limits of country music and sometimes go far beyond them. In a very real sense, this is the future of power pop merging with country. In the process, country's traditions are being reinvented and redefined.

the duet "We Can't Unmake Love" with the much gentler John Berry does she rein herself in. Now that she's a staple of the tabloids, she answers those readers with the swaggering "The Wyld Unknown." She brags, "I'm bulletproof" and sounds very convincing.

JAZZ

BILL COSBY

Hello, Friend: To Ennis With Love

PRODUCERS: William H. Cosby Jr., Eulis Cathey

Verve 539 171

Bill Cosby co-produced this session in 1993 and is releasing it now as a trib-

SPOTLIGHT



IMANI COPPOLA

Chupacabra

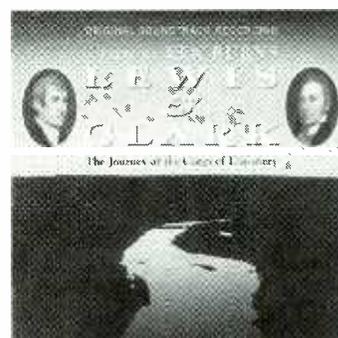
PRODUCER: Michael Mangini

Columbia 68541

Multitalented New York singer/songwriter/musician Imani Coppola debuts with an album that showcases her gift for razor-sharp urban portraits and up-to-the-minute musical tableaux that flirt with hip-hop, pop, dance, and alternative rock. Bringing to mind such singular artists as Beck, Lucas, and Dionne Farris, Coppola shines on such inspired raps as "I'm A Tree," "Legend Of A Cowgirl," "Naked City (Love To See U Shine)," and "Pigeon Penelope." On the more tuneful side, she offers the soulful, acoustic "One Of These Days," "La Da Da," and "Pigeon Penelope." Like many gifted artists, Coppola—who is a college sophomore—avails herself to a rich musical vocabulary, risking confusion among format-minded listeners but offering the world a true alternative from the mainstream.

ute to his son Ennis, who died tragically earlier this year. A top-flight crew of Lester Bowie, Philip Harper, Bobby Watson, Craig Handy, Cedar Walton, Peter Washington, Billy Higgins, and Steve Kroon is eager to pause for the Cos, rendering this upbeat session an ebullient memorial indeed. In a set peopled by skillful soloists dotting their impressive improvisations with playful musical quotes, standouts include soulfully swinging versions of Horace Silver's "Sister Sadie" and "Señor Blues," a rhythmically transformed "Laura," a crackling, angular "Freedom Jazz Dance," a lightly samba-fied

SPOTLIGHT



VARIOUS ARTISTS

Lewis & Clark Original Soundtrack Recording

PRODUCER: Ken Burns, Dayton Duncan, and Erik Ewers

RCA 67566

Soundtrack to Ken Burns' documentary on Meriwether Lewis and William Clark's historic 1804 expedition from St. Louis to the Pacific Ocean is a well-researched and beautifully recorded collection of early American and American Indian folk tunes, along with modern compositions that hark back to the country's pioneer spirit—most notably mandolinist/composer Peter Ostroushko's enchanting "Heart Of The Heartland," which appears thematically throughout the album (Music To My Ears, Billboard, June 17, 1995). The musical program is punctuated by short readings from the diaries of the explorers and President Thomas Jefferson, who commissioned the expedition. A probing look at the roots of Americana.

"Moanin'," and the lithe, Latin-tinged "Wide Open," which was penned by Bill Cosby himself.

LATIN

★ RICARDO MONTANER

Es Así

PRODUCER: Piero Cassano

WEA Latina 20635

The flagging career of this Venezuelan singer/songwriter should receive a mighty boost from this well-crafted label bow, which is jam-packed with catchy amoroso paeans, be they uptempo or leisurely paced. Montaner's rangy tenor drenches his typically stylized

VITAL REISSUES®

GENE AUTRY

The Singing Cowboy, Chapter One

Gene Autry With The Legendary Singing Groups Of The West

PRODUCERS: Cary E. Mansfield, Karla Buhlman

Varèse Sarabande 5840, 5841

These first compilations of music from Gene Autry's 90 or so movies for Republic Pictures and Columbia Pictures in the '30s and '40s provide an interesting glimpse of the genre that Autry pioneered: the musical western. "The Singing Cowboy, Chapter One" includes many of Autry's better-known tracks, such as "Tumbling Tumbleweeds," "Back In The Saddle

Again," and "Ghost Riders In The Sky." The "Singing Groups" album features Autry with such prominent western assemblages as the Cass County Boys, the Beverly Hill Billies, the Sons Of The Pioneers, and J.L. Frank's Golden West Cowboys.

SIMON & GARFUNKEL

Old Friends

COMPILATION PRODUCER: Bob Irwin

Columbia/Legacy 64780

This three-CD boxed set compiles the storied duo's greatest hits (from "The Sounds Of Silence" through "Bridge Over Troubled Water"), plus previous-

ly unreleased demos ("Bleecker Street," "Feuilles-O"), live recordings ("A Church Is Burning," "A Most Peculiar Man"), and studio cuts ("Blues Run The Game"). Focusing on Simon & Garfunkel's most fertile period—1964-1970—the collection stands as a definitive document of their creative partnership, which yielded songs that, even today, rise above the din on the strength of their clarity and simplicity. In keeping with the quality of the material, the collection was painstakingly assembled from first-generation masters, resulting in stunningly pristine sound.

romantic imagery with rejuvenated conviction, particularly on the ballad title track, as well as on the pounding pop entries "Dáme Olvido" and "Y Si Te Miro."

WORLD MUSIC

▶ MUZSIKÁS AND MÁRTA SEBESTYÉN

Morning Star

PRODUCERS: Dániel Hamar & the Muzsikás band

Hannibal/Rykodisc 1401

Márta Sebestyén follows her acclaimed appearance on the soundtrack to "The English Patient" with this all-traditional program, backed by Muzsikás, her fellow Balkan musician/musicologists. The pure vocal tones for which Sebestyén has become renowned are much in evidence with her a cappella singing on "Madosai Szőlő-örzö," the lilting melody of which is picked up and borne away by a violin and hammered dulcimer. Other album highlights can be found in the joyous, hectoring violin lines of "Ej, De Széles" and the mournfully dignified drones of "Ej, Csillag, Csillag," as well as the ecstatic rhythms of "Kerekes Héjsza És Sebes" and the woozily romantic melody of "Füzesi Lakodalmas." "Ha Én Rózsa Volnék" offers the strongest echo of Far Eastern tonalities and features the gruff buzzing of throat-singing guest star Andras Berecz.

GOSPEL

▶ DR. CHARLES G. HAYES & THE COSMOPOLITAN CHURCH OF PRAYER CHOIR

Shout! 'Til Your Walls Fall Down

PRODUCER: Darius Brooks

Word 7019949606

With more than 15 albums in their 22 years of recording, Hayes and the Cosmos have lost none of their fire. Wunderkind Darius Brooks, best known for his work with the Rev. Milton Brunson, adds a contemporary veneer to the choir's bedrock gospel, with the rocking "Magnify Him" and "Lord I'm Coming Home," a shimmering, contemporary ballad. But it's Hayes' way with the old style that remains his bread and butter. "To Whom Shall I Turn" and the title song are full-tilt, give-it-up traditional gospel at its finest. As gospel moves in a more contemporary R&B direction, Hayes is a steadfast reminder of where it all began.

NEW AGE

▶ ENYA

Paint The Sky With Stars

PRODUCER: Nicky Ryan

Reprise 46835

What's most remarkable on this greatest-hits collection is how little Enya's music has changed. "The Celts" and "Boadicea" from 1986 could've been part of her last album, "The Memory Of Trees." The signature formula of the Irish singer's voice swirling in a gauzy haze of overdubs, reverb, and synthesizer pizzicatos remains unaltered. The only variation is the increasingly Disneyesque quality of her singles, beginning with "Orinoco Flow (Sail Away)" through "Caribbean Blue," "Anywhere Is," and the puerile confection of "Only If . . ." (one of two new pieces on the album). In culling her best-known pop pieces, "Paint The Sky With Stars" sacrifices the darker, more introspective side of Enya's music.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES EDITED BY LARRY FLICK

POP

► **SHERYL CROW** *Tomorrow Never Dies* (4:18)

PRODUCER: Mitchell Froom
WRITERS: S. Crow, M. Froom
PUBLISHERS: Warner-Tamerlane/Old Crow/United Lion, BMI
A&M 00555 (cassette single)

It's always fun to see which artist will win the hotly coveted opportunity to perform the title theme to a James Bond movie—as well as how he or she will handle the task. Crow steps forward with a tune that perfectly fuses her distinctive rock/pop style with the bombastic sound that has become the Bond signature. She wails with appropriate melodrama as an array of fluid guitar riffs and swooping strings and piano lines collide at the song's climax. It's a wonderfully delicious moment that tops off a stellar, deservedly hit-bound recording.

► **SISTER HAZEL** *Happy* (3:39)

PRODUCER: Paul Ebersold
WRITERS: K. Block, Sister Hazel
PUBLISHERS: 1997 Music/Music Corp. of America/Cherry Entertainment/Crooked Chimney, BMI
REMIXERS: Brian Malouf, Tom Lord-Alge, Paul Ebersold

Universal 1230 (c/o Uni) (cassette single)
The follow-up to "All For You" is an equally infectious pop ditty, melding scratchy rhythm guitars with strumming acoustic riffs. The kicky backbeat and rubbery bassline renders "Happy" a perfect driving song, best consumed when cranked at peak volume while speeding down the highway. Supported by appropriately creaky lead vocals and a harmonious chorus that is reminiscent of Hootie & the Blowfish, this single will undoubtedly be an outta-da-box smash.

BLESSID UNION *Light In Your Eyes* (4:04)

PRODUCER: Emosia
WRITERS: E. Sloan, T. Sims
PUBLISHER: not listed

Capitol 12801 (cassette single)
The group that broke through a while back with "I Believe" re-emerges with a shortened name and a waltz-like ballad that could do the trick in reigniting the interest of top 40 programmers. The lyrics tell the tale of a romance riddled with conflict. Will there be a happy ending? Listen for yourself . . . and enjoy the laid-back vocals and pretty acoustic guitars and mandolins along the way.

SAMANTHA COLE *Without You* (4:01)

PRODUCERS: David Foster, Richard Marx
WRITERS: D. Foster, R. Marx, S. Cole
PUBLISHERS: 143/Peer/Chr-Boy/Wixen/Samantha Cole/EMI-Blackwood, BMI/ASCAP

Universal 1221 (c/o Uni) (cassette single)
With this second single from her Universal debut, pop ingénue Cole may continue to labor under the Mariah Carey comparisons that have followed her in recent months. However, she displays fewer vocal similarities this time, opting instead for a more earthy flavor. The fingerprints of producers David Foster and Richard Marx are unmistakable, as the power ballad follows an expectedly booming path. There are lots of ballads out there right now, which may hurt this record's chances of going the full top 40 distance. But Cole is a charmer who should not be counted out of the game.

R & B

★ **PATTI LaBELLE** *Does He Love You* (no timing listed)

PRODUCER: David Foster
WRITERS: S. Knox, B. Stritch
PUBLISHER: not listed
MCA 4086 (c/o Uni) (cassette single)

And the yummy singles from "Flame"

just keep on coming. LaBelle effectively reinvents the Reba McEntire and Linda Davis hit as a R&B ballad. David Foster's production has ample soul, swelling from a quietly percussive opening into a grand closing that allow Miss Patti to do what she does best—belt with the power to shatter glass. With the previous "Shoe Was On The Other Foot" poised for club success, it's looking like a LaBelle-filled fall. What a joy!

COUNTRY

► **SHANIA TWAIN** *Don't Be Stupid (You Know I Love You)* (3:35)

PRODUCER: Robert John "Mutt" Lange
WRITERS: S. Twain, R.J. Lange
PUBLISHERS: Songs of PolyGram International/Loon Echo, BMI; Zomba Enterprises, ASCAP

Mercury 188 (c/o PolyGram) (CD promo)
"Love Gets Me Every Time," the first single from Twain's new "Come On Over" opus, rocketed to the top of Billboard's Hot Country Singles & Tracks chart—providing a strong springboard for the launch of the set. Shania fever is so strong at radio that this second single will likely do well even though it's a weak song. The lyric sounds like a note a teenager might write to an immature and overly jealous suitor. Even Robert John "Mutt" Lange's production isn't up to par, as he combines too many elements into a hodgepodge that sounds awkward at times, especially the whispering in the background during the second bridge. This is definitely not one of the artist's better offerings, but that's not likely to slow the Twain train by much—at least not yet.

► **LORRIE MORGAN** *One Of Those Nights Tonight* (3:32)

PRODUCERS: James Stroud, Lorrie Morgan
WRITERS: S. Longacre, R. Giles
PUBLISHERS: Sea Acire/Famous, ASCAP; Careers-BMG/Hamstein-Cumberland/Mike Curb/Diamond Struck, BMI

BNA 65332 (CD promo)
Song, performance, and production come together in an appealing package on Morgan's latest single. The slightly ominous overall tone of the production matches the frustration in the lyric about a woman who has had "one of those days" and needs to cut loose on the town and "go left where the world goes right." Morgan's performance strikes the right balance between desperation and determination, and the result is another fine single from her "Shakin' Things Up" album.

► **KEVIN SHARP** *There's Only You* (3:10)

PRODUCER: Chris Farren
WRITERS: S. Ewing, D. Kees
PUBLISHER: Acuff-Rose, BMI
Asylum 9943 (CD promo)
Sharp is at his best with emotional ballads, and everyone who loved his big debut hit, "Nobody Knows," will enjoy this lovely song immensely. Penned by Skip Ewing and Donny Kees, the tune is well crafted, if a bit on the sentimental side. The production is gentle and understated, allowing Sharp's vocal to shine.

★ **MATT KING** *I Wrote The Book* (2:08)

PRODUCER: Gary Morris
WRITERS: M. King, N. McElroy
PUBLISHERS: Rocking K./Warner-Chappell, ASCAP; Logrhythm, BMI

Atlantic 8358 (CD promo)
Atlantic has a winner in King, as this feisty single demonstrates. In a little more than two minutes, King makes a big impression with his personality-packed vocal performance on this rollicking, uptempo number. Produced by Gary Morris, no stranger to hits himself—remember "Wind Beneath My Wings"?—this has all the ingredients that should make country radio sit up and take notice.

★ **DIXIE CHICKS** *I Can Love You Better* (3:03)

PRODUCER: Paul Worley
WRITERS: Kostas, Hayes
PUBLISHERS: Songs of PolyGram International, BMI; PolyGram International, ASCAP

Monument 78713 (CD promo)
Longtime fans of this Texas trio will be thrilled to see it gaining wider exposure with its new Monument label deal. Composed of sisters Emily Erwin and Martie Seidel and lead vocalist Natalie Maines, the Dixie Chicks have a fresh, earthy sound, buoyed by Maines' distinctive vocal. The song has a catchy chorus, but otherwise it's just a rather clichéd, assembly-line lyric. However, the Chicks have so much personality, they make the most of it.

DANCE

BAHA MEN *Living On Sunshine* (9:11)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXER: Robert Clivilles

Mercury 1970 (c/o PolyGram) (12-inch single)

Although the Baha Men are quite popular in Japan and assorted European territories, they've yet to enjoy comparable success in the States. "Living On Sunshine" could do the trick, with its bright and breezy music and wonderfully upbeat vocals. In its original form, this single is rife with crossover potential. As remixed by Robert Clivilles, it wriggles with dancefloor appeal—mostly due to a bassline that grips the spine and never lets go. Actually, this version of "Living On Sunshine" could do as much for Clivilles' relatively low profile of late as it could for the Baha Men. Stay tuned.

NANCEY JACKSON *Free (Yes, I'm Free)* (8:59)

PRODUCERS: Loris Holland, Adam Sicurella
WRITERS: L. Holland, A. Sicurella, N. Jackson
PUBLISHERS: Ear to the Ave./Ruby Holland/Sony/Nabett, ASCAP

REMIXERS: Welcome, Mr. Groove, Frankie Cutlass, Duran Ramos
Harmony 1656 (c/o Relativity) (CD single)
Gospel flavor has become fairly common in house music. But if you want the real deal, look no further than "Free (Yes, I'm Free)." Jackson is as churchy a believer as they come, and she wails out

lyrics that are unabashedly spiritual. Some DJs may have a problem with the frequent Jesus references, but we're willing to bet that most will find this single an uplifting entry for peak-hour programs. An armful of remixes has been included to spark play at a variety of formats. Although the funk version by Frankie Cutlass and Duran Ramos has merit, nothing can touch Welcome's sprawling, hands-in-the-air, uptempo mix.

AC

► **JONATHAN BUTLER** *Do You Love Me?* (4:19)

PRODUCER: Jonathan Butler
WRITERS: J. Butler, M. Ryder
PUBLISHERS: Zomba/Rondor, ASCAP

N2K 50007 (CD single)

What a delight it is to discover that Butler remains as vital an artist as ever. On the title track from his gorgeous new collection, he reminds listeners that there's more to soul singing than screaming and "freaking." Rather, Butler provides the portrait of a modern-day crooner. Don't forget that Butler is also a seasoned guitarist. He plays like a dream here, plucking riffs with jazzy spice. "Do You Love Me?" has already begun to successfully woo adult-skewed R&B programmers. Next on board should be AC and pop tastemakers.

★ **NANCY WILSON** *Hello Like A Prayer* (3:38)

PRODUCER: Michael J. Powell
WRITERS: B. Withers, J. Collins
PUBLISHER: Golden Withers, ASCAP

Columbia 3468 (c/o Sony) (CD promo)

Speaking of vibrant veterans, few of today's so-called pop divas have developed a degree of style and finesse that Wilson has long possessed. "Hello Like A Prayer" shows her in typically fine form, darting around a sax-lined R&B arrangement with notable ease. Producer Michael J. Powell knows exactly how to illuminate Wilson's voice, giving plenty of room to vamp and washing the track with occasional string and guitar flourishes. In a perfect world, Wilson would rule the pop and R&B airwaves. Guess we'll all have to settle for the warm embrace of smart AC programmers, who know a good thing when they hear it.

NEW & NOTEWORTHY

ALI *Love Letters* (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Island Black Music 3423 (cassette single)

Yum, yum . . . soul music just doesn't get tastier than this. Ali is a wildly charismatic newcomer with an incredible voice that will have you drawing fond comparisons to Al Green. He works it to the hit on this hit-bound gem, which is rife with old-school flavor—from the live strings to the slippery bassline and finger-poppin' percussion. As "Love Letters" builds to its satisfying, harmony-layered climax, you'll be swaying and singing along like it's an old favorite. There isn't a programmer who shouldn't give this one a chance—starting with those who have been searching desperately for the next alt-soul renegade, à la D'Angelo and Maxwell. From the sterling debut album "Crucial."

ABBACADABRA *Dancing Queen* (4:02)

PRODUCER: not listed
WRITERS: Anderson, Uivaeus, Anderson
PUBLISHER: Polar, ASCAP

Ariola 2409 (c/o BMG) (cassette single)

Import enthusiasts are already well aware of this earnest, hugely popular Abba tribute act. For its first state-side release, Ariola picks the most famous tune in the act's deep catalog of hits. A wise choice, since no one has

ever really tired of its kitschy lyrics and mad-catchy chorus. Abacadabra does an excellent job of mimicking the now-defunct act, which makes you wonder why you shouldn't simply go to the recording—and that's when the plethora of remixes kick in. The real selling point of this single is how well it builds into a contemporary dance anthem, thanks mostly to the post-production finesse of Love To Infinity, which soaks the track in sweet strings, twinkling synths, and irresistible disco beats.

NATURAL BORN CHILLERS *Rock The Funky Beat* (3:43)

PRODUCERS: A. Salihi, L. Parker
WRITERS: A. Salihi, L. Parker
PUBLISHER: not listed

Warner Bros. 9056 (cassette single)

The electronic/break-beat revolution simply will not die down—and why should it, when acts like Natural Born Chillers continue cranking out such infectious fodder? The act does anything but chill out on this record, though, as it sprays a spree of jittery beats that are absolutely impossible to sit still through. Don't search for a song here. This is pure rhythm and a stream of brain-sticking hooks. Super-fun stuff that will transcend its imminent hot run at club level and solidly penetrate modern rock and pop radio.

★ **DAR WILLIAMS** *What Do You Hear In These Sounds* (3:51)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Razor & Tie 736 (cassette single)

Williams is a refreshing figure in the crowded field of female troubadours in that she bypasses the temptation to indulge in derivative, cry-in-your-coffee imagery. Instead, she takes the tougher (but infinitely more satisfying) road of finding relevance and even poetry in life's simple moments. On this single from the album "End Of The Summer," she shows her clever way with words, as well as her gift for smooth melody construction. Factor in an easy-going vocal style and agile guitar work, and you have the fixings for a triple-A radio winner.

ROCK TRACKS

► **PAUL SIMON** *Bernadette* (3:28)

PRODUCER: Paul Simon
WRITERS: P. Simon, D. Walcott
PUBLISHER: Paul Simon, BMI

Warner Bros. 9080 (CD promo)

At long last, Simon is giving the world a peek at the much-anticipated "Songs From The Capeman." "Bernadette" is everything you want it to be. It has that liting acoustic pop feel of his classic material, while mining the fields of blues and gospel for added inspiration. Simon packs more into the three-or-so minutes of this single than many artists put into entire albums. And yet "Bernadette" has a concise and catchy feel that will allow for active radio exposure.

► **DEPECHE MODE** *Home* (3:59)

PRODUCER: Tim Simenon
WRITER: M.L. Gore
PUBLISHERS: EMI/EMI-Blackwood, BMI

Mute/Reprise 8855 (c/o Warner Bros.) (cassette single)

The latest single from "Ultra" shows the venerable electronic group in a predictably melancholy mood. But who cares? Few acts can dish out the angst better, and "Home" pleases with its baroque strings and skittling beat. Modern rock radio is a given. The question hanging in the balance is whether posters will once again welcome Depeche Mode onto top 40 airwaves. Hard to say, though this is certainly the act's best mainstream single in a good long time.

RAP

► **MILITIA** *Burn* (4:11)

PRODUCER: Emanuel Dean
WRITERS: D. Silas, J. Smith, E. Dean
PUBLISHERS: Chop-Shop/AA, BMI

Red Ant 28 (cassette single)

The Bay Area team of Diz and Devious makes an excellent first impression on a debut single that cruises in the head-bobbin' pop tradition of BLACKstreet's "No Diggity." Its rhymes are sharply on point, swerving into a crazy-catchy chorus. Producer Emanuel Dean keeps the groove spare and full of infectious hand-clapping. With "Burn" already winning the props of purists on the West Coast, it's only a matter of seconds before it is breaking out on a national level.

DJ S&S *So Hot* (4:11)

PRODUCER: DJ S&S
WRITERS: G. Burgess, G. Jones, G. Carson
PUBLISHERS: Little Steven/Embassy, BMI

Lethal 6004 (c/o M.S.) (CD single)

Not a whole lot new going on here. DJ S&S works the party vibe to the max. There are some clever turns of phrase that hint at talent, but "So Hot" is a tad too light in subject matter to make a lasting impression. Still, there are hordes of kids who are probably gonna go for this in a huge way—especially given the appearance of New York radio personality DJ Jazzy Joyce on scratching. It would be great to see what DJ S&S can deliver on a more serious tip next time around.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

GERI-FIT

Geri-Fit Ltd.

45 minutes, \$19.95

A set of dumbbells, a stretch-band, and a chair are all the equipment necessary to embark on this home routine culled from the Geri-Fit programs that have been offered at senior centers and hospitals for the past two years. A youthful instructor who clearly has done her homework on the special needs of seniors conducts a class of Geri-Fit converts, who provide their testimony about the plan at the outset of the tape. The regimen is all about stretching and muscle-strengthening for those who are no longer up for the faster pace and higher impact of a more traditional exercise class. Aside from taking things a bit more slowly, the instructor also provides consistent reinforcement and explanation of each gesture. Contact: 800-GERIFIT.

THE THREE LEVELS OF POWER

Unapix Entertainment

60 minutes, \$19.98

This taped lecture by Dr. Caroline Myss, founder of the American Holistic Medical Assn. and author of the best-selling "Anatomy Of The Spirit," is a shot in the arm for people looking to harness their internal power points to help achieve a healthy lifestyle. In this program, which coincides with its airing on selected PBS stations, Myss proves to be a bottomless resource of medical and spiritual knowledge and experience and, more important for most viewers, an engaging storyteller. Like most straight-ahead monologs, this program easily (and as effectively) could have turned up in audiocassette form. The advantage is that it does not require viewers to stay glued to the TV and is just as effective if the viewer is within earshot of the TV. Also new from Myss and Unapix is "Why People Don't Heal And How They Can."

THE RACE TO DAYTONA

Think Media

55 minutes, \$14.95

This annual gathering of elite road warriors has become the true symbol of the new year for die-hard fans of stock car racing. This documentary probes the history of the Daytona 500, primarily through the eyes of Kyle Petty, the third-generation racing champ whose family has been represented in every one of the Daytona 500s since the inception of the race. The camera follows Petty and his team of mechanics as they construct a car he will race in next year's February event. The program also boasts lots of historical footage, Petty family home movies, and other personal touches. "Race" will be packaged with a toy replica of a stock car, part of a new collector's edition from Mattel. Contact: 800-655-1998.

HOW SMART IS YOUR PUPPY?

Canine Training Systems

35 minutes, \$19.95

While most people don't pick their pet puppy based solely on its potential to retrieve the newspaper or perform perfect tricks, the question of the dog's intelligence often comes up. Enter this instructional video, which aims to equip owners with methods to assess dogs' temperament, memory capacity, sociability, and confidence/dominance level. An experienced veterinarian walks viewers through when

and how to test puppies and adult dogs. The video comes complete with score-card instructions. At the crux of the program are 15 different tests aimed at determining the specific aspects of a dog's personality, such as its willingness to come when called, follow its owner, and other behaviors. While the process seems a bit much for the average pet owner, it could be helpful for those with small children who are considering making a pet a part of the family. Contact: 303-973-2107.

HEADCANDY: SIDNEY'S PSYCHEDELIC ADVENTURE

Victory Multimedia

60 minutes, \$19.98

An animated talking head with a voice that lies somewhere between an Eastern spiritual guide and the 7-Eleven clerk on "The Simpsons" encourages viewers to dim the lights, fire up some incense, and get into the psychedelic groove. What ensues is a succession of lights, shapes, and colors set to ambient instrumental music from the likes of Merl Saunders with Jerry Garcia, Alpha Wave Movement, and Richard

Bone. The idea behind the program is to transform the television screen into an oversized kaleidoscope, and for the most part, it achieves the desired effect. Contact: 213-660-5800.

RAGE AGAINST THE MACHINE

Epic Music Video

78 minutes, \$19.95

Fans of this alternative-metal band will want to crank up the volume and settle in for more than an hour of musical aggression. This video aims to please by blending recent live performances of hits and uncensored video-clips. There are no interviews or behind-the-scenes footage here, just a rapid-fire succession of songs. The video begins with a concert clip of a cover of Bruce Springsteen's "The Ghost Of Tom Joad," which the band just released as a single. It then wends its way through footage from the 1996 Reading Festival, an uncensored clip of "Killing In The Name," and a previously unreleased spoken-word performance by Zack de la Rocha. This performance is heard against the background of the 1931 documentary "Que Viva Mexico" and footage from

the recent Zapatista rebellion in Chiapas, Mexico.

A RUGRATS THANKSGIVING

Paramount Home Video

47 minutes, \$12.95

The Pickles are hosting Thanksgiving, and even without the bird and football, the family and its friends learn the true meaning of the holiday. The moms are in the kitchen bickering over how to cook the turkey, and the fathers are setting up satellite dishes in the yard to watch every football game on the planet. But when a real-live turkey gets delivered, everyone's plan goes out the window as the rugrats try to protect the bird from being the main course. Two bonus videos, "Chuckie Rich" and "Home Movies," are also included.

ENTER*ACTIVE

BY DOUG REECE

THE SIMPSONS VIRTUAL SPRINGFIELD

Fox Interactive

Windows/Macintosh CD-ROM

Welcome to Springfield, "a pea-sized

town with lima bean-sized dreams," as described by famed B-actor and TV infomercial personality extraordinaire Troy McClure on this CD-ROM. But the game's developers thankfully had much larger ambitions when they started building this 3D game based on the Fox animated TV show. Every nook and cranny of the Simpsons' hometown—from the Flanders' record collection to Bart's tree house—is accessible in this title. Users interact with characters and settings from the show, as well as a series of simple games. Unfortunately, the detail is so great that there are moments when "Virtual Springfield" can become somewhat tedious.

COLDCUT LET US PLAY!

Ninja Tune

Windows PC/Macintosh CD-ROM

Instead of downsizing their ideas for interactive content for an enhanced CD, arty producers DJs Coldcut go berserk with this CD-ROM, which is a bonus item with their latest album. The act, which helped form multimedia company Hex, puts its know-how to good use here. Video and music content become the building blocks with which users can construct original music mixes and audiovisual collages. Those with a low tolerance for the metaphysical may be frustrated by the "games" because they have no explicit strategy or objective. But there's plenty of more-grounded material to explore here. A trivia section and underground music lingo dictionary will please the club-core.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

INTO THE FOREST

By Jean Hegland

Read by Alison Elliott

BDD Audio

6 hours (abridged), \$21.95

ISBN 0-553-47878-8

This absorbing tale grabs the listener's attention immediately and draws him or her into a dark and fascinating soul journey. Sisters Nell and Eva are busy preparing for the future. Nell is trying to get into Harvard, while Eva is practicing for an audition with the San Francisco Ballet. Then when the electricity goes out, the girls are forced to live without outside communication and life's conveniences. As months pass without electricity, civilization breaks down. For a long time, the girls continue to study and dance, expecting their former lives to resume. Then as they realize their new existence may be permanent, they begin to take on new roles. With only each other for company, their relationship goes through many changes ranging from closeness to anger. Alison Elliott's low, expressive voice brings out all the nuances of the story. This is a thoughtful, provocative work that makes the listener think about what it means to be human when stripped of the shallow modern conveniences that run so much of our lives.

WAIT TILL NEXT YEAR

By Doris Kearns Goodwin

Read by the author

Simon & Schuster Audio

3 hours (abridged), \$18

ISBN 0-671-57707-7

Baseball fans, and especially Brooklyn Dodger fans, will love Goodwin's affectionate memoir of growing up as a Brooklyn Dodger fan in the late '40s and early '50s. For Goodwin, baseball was deeply rooted in her dearest childhood memories. She became close with her father by recounting Dodger games, play by play, when he came home from work. "Wait Till Next Year" vividly recaptures that glorious time in baseball as well as the historical events and social interactions of the time.

IN PRINT

THE ROLLING STONE BOOK OF WOMEN IN ROCK: TROUBLE GIRLS

Edited by Barbara O'Dair

Random House

575 pages, \$25

Joining the voluminous number of tomes on the "women in rock" phenomenon, this book thankfully does not limit itself to rock but rather covers female artists in country, soul, jazz, and other genres to effectively demonstrate the influences behind contemporary female artists. However, that diversity detracts somewhat from the book's focus.

Most of the essays are well written and compassionate, but they aren't very compelling. They're penned by many leading female music journalists, such as Ann Powers and Evelyn McDonnell, who co-edited "Rock She Wrote: Women Write About Rock, Pop, And Rap"; Rolling Stone associate editor Jancee Dunn; former Sassy editor Christina Kelly; and Gina Arnold, who wrote "Route 666: On The Road To Nirvana."

Barbara O'Dair, a former music editor at Rolling Stone magazine and currently editor of Us magazine, compiles nearly 60 new essays written by women on women ranging from "Big Mama" Thornton and Lydia Lunch to Bonnie Raitt and En Vogue.

It should be noted that this book is not related to Rolling Stone's "Women In Rock" 30th-anniversary edition, which features its own collection of essays on and interviews with many of the same people, penned by some of the same writers.

Here the essays are accompanied by lists of charted singles and discographies by the covered artist(s), and a bibliography is in back.

"Trouble Girls" covers the expected subjects, such as Billie Holiday, Madonna, Janis Joplin, and Patsy Cline. But off-the-beaten-

track artists, including Koko Taylor, Kate Bush, the Raincoats, Victoria Spivey, and even Jayne County, are there, too.

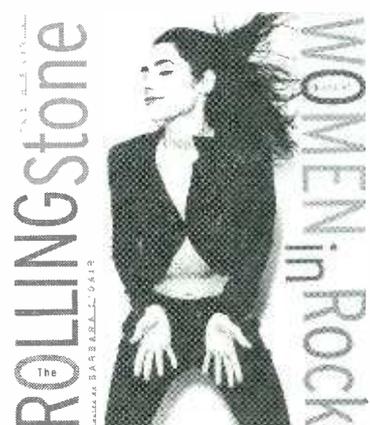
Contemporary faves, such as Courtney Love, PJ Harvey, Ani DiFranco, and Joan Osborne, are also covered, and fortunately, the ubiquitous Fiona Apple is limited to one discography citation.

O'Dair throws in some essays that deal with women otherwise involved in music, including one about celebrated groupie Pamela Des Barres and her "colleagues," who are defended by Powers. "Feminist revisionists often say that the lack of opportunities for women to play music is what led so many into active fandom and some onward into groupiehood; they had to do something," she concludes.

One chapter is also devoted to women in the studio control room, an area that remains dominated by men with the attitude that women don't really belong there.

Even odder is a token essay on hyper-sexually aware male artists in the '90s by Terri Sutton.

The best essays are the ones that find the author connecting her life with the music, such as Donna Gaines does with "Girl Groups: A Ballad Of Codependence." She links her adolescence in New York's



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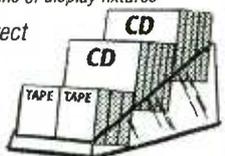
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COMMENTARY

(Continued from page 6)

record production—seems to straddle the Atlantic. Bush is big in America and signed to an American company; U.K. groups like the Rolling Stones are top touring bands in the U.S. Tina Turner is signed in Britain.

The British music business is one of our most valuable creative industries. It is worth \$4 billion to the U.K. economy, including approximately \$2 billion generated overseas. The industry employs 115,000 people. It is bigger than our steel industry, and our musicians' union is now bigger than our miners' union.

The business is high risk. On average, 80%-90% of artists signed to record companies will not succeed. But for those who do, the rewards are enormous: for the artists, for the record companies that sign them, and for the songwriters whose works are recorded. The British music business itself invests heavily in new talent. On average, record companies based in Britain reinvest 13% of their annual turnover in signing and developing new artists. This A&R percentage is among the highest in the world. This is no accident: We have a tradition of musical innovation, development of genres, and a broadcasting environment that encourages iconoclasts, without harming commercial strengths.

Britain is a hothouse. Although the U.K. represents only about 7% of the total world market for sound recordings, around 25% of all records sold

worldwide have a British element—be it artist, songwriter, or record company. U.K. artists currently enjoying significant success in the U.S. include not only the ubiquitous Spice Girls. Seal, Enya (Irish, but signed to a U.K. company), Oasis, Prodigy, Jamiroquai, and UB40 have joined such consistently popular artists as Phil Collins and Elton John in selling many millions of records in the U.S. Of course, U.S. artists such as Mariah Carey, R.E.M., Whitney Houston, and many more have enjoyed spectacular success in the U.K.

The new British government wants to do all it can to create the right environment for the music business to flourish. That is why we have moved responsibility for the music industry to center stage in my own department. And it is why we are turning our attention first and foremost to the need to protect intellectual property rights, the fundamental building block of musical success.

U.K. creative industries already benefit from *strong* copyright laws, *strongly* enforced, which give companies *strong* incentives to invest in the business, knowing they can achieve a proper return on that investment.

In many countries, however, copyright laws do not give adequate protection to creators. In many more, laws are in place, but protection is woefully inadequate. And in some—sadly—there is open flouting of international agreements. The U.S. government has been

very active in promoting the enactment and enforcement of adequate copyright legislation outside the U.S., and we want to work with it to keep this issue high on the international agenda.

As we move into the global information society, it will be important to ensure that laws keep pace with technology. Investors must have the same opportunity to obtain a fair return when recordings are sold electronically as when they are sold in shops. As part of this process, it will be important for all signatories to the recent World Intellectual Property Organization treaties to ratify these agreements as soon as possible. I am determined to seize the first legislative opportunity I can to ensure that Britain ratifies.

Increasingly, many people are seeing investment opportunities in British music. Most recently, "Bowie bonds" were issued by Wall Street-based Nomura Securities, enabling David Bowie to raise \$55 million through their sale to Prudential Insurance. The bonds are guaranteed by the steady flow of royalty income that Bowie's songs and recordings still generate. Other top British artists are rumored to be looking at similar deals.

British music is moving fast and rewarding investors. As I mentioned earlier, public service broadcasting on the BBC's Radio 1 helps. It, above all, provides a service that embraces all types of popular music genres and does not have to satisfy only the market. It is joined by a number of imaginative—and increasingly independent-minded—commercial stations. Radio, for years, has played music outside peak hours to audiences interested in new and pioneering genres. It is the critical component in creating a virtuous circle, unique to Britain, that allows new acts access to the airwaves, attracts the attention of A&R people, and then develops some of them into commercially successful acts. This has allowed a huge growth of genres almost unknown in the U.S.—for example, ambient, dub, dance, and drum'n'bass. Our broadcasting therefore allows for risk-taking and innovation.

The new British government believes that our future lies with the creative industries. As in the U.S., we are finding that the value added from these industries is outdistancing traditional manufacturing industries. In export earnings, in employment potential, and in share of gross domestic product, the creative industries are where much of our future lies. We clearly have no direct role in the creative process—we cannot make music—but we are determined to create the right conditions in which the music business can thrive.

We have just set up a Creative Industries Task Force, drawing together all parts of government for the first time. It will look across the board at how obstacles to success can be removed: at ways to stimulate creativity in schools and equip people with the right training; at the impact of subsidies and regulation; at the use of money from our National Lottery to support the creative infrastructure; and at ways in which the industries can exploit new technologies. It will be concerned with questions of piracy and breach of copyright.

We look to the U.S. to make common cause with us in combating international piracy and copyright theft, and we hope, as well, that investment will continue to in British Music Inc.

Adapted from a speech delivered Oct. 22 in New York at a reception hosted by the Recording Industry Assn. of America.

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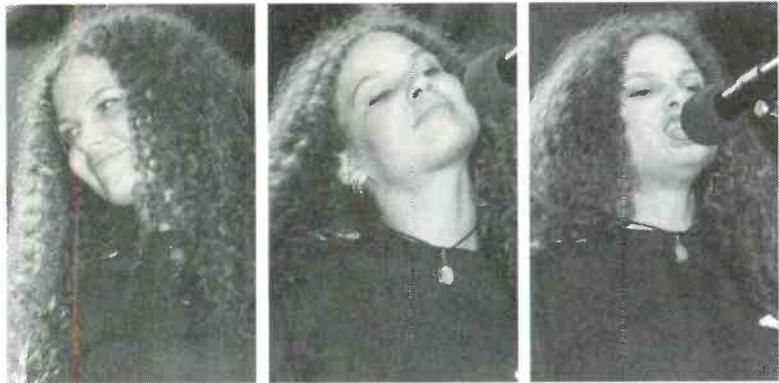
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The Three Faces Of Alana. Elektra newcomer Alana Davis was in fine form during her recent performance at the Billboard/Airplay Monitor Radio Seminar & Awards in Orlando, Fla. Included in the set was her debut single, "32 Flavors," from the album "Blame It On Me." (Photos: Tom Hurst)

Mixed Picture In Summer Arbs

Classic Rock, R&B, Top 40 Up; Country, Modern Flat

This story was prepared by Sean Ross, editor of the Airplay Monitors.

Classic rock and R&B stations continued to show record growth. Top 40, which can usually expect some help from teens in the summer, posted its best numbers in several years, due to gains in adult listening. Country, after its tumultuous ups and downs, now seems to have leveled again. And modern rock remained flat overall but showed upper-demo gains, leading one to wonder how, exactly, that format is being affected by the growth of modern AC.

Those are some of the highlights of Billboard/Airplay Monitor's exclusive national Arbitron ratings for the summer '97 book. The numbers are based on a composite of Arbitron's 79 year-round measurement markets.

News/talk stations held at 15.6% of national listening this summer, followed

by AC, the perennial ratings leader among music formats, which was off slightly, 14.8-14.6. R&B was up 11.0-11.4, opening up a 1-share lead over the former third-place format, country, which held at a 10.4. Top 40 was up 8.8-9.0, its best 12-plus number since summer '95. Album rock slipped 7.0-6.8 but held sixth place. It was followed by oldies (flat at 6.3), Spanish (6.3-6.2), showing its first slippage of any kind in nearly two years), classic rock (4.6-4.9), modern rock (flat at 4.1), and adult standards (3.5-3.4).

Because this was a summer book, there were certain things you'd expect that did, in fact, materialize. Certain formats got a 12-plus boost in middays as a result of redistributed teen listening, among them top 40 (7.4-8.2), R&B (8.7-9.5), and modern rock (3.4-3.7). The difference, however, was that the usual teen boost in middays wasn't always accompanied by a crash in other day-

parts. R&B was down at night (17.8-17.2) but flat in mornings (9.5) and up in afternoons 10.9-11.2. Top 40 was off in mornings (7.9-7.6) but up at night (11.6-11.8) and in afternoons (9.4-9.5).

In fact, the most interesting thing about top 40's continued comeback is that it's not being driven at the younger end. Top 40 was down very slightly in teens, 28.9-28.8, offsetting a jump of more than a share in teens during the spring, suggesting that any impact from Spice Girls/Hanson/Backstreet Boys mania probably took place then. And while top 40's overall 12-plus gain only puts the format back where it was two years ago, top 40's gain in 25-54 (7.2-7.5) gives the format its best number in that cell since spring '93. In 35-64, the format was up 4.4-4.8, its best number there since spring '92.

And, by the way, top 40 scored those adult rebounds despite the fact that there were three actual rap records charted this summer at mainstream top 40, a format that hasn't made room for more than one or two since the hip-hop backlash of the early to mid-'90s. All of which suggests that when the right hip-hop is part of a balanced diet (something top 40 excelled at this summer for the first time in years), adults don't find the "Men In Black" so, er, alienating.

The strength of current hip-hop product and its increased presence at R&B also helped that format overall (mainstream and adult outlets) to its best-ever numbers. Not all the news was good for R&B; it got less of a midday boost and more of a night hit than last summer. But it also went on to record numbers in teens (24.0-25.5), 18-34 (14.3-14.8), and 35-64 (8.8-9.0).

Two program notes on R&B's rise. One, it probably reflects, at least in part, the redeployment of several major-market crossover outlets, most notably KPWR (Power 106) Los Angeles and KMEL San Francisco, to the R&B column following their continued evolution over the last year. Two, even R&B adult outlets (aka urban ACs) were up a tenth in middays with the

(Continued on next page)

newsline...

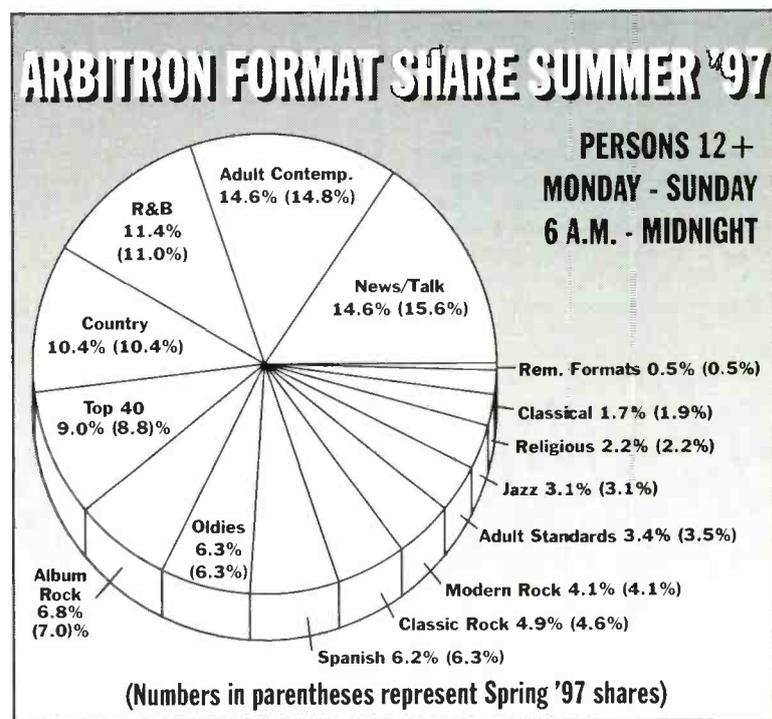
AIN'T NO SUNSHINE. Persistent rain washed up top 40/dance WKTU New York's highly publicized 20th-anniversary celebration of "Saturday Night Fever" the evening of Nov. 1. The party, set in the disco in Brooklyn, N.Y., where much of the film was shot (then Spectrum, now 2001 Odyssey), was called off when local fire marshals reported water damage to a sound system and deemed the outdoor stage a safety hazard, according to an event spokeswoman. While the 7 p.m. gig was canceled at 5:15, hundreds still showed and danced to turntable disco hits until the venue was shut down at 9 p.m. before reopening for its regular crowd at 11. According to the spokeswoman, the event will be rescheduled for later in the month, thanks to "very cooperative" assistance from artists. Among performers who re-committed are the Bee Gees, Yvonne Elliman, KC & the Sunshine Band, and Koel & the Gang.



'CAR TALK' REVS THROUGH DECADE. National Public Radio's "Car Talk" celebrates 10 years on the airwaves. The program is hosted by Peabody Award winners Tom and Ray Magliozzi, known to listeners as Click and Clack. "Car Talk" is heard by nearly 3 million listeners each week.

'DELILAH' REACHES 100. Broadcast Programming's AC evening personality Delilah has cleared her 100th affiliate since her syndicated show of the same name launched Jan. 1 with 11 stations.

KISS \$97,000. CKKS (97 KISS-FM) Vancouver gave away the largest cash prize in radio history, according to "The Guinness Book Of World Records." The grand prize in the station's "Phrase That Pays" contest was \$97,000 (Canadian). Vancouver residents were called at random and asked for the high-paying phrase: "This year is KISS year, now give me my money." New Westminster, British Columbia, resident Charity Friesen was the lucky winner.

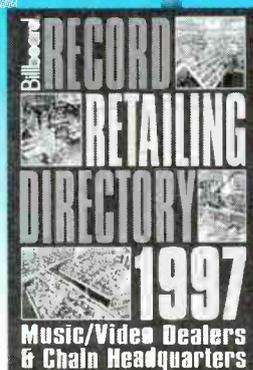


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4	4	4	10	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
5	7	10	8	SO HELP ME GIRL ARISTA 13428	◆ GARY BARLOW
6	5	9	4	TELL HIM 550 MUSIC/EPIC ALBUM CUT/COLUMBIA	◆ BARBRA STREISAND - CELINE DION
7	6	6	11	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
8	8	5	14	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
9	9	7	14	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
10	10	8	11	2 BECOME 1 VIRGIN 38604	◆ SPICE GIRLS
11	13	16	4	AT THE BEGINNING ATLANTIC 84037	RICHARD MARX & DONNA LEWIS
12	11	12	5	BUTTERFLY COLUMBIA ALBUM CUT	◆ MARIAH CAREY
13	14	17	6	THE GIFT WINDHAM HILL ALBUM CUT	JIM BRICKMAN FEAT. COLLIN RAYE & SUSAN ASHTON
14	17	26	3	THE BEST OF LOVE COLUMBIA ALBUM CUT	◆ MICHAEL BOLTON
15	16	18	7	I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS	◆ PAULA COLE
16	12	11	30	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
17	18	21	6	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO
18	15	14	40	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
19	21	22	14	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
20	20	20	74	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
21	19	13	9	CANDLE IN THE WIND 1997 ROCKET 568108/A&M	◆ ELTON JOHN
22	22	19	71	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
23	NEW	1	1	*** Hot Shot Debut *** HOW COULD AN ANGEL BREAK MY HEART LAFACE ALBUM CUT/ARISTA	TONI BRAXTON WITH KENNY G
24	23	23	26	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
25	24	24	26	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA

Adult Top 40

T. WK	L. WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	3	17	*** No. 1 *** I DON'T WANT TO WAIT IMAGO 17318/WARNER BROS	◆ PAULA COLE (7 weeks at No. 1)
2	2	2	29	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
3	3	1	18	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
4	4	4	13	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
5	5	5	28	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
6	6	6	19	BUILDING A MYSTERY NETTWERK 13395/ARISTA	◆ SARAH MCLACHLAN
7	7	7	19	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
8	12	14	6	TUBTHUMPING REPUBLIC 56146*/UNIVERSAL	◆ CHUMBAWAMBA
9	8	8	20	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
10	9	10	10	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
11	10	11	11	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
12	11	9	27	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC
13	13	12	55	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
14	14	13	38	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
15	15	15	39	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
16	16	18	12	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
17	18	19	12	CRIMINAL CLEAN SLATE 78595/WORK	◆ FIONA APPLE
18	19	21	17	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
19	17	16	29	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
20	31	—	2	*** AIRPOWER *** I DO GETTON 19416	◆ LISA LOEB
21	24	25	8	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	◆ ELTON JOHN
22	21	20	16	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	◆ THE MIGHTY MIGHTY BOSSTONES
23	27	31	5	*** AIRPOWER *** SUMMERTIME DGC ALBUM CUT/GEFFEN	◆ THE SUNDAYS
24	28	28	6	SAY WHAT YOU WANT MERCURY ALBUM CUT	◆ TEXAS
25	22	24	26	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. bb adult contemporary stations and b5 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications

Radio

PROGRAMMING

SUMMER '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank. Copyright 1997, Arbitron Ratings Co. May not be quoted or reproduced without the prior written permission of Arbitron.

Call	Format	Su '96	Fa '96	W '96	Sp '97	Su '97	Call	Format	Su '96	Fa '96	W '96	Sp '97	Su '97
SAN ANTONIO, TEXAS—(34)													
KTFM	top 40/rhythm	8.7	10.2	11.3	9.9	9.6	WLOQ	jazz	3.4	4.0	4.2	3.9	3.8
KZEP-FM	cls rock	4.7	4.5	4.3	7.4	6.5	WCFB	R&B adult	4.5	4.9	3.5	3.6	3.3
KTSA	N/T	4.7	4.3	4.7	4.1	6.4	WHOO	adult std	2.9	2.6	3.2	4.3	3.1
KISS-FM	album	6.3	7.0	6.3	5.2	6.3	WQTM	sports	1.0	1.3	1.2	1.1	1.5
KXTN-FM	Spanish	8.1	7.6	6.5	6.1	6.1	WONQ	Spanish	1.6	1.3	8.1	1.1	1.4
KONO-AM-FM	oldies	5.2	5.0	5.4	5.5	5.9	WORB	Spanish	7.9	9.0	—	7.1	1.1
KCYJ	country	5.3	6.7	5.2	6.1	5.7	WTLN-FM	religious	1.4	1.1	1.2	7.0	1.0
KJAJ	country	5.3	5.9	5.6	6.0	5.1	GREENSBORO, N.C.—(41)						
KSMG	AC	4.9	5.2	5.7	5.5	4.7	WTQR	country	11.5	10.6	12.0	10.7	9.5
KQXT	AC	5.6	4.7	5.3	4.1	4.1	WJMH	R&B	6.8	6.6	7.9	8.2	9.3
KROM	Spanish	4.4	3.7	3.6	4.9	4.0	WQMG-FM	R&B adult	5.5	8.2	7.0	5.5	7.0
KCOR	Spanish	2.2	2.4	2.4	3.1	3.5	WMAG	AC	6.7	5.8	6.1	5.9	6.4
WOAI	N/T	4.2	3.7	4.1	3.4	3.5	WMOX	oldies	5.5	5.7	5.6	5.5	5.5
KSJL	R&B	3.9	4.2	4.0	3.4	3.3	WWSL	country	4.2	5.1	4.9	4.8	5.3
KCJZ	jazz	3.3	2.8	2.8	2.5	3.0	WKRR	cls rock	5.3	5.0	5.9	5.5	4.9
KLUP	adult std	2.7	2.4	1.9	2.6	2.4	WKZL	AC	6.2	5.4	4.9	6.2	4.9
KAMX	AC	8.0	7.1	6.3	2.2	2.2	WKSJ	AC	3.0	1.9	2.6	4.8	4.2
KRYX	country	1.9	2.1	2.1	2.3	2.1	WSJS	N/T	4.4	4.7	4.7	3.1	4.0
KRIO-FM	Spanish	1.7	1.6	1.7	1.6	1.3	WXRA	album	4.1	2.9	3.7	3.0	3.2
KSAH	Spanish	1.5	1.7	1.3	8.1	1.1	WPCM	country	2.8	2.5	2.2	2.9	3.0
ORLANDO, FLA.—(38)													
WWKA	country	8.0	10.2	10.0	8.1	8.8	WEND	modern	2.5	2.8	2.5	1.8	2.9
WJHM	R&B	9.3	6.9	6.9	8.2	7.5	WFMX	country	1.6	2.0	1.4	1.1	1.7
WMGF	AC	6.6	6.8	6.7	5.5	6.9	WDCC	top 40	1.4	1.6	1.3	1.6	1.5
WXLL	top 40	6.7	7.5	7.7	6.9	6.9	WIST	religious	4.6	6.4	9.4	9.4	1.4
WTKS	N/T	5.0	5.8	5.3	6.4	5.8	WWGL	religious	1.0	1.6	1.6	1.5	1.2
WDBO	N/T	6.3	7.6	6.5	5.1	5.4	WQOK	R&B	6.0	6.0	6.5	6.0	5.0
WOCL	oldies	5.4	5.4	5.1	4.4	5.2	RALEIGH, N.C.—(48)						
WOMX-FM	AC	5.5	5.3	5.8	7.2	5.1	WDCC	top 40	8.3	8.0	8.6	7.8	8.4
WMMO	triple-A	3.4	3.3	3.9	4.1	4.1	WQOK	R&B	8.1	8.5	9.3	9.4	7.6
WSHE	AC	3.2	3.0	3.1	4.2	4.5	WFXC/WFXK	R&B adult	5.1	6.1	5.8	4.7	7.1
WHTQ	cls rock	5.1	3.5	3.5	4.4	4.0	WPTF	N/T	6.2	6.1	6.3	6.3	6.6
WJRR	album	4.5	4.3	4.2	4.1	3.9	WRAL	AC	7.4	7.2	7.4	6.3	6.3
							WRDU	album	6.0	5.8	6.9	7.1	6.0
							WKIX	country	6.7	5.8	5.6	5.3	5.5

MIXED PICTURE IN SUMMER ARBS

(Continued from preceding page)

kids out of school, again suggesting that listeners use R&B adult stations as a second R&B button, not as an alternate format choice.

AC traditionally takes a hit in summer, when the teen/youth format phenomenon drives its midday numbers down. This summer's two-tenths of a share drop was less noticeable than last year's half-share decline. And while the format was down in middays (17.3-16.7), it was off more last year (17.2-16.3).

As AC becomes more contemporary and, perhaps, less adult, it continues to see erosion at the upper end, similar to what country experienced during the peak years of the young country movement. AC was off most sharply in 25-54 (17.3-17.0) and 35-64 (16.6-16.3). It was off a tenth in 18-34 and teens. While that might lead you to believe that not every 25-54 listener is sanguine about some of those surprisingly edgy modern crossovers, you could just as easily conclude that top 40 is reclaiming some of its adults who went to AC either by choice or—in markets that had no top 40 for many years—by necessity.

While the growth of the adult modern format over the last year has been noticeable in AC's young-end numbers, it's hard to tell exactly who's being affected by it most. Modern rock stations were flat this summer, celebrating their first full year at a 4.1 share. Modern was down sharply in teens (10.7-9.9) but up or stable in 18-34 (7.6-7.7), 25-54 (3.7-3.8), and 18-plus women (2.6-2.8). So while modern AC may be stunting modern rock's growth, it's hardly decimating modern rock in the demos that one would expect to be most vulnerable to modern AC.

There are a couple of possible implications here. One is that the success of the singer/songwriter acts may be driving adults not just to modern AC but

to modern rock. As for the teens, maybe they're the ones gravitating to modern AC, since it's so close to top 40 these days. (Or maybe some of the more rock-oriented younger demos objected to the somewhat less guitar-driven feel of the format.)

While modern rock has been flat for the last year, it began the fall book with several highly publicized format changes (or "modifications") that sent several stations back to (or at least toward) the mainstream rock camp. That's the only potential encouragement for album rock stations, which were again off slightly after a spring rebound. The format is also under a 10-share in 18-plus men (10.0-9.7) again for only the second time in recent memory. It also had upper-end losses (8.6-8.3 in 25-54, 5.2-5.0 in 35-54).

Classic rock, on the other hand, continues its march. A year ago, many people expected that modern would become the new mainstream rock format while classic rock remained a dwindling niche. Surprise! Besides a record 12-plus share, classic rock also had its best-ever numbers in 25-54 (6.5-6.9) and 35-64 (5.2-5.6), giving classic its biggest ever lead on mainstream rock in that demo. Classic rock was also up sharply in all dayparts.

Country, on the other hand, remained flat in every daypart except mornings, where it was up slightly (10.4-10.5). While this summer found country with an exceptionally down-tempo mix of music, it's hard to see any consistent demo pattern as a result. Teens were actually up (6.7-7.0), but 18-34 went 9.6-9.5, 25-54 was up 10.7-10.8, and 35-64—the demo where the format has suffered the most erosion over the last few years—spent its third straight book at an 11.9.

Call	Format	Su '96	Fa '96	W '96	Sp '97	Su '97
WTRG	oldies	6.8	5.2	5.5	6.3	5.3
WQDR	country	5.9	6.2	6.0	5.7	4.8
WRSN	AC	4.7	3.2	3.8	4.2	4.4
WJMH	R&B	1.6	1.8	1.8	2.9	2.5
WZZU	cls rock	2.3	2.5	2.5	2.2	1.8
WPCM	country	8.1	9.9	9.3	1.3	1.3
WAUG	R&B	8.0	6.0	5.4	1.4	1.1
WKTC	country	1.3	1.2	1.1	1.2	1.1

WEST PALM BEACH, FLA.—(49)						
WEAT-FM	AC	7.2	8.3	8.5	7.8	8.0
WIRK	country	5.5	7.1	7.0	5.7	7.0
WRMF	AC	8.2	7.4	5.8	6.9	6.5
WJWB	adult std	3.3	3.7	3.6	4.7	4.9
WPBZ	modern	4.7	5.4	4.3	4.4	4.1
WJNO/WJNX	N/T	4.4	4.2	4.0	4.0	3.9
WKGR	album	4.1	4.2	4.4	3.2	3.5
WRLX	AC	7.3	9.0	6.7	3.9	3.5
WOLL	'70s oldies	1.7	1.9	2.3	2.3	3.1
WMBX	AC	—	—	1.1	3.2	3.0
WBZT	N/T	2.4	3.3	3.2	3.5	2.9
WPOW	top 40/rhythm	2.1	2.7	2.3	2.9	2.8
WEDR	R&B	3.0	2.5	2.7	3.7	2.6
WLVE	jazz	2.0	2.3	1.9	2.0	2.5
WTMI	classical	2.5	1.5	1.8	2.0	2.4
WJNA	adult std	1.2	1.6	2.6	2.0	2.2
WHQT	R&B adult	1.2	1.0	2.5	2.0	1.8
WMXJ	oldies	1.9	1.9	1.8	2.2	1.8
WBGJ	cls rock	1.8	1.7	1.1	2.0	1.5
WEAT-AM	N/T					

Despite being the proverbial big frog in a small pond, Travis Meeks—the 18-year-old leader of Louisville, Ky.'s Days Of The New—is modest about the craft that landed his band atop Mainstream Rock Tracks and high up on Modern Rock Tracks as well.

About the rampant popularity of the hit single "Touch, Peel & Stand" (from the quartet's self-titled Outpost/Geffen debut album), Meeks says, "It came from an average person with average feelings, a person who just happened to write those feelings down honestly. But that's what rock'n'roll is all about—showing your emotions."

Meeks grew up in working-class Charlestown, Ind., just across the Ohio River from Louisville. Music was a constant around his house, as he shared Led Zep-

pelin and Pink Floyd records with his supportive musician father. Playing clubs like Louisville's Toy Tiger, vocalist/guitarist Meeks and his bandmates—guitarist Todd Whitener, bassist Jesse Vest, and drummer Matt Taul—developed a sound based on a common love of



"It surprises people when they hear that we play acoustic guitars, but then our sound isn't this unplugged thing."
—Travis Meeks of Days Of The New

such heavy acts as Metallica and Pantera. Yet Days Of The New achieves its volume without the benefit of that primary tool of heavy rock, the electric guitar.

"All the heaviness in our music is rooted in the songs themselves," Meeks explains. He adds that when he came up with the twin acoustic-guitar format, his bandmates were a bit mystified at first, although they came around soon enough. "It still surprises other people, though; they hear that we play acoustic guitars but then our sound isn't any kind of an unplugged thing at all."

As a small-town kid, Meeks says, he's always "played music to stay out of trouble," with songwriting and band practice presenting an alternative to excessive beer drinking and girl chasing. With a hit record on their hands, the members of Days Of The New are even more consumed by music these days, although, as Meeks points out, it's also "a lot easier to catch the girls we chase now."

Billboard®

NOVEMBER 15, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	1	17	★★★ No. 1 ★★★ TOUCH, PEEL AND STAND 7 weeks at No. 1 ♦ DAYS OF THE NEW DAYS OF THE NEW	CREED WIND-UP
2	2	4	12	MY OWN PRISON	CREED WIND-UP
3	3	6	8	SLOW RIDE ♦ KENNY WAYNE SHEPHERD BAND TROUBLE IS... REVOLUTION	REPUBLIC/UNIVERSAL
4	4	5	13	EVERLONG ♦ FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL	REPUBLIC/UNIVERSAL
5	7	16	3	BACK ON EARTH ♦ OZZY OSBOURNE THE OZZMAN COMETH EPIC	REPUBLIC/UNIVERSAL
6	10	33	3	DIRTY EYES AC/DC BONFIRE EASTWEST/EEG	REPUBLIC/UNIVERSAL
7	5	2	27	PINK NINE LIVES ♦ AEROSMITH COLUMBIA	REPUBLIC/UNIVERSAL
8	12	12	5	JUNGLE KISS CARNIVAL OF SOULS MERCURY	REPUBLIC/UNIVERSAL
9	6	3	9	ANYBODY SEEN MY BABY? ♦ THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	REPUBLIC/UNIVERSAL
10	9	9	9	HITCHIN' A RIDE ♦ GREEN DAY NIMROD REPRISE	REPUBLIC/UNIVERSAL
11	8	7	16	I CHOOSE ♦ THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA	REPUBLIC/UNIVERSAL
12	11	8	17	LIVE THROUGH THIS (FIFTEEN STORIES) MIGHTY JOE PLUM THE HAPPIEST DOGS ATLANTIC	REPUBLIC/UNIVERSAL
13	16	14	6	ALMOST HONEST MEGADETH CRYPTIC WRITINGS CAPITOL	REPUBLIC/UNIVERSAL
14	14	13	10	WALKIN' ON THE SUN ♦ SMASH MOUTH FUSH YU MANG INTERSCOPE	REPUBLIC/UNIVERSAL
15	17	18	4	★★★ AIRPOWER ★★★ BOTH SIDES NOW SAMMY HAGAR MARCHING TO MARS THE TRACK FACTORY/MCA	REPUBLIC/UNIVERSAL
16	13	11	8	BLAME ♦ COLLECTIVE SOUL DISCIPLINED BREAKDOWN ATLANTIC	REPUBLIC/UNIVERSAL
17	15	10	32	IF YOU COULD ONLY SEE ♦ TONIC LEMON PARADE POLYDOR/A&M	REPUBLIC/UNIVERSAL
18	25	—	2	★★★ AIRPOWER ★★★ BLEED TOGETHER SOUNDGARDEN A-SIDES A&M	REPUBLIC/UNIVERSAL
19	18	15	8	EVERYTHING TO EVERYONE ♦ EVERCLEAR SO MUCH FOR THE AFTERGLOW CAPITOL	REPUBLIC/UNIVERSAL
20	20	22	4	RATTLESNAKE LIVE SECRET SAMADHI RADIOACTIVE/MCA	REPUBLIC/UNIVERSAL
21	22	21	6	THREE MARLENAS ♦ THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE	REPUBLIC/UNIVERSAL
22	27	30	3	3 AM MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC	REPUBLIC/UNIVERSAL
23	NEW ▶	1	1	THE GIRL I LOVE LED ZEPPELIN LED ZEPPELIN BBC SESSIONS ATLANTIC	REPUBLIC/UNIVERSAL
24	23	19	25	TRUST MEGADETH CRYPTIC WRITINGS CAPITOL	REPUBLIC/UNIVERSAL
25	21	20	23	BLEEDING ME METALLICA LOAD ELEKTRA/EEG	REPUBLIC/UNIVERSAL
26	26	27	6	GRADUATE THIRD EYE BLIND THIRD EYE BLIND ELEKTRA/EEG	REPUBLIC/UNIVERSAL
27	29	29	5	HUSH ♦ KULA SHAKER "I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK COLUMBIA	REPUBLIC/UNIVERSAL
28	32	37	3	WASH IT AWAY BLACK LAB YOUR BODY ABOVE ME DGC/GEFFEN	REPUBLIC/UNIVERSAL
29	24	23	13	HIGH ♦ JIMMIE'S CHICKEN SHACK ...PUSHING THE SALAMANILLA ENVELOPE ROCKET/A&M	REPUBLIC/UNIVERSAL
30	30	31	4	THE CHAIN FLEETWOOD MAC THE DANCE REPRISE	REPUBLIC/UNIVERSAL
31	28	24	8	TRIALS COOL FOR AUGUST GRAND WORLD WARNER BROS.	REPUBLIC/UNIVERSAL
32	31	28	26	LISTEN ♦ COLLECTIVE SOUL DISCIPLINED BREAKDOWN ATLANTIC	REPUBLIC/UNIVERSAL
33	35	—	3	BURNING MY SOUL DREAM THEATER FALLING INTO INFINITY EASTWEST/EEG	REPUBLIC/UNIVERSAL
34	NEW ▶	1	1	FORTY SIX & 2 TOOL AENIMA FREEWORLD	REPUBLIC/UNIVERSAL
35	39	—	2	DROWN IN ME THE JASON BONHAM BAND WHEN YOU SEE THE SUN M.J./WORK	REPUBLIC/UNIVERSAL
36	NEW ▶	1	1	DON'T GO AWAY OASIS BE HERE NOW EPIC	REPUBLIC/UNIVERSAL
37	37	—	2	WEEDS LIFE OF AGONY SOUL SEARCHING SUN ROADRUNNER	REPUBLIC/UNIVERSAL
38	NEW ▶	1	1	ASHES TO ASHES FAITH NO MORE ALBUM OF THE YEAR SLASH/REPRISE	REPUBLIC/UNIVERSAL
39	38	35	4	LUCKY SEVEN MARY THREE ROCKCROWN MAMMOTH/ATLANTIC	REPUBLIC/UNIVERSAL
40	36	32	6	BLUEBOY JOHN FOGERTY BLUE MOON SWAMP WARNER BROS.	REPUBLIC/UNIVERSAL

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Billboard®

NOVEMBER 15, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	1	9	★★★ No. 1 ★★★ TUBTHUMPING 3 weeks at No. 1 ♦ CHUMBAWAMBA TUBTHUMPER REPUBLIC/UNIVERSAL	REPUBLIC/UNIVERSAL
2	2	2	18	WALKIN' ON THE SUN ♦ SMASH MOUTH FUSH YU MANG INTERSCOPE	REPUBLIC/UNIVERSAL
3	4	4	10	EVERYTHING TO EVERYONE ♦ EVERCLEAR SO MUCH FOR THE AFTERGLOW CAPITOL	REPUBLIC/UNIVERSAL
4	3	3	16	EVERLONG ♦ FOO FIGHTERS THE COLOUR AND THE SHAPE ROSWELL/CAPITOL	REPUBLIC/UNIVERSAL
5	5	6	8	DON'T GO AWAY OASIS BE HERE NOW EPIC	REPUBLIC/UNIVERSAL
6	6	5	10	HITCHIN' A RIDE ♦ GREEN DAY NIMROD REPRISE	REPUBLIC/UNIVERSAL
7	7	8	17	CRIMINAL ♦ FIONA APPLE TIDAL CLEAN SLATE/WORK	REPUBLIC/UNIVERSAL
8	11	17	4	MOUTH ♦ BUSH "AN AMERICAN WEREWOLF IN PARIS" SOUNDTRACK TRAUMA/INTERSCOPE/HOLLYWOOD	REPUBLIC/UNIVERSAL
9	8	7	21	FLY SUGAR RAY FLOORED LAVA/ATLANTIC	REPUBLIC/UNIVERSAL
10	9	12	5	WRONG NUMBER ♦ THE CURE GALORE FICTION/ELEKTRA/EEG	REPUBLIC/UNIVERSAL
11	15	15	8	TOUCH, PEEL AND STAND ♦ DA'S OF THE NEW DAYS OF THE NEW OUTPOST/GEFFEN	REPUBLIC/UNIVERSAL
12	14	16	6	BITTER SWEET SYMPHONY ♦ THE VERVE URBAN HYMNS VCHUT/VIRGIN	REPUBLIC/UNIVERSAL
13	12	18	5	3 AM MATCHBOX 20 YOURSELF OR SOMEONE LIKE YOU LAVA/ATLANTIC	REPUBLIC/UNIVERSAL
14	10	10	11	SUMMERTIME ♦ THE SUNDAYS STATIC & SILENCE DGC/GEFFEN	REPUBLIC/UNIVERSAL
15	16	11	23	WRONG WAY ♦ SUBLIME SUBLIME GASOLINE ALLEY/MCA	REPUBLIC/UNIVERSAL
16	25	33	3	★★★ AIRPOWER ★★★ SEX & CANDY MARCHY PLAYGROUND MARCHY PLAYGROUND MAMMOTH/CAPITOL	REPUBLIC/UNIVERSAL
17	20	22	6	★★★ AIRPOWER ★★★ THREE MARLENAS ♦ THE WALLFLOWERS BRINGING DOWN THE HORSE INTERSCOPE	REPUBLIC/UNIVERSAL
18	13	9	15	THE RASCAL KING ♦ THE MIGHTY MIGHTY BOSSTONES LET'S FACE IT BIG RIG/MERCURY	REPUBLIC/UNIVERSAL
19	19	21	6	ON AND ON ♦ LONGPIGS THE SUN IS OFTEN OUT MOTHER/ISLAND	REPUBLIC/UNIVERSAL
20	17	14	9	THIS LONELY PLACE GOLDFINGER HANG-UPS MOJO/UNIVERSAL	REPUBLIC/UNIVERSAL
21	23	28	4	RATTLESNAKE LIVE SECRET SAMADHI RADIOACTIVE/MCA	REPUBLIC/UNIVERSAL
22	21	23	8	LUCKY SEVEN MARY THREE ROCKCROWN MAMMOTH/ATLANTIC	REPUBLIC/UNIVERSAL
23	18	13	16	SUPERMAN'S DEAD ♦ OUR LADY PEACE CLUMSY COLUMBIA	REPUBLIC/UNIVERSAL
24	37	—	2	HOW'S IT GOING TO BE ♦ THIRD EYE BLIND THIRD EYE BLIND ELEKTRA/EEG	REPUBLIC/UNIVERSAL
25	32	—	2	SO WHAT! JANE'S ADDICTION KETTLE WHISTLE WARNER BROS.	REPUBLIC/UNIVERSAL
26	24	24	7	I CHOOSE ♦ THE OFFSPRING IXNAY ON THE HOMBRE COLUMBIA	REPUBLIC/UNIVERSAL
27	22	19	20	BUILDING A MYSTERY ♦ SARAH MCLACHLAN SURFACING ARISTA	REPUBLIC/UNIVERSAL
28	33	—	2	SWEET SURRENDER SARAH MCLACHLAN SURFACING ARISTA	REPUBLIC/UNIVERSAL
29	34	—	2	DEADWEIGHT ♦ BECK "A LIFE LESS ORDINARY" SOUNDTRACK LONDON/ISLAND	REPUBLIC/UNIVERSAL
30	29	32	6	DAMMIT (GROWING UP) ♦ BLINK 182 DUDE RANCH CARGO/MCA	REPUBLIC/UNIVERSAL
31	28	30	7	DOIN' TIME SUBLIME SUBLIME GASOLINE ALLEY/MCA	REPUBLIC/UNIVERSAL
32	39	—	2	SUGAR CANE SPACE MONKEYS THE DADDY OF THEM ALL FACTORY/CHINGON/INTERSCOPE	REPUBLIC/UNIVERSAL
33	26	20	15	GRADUATE THIRD EYE BLIND THIRD EYE BLIND ELEKTRA/EEG	REPUBLIC/UNIVERSAL
34	27	26	7	COME ON EILEEN ♦ SAVE FERRIS IT MEANS EVERYTHING STARPOOL/EPIC	REPUBLIC/UNIVERSAL
35	31	40	3	PLEASE U2 POP ISLAND	REPUBLIC/UNIVERSAL
36	30	25	26	SELL OUT ♦ REEL BIG FISH TURN THE RADIO OFF MOJO/UNIVERSAL	REPUBLIC/UNIVERSAL
37	NEW ▶	1	1	BLEED TOGETHER SOUNDGARDEN A-SIDES A&M	REPUBLIC/UNIVERSAL
38	35	31	19	BREATHE ♦ PRODIGY THE FAT OF THE LAND XL MUTE/MAVERICK/WARNER BROS.	REPUBLIC/UNIVERSAL
39	NEW ▶	1	1	BRIMFUL OF ASHA ♦ CORNERSHOP WHEN I WAS BORN FOR THE SEVENTH TIME LUAKA BOP/WARNER BROS.	REPUBLIC/UNIVERSAL
40	NEW ▶	1	1	KARMA POLICE RADIOHEAD OK COMPUTER CAPITOL	REPUBLIC/UNIVERSAL

HITS! IN TOKIO

Week of October 26, 1997

- Got 'Til It's Gone / Janet Jackson
Featuring Q-Tip And Joni Mitchell
- 4 Seasons Of Loneliness / Boyz II Men
- Anybody Seen My Baby? / The Rolling Stones
- Honey / Mariah Carey
- Hitchin' A Ride / Green Day
- Dream / Forest For The Trees
- Legend Of A Cowgirl / Imani Coppola
- Where's The Love / Hanson
- Milk / Chara
- Stand By Me / Oasis
- Joga / Bjork
- On My Own / Peach Union
- Stepping Stones / G. Love And Special Sauce
- Come On Eileen / Save Ferris
- Spice Up Your Life / Spice Girls
- L-L-Lies / Diana King
- Say Nothin' / Omar
- Poison Lene / Clementine With Gontiti
- Free / Ultra Nate
- I Care 'Bout You (from "Soul Food") / Milestone
- Groovy Tuesday / Swan Dive
- Kanashimi Johnny / UA
- What About Us / Total
- I Do / Lisa Loeb
- Butterfly / Mariah Carey
- Self Confidence / Newton
- You've Got A Friend / The Brand New Heavies
- Don't Say / Jon B.
- Only When I Sleep / The Corrs
- When You Wanna Move / Adm
- Something About The Way You Look Tonight - Candle In The Wind 1997 - / Elton John
- House On Fire / Arkarna
- I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- Doki Doki Shityau / Shikao Suga
- The Crickets Sing For Ana Maria / Louchie Lou And Michie One
- Yubisaemo / Kenji Ozawa
- Bitter Sweet Symphony / The Verve
- Peace / Smap
- Doh-La-La / Coolio
- Just The Way It Is / Lisa Moorish
- You Make Me Wanna... / Usher
- Nowhere Near / Summertime
- Ibarano Kanmuri / Miki Nakatani
- The Reason / Syk 130
- Feelin' Inside / Bobby Brown
- Alligator Boogie / XXL Featuring Carl J.
- Alone / Stephen Simmonds
- Soul Mate / Sakura
- I Say A Little Prayer / Diana King
- Magic / D'Influence

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at:
<http://www.j-wave.co.jp>

With A Strong 2nd Single, Kreviazuk Has 'Surrounded' Herself With Hit Potential

NOW HEAR THIS: It's not unusual when those songs that are purest in melody and most direct in thought come together with the least deliberation. Such is the case with "Surrounded"—positively one of the 10 best singles of 1997—from budding Canadian singer/songwriter **Chantal Kreviazuk**.

Sadly, the piece was inspired by tragedy, written after the 1992 suicide of the 24-year-old artist's first love and dear friend **Samuel**. "It was awful and still is," she says. "He drove a Mustang convertible, and I would go out and see one of those cars and think he was driving. I would pick up the phone to call someone and automatically dial his number.

"One day I was surrounding myself with this, and it was driving me a little nuts. I went to take a shower and could hear this little piano thing in my head," she says, humming the tune's opening keyboard rhythm. "All the lyrics were there in two seconds. I sang them to myself for 20 minutes until the water grew cold, then wrapped myself in a towel and went to the piano, sopping wet, and wrote



KREVIAZUK

the song. It was like someone pushed play, and it came out."

The anguish and dismay prompted by the experience are acutely apparent in the tune as it swells to a shattering crescendo, where Kreviazuk sings: "I was there/C'mon and tell me I wasn't worth/Sticking it out for/Well I was there/And I know it was worth it/Cause if it wasn't worth it/That makes me worse off than you are/Now it's all around me/It's all around me/You surround me like a circle."

"Surrounded" is the second single from Kreviazuk's debut project on Columbia, "Under These Rocks And Stones," a combination of modern rock-flavored morsels and softer-scented ballads. The album was recorded in Los Angeles, primarily with a live band, and co-produced by a pair of high-profile industry names: the modern AC-friendly **Peter Asher** and rock-leaning **Matt Wallace**.

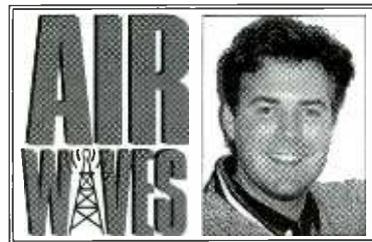
On the CD's first single, "God Made Me," a straightforward rocker about troubled self-esteem, the band played as Kreviazuk ran casually through the vocals in rehearsal. "I was sick, but we ended up using that vocal on the record, with some overdubs," she says.

"Surrounded," meanwhile, is just now gaining legs at U.S. radio, with a promising move from No. 30 to No. 27 on Billboard sister publication **Rock Airplay Monitor's** modern adult chart and a jump from No. 38 to No. 33 on Top 40 **Airplay Monitor's** adult top 40 chart.

She's drawn comparisons, meanwhile, to everyone from **Alanis**

Morissette and **Linda Ronstadt** to **Tori Amos** and **Rickie Lee Jones**, the latter a favorite of the artist. But Kreviazuk has also established her own branding: She was nominated earlier this year as the best new solo artist at the Canadian Juno Awards.

"This girl's got a future," says **Carly Ferreri**, PD of modern adult **KZZO** (the Zone) Sacramento, Calif.,



by Chuck Taylor

where it's already top five in phones and top 10 in research. "The record speaks to the heart of our audience—it sounds to us like a core Zone record. It's one of those songs that's very passionate, with a lot of feeling in the vocals. Singer/songwriter records are back, and this one, bang, nails it on the head."

There was a point, however, when such passion for her craft was not a given. The catalyst for Kreviazuk's will to forge a career in music came only after a critical accident in 1994. Riding a moped through the Italian countryside one evening, she ran head-on into a motorcycle whose lights were off.

"We nailed each other, and I landed and busted my jaw in three places and my leg," she says, leaving her in traction in a foreign hospital for three weeks, then unable to leave her home or to perform most standard tasks for months afterward.

"I couldn't walk, I couldn't talk for a long time, and I couldn't go back to things I found my identity in, like school or a part-time job. Music just emerged full force. I could make my way to the piano and write music with both eyes closed."

Kreviazuk began playing at age 3, after needing her mom because her older brothers were allowed to take lessons. She spent much of her school years studying both classical piano and voice at the Royal Conservatory of Music in Canada until "it was like eating and breathing," she says.

But as her teen years fostered a bite of rebellion, she distanced herself from music, looking at it more nonchalantly than as her life's focus. She fumbled around writing jingles and, once in a while, performed live.

After the accident, however, Kreviazuk found that her perceptions evolved over time. "I don't think there was an immediate emotional or mental impact—except for feeling sorry for myself for a long time—but now I value the shortness of my life more than words can express," she says. "I don't think young people feel the implications of an accident like that immediately.

"Now, I don't care as much about what others think. As long as I'm being honest and being myself, then there's nothing anybody can say. There's just no time for bullshit in this

world, so cut to the chase."

Following her own mantra, Kreviazuk wrote with dedication, recorded her demo, and sent it straight to Columbia in Canada. The label liked what it heard.

"The reality of that is so exhilarating, rewarding, fun, scary, and depressing," Kreviazuk says with fervor. "I have a friend who was pregnant and described her life that way, and I said, 'Hey, that's exactly what I'm going through.' This is everything like being pregnant, except that you're carrying the weight on your shoulders.

"Now that I have the record deal and every minute of the day revolves around music, it's hard to even remember what it felt like before I got signed," she says.

The artist's approach to her songwriting is direct, even simplistic, cutting short comparisons with many of today's mod rock goddesses, whose lyrics are often shrouded with enough obscurity to heighten their hip factor but defy discernable meaning.

"At university I studied literature. I don't think *anybody* can really understand the meaning of half the poetry that is deemed classic," Kreviazuk says. "I hate that, and I hate it in music, too. I like to be able to offer music that is not designed to be decoded. I feel like anything I'm feeling has been felt before, so why get all melodramatic and intense about it?"

Her feelings on how the charts treat her music are similarly low-key. "I don't make myself look for those expectations. If I do my best, that's what matters. I get excited about other things."

But that doesn't mean she's not eager to see "Surrounded" ease into America's consciousness. "I'd like to see a slow-burning impact instead of something hitting you in the head. I feel a lot of passion for music and lyrical content; I want it to be with them for a lifetime. And you know, the longer it takes to go up [the charts], the longer it takes to come down."

Kreviazuk has now taken to the streets in support of that hope. Along with a recent monthlong Canadian tour as the warm-up for **Amanda Marshall** and some U.S. club dates with **Ron Sexsmith**, she has been making her way around the country via radio station tours in those hot pockets where "Surrounded" is taking off.

"It gives people a chance to help place the person and see who I really am. There are so many facets to me—I don't mean that in an arrogant way, I mean it in a confused way—one day I'm a princess, the next a pauper, one day happy, then sad, one day rock, then folk . . ."

All of which can also be witnessed through the bounty of 12 songs on "Under These Rocks And Stones," an experience Kreviazuk is already looking forward to topping.

"This has all been challenging and rewarding and fulfilling," she says. "I can't wait to record another album and apply these growing experiences I've already had."

Reach radio editor **Chuck Taylor** by E-mail at ctaylor@billboard.com.

Poleman Gets Momentum Back At New York's Z100

PRODUCING A FORMAT that's supposed to be fun while under intense pressure isn't always easy," says **WHTZ** (Z100) New York PD **Tom Poleman**.

"I knew that first year would be pure hell, and I was right—it was the hardest year of my life," he continues. "But I learned a lot about myself and the industry and who my real friends are. A lot of people wrote us off during this difficult transition.

"It would have been very easy to have listened to the naysayers, knee-jerked, and gotten ourselves further off track. Attempting to re-brand a radio station around existing call letters is far more difficult than flushing everything and creating a new station from scratch."

Thankfully, Poleman is beginning to have some actual fun again. "The fact that we've been able to reignite the passion for the Z100 brand name is a miracle, considering that last year at this time we were dealing with a tiny spark."

And what a difference a year makes: In August 1996, Z100's ratings had dropped to an all-time low of 2.5 12-plus, and the cume was down to 1.6 million. In the latest trend, Z100 is back up to a 4 share 12-plus for the first time in two years, the cume is up to nearly 2.4 million—"Once again, America's most-listened-to radio station"—and Z100 is now No. 2 on Long Island. "Market size doesn't intimidate me anymore. Since it feels like we got them back one at a time, I consider each and every [listener] my close personal friend," Poleman says.

You can't say Poleman didn't know what he was getting himself into when he accepted the PD reins of the top 40 legend in April '96. "Other than the fact that it was a once-in-a-lifetime opportunity, I knew I was taking on the riskiest programming job in the country," he says.

Other than the prospect of conducting his daily affairs inside the industry's largest working fishbowl, he was immediately confronted with a few minor problems: a revolving door of jocks, no benchmark morning show in the nation's largest radio market, and no music image.

At the time, Z100 was more modern rock than top 40. Across the street, **WXRK** (K-Rock) was three months into its new modern rock format, and rhythmic top 40 **WKTU** had exploded into the market's consciousness.

"They were the best-sounding station in America, with high-profile personalities and a focused product," says Poleman of **WKTU**. His first order of business was to quickly force-feed some familiarity into mornings, while rethinking the music and rebuilding other dayparts from stuff found around the house. "All I had was the best afternoon jock in America [Elvis

Duran] and the Z100 call letters," he says of his decision to "reinvent 'The Z Morning Zoo.'" He moved Duran to mornings with veteran producer/co-host **Elliot Segal** and added familiar names like **John Bell** and former "Zoo" mainstay **John "Mr. Leonard" Rio**, along with new characters **Greg T.** the street guy and newswoman **Christine Nagy**.

Early research initially indicated a modern AC direction, "which felt like a complete mismatch with the Z100 call letters and heritage," Poleman says. "By the end of last summer, it became clear that we needed to build on that heritage and take Z100 back to top 40."

While the music was being refurbished with assistance from music director **Paul "Cubby" Bryant**, creative services director **Dave Foxx** got busy making the station sound large. Poleman and marketing director **Theresa Beyer** launched a back-to-basics marketing campaign, dusting off

some larger-than-life top 40 promos designed to quickly raise Z100's profile, "along with great air personalities and a very tight, hit-oriented musical stance," he says.

While the rumors of Poleman's demise (or a format change) continued to fly, a strange phenomenon was taking place: The listeners were slowly coming back. As a city of neighborhoods, New York, Poleman discovered, takes longer than average to forgive and forget. "It took a while for the listeners to begin to trust us again," he says. Z100 now shares the most audience with sister **WKTU** but shares the most music with **WPLJ**. Z100 will soon share more with **WKTU** when it moves into 'KTU's building.

"We're back in the position of being able to cherry-pick the most passionate songs from any format," says Poleman. It's been said that at any one time, formats like R&B, AC, rock, or dance have only five hit records each. "Since I'm able to pull from all of them, that gives me 20 great songs."

"Momentum is the hardest thing to get, but once you start getting it back, it becomes that unstoppable force that propels all the best radio stations," Poleman adds. "We also now have the collective brainpower of the new Chancellor Media, including [Chancellor co-CEO] **Jimmy de Castro**, [programming chief] **Steve Rivers**, and [GM] **John Fullam**. I also have to single out [former GM] **Jeff Dinetz**, [Chancellor regional senior VP] **George Toulas**, and consultant **Rick Peters** for helping to successfully return this station to its top 40 roots.

"There's a whole new vibe around here. Z100 is a whole new station," he adds. "And I'm confident the upcoming fall book will be the best we've seen in a long time because of it."

KEVIN CARTER



Billboard & Monitor AIRPLAY Radio Seminar & Awards



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Winnie Bemier, Tommy Boy
Dwight Bibbs, Noo Trybe
Jerry Blair, Columbia
Frankie Blue, WKTU
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Creed
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Phin Daly, McGathy Promotions
Dance Hall Crashers
Mac Daniels, WMZQ
Shanti Das, LaFace
Alana Davis
Bob Davis, WALC
Clive Davis, Arista
Sal DeMicco, Billboard
Phyllis Demo, Billboard
Destiny's Child
Lenny Diana, WXDX
Natalie DiPietro, WRGX
Mason Dixon, WAKS
Dr. Dre, WQHT
Amani Duncan, Def Jam

Larry Epstein, Paradise Sound & Light
Datu Faison, Billboard/Airplay Monitor
Carmy Ferren, KZZO
Mark Fisher, McGathy Promotions
Charlie Foster, Universal
Kim Fox
Von Freeman, KIIS-FM
Jim Furgeson, WKTU
Lisa G, WQHT
John Garabedian, Open House Party
Mic Geronimo
Heather Gillis, BDS
Adam Goodman, WWMX
Mark Gorlick, DreamWorks
Steve Graybow, Billboard
Ed Green, Island
Susan Greenwood, MCA
Tom Griswold, WFBQ
Jon Guynn, Airplay Monitor
David Haley, MCA
Dana Hall, Airplay Monitor
Heston Hosten, Airplay Monitor
David Isreal, WOMX
Michele Jacangelo Quigley, Billboard
Scott Jameson, WRXZ
Robynn Jaymes, WYYD
Wade Jessen, Billboard/Airplay Monitor
Michael Johnson, RCA
Jay Beau Jones, WMRQ
Jeff Kapugi, WFLZ
Casey Kasem, Westwood One
Tony Kidd, WHQT
Dan Kieley, KIIS
Steve Kleinberg, Elektra
Steve Kline, Geffen
Kidd Kraddick, KHKS
Paul Kriegler, KMYZ
Jay Krugman, Arista
Brian Krysz, Cromwell Group
Warren Kurtzman, Coleman Research
Terry Laes, Tandem Promotions
Howard Lander, Billboard Music Group
Randy Lane, The Randy Lane Company
Gayle Lashin, Billboard
LaTanya
Broadway Bill Lee, WKTU
Karen Lee, Ark 21

Victor Lee, Tommy Boy
Steve Leeds, Universal
Jerry Lembo, Consultant
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Roland Lewis, Columbia
Monte Lipman, Universal
Helen Little, WUSL
LL Cool J
Elaine Locatelli, Columbia
Longpigs
John Loscalzo, SW Networks
Ed Lover, WQHT
The Luniz
Kevin Lyles, Def Jam
Gerie McDowell, Curb/Universal
Bill McGathy, McGathy Promotions
Rose McGathy, McGathy Promotions
Jo Maeder, Z100
Maestro, SuperRadio/WGCI
Mark Marone, Airplay Monitor
Michael Martin, KYLD
Mase
Meja
Garett Michaels, WPLT
Lydia Mikulko, Billboard
Lisa Moen, BDS
Chris Montione, SJS
Bob Moody, McVay Media
Jaye Myrick, Pyramid Resources
Maxx Myrick, WVAZ
Next
Denise Nichols, Arista Nashville
Jeff Nisbet, Billboard
Gary Nuell, Airplay Monitor
Susan Nunziata, Billboard
Dale O'Brian, WWZZ
Asa Ohlsson, Billboard
Mike Ortolano, Open House Party
Richard Palmese, Arista
Pat Paxton, Zapoleon Media Strategies
Angela Perelli, KYSR
Lee Ann Photoglo, Billboard/Airplay Monitor
Tom Poleman, WHYZ
Jim Randall, WPLA
Vycki Preston, WCHB
Reg Reg, Blunt
Renee Revett, KXKC

Bill Richards, Bill Richards Consulting
Dan Richards, Bill Richards Consulting
Lionel Ridenour, Arista
Rick Rockhill, Tandem Promotions
Ruben Rodriguez, Red Ant
Sean Ross, Airplay Monitor
Maureen Ryan, Billboard
Salt-N-Pepa
Sam Salter
Theda Sandiford-Waller, Billboard/Airplay Monitor
Michelle Santosuosso, KMEL
Mike Schaeffer, BDS
Marc Schiffman, Airplay Monitor
Andy Schuon, MTV Networks
John Scott, TJ Martell Foundation
Kimberly Scott
Jae Scott, Blunt
Dave Shakes, Alan Burns & Associates
Pam Shane, Shane Media Services
She Moves
Kenny Wayne Shepherd
Ernie Singleton, Fully Loaded
Sister Hazel
Jeff Somerstein, Airplay Monitor
Hank Spann, Airplay Monitor
Ruth Spraggs, Renaissance Orlando Resort
Monica Starr, WMXD
Phyllis Stark, Airplay Monitor
Gregg Steele, WZTA
Gerod Stevens, WQUE
Melissa Subatch, Billboard
Chuck Taylor, Billboard
Jim Thomas, Universal Studios
Greg Thompson, Elektra
Elissa Tomasetti, Billboard
The Tuesdays
Roshon Vance, WCFB
Nancy Wagner, BDS
Claudia Walker, Tandem Promotions
Joe Wallace, BDS
Butch Waugh, RCA
Sam Weaver, KPRS
Kirk Whalen, Universal Studios
Paul Williams, Universal Studios
Guy Zapoleon, Zapoleon Media Strategies
Alyse Zigman, Billboard

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

In-House Video Firm Flips To DVD; TSO Clip Updated

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

ETV VIDEO REELS GO TO DVD: ETV Network, a division of Burbank, Calif., production facility Producers Post, which distributes closed-circuit music video programming, is one of the first services to offer video "reels" on DVD, says GM Larry Guzy. Aside from DVD's high audio and visual definition, a major benefit is the random-access aspect. Unlike ETV's tape formats, which are purchased and used by club VJs, bars, restaurants, hotels, and various retailers, DVD lets users access specific clips immediately.

In terms of testing the new medium, Guzy says, "we're in it so early we're facing the same problems everyone else is having. We'll see after Christmas if it's gonna fly or not. We were already doing laserdiscs, so this is the next step. It's exciting to be on the cutting edge. I just have to hire the right guys to explain it to me. But I would tell anyone that the jury is still out. It's still pretty risky. It's a \$250,000 investment just to get into it."

He expects ETV client Virgin Megastores, and others, will switch to DVD in 1998, and he plans to expand Producers Post's DVD operation to include projects for movie companies and film producers.

TRANS-SIBERIAN CHRISTMAS: Last year's "Christmas Eve/Sarajevo 12/24" clip from Trans-Siberian Orchestra's (TSO) Lava/Atlantic album "Christmas Eve And Other Stories" was created with perpetual use in mind. Unlike the many rereleased holiday music videos serviced annually, this offering gets a timely revision by updating its visual references to newsworthy events and figures of the bygone year.

Directed by Paul O'Neill, founding member/producer of both TSO and Savatage, the video revolves around a young girl's Christmas Eve fantasy in which she frolics with the orchestra as it plays the instrumental modern rock opus on her snow-covered lawn. Newsreel footage is inserted in window panes and as a backdrop to the silhouetted musicians. This season, Bob Kinkel (co-producer, co-writer, and keyboardist) says viewers will find "positive and upbeat" visual

references to 1997 newsmakers Ted Turner, Bill Cosby, and Bill Gates and such late icons as Princess Diana, Jimmy Stewart, Mother Teresa, John Denver, and Red Skelton. Kinkel expects this year's release to begin airing nationally just after Thanksgiving.

'ROCK TV' MOVES WEST: In the aftermath of video shows having been bumped from New York's Time Warner Cable for having more than 50% music video content, "Rock TV" and its producer, Marcus Silver, have moved to Los Angeles. The half-hour clip show, which ran in New York for more than a year, is now on Century Cable in L.A. at midnight on Thursdays on channel 3, except in Beverly Hills, Calif., where it is on channel 37. The program is also carried on Media One Cable of Hollywood at midnight Tuesdays on channel 38. "Rock TV" still reaches East Coast audiences via TCI Cable of Long Island, N.Y., at 5 p.m. Tuesdays on channel 99 and Media One Cable of Ossining, N.Y., at 11 p.m. Wednesdays on channel 19 (south) and channel 32 (north).

'MUCHDANCE' DEBUTS: Sony Music Canada, PolyGram Group Canada, and BMG Music Canada are jointly partnered with MuchMusic to launch the CD compilation series "MuchDance." The first volume, "MuchDance 1997," is the focus of an extensive high-profile MuchMusic campaign, supported by the three partner companies in a comprehensive national TV, radio, and print blitz valued in excess of \$600,000 (U.S.).

Asked how this venture is influenced by or affects the channel's programming, MuchMusic VP of sales and marketing David Kirkwood says MuchMusic won't saturate the airwaves with clips off the album. "When you think of the viewer first, you can't do something like that, and it's not fair to the other labels if we were giving priority to that which feathered our own nest."

Kirkwood says MuchMusic is committed to this partnership for at least three years. The set's track listing features Diana King, the Cardigans, Peach Union, Urban Soul, Faithless, Love Inc., OMC, DJ Company, Jet Fuel, U2, Unique II, and Puff Daddy with Faith Evans.



PRODUCTION NOTES

LOS ANGELES

Director Paul Andresen lensed "The Memory Remains" video for Metallica. Kevin Hinds produced for Uground. Ellen Wood directed the performance clip of the Trisha Yearwood/Garth Brooks duet "In Another's Eyes."

NEW YORK

Fat Boy Slim called on Doug Aitken to direct the clip for "Going Out

Of My Head."

Trent Reznor of Nine Inch Nails chases David Bowie through lower Manhattan in the "I'm Afraid Of Americans" video. Dom and Nick directed.

NASHVILLE

BlackHawk and director George Flanigen took over the Middle Tennessee Mental Health Facility to shoot the group's video for "Postmarked Birmingham."



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- Nas, Foxy Brown, Az, Firm Biz
- Erykah Badu, Tyrone
- Jay-Z, Sunshine
- LL Cool J, Phenomenon
- Total, What About Us
- Mase, Feel So Good
- Janet, Got 'Til It's Gone
- Salt-N-Pepa, R U Ready
- Queen Pen, Man Behind The Music
- Busta Rhymes, Put Your Hands Where My Eyes...
- Boyz II Men, 4 Seasons Of Loneliness
- Usher, You Make Me Wanna
- Missy "Misdemeanor" Elliott, Sock It 2 Me
- Erick Sermon, Keith Murray, Rapper's Delight
- Toni Braxton, How Could An Angel Break My Heart
- Paula Abdul, Don't Stop The Music
- LSG, My Body
- Changing Faces Feat. Jay-Z, All Of My Days
- Allure, All Cried Out
- Next, Butta Love
- Brian McKnight, You Should Be Mine
- Something For The People, My Love Is The Shhh!
- Aaliyah, The One I Gave My Heart To
- Puff Daddy, It's All About The Benjamins
- K-Ci & JoJo, Last Night's Letter
- Will Smith, Just Cruisin'
- Chico DeBarge, Iggini' Me
- Dru Hill, 5 Steps
- Master P, I Miss My Homies
- H-Town, They Like It Slow

NEW ONS

Nate Dogg, These Days
Big Bub, Zoom
Rome, Crazy
K.P. & Envyi, Swing My Way



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Bryan White, Love Is The Right Place
- Clint Black, Something That We Do
- Shania Twain, Love Gets Me Every Time
- Chely Wright, Shut Up And Drive
- Brooks & Dunn, Honky Tonk Truth
- Tim McGraw, Everywhere
- Vince Gill, You And You Alone
- Mark Chesnut, Thank God For Believers
- Anita Cochran, What If I Said
- Collin Raye/W/Jim Brickman, The Gift
- Reba McEntire, What If It's You

- The Kinleys, Please
- Trisha Yearwood & Garth Brooks, In Another's Eyes
- Clay Walker, Watch This
- Michael Peterson, From Here To Eternity
- Lorrie Morgan, Go Away
- Kris Tyler, What A Woman Knows †
- The Lynns, Nights Like These †
- Blackhawk, Postmarked Birmingham †
- LeAnn Rimes, How Do I Live †
- Dixie Chicks, I Can Love You Better †
- John Michael Montgomery, Angel In My Eyes †
- Neal McCoy, If You Can't Be Good †
- Sammy Kershaw, Love Of My Life †
- Paul Brandt, A Little In Love †
- Delbert McClinton, Sending Me Angels †
- Buffalo Club, Heart Hold On †
- Sawyer Brown, This Night Won't Last Forever
- Patty Loveless, You Don't Seem To Miss Me
- Wynonna, When Love Starts Talkin' †
- Prairie Oyster, She Won't Be Lonely Long
- Sons Of The Desert, Hand Of Fate
- LeAnn Rimes, You Light Up My Life
- James T. Horn, Geronimo
- Tracy Herndon, I Have To Surrender
- Big Youth, Love Ain't Easy
- George Strait, Carrying Your Love With Me
- Ranch, Walkin' The Country
- Ricochet, Blink Of An Eye
- John Anderson, Small Town
- Lonestar, You Walked In
- Lila McCann, I Wanna Fall In Love
- Wade Van Dyke, Wichita Lineman
- Tracy Byrd, Good Ol' Fashioned Love
- The Tractors, The Last Time
- Martina McBride, A Broken Wing
- Rhett Akins, More Than Everything
- Michael Johnson/W/Alison Kraus, Whenever
- Ruby Lovett, Look What Love Can Do
- Hank Thompson/W/Junior Brown, Gotta' Sell...

† Indicates Hot Shots

NEW ONS

Chely Wright, Just Another Heartache



Continuous programming
1515 Broadway, NY, NY 10036

- David Bowie, I'm Afraid Of Americans
- Radiohead, Karma Police
- Days Of The New, Touch, Peel And Stand
- Goldfinger, This Lonely Place
- Usher, You Make Me Wanna
- Verve, Bitter Sweet Symphony
- Mase, Feel So Good
- Mariah Carey, Butterfly
- Chumbawamba, Tubthumping
- Rolling Stones, Anybody Seen My Baby
- Boyz II Men, 4 Seasons Of Loneliness
- Oasis, Don't Go Away
- LL Cool J, Phenomenon
- Beck, Deadweight
- Marilyn Manson & Sneaker Pimps, Long Har

- Spice Girls, Spice Up Your Life
- The Wallflowers, Three Marienas
- Bone Thugs-N-Harmony, If I Could Teach The World
- Missy "Misdemeanor" Elliott, Sock It 2 Me
- Busta Rhymes, Put Your Hands Where My Eyes...
- Green Day, Hitchin' A Ride
- Aaliyah, The One I Gave My Heart To
- Wyclef Jean, Guantanamo
- Imani Coppola, Legend Of A Cowgirl
- Comershop, Brimful Of Asha
- Master P, I Miss My Homies
- Janet, Got 'Til It's Gone
- Sublime, Doin' Time
- Bush, Mouth
- The Offspring, I Choose
- Robyn, Show Me Love
- Blink 182, Dammit
- Will Smith, Just Cruisin'
- Sundays, Summertime
- Death In Vegas, Dirt
- Everclear, Everything To Everyone
- MxPx, Chick Magnet
- Red Hot Chili Peppers, Under The Bridge
- Nine Inch Nails, Closer
- Puff Daddy, It's All About The Benjamins
- Jimmie's Chicken Shack, High
- Taja Sevelle, I And I
- Wu-Tang Clan, It's Yourz
- Matchbox 20, 3 AM
- Allure, All Cried Out
- Puff Daddy & Faith Evans, I'll Be
- Smash Mouth, Walkin' On The Sun
- Hanson, I Will Come To You
- Guns N' Roses, Welcome To The Jungle
- 50 Metallica, Enter Sandman

NEW ONS

Aerosmith, Pink
Boyz II Men, A Song For Mamma



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- Brooks & Dunn, Honky Tonk Truth
- Reba McEntire, What If It's You
- Tim McGraw, Everywhere
- Mark Chesnut, Thank God For Believers
- Clay Walker, Watch This
- Tracy Lawrence, If The Good Die Young
- Clint Black, Something That We Do
- Patty Loveless, You Don't Seem To Miss Me
- John Michael Montgomery, Angel In My Eye
- Asleep At The Wheel, Boogie Back To Texas
- Travis Tritt, She's Going Home With Me
- Alan Jackson, Who's Cheatin' Who
- Deana Carter, Count Me In
- Diamond Rio, How Your Love Makes Me Feel
- Chely Wright, Shut Up And Drive
- Kinleys, Please
- Bryan White, Love Is The Right Place
- LeAnn Rimes, You Light Up My Life

- Keith Whitley, Homecoming '63
- Judds, Mama He's Crazy
- K.T. Oslin, Come Next Monday
- Doug Stone, A Jukebox With A Country Son
- Sammy Kershaw, Anywhere But Here
- Doug Stone, Made For Lovin' You
- Billy Ray Cyrus, Words By Heart
- Tim McGraw, Indian Outlaw
- Reba McEntire, Why Haven't I Heard From
- Willie Nelson, Once Upon A Past The Blue
- Randy Travis, This Is Me
- Little Texas, Amy's Back In Austin

NEW ONS

Sammy Kershaw, Love Of My Life
Trisha Yearwood & Garth Brooks, In Another's Eyes



Continuous programming
1515 Broadway, NY, NY 10036

- Sugar Ray, Fly
- LeAnn Rimes, How Do I Live
- Matchbox 20, Push
- Sarah McLachlan, Building A Mystery
- Paula Cole, I Don't Want To Wait
- Rolling Stones, Anybody Seen My Baby
- Jewel, Foolish Games
- Third Eye Blind, Semi-Charmed Life
- Smash Mouth, Walkin' On The Sun
- Fleetwood Mac, Silver Springs
- Jamiroquai, Alright
- Elton John, Something About The Way...
- Mariah Carey, Criminal
- Fiona Apple, Criminal
- Chumbawamba, Tubthumping
- Barbra Streisand & Celine Dion, Tell Him
- Sheryl Crow, Home
- U2, Please
- Billy Joel, Hey Girl
- En Vogue, Too Gone, Too Long
- Boyz II Men, 4 Seasons Of Loneliness
- No Doubt, Don't Speak
- Savage Garden, I Want You
- Duncan Sheik, Barely Breathing
- The Wallflowers, One Headlight
- The Cardigans, Lovefool
- Duran Duran, Electric Barbarella
- The Verve Pipe, The Freshmen
- The Smashing Pumpkins, Tonight, Tonight
- Madonna, Take A Bow

NEW ONS

Allure, All Cried Out
Erykah Badu, Tyrone
Donna Lewis/Richard Marx, At The Beginning
Matchbox 20, 3AM
Olive, You're Not Alone
Third Eye Blind, How's It Going To Be

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING NOVEMBER 15, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Master P, Ghetto D

BOX TOPS

- Erykah Badu, Tyrone
Bobby Brown, Feelin' Inside
Backstreet Boys, As Long As You Love Me
E-A Ski, Showdown
MQ3, Everyday
Aqua, Barbie Girl
Three 6 Mafia, Tear The Club Up '97
Next, Butta Love
Gravediggaz, Dangerous Mindz
Poetic Hustlaz, Trials & Tribulations
H-Town, They Like It Slow
Missy Elliott, Sock It 2 Me
Queen Pen, Man Behind The Music
Mystikal, Ain't No Limit
LSG, My Body
Mack 10, Backyard Boogie
MJG, That Girl
Usher, You Make Me Wanna
Save Ferris, Come On Eileen
Erick Sermon, Keith Murray & Redman, Rapper's Delight

NEW

- Barbra Streisand & Celine Dion, Tell Him
Beck, Deadweight
Billie Myers, Kiss The Rain
Brotha Lynch Hung, One More Pound
Chantal Kreviazuk, Surrounded
Cocoa Brovaz, Won On Won
Comros, Retrospect For Life
Comershop, Brimful Of Asha
Descendents, Lucky
E-40, B-Legit, Richie Rich, Yay Deep
Funky Green Dogs, The Way
KMFDM, Megalomaniac
Mr. Money Loc, Imma Rolla
MxPx, Doin Time

Outkast With Cee-Lo, In Due Time
Rappin' 4-Tay, Money Makes The Man



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Kenny Wayne Shepherd Band, Slow Ride
Robyn Loau, Sick With Love
Ben Folds Five, Brick
Babybird, Your Gorgeous
Led Zeppelin, Whole Lotta Love
Chantal Kreviazuk, Surrounded
LL Cool J, 4, 3, 2, 1
Rage Against The Machine, The Ghost Of Tom Joad
Common / Lauryn Hill, Retrospect For Life
Midge Ure, Breathe



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

- Beck, Deadweight (new)
Bone Thugs-N-Harmony, If You Could Teach The World (new)
Days Of The New, Touch, Peel & Stand (new)
Headstones, And (new)
Missy Elliott, Sock It 2 Me (new)
Moist, Gasoline (new)
Redman, Sermon & Murray, Rappers Delight (new)
Chumbawamba, Tubthumping
Sugar Ray, Fly
Smash Mouth, Walkin' On The Sun
Aqua, Barbie Girl
Rolling Stones, Anybody Seen My Baby
Boyz II Men, 4 Seasons Of Loneliness
Janet, Got 'Til It's Gone
LL Cool J, Phenomenon
Green Day, Hitchin' A Ride
Mariah Carey, Honey



Continuous programming
Hawley Crescent, London NW18TT

- Elton John, Candle In The Wind
Aqua, Barbie Girl
Janet, Got 'Til It's Gone
Chumbawamba, Tubthumping
Rolling Stones, Anybody Seen My Baby
Backstreet Boys, As Long As You Love Me
U2, Please
Spice Girls, Spice Up Your Life
Boyz II Men, 4 Seasons Of Loneliness
Will Smith, Men In Black
Oasis, Stand By Me
Dario G., Sunchyme
Mariah Carey, Honey
Sash, Stay
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
Wyclef Jean/Refugee All Stars, The Guantanamo
The Notorious B.I.G., Mo Money, Mo Problems
Coolio, C U When You Get There
Eros Ramazzotti, Quanto Amore Sei



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- dc Talk, Like It, Love It, Need It
The Altered, Low
Clay Crosse, Saving The World
God's Property, You're The One
Amy Grant, Takes A Little Time
All Star United, Bright Red Carpet
Eager, Crimson For Downy Flake
Mercy Rain, Rocking Moon
LeAnn Rimes, You Light Up My Life
Miss Angie, Lift My Eyes
Say So, Mercy Me
Jars Of Clay, Crazy Times

Kathy Troccoli, A Baby's Prayer
Steven Curtis Chapman, Not Home Yet (new)
Geoff Moore & The Distnce, I'm Free (new)



Three hours weekly
216 W Ohio
Chicago, IL 60610

- Hellium, Leon's Space Song
KMFDM, Megalomaniac
Less Than Jake, Doperman
Ash, A Life Less Ordinary
Beck, Deadweight
Fat, Downtime
Cakelike, Wendy
Tenderloin, Bourbon
Marcy Playground, Sex And Candy
Chumbawamba, I Get Knocked Down
Mekons, Millionaire
Aphex Twin, Come To Daddy



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- Save Ferris, Come On Eileen
Less Than Jake, When It All Comes Down
Transister, Look Who's Perfect
Curve, Chinese Burn
Green Apple Quickstep, Kid
Everclear, Everything To Everyone
The Cure, Wrong Number
DubStar, Stars
Moby, James Bond Theme
Bush, Mouth
Marilyn Manson, Long Hard Road Out Of Hell
Beck, Deadweight
Treble Charger, Red
Marcy Playground, Sex And Candy

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HIGHLIGHTS



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Beverly Hills, Ca. 90210
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Reservations must be made
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YEAR IN MUSIC

Issue Date: December 27 Ad Close: December 2

CONTACT: Pat Rod Jennings - 212-536-5136



SOUND OF THE CITIES: SAN FRANCISCO

Issue Date: December 20 Ad Close: November 24

CONTACT: Jill Carrigan - 213-525-2302



TONY BENNETT TRIBUTE

Issue Date: December 20 Ad Close: November 24

CONTACT: Pat Rod Jennings - 212-536-5136



SWEDEN

Issue Date: December 13 Ad Close: November 18

CONTACT: Ian Remmer - 44-171-323-6686



INDEPENDENT MUSIC PUBLISHING-20TH ANNIVERSARY OF AIMP

Issue Date: December 13 Ad Close: November 18

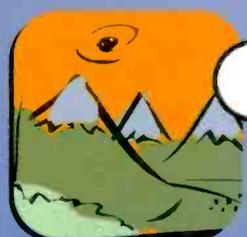
CONTACT: Jim Beloff - 213-525-2311



ENTERTAINMENT '98

Issue Date: December 6 Ad Close: November 11

CONTACT: Judy Yzquierdo - 213-525-2304



GERMANY, SWITZERLAND, AUSTRIA

Issue Date: December 6 Ad Close: November 11

CONTACT: Christine Chinetti - 44-171-323-6686

'LA CIENEGA' VOTE LETS MUSIC BIZ SHIFT FOCUS

(Continued from page 1)

passage of the bill, which removes the legal cloud of doubt about the validity of all pre-1978 musical composition copyrights (Billboard Bulletin, Nov. 5).

"I'm relieved, very happy, and grateful to a lot of people who helped with this," says Marilyn Bergman, ASCAP president/board chairman. "This was an extremely serious situation."

"It was a great win—if we hadn't gotten it now, with the congressional recess coming up, we would have had to start all over," says Frances Preston, president/CEO of BMI.

"First and foremost, credit has to go to NMPA and the joint effort of everyone in the music community," she adds. Preston also singles out for praise a number of congressional leaders for their support in helping to get the bill put through.

The performing right groups had worked to get the bill through Congress since the decision by the Supreme Court two years ago not to review a landmark copyright infringement suit, *La Cienega Music vs. ZZ Top* (Billboard, Nov. 11, 1995). That decision meant that most song copyrights in place before the revision of the Copyright Act in 1978 were in peril of being judged invalid.

Without passage of the legislative fix to this court decision, industry observers say, songwriters and music publishers may have lost up to \$25 billion in potential royalty income.

"Besides being relieved," says Ed Murphy, president of NMPA, "I'm happy that, given the complexities of moving legislation on the Hill, the conflicting needs and issues, so many were able to put aside the differences and were able to get this moved and moved quickly—it took an effort from all the lawmakers and the industry lobbyists, and I'm grateful."

'NET' ACT ALSO PASSES

A bill supported by the Recording Industry Assn. of America (RIAA), the No Electronic Theft Act, also was passed Nov. 4 by the House and will now go to the Senate for a vote.

That bill, addressing criminal liability, closes a loophole that had protected people who could claim they take no financial gain from appropriating copyrighted works and downloading them on the Internet.

The "La Cienega" Bill has been a long time coming. In November 1995, the industry was left scrambling after the Supreme Court decided not to review the *ZZ Top* case, since that let stand a decision by the 9th Circuit Court of Appeals that same year, affirming the original court ruling in the case.

In 1992, a U.S. District Court in California had dismissed the suit by *La Cienega Music*, the publisher of bluesman John Lee Hooker's classic song "Boogie Chillen." *La Cienega Music* had alleged that *ZZ Top* had infringed the Hooker copyright with its 1973 hit "La Grange."

The District Court had ruled that the Hooker song was in the public domain because it had been released on record before it was registered for copyright and because a formal copyright notice had not been affixed to each record distributed. The original "Boogie Chillen" was released on record in 1948 under the authority of the 1909 Copyright Act but was not registered for copyright until 1967.

For many decades, as a standard industry procedure and with approval by Congress and the Copyright Office, record companies no longer "affixed" a copyright notice of musical compositions on records as they had done in the early

years of the century. However, the strict interpretation of the Appeals Court decision, based on the 1909 Copyright Act, contradicted the music industry's practice of decades of releasing records without first securing federal copyright protection for songs.

Aside from the particular infringement charge in the suit, the ruling meant that most other songs—an untold number—released before 1978 were improperly registered. These songs, according to industry estimates, are worth up to \$25 billion in potential and actual royalty income.

Further complicating the issue was a 2nd Circuit Court of Appeals decision from 1976 that upheld such music copyrights.

However, the new legislation, once signed by President Clinton, will supersede those conflicting decisions. The bill offers an amendment in language to the Copyright Act, making clear that it will supersede previous language, such as that of the 1909 Copyright Act that was used as the basis of the Appeals Court ruling.

The House passage of the "La Cienega" measure Nov. 4 followed Senate passage of the bill Oct. 30.

The legislation had been held hostage by Senate and House lawmakers who were pressuring music publishing interests for a deal with the National Religious Broadcasters Assn. (NRBA) on a separate bill relating to music licensing fees (Billboard, Oct. 11).

However, as a result of an agreement worked out Oct. 29 between ASCAP and the NRBA on a special licensing agreement for music used on religious talk stations, the legislative hold on the copyright-fix bill was released.

The passage of the measure involved legislative maneuvering to avoid entanglements with other more contentious issues. In its final form, the measure was attached to a noncontroversial, House-side Copyright Office technical corrections bill, in which language covering previous legislation is fine-tuned. Once passed by the Senate, it was sent back to the House for the Nov. 4 vote.

UP NEXT

The music industry, after its few moments of basking in the warm glow of its "La Cienega" success, still has a number of pending bills that are caught in the web of other interests.

On the House side, sponsors and supporters of the still-pending copyright term extension bill are growing increasingly frustrated by what they see as the political strong-arm tactics of the National Restaurant Assn. (NRA) and its main congressional ally, Rep. James Sensenbrenner, R-Wis.

At issue is the fight for passage of the NRA-supported H.R. 789, introduced by Sensenbrenner. Opposed by performing right societies, the bill would allow restaurateurs and tavern owners to play background music without paying music license fees.

The bill has some support in the House—the NRA and its members are major contributors to the Republican Party and its political agenda—but not enough votes to move out of committee.

As an alternative, proponents are blocking action on the remaining music industry bills in hopes of influencing a possible floor vote on the licensing bill. "They have some sway up there," says one lobbyist.

Insiders speculate that Sensenbrenner or the NRA lobbyists have asked the Republican leadership not to schedule the music industry's bills on the suspension calendar, through which noncontroversial legislation is passed

by a floor vote.

For the music industry, the developments surrounding the license fee exemption bill are a repeat performance. Throughout the two sessions of the last Congress, Sensenbrenner blocked House passage of copyright legislation because his favored license exemption bill was being opposed.

This time out, however, music industry bills have gotten support and were passed by the Intellectual Property Subcommittee and Judiciary Committee. At that time, insiders said, Sensenbrenner, knowing a fight at committee level would not influence the vote count on his bill, stood aside and allowed the bills to proceed. Now—at least with

ELTON, FUGEES SCORE BIG IN OCTOBER RIAA CERTIFICATIONS

(Continued from page 11)

Artists reaching platinum for the first time include Phish (Elektra), Master P (No Limit/Priority), Tonic (A&M), Busta Rhymes (Elektra), Aqua (MCA), Suzanne Vega (A&M), and Paula Cole (Imago/Warner Bros.). A complete list of October RIAA certifications follows.

MULTI-PLATINUM ALBUMS

U2, "Achtung Baby," Island, 8 million.
INXS, "Kick," Atlantic, 6 million.
The Fugees, "The Score," Ruffhouse/Columbia, 6 million.
Dave Matthews Band, "Under The Table And Dreaming," RCA, 5 million.
The Wallflowers, "Bringing Down The Horse," Interscope, 4 million.
R. Kelly, "R. Kelly," Jive, 4 million.
Dave Matthews Band, "Crash," RCA, 4 million.
Wu-Tang Clan, "Wu-Tang Forever," Loud/RCA, 4 million.
Phil Collins, "Hello, I Must Be Going," Atlantic, 3 million.
Puff Daddy & the Family, "No Way Out," Bad Boy/Arista, 3 million.
Fiona Apple, "Tidal," Work/Columbia, 2 million.
Various artists, "Jock Jams, Volume 1," Tommy Boy, 2 million.
Reba McEntire, "Merry Christmas To You," MCA, 2 million.
Mariah Carey, "Butterfly," Columbia, 2 million.
Tim McGraw, "Everywhere," Curb, 2 million.
LeAnn Rimes, "You Light Up My Life—Inspirational Songs," Curb, 2 million.
Tru, "Tru 2 Da Game," No Limit/Priority, 2 million.

PLATINUM ALBUMS

Original Broadway cast, cast recording, "Rent," DreamWorks.
Phish, "A Live One," Elektra, its first.
Trisha Yearwood, "(Songbook) A Collection Of Hits," MCA, her fifth.
Master P, "Ghetto D," No Limit/Priority, its first.
Tonic, "Lemon Parade," A&M, its first.
Busta Rhymes, "When Disaster Strikes," Elektra, his first.
LeAnn Rimes, "You Light Up My Life—Inspirational Songs," Curb, her second.
Tim McGraw, "Everywhere," Curb, his third.
Mariah Carey, "Butterfly," Columbia, her sixth.
Patty Loveless, "Honky Tonk Angels," MCA, her third.
Aqua, "Aquarium," MCA, its first.
Brooks & Dunn, "Greatest Hits," Arista, their fifth.
Various artists, soundtrack, "Soul Food," LaFace.
Fleetwood Mac, "The Dance," Reprise, its eighth.
Suzanne Vega, "Solitude Standing," A&M, her first.
Paula Cole, "This Fire," Imago/Warner Bros., her first.
Boyz II Men, "Evolution," Motown, their fifth.

copyright term extension—there is a change in the lawmaker's strategy.

A spokesman in Sensenbrenner's office says that Republicans have closed the suspension calendar because of partisan Democratic political maneuvers but that indeed the congressman was "putting a hold" on the copyright term extension bill because, without the leverage, "it would greatly diminish a legislative agreement between the [music industry] parties in his scenario."

The fight to clear copyright-related bills for passage in the face of such efforts to tie them to the unrelated licensing exemption legislation extends to the Senate side, too. Although Sen.

Orrin Hatch, R-Colo., has told the NRA to seek a non-legislative compromise agreement, the supporters are still attempting to get the bill passed there, too, perhaps as an attachment to the pending copyright term extension bill.

With November's final days of session whizzing by and members feeling added pressured to clear the schedule of business, there is a greater chance that the broadcasters could succeed in attaching their bill to another as an expedient, end-of-session amendment.

Lobbyists for the performing right groups are working overtime to educate members and avoid the entanglements.

GOLD ALBUMS

Trisha Yearwood, "The Sweetest Gift," MCA, her sixth.
Trisha Yearwood, "(Songbook) A Collection Of Hits," MCA, her seventh.
Various artists, "Down South Hustlers," No Limit/Priority.
Wang Chung, "Mosaic," Geffen, its first.
Mia X, "Unlady Like," No Limit/Priority, her first.
Master P, "Ghetto D," No Limit/Priority, his second.
Various artists, "1997 Grammy Nominees," Chronicles.
Mint Condition, "Definition Of A Band," A&M, its first.
Maranatha, "Break Down The Walls," Maranatha!, its third.
Megadeth, "Cryptic Writings," Capitol, its sixth.
Busta Rhymes, "When Disaster Strikes," Elektra, his second.
Phish, "Rift," Elektra, its third.
Phish, "Junta," Elektra, its fourth.
LeAnn Rimes, "You Light Up My Life—Inspirational Songs," Curb, her second.
Tim McGraw, "Everywhere," Curb, his third.
Mariah Carey, "Butterfly," Columbia, her sixth.
Bryan White, "The Right Place," Elektra, his third.
Patty Loveless, "On Down The Line," MCA, her sixth.
Marty Stuart, "Hillbilly Rock," MCA, his third.
Ray Stevens, "Greatest Hits Volume II," MCA, his fourth.
Aqua, "Aquarium," MCA, its first.
Brooks & Dunn, "Greatest Hits," Arista, their fifth.
Usher, "My Way," LaFace, his first.
Various artists, soundtrack, "Soul Food," LaFace.
Fleetwood Mac, "The Dance," Reprise, its 11th.
Chicago, "Heart Of Chicago 1967-1997," Reprise, its 20th.
Smash mouth, "Fush Yu Mang," Interscope, its first.
Jars Of Clay, "Much Afraid," Silvertone, their second.
Mack 10, "Based On A True Story," Priority, his second.
Suzanne Vega, "99.9 F," A&M, her second.
Coolio, "My Soul," Tommy Boy, his third.
Chumbawamba, "Tubthumper," MCA, its first.
Bob Dylan, "Time Out Of Mind," Columbia, his 23rd.
Clint Black, "Nothin' But The Tail-lights," RCA Nashville, his fifth.
Ricky Martin, "A Medio Vivir," Sony Latin, his first.
Boyz II Men, "Evolution," Motown, their fifth.
Various artists, "Billboard Top Rock'n'roll Hits—1963," Rhino.
Foreigner, "The Very Best And Beyond," Atlantic, its eighth.
Collin Raye, "The Best Of Collin Raye: Direct Hits," Epic Nashville, his fifth.
Various artists, "Pure Disco," Polydor/A&M.

MULTI-PLATINUM SINGLES

Elton John, "Candle In The Wind 1997"/"Something About The Way You Look Tonight," Rocket/A&M, 11 million.

PLATINUM SINGLES

Boyz II Men, "4 Seasons Of Loneliness," Motown, their sixth.

GOLD SINGLES

Boyz II Men, "4 Seasons Of Loneliness," Motown, their eighth.
Aaliyah, "The One I Gave My Heart To," Blackground, her third.
Total, "What About Us?," LaFace, its fourth.
98 Degrees, "Invisible Man," Motown, its first.
Various artists, "Jock Jam," Tommy Boy.
Somethin' For The People, "My Love Is The Shhh!," Warner Bros., its first.
Shania Twain, "Love Gets Me Every Time," Mercury Nashville, her second.
Allure, "All Cried Out," Epic, its first.

DOJ SUES

(Continued from page 8)

heat from the DOJ since the onset of merger mania nearly two years ago, the suit marks the first time that the department's Antitrust Division has taken a radio group to court.

The DOJ said the \$54 million merger would result in one owner commanding ad rates for 65% of the market. Currently, Chancellor owns AC WALK-FM and AC WALK-AM in the market; SFX holds top 40/mainstream WBLI, rock combo WBAB-FM/WHFM-FM, and news/talk WGBB-AM.

WALK-FM, WBLI, and WBAB/WHFM are the top-ranked competitors based in the Nassau/Suffolk, N.Y., market, according to Arbitron.

In addition to preventing the company merger, the DOJ seeks to terminate a local marketing agreement under which Chancellor has been operating SFX's Long Island stations.

BLACKWELL

(Continued from page 5)

York for the next six to nine months to handle the day-to-day operations of the company along with the executive team currently in place at Island." Blackwell told Billboard at the time. "At the end of the time period, we will reassess the situation. Perhaps Island will be able to exist without a president, guided by myself and Island's senior executives."

Island has had its biggest success over the years with the rock group U2 and the Bob Marley catalog.

In other PolyGram news, the company's Motown Records has terminated six to eight employees in a variety of departments.

ANTICIPATION HIGH FOR DELAYED GARTH BROOKS SET

(Continued from page 1)

like little of the momentum from the Central Park concert has been lost. In fact, newly named Capitol Nashville president/CEO Pat Quigley says that advance orders for the album are approximately 5 million, about 1 million less than they were when the album was coming out Aug. 7.

Quigley says that initial orders are so high, in fact, that EMI Music Distribution (EMD) will not be able to meet the full demand by release date. "I know we can ship 4 million on Nov. 25," says Quigley. "I would expect that every account will have their full order by Dec. 5."

Brooks got the good news about the album's release a week after an Oct. 22 meeting with EMI Recorded Music president Ken Berry had left the singer so depressed about the chances of the album's release that during a concert in Chicago, he had referred to his label as "assholes" and joked that the album might finally come out in 2013.

The tension has been building between Brooks and Capitol Nashville since Brooks felt the label had bungled his 1995 album, "Fresh Horses," which at 4 million is his lowest-selling studio album. He had therefore decided that

future releases would be marketed by executives at the New York-based EMI-Capitol Music Group North America, which had handled 1994's "The Hits" best-of package (Billboard, April 5).

However, just as Brooks was one month away from turning in "Sevens," EMI-Capitol Music Group North America was shuttered in May, 35 people were fired, and Ken Berry was named president of EMI Recorded Music (Billboard, June 7).

"The second that cut came, I knew then that this record wasn't coming out at the [Aug. 7] Central Park show as we'd all planned," says Brooks, whose contract allows him to decide when his releases come out.

While Brooks is reluctant to discuss the nuts and bolts of his conversations with Berry for fear of distracting people from the new album, he says that despite rumors to the contrary, the departure of Capitol Nashville president/CEO Scott Hendricks was not a condition of the album's release. Hendricks was replaced Nov. 3 by Capitol Nashville executive VP/GM Quigley (see story, page 1).

"It wasn't pending on Scott being president or not," he says. "It was,

what were they going to do for the loss of the New York outfit that was wiped out and how were they going to bring me an event like Central Park to make sure the sales we had guaranteed for Central Park we could have again for the release of 'Sevens,' whenever it came out... They hadn't brought me anything new, a marketing plan, any kind of thing that made me feel confident about releasing a record."

He admits that having Quigley, formerly with EMI-Capitol Music Group North America, as Capitol Nashville's second-in-command wasn't good enough. "They just didn't bring me the sense that if Quigley snapped his fingers it would happen, and I just needed [former EMI-Capitol Music Group North America executive VP/GM] Terri Santisi or Quigley to have that [power] because they're the ones with the vision on this record." Santisi will be a consultant on the project.

Throughout the turmoil, Brooks and longtime producer Allen Reynolds continued working on "Sevens," which they had begun recording in January 1996.

"Allen Reynolds said, and I quote, 'I want this son of a bitch finished so no

one can say we didn't hold our end of the deal,'" says Brooks. "I can pretty much sum this up by saying that me and my side did what me and my side said we'd do eight months ago. The album was ready for Central Park. In my opinion, the label was not ready for Central Park."

LUCKY SEVEN

The album is so named because it is Brooks' seventh studio album. But the title has other connotations for the singer. "The album's coming out in the seventh year in a decade that's been tremendous for us," he says. "The pace that sales are going for us right now, orders of the album will probably take us into the 70s, as far as millions of [total] albums [sold] goes; I was born on the 7th [of February], and the seventh letter of the alphabet oddly enough is G, so it's just time for all of that to line up."

The 14-cut release shows off a number of different Brooks personas: the motivational speaker in "How You Ever Gonna Know"; the despondent romantic in "I Don't Have To Wonder"; the fun-loving, hard drinker in "Two Piña Coladas"; the spiritual searcher in "You Move Me" and "Fit For A

King"; and the winking, sexy lover in "Take The Keys To My Heart" and "Cowboy Cadillac" (for a complete track listing, see story, this page).

Brooks credits Reynolds with pushing to expand the album beyond the traditional 10 cuts that virtually all country releases adhere to. "He said, 'I think your stuff covers such a vast range of different subjects and different grounds that with 10 cuts, you don't get to cover the ground you want to cover.' So 14 is what it came to, which also plays into the 'Sevens' theme with seven songs on each side [of the cassette]."

Although Brooks was involved as he always is in picking the material for the album with Reynolds, he says he adopted an "I just wanna show up and sing" attitude toward the project.

"This is Allen's album," he says. "From 'Fresh Horses,' I think Allen sensed a lot of me going, 'Sheesh, Allen, I'm not sure if I can call them anymore.' He saw a real sense of discouragement, just getting down on myself, and he stepped up and pretty much carried me through the project... I felt very clueless about where my career was going with the label. And you gotta

(Continued on next page)

CAPITOL NASHVILLE UNDERGOES REVAMP

(Continued from page 1)

the album release date (Billboard Bulletin, Nov. 5). EMI had been negotiating with Brooks for some time about the album release.

Capitol Nashville executive VP/GM Pat Quigley was upped to president/CEO of the label as of Nov. 4. Former Capitol Nashville president/CEO Scott Hendricks, whom Quigley replaced, was said to be discussing with Berry the formation of a Virgin Nashville label, with a possible launch date in 1998. Hendricks, who was not available for comment, was said by one Capitol source to be contemplating the offer.

Brooks has made no secret of his dissatisfaction with Hendricks and Capitol Nashville and had made that a major point in his withholding the album from its planned release date of Aug. 7. That date coincided with Brooks' huge HBO concert in New York's Central Park, which was envisioned as a high-profile kickoff for the set (Billboard, April 5). At that time, EMI had retail orders of 6.5 million for "Sevens." Brooks' previous album, "Fresh Horses," had sold only 4 million, and that had been a sore spot for him with the Nashville operation.

Brooks had originally planned to bypass Nashville and have EMI in New York work the album. That changed when the EMI New York office was abolished and, in particular, Charles Koppelman and Terry Santisi were let go (Billboard, June 7). Brooks had been close to both.

Just prior to that, Quigley, who had been EMI senior VP of marketing for EMI-Capitol Music Group North America, had moved to Nashville to become executive VP/GM for Capitol Nashville. He replaced Walt Wilson, who had left the label.

Quigley also conceived and guided Brooks' Central Park concert.

After Quigley's move to Nashville, industry speculation was rampant that Brooks would not release another album on Capitol until he approved the makeup of the Nashville organization.

Brooks has pinpointed Quigley as a key component in his success ever since Quigley was part of the team that launched "The Hits" package in 1994. Now that he's running Capitol

Nashville, Quigley says he knows the pressure to perform is strong, but he's grateful for the chance.

"Certainly you're gratified that someone with Garth's abilities has that much faith in you, but you don't have to be very bright to sell Garth Brooks," he tells Billboard. "From watches to beer to ski products, Garth Brooks is the best product I've ever worked with."

Quigley says he is looking into changing Capitol Nashville's name back to Capitol. The first move in that direction, he says, will be dropping Nashville from the logo on Brooks' record. "It will just have the Capitol logo," says Quigley, although it will be worked completely by the Nashville office.

That suits Brooks just fine, who prefers to look at the company as a whole, rather than different branches. "We were Capitol Records all the way up until 1991 or 1992, I think. It just makes sense to go back. I'm very proud to be from Nashville, but the way I want the Capitol Nashville branch to stand out is by kicking every other branch's ass throughout the United States, North America, and the rest of the world, not by having a different name."

TANGLED ROUTE

The first word that Brooks was agreeing to a November release date for his new album came on a concert stage. He was playing Sioux Falls, S.D., Oct. 31 when he announced onstage that he had reached an agreement with his label and that the album would be released. "Now I'm scared," he told his fans, "because the record is due out in three weeks."

Earlier, on Oct. 21, Brooks told fans and reporters before that night's show at Chicago's Rosemont Horizon that he and EMI were talking again. He said it would be the first time in nine or 10 weeks that they had talked, and he made it plain that EMI wanted a Christmas release. "[Talking] starts tonight after the show. It might go on for the next six days... It's not an ego war. But you've got one side that's already made the statement that the

inmates can't run the asylum. Did that one offend me?" He laughed.

Noting that there was a new regime at EMI, Brooks said, "My statement has always been, 'Look, I don't want to get in the way, so I'll sit over here till you figure out what you want to do.' I guess time has favored that."

On Nov. 5, after confirming the album release date in Nashville, Fifield, Brooks, and Quigley hosted a listening session for the new album in Capitol's new headquarters building on Music Row. Capitol will move into the structure, still being completed, in late November, but no one could say whether Hendricks would also be making the move.

If he did, and established a Virgin Nashville label, a Capitol source said, Capitol artists could choose which label they preferred to be on, as could staff. Quigley said that it is expected that, regardless of the new label launch, at least 52 of Capitol's 55 employees will remain with Capitol Nashville.

Both Quigley and Brooks decline to talk at length about the label reorganization, although both say they are grateful to Hendricks for his work at the label.

Hendricks, a very successful producer for such artists as Faith Hill, Brooks & Dunn, John Michael Montgomery, and Alan Jackson, took the reins at Capitol Nashville 2½ years ago, when it was still named Liberty Records. In the wake of retired label president Jimmy Bowen, who had had his own run-ins with Brooks, Hendricks moved to make the label his own.

He renamed Liberty Capitol Nashville, announced plans to move the label back onto Music Row (from the West End location where Bowen had moved it, renaming it Liberty Records), and moved ahead with planning the new headquarters building that is just now being finished.

Hendricks' first signing was Trace Adkins, whom he has guided to country success with his first two albums, which Hendricks produced.

Assistance in preparing this story was provided by Melinda Newman in New York.

THE SONGS ON 'SEVENS'

Following is a track-by-track listing of the songs on Garth Brooks' upcoming Capitol release, "Sevens." Writers are listed in parentheses.

"Longneck Bottle" (Steve Wariner, Rick Carnes): The album's most traditional country cut and first single finds Brooks in a driving, swing state of mind. He knows there's a "girl at home who loves me," but he's caught in the bar's thrall. In addition to co-writing the track, Wariner provides exceptional guitar work.

"How You Ever Gonna Know" (Kent Blazy, Garth Brooks): An uplifting message song, similar to "Standing Outside The Fire," that emphasizes taking chances. All wrapped around one of the album's most infectious choruses.

"She's Gonna Make It" (Kent Blazy, Kim Williams, Garth Brooks): A bittersweet, midtempo ballad about a woman faring far better than the man who left her. Inspired by a woman Brooks saw who had a tan line where he imagined a wedding ring once was.

"I Don't Have To Wonder" (Shawn Camp, Taylor Dunn): A heart-rending ballad about a man who no longer has to question whether the love of his life loves him. Understated but emotional delivery by Brooks underscores the song's dramatic conclusion.

"Two Piña Coladas" (Sandy Mason, Shawn Camp, Benita Hill): A Jimmy Buffett-styled, Caribbean-flavored, time-honored tale of drinking that special person off your mind. The rowdy sing-along at the end is sure to make this a concert highlight. "This is the song [on the album] that you'd go, 'I would have never thought that Garth Brooks would have done one like that,'" says Brooks.

"Cowboy Cadillac" (Bryan Kennedy, Garth Brooks): A tongue-in-cheek, racy, uptempo song interchanging a woman with a car, with more double-entendres than you can shake a stick at.

"Fit For A King" (Jim Rushing,

Carl Jackson): An elegant, hauntingly spare tune with layered vocals about a homeless man unfettered by earthly struggles and burdens, knowing that heavenly delights await him.

"Do What You Gotta Do" (Pat Flynn): This exuberant, bluegrass-tinged tale about blazing your own path regardless of the naysayers reteams Brooks with New Grass Revival, who played on his 1993 cover of the group's "Callin' Baton Rouge." Originally featured on NGR's "Friday Night In America." "I can describe this song in three words," says Brooks. "Me, me, me."

"You Move Me" (Gordon Kennedy, Pierce Pettis): A midtempo confessional about deriving inspiration from secular and/or divine sources. First appeared on the current album from contemporary Christian singer Susan Ashton, who sings backup here.

"In Another's Eyes" (Bobby Wood, John Peppard, Garth Brooks): A duet with Trisha Yearwood about the temptation to stray, despite your partner's unwavering love and trust. Released as the first single from Yearwood's greatest-hits collection this past summer, the track reached No. 2 on Billboard's Hot Country Singles & Tracks chart.

"When There's No One Around" (Tim O'Brien, Darrell Scott): An enchantingly sweet tune that embraces the side of ourselves that we seldom let others see. Also featured on O'Brien's current album.

"A Friend To Me" (Victoria Shaw, Garth Brooks): A ballad about going through thick and thin with a partner.

"Take The Keys To My Heart" (Pam Wolfe, Benita Hill, Tommy Smith): A sexy, slinky rave-up about being gladly driven to distraction. Fun ad-libs by Brooks spice up the tune.

"Belleau Wood" (Joe Henry, Garth Brooks): A historical tale about a fleeting moment of peace during wartime. Takes its name from the site of a World War I battle in France. Brooks' favorite cut.

ANTICIPATION HIGH FOR DELAYED GARTH BROOKS SET

(Continued from preceding page)

remember that we started this album before we went back on tour [in March 1996], so it was a time for me when I wasn't really sure if Garth knew where he was going or knew what he wanted to do. Really, I didn't know what was up or down."

Once Brooks returned to the road and sold out multiple dates in each city, his confidence began to return, but then another problem emerged: He was blowing out his voice on the road.

"What Allen was finding with me being on the road as much as I am was that I was screaming all the time. I'm trying to sing to those people in the back row, but when I would get into the studio, the mike was sitting two inches from my face," says Brooks. "So Allen kept reminding me on this whole project, the same thing he's been reminding me since the first album, that the microphone should be treated like the human ear and you don't have to push because it's right there. The thing I like most about [my] voice on this album is how upfront it is; it's right there in your face. There's a warmth in there that I like."

The first single, "Longneck Bottle," a jaunty number featuring Steve Wariner, went to country radio the morning of Nov. 7.

"To paraphrase an ABC television promo campaign going on right now, it's the best time ever to own a radio," says Dene Hallam, VP of programming for KKBQ Houston. "We've been given the new Shania [Twain] product, Garth and Capitol have finally settled their differences, and we're hopefully about to get incredible material from him. We've been running promos on the air every hour teasing the new single even though I haven't heard it yet. He's of the stature that we owe it to our listeners to play it—good, bad, or otherwise."

A syndicated radio special is also being planned for the night before the album's release.

After having to sit on their hands for months, the label is now trying to implement marketing plans in record time.

However, once an accord between Brooks and the label was

reached and the new regime was announced, Quigley says, there was "no thought at all" of waiting to release the album in early 1998 to allow more time to get the marketing plan in place. "That thought never crossed my mind," says Quigley. In fact, Quigley says he tried to make a Nov. 18 release date, but the manufacturing schedule did not allow for that.

Brooks was also in a hurry to get the album out. "My purpose is to get the music to the people; that's my gig. It doesn't mean they're waiting for it or even want it, it's just my purpose to get it out there, and then they can make the choice whether they like it or not."

RETAIL ANTICIPATION

Not surprisingly, retailers can't wait to get their hands on the album. Lew Garrett, VP of purchasing and merchandising for Camelot Music, says, "Once I knew that the album was recorded and in the can there was never a doubt that it was coming out for Christmas. Garth is too savvy a businessman; EMD is too smart an organization to let this opportunity go by. We have had money tucked away in our open-to-buy [dollars] all along, waiting for the Garth album to rise up."

According to retailers, the discount on the initial order will be 3%. Additionally, payment for the Brooks album would normally be due in February, but Capitol is providing an extra 30 days, with payment due in March, according to sources.

To fuel immediate sales, there will be a limited-edition run of the first 777,777 copies. The collectible will feature an aluminum-foil seal on the booklet. The same seal will be duplicated on the CD. The special releases, which retail for \$16.98, the same price as the regular CD, will be apportioned to retailers by their percentage of the initial total order.

To help set up the release, Brooks will appear on "The Tonight Show With Jay Leno" Nov. 21. He'll sing "Longneck Bottle" with Wariner, as well as a likely future single, "She's Gonna Make It."

A number of other television appearances are being planned.

Quigley says the label is in discussions with "a major cable network and a broadcast network on doing a one-hour special in December around 'Sevens.'" He adds that the special would be "at a major theater in a major city and will be a very intimate evening with Garth Brooks and his fans." The event will be simulcast on radio.

Brooks, for one, would love to work again with HBO, which broadcast the Central Park special. "I felt like EMI ran out on HBO during Central Park, so if we do get a chance to work with HBO again for the release of the album, it would be a nice opportunity for EMI to make up for some of its past actions."

"There is another idea that two networks have agreed to explore," says Quigley. "In the middle of a sitcom, Garth will debut a song, not necessarily the single. We'll simulcast it to radio so radio and TV can work together on this." Plans are still being formed as to whether Brooks would be part of the sitcom's plot or the sitcom would be interrupted to bring people the song.

Brooks will also be extremely visible on television through an expansive ad campaign. "I think you'll see at least \$8 million in TV advertising," Quigley says.

He adds that he expects marketing of the album to extend far into

1998. For example, he cites a promotion planned around album track "Two Piña Coladas." "Piña coladas have rum in them; rum companies have a lot of money," he says. "I've been approached by the two biggest rum companies to do promotions with them in the springtime," he says. "It's a time when you feel good that the sun is out and the snow has melted. So look for something big in May, June, or July around 'Two Piña Coladas.'"

NO END TO THE WINDFALL

"Sevens" is just the first release in a slate of projects that Brooks has in the works now that he and the label are once again on the same side.

According to Quigley, Capitol and Brooks are also exploring releasing a boxed set in the summer of 1998 that would include Brooks' first six studio albums (excluding the "Beyond The Season" Christmas album), each with a new tune that was cut at the time the albums were recorded.

That would be followed by a Brooks/Trisha Yearwood duet album in the fall, if Capitol and Yearwood's label, MCA, can come to terms. Brooks' second Christmas album will be released in November 1998, and in summer 1999, Brooks is looking to release a live album. In preparation, he's

been taping each show on the current tour.

Brooks also has been working on the soundtrack to "The Lamb," a movie his production company Red Strokes Entertainment is producing. "I'd say 90% of that material has already been cut," says Brooks of the project, which includes covers as well as new tunes. Details on the film project, which has not yet gone into production, are still pending.

In the meantime, Brooks will continue the tour he started 20 months ago. So far, he's played in front of 3 million people, not including the estimated 250,000 at Central Park.

Following dates in November, Brooks plans to take off December and January to spend time with his family. He'll return to the road in February and finish the North American tour in December 1998.

Although Brooks would like to expand his international audience, the only touring plans he currently has outside of North America are to go around the world in 10 days, playing concerts to raise money for a children's charity next summer. The event, which is in the very early planning stages, would be sponsored by McDonald's and other corporate underwriters.

Assistance in preparing this story was provided by Ed Christman.

ARISTA ISSUES KENNY G'S 'GREATEST HITS'

(Continued from page 11)

Target will both offer value-added discs. One contains three unreleased holiday songs, while the other contains three bonus tracks previously found on his Asian CD releases. Each chain will receive 50,000 of each.

"Greatest Hits" will be released internationally at the same time. In Asia, the song "Asian Dream" will replace "Going Home," continuing the musician's tradition of giving Asian releases something unique.

"I have a lot of fans in nations like Japan and Thailand, and I want to encourage them to buy something from their own companies instead of shelling out money for imports," says Kenny G, whose songs are published by Kenny G Music/BMI.

Retailers sing the praises of the saxophonist and have nothing but high hopes for his new release.

"It's Christmas time. It's Kenny G. It's greatest hits. You just can't go wrong with that combination," says Teddy Allweil, head buyer at the five-store, New York-based Record Explosion. "People are always looking for specific songs and had to buy several albums to get them. Now they will all be in one convenient spot. This is a monster album."

Dave Roy, director of purchasing for the 310-store, North Canton, Ohio-based Camelot Music, expects the album to be one of the chain's biggest items through the end of the year.

"We certainly have a great track record with Kenny G. The 'Hits' will bring out the older consumer who shops only once a year and is tight with their CD money," Roy says. "Plus, with other acts like Celine Dion and Barbra Streisand coming out with CDs at the same time, we expect them to complement each other and lead to good mul-

tiples sales."

To capitalize on this phenomenon, Camelot stores will feature a rack at the front of stores with these artists' new and catalog releases.

Arista will also supply retailers with posters, flats, and a video for in-store play. The video focuses on the first single, the new "Loving You," and his popular music videos.

"Our basic campaign in a nutshell is, 'Take no prisoners and have a very merry Christmas,'" quips Roy Lott, Arista's executive VP/GM (U.S.).

Also on the list to be incarcerated are VH1 and radio. The video for "Loving You" is almost finished, and Lott says Arista "hopes for and expects play."

The radio push will be at multiple formats, including AC, jazz, R&B adult, and possibly top 40. The single was shipped in early November with a Monday (10) impact date.

"Kenny has a recognizable sound, and this new track falls right in line," says Ralph Stewart, assistant PD/music director at smooth jazz KTWV (the Wave) Los Angeles. "We play a lot of instrumentalists, but he is the only one that is a household name. In fact, we often use him to explain what we do at the station to someone who has never listened in."

R&B adult, which may seem like an odd pairing, has been quite receptive to Kenny G's music as well. The relationship was no doubt helped by his collaborations with Braxton and Babyface.

"He is a core artist for us, and we still have some of his older songs in rotation," says Daisy Davis, assistant PD/music director at R&B adult WDAS Philadelphia. "He's resurfaced at urban radio with the help of Babyface and Braxton. But most of

his stuff is workable for our format."

Lott has no doubt that the new album will sell as well with the R&B audience as Kenny G's previous efforts.

"Kenny is a worldwide superstar. You don't get the kind of numbers he has unless you are selling records to a wide variety of audiences," Lott says. "Kenny's urban-ness and youthfulness gets unfairly poo-hooped, and people assume his fan base is much more narrow than it is."

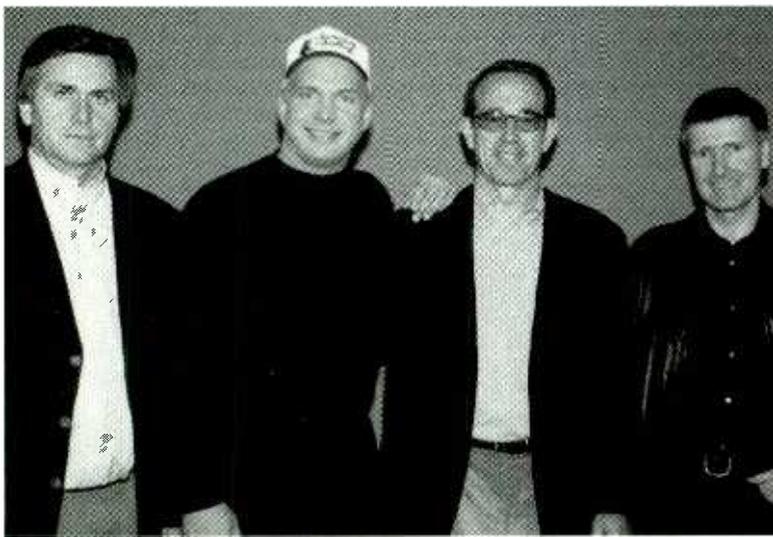
Kenny G, who is managed by Dennis Turner at Turner Management Group and booked by Creative Artists Agency's Mike Piranian, will be making the TV rounds with appearances on "The Tonight Show With Jay Leno," "Live With Regis & Kathie Lee," BET, "Crook & Chase," and "Weekend Today" already scheduled.

The instrumentalist, who on Nov. 20 receives a star on the Hollywood Walk of Fame and will be on hand Dec. 2 for the Rockefeller Plaza Christmas Tree lighting in New York, will perform on the CBS "Concert Of Hope" and a Scott Hamilton ice skating special, both of which are scheduled to air in December. There will also be an extensive amount of TV and print advertising in major cities in the U.S. and abroad.

"There is no way people will be unaware that the 'Greatest Hits' is out there," Lott says.

Next year will more than likely bring a new album, extensive touring, and, if Kenny G has his way, another holiday release.

"The 'Greatest Hits' is the end of one chapter in my book, and you never know how the next one will read," he says. "I'm waiting for inspiration."



One Big Happy Family. Garth Brooks is flanked by label executives following the announcement that his new album, "Sevens," will come out Nov. 25. Due to conflicts with his label, Brooks had held up release of the project. Shown, from left, are Pat Quigley, president/CEO of Capitol Nashville; Brooks; Jim Fifield, president/CEO of EMI Music Worldwide; and Ken Berry, president of EMI Recorded Music.

TWO NEW ONLINE VENTURES LINKING WITH INDIE LABELS

(Continued from page 1)

Sharp will share World Wide Web space with such players as Interscope and Grand Royal. The companies will not be charged for having their videos aired, nor will they receive money from the site for supplying them.

Liquid Audio hopes to sign 1,000 indie labels to Indie 1000 by the end of the year. The program charges record companies \$1,000 for a Liquid Audio software license, plus smaller individual transaction and placement fees that will allow the labels to sell their music over the Internet. The technology is geared toward so-called digital distribution of music online, meaning that consumers can download and store the purchased music on their home computers.

"Obviously, with a major label you get the sort of exposure and visibility that is provided by that association," says Liquid Audio director of marketing communications Bill Woods. "But for the small indie label that is maybe aggregating a few artists, the playing field can look more like a slow, steep uphill climb."

To help change the severity of that pitch, Woods says, the Indie 1000 program will help draw customers to

its client base by placing them on the Hub, America Online's heavily visited music site.

Other indies, such as Rounder Records, which earlier this fall announced its plans to sell every song in its 2,600-album catalog through Liquid Audio digital distribution, have already begun to exploit the new technology outside of the Indie 1000 program.

"This is just an excellent way for consumers to learn about our massive catalog and present it to the consumer in a palatable package," says Rounder direct marketing coordinator Gail McIntosh. "With some of our more obscure artists, like traditional Cajun musician D.L. Menard, it gives people a greater opportunity to take a chance and experience some of this roots music."

Streamland, too, is catering mainly to smaller labels, though SonicNet president/editor in chief Nicholas Butterworth says that the channel emphasizes music content over the company that issues it.

"The way we see it, it's not so much about the labels as it is the artists," he says. "If you look at the kind of label partners we have, it's not so much that they are small as it is they have a distinctive roster. We're looking for great emerging talent, and while there will be videos from major labels, the statement we're making is that we don't want to use the Internet to replicate programming you can already see on television."

Indie labels participating in Streamland are taking advantage of the channel's expanded programming boundaries.

TVT VP of sales and marketing Paul Burgess is excited about Streamland's willingness to air clips that may be too long or too shocking for traditional outlets.

For example, a satirical clip for Wax Trax!/TVT act KMFDM's

"Megalomaniac" single, which features such explicit material as a woman drilling a hole in a man, was rejected by MTV but will be featured on the new site.

"Traditional business tells us that music video as a sell-through is fairly weak, so when an opportunity comes along to take these videos that we've spent tremendous amounts of money on, some \$100,000 or \$200,000, and find another way to expose them, it becomes very interesting to us," he says. "It's a great commercial vehicle, and exposing videos [through traditional outlets] is getting more and more difficult."

Similar to Burgess, Brian McNelis, GM of the Cleopatra Label Group, is realistic about the immediate impact of such channels.

"I didn't get involved with this believing, 'Hey, this is a magic wand that's going to transform these obscure genre bands into an overnight success,'" he says, "but do I think it's an important part of marketing our acts? Absolutely."

"If it doesn't work, there was no harm done, but if it does, I'll be the first guy saying, 'I was on board first,'" he adds. "All history is revisionist."

Upon its launch, Streamland will offer more than 100 videos, with 10 clips a week being added. There are no immediate plans to remove videos, but Butterworth says that eventually a traffic charting system will be employed to help determine programming.

In addition to the on-demand clips, users will be able to view a top 20 list or custom video mixes created by the site's programmers. Viewers are not charged for watching the clips.

To facilitate the purchasing of albums by acts featured on Streamland, the site will also link users to an as-yet-undisclosed online music retailer.

The advent of RealNetworks' new

RealVideo 5.0 software, which has resulted in clearer, full-screen video, makes it likely that similar channels will begin to pop up.

Still, Butterworth refused to comment on whether the Box, which developed Streamland in conjunction with SonicNet and is in the process of being acquired by SonicNet's parent company, Tele-Communications Inc., could begin entering the online video fray.

For MTV's part, senior VP of programming enterprises/M2 GM Matt Farber says that Streamland poses a minimal threat for the programming giant because online video is still not high-quality enough to engage and sustain viewers.

"Watching music videos online doesn't even approach the experience of watching video on TV," he says. "Between MTV, M2, and MTV Online, we have left no music video stone unturned," he says. "We have

the No. 1 brand on TV and online for music, we are already doing a lot of [video streaming], and we continue to have more ambitious plans. You have to lead and reflect. Does it make sense to do something just because it can be done?"

During one Musicom panel, PolyGram VP of new technologies Jim McDermott also expressed concern, questioning whether labels should share their intellectual properties with online entities without being compensated.

Says McDermott, "This new channel SonicNet has created is saying, 'Send us your videos, and we'll put them up for free.' OK, that's MTV all over again, right? At some point that will change, and [we will get paid]."

"Maybe the conversation should be, 'I'll give you my videos, but what's my share in the advertising revenue from this?'" he adds.

Indie Forms Promo Co. For Electronic Acts

■ BY DOUG REECE

LOS ANGELES—Local electronic music indie Moonshine Music has announced the formation of Overamerica LLC, a concert promotion arm that will specialize in organizing national tours for electronic acts.

Moonshine president Stephen Levy says that the idea for Overamerica began gestating before the label organized the well-received fall tour from which the new venture takes its name, Moonshine Overamerica '97.

"It's something that's been in the back of my mind for a while," he says. "The way we have developed the label has been through a home-grown, do-it-yourself philosophy, and we've created a lot of our own rules."

"With the music and artists that we're dealing with, traditional venues and the ways of typically doing things in the music business don't really

apply," he adds. "We're beneath the radar with a lot of the ways we deal with and access the people that listen to this music. It's obviously much different from developing a pop band."

Levy says that it is this knowledge and understanding of the market that will give Overamerica an edge over its competition.

The first tour organized by Overamerica will launch next spring and feature Moonshine artists Carl Cox, Keoki, and Cirrus.

A Moonshine Overamerica '98 tour is also expected to kick off next summer, making more stops and lasting longer than its predecessor.

The company will be run in-house by Moonshine employees, though new staffers may be brought on as the operation grows.

New York-based AM Only agent Paul Morris, who helped organize Moonshine Overamerica '97, will also be working with Overamerica.

NET MUSIC DELIVERY

(Continued from page 5)

be available on Microsoft's Web sites. The Liquid Audio technology could also be bundled with other Microsoft software in new computers.

Scott Burnett, VP of marketing for Liquid Audio, says, "What Microsoft provides for us is to get more players in the market. And it moves us closer to standards for the delivery of music on the Internet."

The other deal Liquid Audio announced was to provide the music format for BMG's three genre-based Web sites: BugJuice (pop, rock, and dance), TwangThis (country), and Peeps Republic (R&B, hip-hop, gospel). Visitors to those sites will be able to download 30-second samples. So far, BMG has been streaming samples only—meaning the music could be listened to but not stored and saved.

Liquid Audio was the company that provided the technology for the downloading of the first commercially available Internet single, Duran Duran's "Electric Barbarella," for Capitol Records last summer. The promotion created problems for the label with retailers because the single, sold online for 99 cents, was believed to be obtainable over the Internet before it was in stores.

"Liquid Audio's not here to put retailers out of business," says Burnett. "We want to complement them with an online presence." He says that the company is "talking with a few retailers" about the use of its technology on retail Web sites.

Music Boulevard currently uses Liquid Audio's technology for the distribution of Internet tracks.

FOR THE RECORD

An incorrect label affiliation was given to the Tin Hat Trio in the article on the Bay Area jazz scene (Billboard, Nov. 8). The Tin Hat Trio's only affiliation is with Knitting Factory Works, which has signed the group for one album, due early next year.

IFPI, RIAA, FLAPF PLAN TEAM EFFORT

(Continued from page 8)

IFPI's newly appointed first director of anti-piracy; Grant is a former superintendent with the Hong Kong police, where he was a specialist in anti-narcotics work.

Garnett says that, since joining IFPI during the summer, Grant has identified "serious shortcomings" in current systems, a conclusion that he detailed at the board meeting Oct. 27-28 in Rio de Janeiro, Brazil.

In response, says Garnett, "we're now looking at a two-year development program using the budget [Grant] has this year to develop a proper intelligence-gathering structure and a proper international database for the storage and exchange of information."

Garnett says the expense involved this year is negligible, as appropriate hardware and software are readily available. Additional funding may be required next year, he notes, but there will be a far greater degree of global cooperation in deciding on the most efficient use of resources. "Over the next 18 months to two years, there will be much better investigation on the ground," Garnett says.

IFPI, the RIAA, and FLAPF also agreed in Rio to instigate a closer working relationship on technological and political counters to piracy. Together, they will be looking at such matters as technology that goes beyond the Source Identification Code,

which currently is in use to show which plant manufactured a CD. They will also work together on persuading governments to pass and enforce copyright legislation.

Garnett describes the agreement to work more closely as a global force as "a breakthrough."

He adds, "I am committed to it and Hilary is committed to it, so it's a new departure in that sense. I came out of that meeting well pleased."

FLAPF CEO Gabriel Abaroa says the initiative will help check counterfeit activity that has been long entrenched in Latin America.

"This agreement is aimed at CD piracy, which accounts for 60% of pirated product in Latin America," says Abaroa. "But we also need to work together to push the Latin American governments to enforce existing copyright legislation. Then we can go after the pirates."

Garnett says all three organizations understand the need for a global response to the worldwide piracy problem. "Iain has already been over to talk to the RIAA. We've now got somebody with a global view to determine where the big targets are and who they are and what we do about them." JEFF CLARK MEADS

Assistance in preparing this story was provided by John Lannert.

SENATORS SUGGEST STRICTER LABELING POLICY

(Continued from page 8)

Interscope's distribution of some gangsta rap albums on the Death Row label. Edgar Bronfman, president/CEO of Seagram Co., has reportedly been pressuring Interscope to end its distribution relationship with Death Row Records, and printed speculation had it that such a severing would take place before Seagram's annual board meeting Nov. 5 in Montreal.

The company's association with the music did come under fire at the meeting when William Tucker, husband of C. DeLores Tucker, chair of the National Political Congress of Black Women, said to applause, "We want you to understand that some music that Seagram produces and promotes is tearing at the very core of our dignity and self-respect." Bronfman replied that the company was aiming to strike a balance among artists' creative interests, marketplace preferences, and community standards.

A Seagram spokeswoman declined further comment on the meeting.

During the Senate panel, Sen. Lieberman widened his net beyond Seagram. "The men and women who run Seagram, Time Warner, Sony, BMG, and PolyGram must stop hiding behind the First Amendment and con-

front the damage some—and I emphasize some—of their products are doing," he said.

Lieberman also called for Senate perusal of the connection between some rap labels and organized crime.

RIAA president/CEO Hilary Rosen testified that the current parental-advisory sticker is sufficient and that it was the responsibility of parents, not record companies, to monitor what their children buy and listen to.

Both lawmakers grilled Rosen and said they were disappointed with her presentation of industry views. Rosen disagreed with Lieberman's estimation of the legitimacy of such groups as Marilyn Manson, responding, "Senator, I'd like to open your eyes further to American culture."

Also testifying at the "information-only" hearing were C. DeLores Tucker, several academic professionals, and Raymond Kuntz, who lost his son to a suicide he says was a direct result of listening to Marilyn Manson's album "Antichrist Superstar."

Assistance in preparing this story was provided by Dylan Siegler in New York.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

YEAR OF THE TRIBUTE: Record keepers ought to mark 1997 as the year of the tribute record. First, Puff Daddy and Faith Evans recorded "I'll Be Missing You" (Bad Boy/Arista) in honor of the late **Notorious B.I.G.** The rap song became the crossover success story of the year, widening the acceptance of hip-hop on mainstream top 40 radio. The single enjoyed 11 weeks atop the Hot 100, ruled the Hot 100 Singles Sales list for nine weeks, and has scanned more than 3 million units.

Then, "Candle In The Wind 1997," **Elton John's** soul-stirring farewell to the late **Diana, Princess of Wales**, became the biggest-selling single of all time, surpassing **Bing Crosby's** "White Christmas." "Something About The Way You Look Tonight"/"Candle In The Wind 1997" has topped both the Hot 100 and Hot 100 Singles Sales for six weeks and has scanned more than 6.6 million units in the U.S. This week, the single scanned 250,000 units, down 39% from the week before.

This issue, **Naughty By Nature's** tribute to rapper **Tupac Shakur**, "Mourn You Til I Join You" (Tommy Boy), bows on the Hot 100 at No. 51. The only Hot 100-monitored station to significantly support the track is **KMEL** San Francisco, where "Mourn You Til I Join You" is ranked at No. 18. Despite the lack of airplay, the single still managed to scan nearly 18,000 units, good enough to bow on Hot 100 Singles Sales at No. 26. Incidentally, unlike the other tribute songs currently on the chart, proceeds from **Naughty's** tribute are not allotted for **Shakur's** estate, or any charity for that matter.

SALES SLOWDOWN? Lately, singles sales have been less than stellar. Only 21 titles in the top 75 of Hot 100 Singles Sales posted piece-count gains from the week prior. The Nos. 1 and 2 singles are the only titles with sales of more than 100,000 units. On the flip side, second-week sales of **Spice Girls' "Spice Up Your Life"** (Virgin) grew 38%, to 36,000 units. The track jumps 20-13 on Hot 100 Singles Sales and moves 32-27 on the Hot 100 due to sale pricing at some accounts.

ONE TO WATCH: **Lisa Loeb's "I Do"** (Geffen) has won the Hot 100's Greatest Gainer/Airplay award two issues in a row. The song moves 59-41 on Hot 100 Airplay and jumps 10 positions to No. 37 on the Hot 100 due to a 42% improvement in audience impressions. "I Do" reached 18 million listeners at 140 monitored stations, including **KALC** Denver, **KBKS** Seattle, and **WKRC** Cincinnati.

SHOPPING LIST: As the holiday shopping season approaches, there are several high-profile singles slated for release. On Tuesday (11), look for **Toni Braxton's "How Could An Angel Break My Heart"** (LaFace/Arista), **Hanson's "I Will Come To You"** (Mercury), and **Beth Nielsen Chapman's "Sand In Water"** (Reprise/Warner Bros.). Both **Depeche Mode's "Home"** (Mute/Reprise/Warner Bros.) and **Puff Daddy & the Family's "Been Around The World"** (Bad Boy/Arista) arrive at retail Nov. 18. On Nov. 25, look for **Moby's "007 Theme"** (Elektra/EEG), and the **Bee Gees' "Still Waters"** (A&M) to hit the racks. And, yes, **Janet Jackson** will release a single for "Together Again" (Virgin), but you'll have to wait until Dec. 2.

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

ROYALTY RATES

(Continued from page 1)

approved in time for the new rate structure, replacing a previous 10-year agreement, to take effect Jan. 1, 1998.

Though fine-tuning of the agreement has been taking place for several months—up to hours before its submission to the Copyright Office—the deal was basically in place this past summer (*Billboard* Bulletin, July 22).

Of the new mechanical agreement, Ed Murphy, president/CEO of the National Music Publishers' Assn. (NMPA), says, "We now have a clearer understanding of what the future will bring us." NMPA, along with the Songwriters Guild of America and the Recording Industry Assn. of America (RIAA), played a principal role in the yearlong negotiations.

"There is a new spirit between us to work out the problems of the new century, including piracy," says Murphy. "Our concerns are more outward than inward. We need new legislation to protect copyright as a whole. The agreement is symbolic of where we're going."

"We are very satisfied with the agreement," says Lou Bachman, executive director of the Songwriters Guild of America (SGA), who declined to elaborate further on the settlement.

On the label end, Cary Sherman, senior executive VP/general counsel at the RIAA, says, "It's a very reasonable deal for everybody. It strikes the right balance between [copyright] owners and users. The negotiations were a high point in [our dealings] with NMPA and the songwriters, with goodwill and constructive efforts by all parties to arrive at a rate."

The "proposal"—it is technically such until it is sanctioned as an amendment to the Copyright Act by the Copyright Office—calls for the present mechanical rate of 6.95 cents to be increased to 7.1 cents as of Jan. 1, 1998, and for automatic step increases every two years until 2006. The rate will be 7.55 cents in 2000, 8 cents in 2002, 8.5 cents in 2004, and 9.1 cents in 2006.

The opening two-year rate is 2% more than the 1997 rate, while there are 3% increases every two years until the last two years of the agreement, when the rate increase will have a high end of 4%. Corresponding increases are proposed for the per-minute long-work rate, which currently stands at 1.3 cents per minute.

By abandoning the previous agreement's decision to provide for two-year adjustments based on inflation as determined by the Consumer Price Index, Murphy says, "the parties traded for stability. In order to build business models, we both want to know where we're going with more knowledge of where we will be."

Although by all accounts negotiations went smoothly, with no rancor—much communication did not even require face-to-face meetings, participants say—the issue of digital transmissions was a difficult part of the agenda, mostly because of the ever-evolving nature of that usage itself.

According to a joint announcement, the rate for the delivery of recordings by digital transmission will continue to be the same as the "physical" rate, with certain exceptions, such as for excerpts of sound recordings transmitted for promotional purposes.

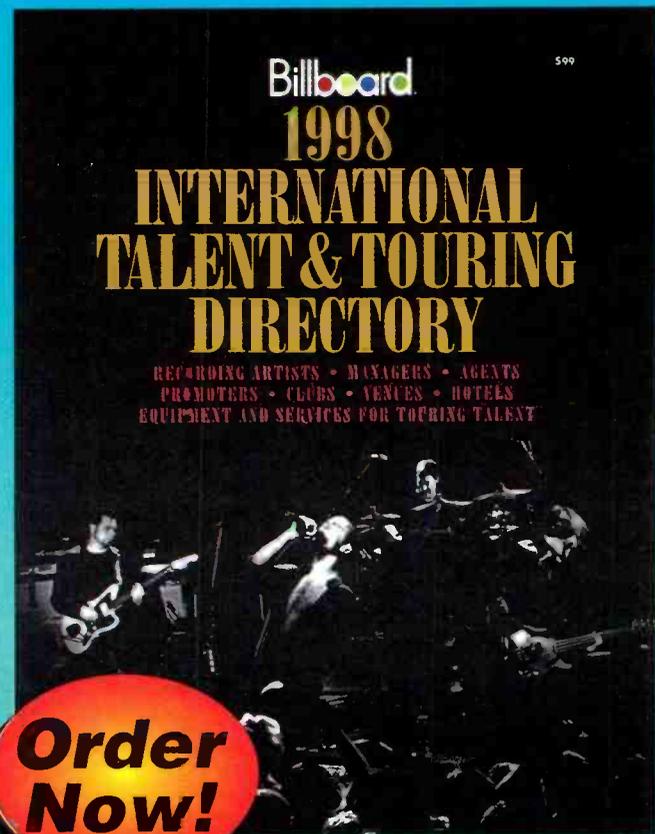
But, "the parties agreed," the statement said, "to this rate structure on a two-year basis because the marketplace for the delivery of phonorecords by digital transmission is still in the early stages of development."

On the issue of 30-second digitally transmitted material designed to be

(Continued on page 91)

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BUBBLING UNDER ^{HOT 100} SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	5	4	MAN BEHIND THE MUSIC	QUEEN PEN FEAT. TEDDY RILEY (LIL' MAN/INTERSCOPE)	14	21	2	BARBIE GIRL	VELVA BLU (GROOVE/WAXWORKS)
2	3	3	WHAT IF I DO	MINDY MCCREARY (BNA/RCA)	15	13	4	RISE	VERONICA (H.O.L.A./ISLAND)
3	—	1	BRIAN WILSON	BARENAKED LADIES (REPRISE)	16	—	1	INFATUATION	LAURNEA (Y&B YUM/EPIC)
4	—	2	I'M AFRAID OF AMERICANS	DAVID BOWIE (VIRGIN)	17	18	2	DID I SHAVE MY LEGS FOR THIS?	DEANA CARTER (CAPITOL NASHVILLE)
5	10	7	YOU WALKED IN	LONESTAR (BNA/RCA)	18	9	4	YOU DON'T SEEM TO MISS ME	PATTY LOVELESS (EPIC)
6	4	4	GET IT WET	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)	19	22	24	ALIVE	PEARL JAM (EPIC)
7	17	2	WHAT I NEED	CRAIG MACK (STREET LIFE/ALL AMERICAN)	20	19	9	SHUT UP AND DRIVE	CHELY WRIGHT (MCA NASHVILLE)
8	15	3	IN HARM'S WAY	BEBE WINANS (ATLANTIC)	21	—	1	THE BREAKS	NADANUF FEAT. KURTIS BLOW (REPRISE)
9	—	1	DON'T STOP	NO AUTHORITY (MJJ/WORK)	22	20	4	STAY IN LOVE	MON A Q (MATRIX)
10	12	5	NEVER WANNA LET YOU GO	ABSOLUTE (DEF JAM/MERCURY)	23	—	1	SAY YOU'LL STAY	KAI (HB)
11	16	2	CLOSER	CAPONE -N- NOREAGA (PENALTY/TOMMY BOY)	24	—	11	DANCE HALL DAYS	WANG CHUNG (GEFFEN)
12	8	12	LOVE IS THE RIGHT PLACE	BRYAN WHITE (ASYLUM/EEG)	25	—	1	SOMEWHERE	PET SHOP BOYS (ATLANTIC)
13	—	1	L-L-LIES	DIANA KING (WORK)					

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



NOVEMBER 15, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/Hot Shot Debut ★ ★ ★		
1	NEW		1	MASE BAD BOY 73017*/ARISTA (10.98/16.98)	HARLEM WORLD	1
2	2	1	8	LEANN RIMES ▲ ² CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
3	NEW		1	DAVE MATTHEWS BAND BAMA RAGS 67587/RCA (19.98 CD)	LIVE AT RED ROCKS 8.15.95	3
4	4	6	7	MARIAH CAREY ▲ ² COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
5	1	—	2	NAS ESCOBAR, FOXY BROWN, AZ AND NATURE AFTERMATH 90136*/INTERSCOPE (10.98/17.98)	THE FIRM — THE ALBUM	1
6	3	4	11	FLEETWOOD MAC ▲ ² REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
7	8	9	8	AQUA ▲ MCA 11705 (10.98/16.98)	AQUARIUM	7
				★ ★ ★ Greatest Gainer ★ ★ ★		
8	15	21	6	CHUMBAWAMBA ● REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	8
9	6	5	7	SOUNDTRACK ▲ LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	4
10	7	8	6	BOYZ II MEN ▲ MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
11	5	2	4	JANET VIRGIN 44762 (11.98/17.98)	THE VELVET ROPE	1
12	9	11	10	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
13	12	12	15	PUFF DADDY & THE FAMILY ▲ ³ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
14	10	13	90	JEWEL ▲ ⁶ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
15	13	16	35	MATCHBOX 20 ▲ ² LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
16	18	17	39	SPICE GIRLS ▲ ⁵ VIRGIN 42174* (10.98/16.98)	SPICE	1
17	NEW		1	PHISH ELEKTRA 62121/EEG (10.98/16.98)	SLIP STITCH AND PASS	17
18	16	15	5	THE ROLLING STONES VIRGIN 44712* (11.98/17.98)	BRIDGES TO BABYLON	3
19	14	14	10	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
20	21	22	16	SMASH MOUTH ● INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	20
21	17	7	3	LL COOL J DEF JAM 539184*/MERCURY (11.98 EQ/17.98)	PHENOMENON	7
22	20	19	7	BUSTA RHYMES ▲ ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
23	19	18	7	BROOKS & DUNN ▲ ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
24	11	3	4	SOUNDTRACK DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED — THE SOUNDTRACK	2
25	23	23	7	USHER ● LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
26	22	25	26	HANSON ▲ ³ MERCURY 534615 (11.98 EQ/17.98)	MIDDLE OF NOWHERE	2
27	NEW		1	KISS MERCURY 536323 (11.98 EQ/17.98)	CARNIVAL OF SOULS: THE FINAL SESSIONS	27
28	NEW		1	SPICE 1 JIVE 41596 (10.98/16.98)	THE BLACK BOSSALINI (A.K.A. DR. BOMB FROM DA BAY)	28
29	NEW		1	DEFTONES MAVERICK 46810/WARNER BROS. (10.98/16.98)	AROUND THE FUR	29
30	24	24	18	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
31	26	26	19	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
32	NEW		1	THE CURE FICTION/ELEKTRA 62117/EEG (10.98/16.98)	GALORE: THE SINGLES 1987-1997	32
33	31	33	8	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
34	30	30	60	FIONA APPLE ▲ ² CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
35	34	37	12	BACKSTREET BOYS ● JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
36	27	27	16	SARAH MCLACHLAN ▲ ARISTA 18970 (10.98/16.98)	SURFACING	2
37	28	29	22	TIM MCGRAW ▲ ² CURB 77886 (10.98/16.98)	EVERYWHERE	2
38	38	—	2	WYNONNA CURB 53061/UNIVERSAL (10.98/16.98)	THE OTHER SIDE	38
39	32	31	18	PRODIGY ▲ ² XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
40	25	10	3	GREEN DAY REPRISE 46794/WARNER BROS. (10.98/16.98)	NIMROD.	10
41	36	28	5	BOB DYLAN ● COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
42	37	—	2	SALT-N-PEPA RED ANT/LONDON 828959*/ISLAND (10.98/17.98)	BRAND NEW	37
43	35	32	10	OASIS ▲ EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
44	39	36	66	SUBLIME ▲ ² GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
45	33	44	3	JOHN MICHAEL MONTGOMERY ATLANTIC 83060/AG (10.98/16.98)	GREATEST HITS	33
46	40	38	14	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
47	43	34	6	ELTON JOHN ROCKET 536266/A&M (11.98/17.98)	THE BIG PICTURE	9
48	29	20	3	GRAVEDIGGAZ GEE STREET 32501*/V2 (10.98/16.98)	THE PICK, THE SICKLE AND THE SHOVEL	20
49	42	43	19	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
50	58	—	2	TRACE ADKINS CAPITOL NASHVILLE 55856 (10.98/16.98)	BIG TIME	50
51	NEW		1	VARIOUS ARTISTS ARISTA 18988 (10.98/16.98)	ULTIMATE DANCE PARTY 1998	51
52	45	40	23	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
53	NEW		1	H-TOWN RELATIVITY 1596 (10.98/15.98)	LADIES EDITION	53

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	44	41	28	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
55	53	53	42	JAMIROQUAI ▲ WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
56	46	46	70	THE WALLFLOWERS ▲ ⁴ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
57	41	35	6	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	16
58	54	48	28	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
59	52	65	86	CELINE DION ▲ ⁵ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
60	65	72	10	DAYS OF THE NEW ● OUTPOST 30004/GEFFEN (8.98/12.98) HS	DAYS OF THE NEW	60
61	48	47	69	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
62	50	50	27	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
63	63	56	34	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
64	64	112	3	VARIOUS ARTISTS COLD FRONT 6254/K-TEL (12.98/17.98)	CLUB MIX '98	64
65	NEW		1	THE DOORS ELEKTRA 62123/EEG (69.98 CD)	THE DOORS BOX SET	65
66	47	42	8	AMY GRANT A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
67	62	57	5	LUTHER VANDROSS LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
68	57	55	30	THIRD EYE BLIND ● ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	38
69	51	45	7	MACK 10 ● PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
70	59	59	60	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
71	49	39	7	JARS OF CLAY ● ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
72	56	54	24	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
73	60	60	16	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
74	55	49	4	EVERCLEAR CAPITOL 36503* (10.98/15.98)	SO MUCH FOR THE AFTERGLOW	33
75	68	74	38	ERYKAH BADU ▲ ⁴ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
76	66	61	33	THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
77	NEW		1	GRATEFUL DEAD GRATEFUL DEAD 14054/ARISTA (20.98 CD)	FILLMORE EAST 2-11-69	77
78	61	51	5	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD	21
79	82	87	6	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	HALLOWEEN SONGS & SOUNDS	73
80	67	62	31	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
81	72	78	5	THE VERVE VCH/UT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
82	NEW		1	JUDAS PRIEST CMC INTERNATIONAL 86224 (10.98/16.98)	JUGULATOR	82
83	69	70	24	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
84	74	69	14	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
85	71	73	5	LOREENA MCKENITT WARNER BROS. 46719 (10.98/16.98)	THE BOOK OF SECRETS	60
86	73	68	6	THE SUNDAYS DGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE	33
87	92	—	2	STEVEN CURTIS CHAPMAN SPARROW 51630 (10.98/15.98)	GREATEST HITS	87
88	70	66	11	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
89	76	82	51	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
90	81	93	10	MARTINA MCBRIDE RCA 67516 (10.98/16.98)	EVOLUTION	80
91	NEW		1	SOUNDTRACK TVT SOUNDTRAX 8200/TVT (10.98/16.98)	MORTAL KOMBAT: ANNIHILATION	91
92	80	76	10	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
				★ ★ ★ HEATSEEKER IMPACT ★ ★ ★		
93	103	119	5	CREED WIND-UP 13049 (10.98/15.98) HS	MY OWN PRISON	93
94	78	81	79	DAVE MATTHEWS BAND ▲ ⁴ RCA 66904 (10.98/16.98)	CRASH	2
95	107	118	29	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
96	87	86	4	KENNY WAYNE SHEPHERD BAND REVOLUTION 24689/WARNER BROS. (10.98/16.98)	TROUBLE IS...	74
97	83	85	5	PATTY LOVELESS EPIC 67997 (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	68
98	96	92	39	PAULA COLE ▲ IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
99	94	95	14	CLINT BLACK ● RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
100	95	99	72	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
101	108	101	48	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
102	89	88	54	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
103	75	79	21	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	55
104	93	94	10	COLLIN RAYE ● EPIC 67893 (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
105	79	64	7	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?	18
106	84	84	20	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
107	NEW		1	NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NEW LIFE 43108/VERITY (10.98/16.98) HS	STRENGTH	107
108	88	75	6	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	39

Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. HS indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	105	115	19	ROBYN	ROBYN IS HERE	105
110	102	166	3	SOUNDTRACK	A LIFE LESS ORDINARY	102
111	114	124	53	ALAN JACKSON	EVERYTHING I LOVE	12
112	100	97	14	SOUNDTRACK	SPAWN — THE ALBUM	7
113	86	90	33	AEROSMITH	NINE LIVES	1
114	85	80	6	JACKSON BROWNE	THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47
115	190	—	2	SOUNDTRACK	BOOGIE NIGHTS	115
116	99	103	22	WU-TANG CLAN	WU-TANG FOREVER	1
117	77	71	6	BJORK	HOMOGENIC	28
118	98	98	12	LUIS MIGUEL	ROMANCES	14
119	111	107	20	K-CI & JOJO	LOVE ALWAYS	24
120	NEW	—	1	G. LOVE & SPECIAL SAUCE	YEAH, IT'S THAT EASY	120
121	121	143	7	JON B.	COOL RELAX	121
122	115	122	16	MICHAEL PETERSON	MICHAEL PETERSON	115
123	91	91	11	SOUNDTRACK	MONEY TALKS — THE ALBUM	37
124	90	89	6	BRYAN WHITE	THE RIGHT PLACE	41
125	NEW	—	1	BEBE WINANS	BEBE WINANS	125
126	97	96	28	BOB CARLISLE	BUTTERFLY KISSES (SHADES OF GRACE)	1
127	NEW	—	1	WILL DOWNING	INVITATION ONLY	127
128	109	102	13	311	TRANSISTOR	4
129	112	106	18	RADIOHEAD	OK COMPUTER	21
130	157	184	3	JIM BRICKMAN	THE GIFT	130
131	110	105	39	SQUIRREL NUT ZIPPERS	HOT	27
132	116	108	19	VARIOUS ARTISTS	SO SO DEF BASS ALL-STARS VOL. II	71
133	113	104	18	BLUES TRAVELER	STRAIGHT ON TILL MORNING	11
134	127	121	57	TOOL	AENIMA	2
135	106	77	4	JIMI HENDRIX	SOUTH SATURN DELTA	51
136	117	114	38	LEANN RIMES	UNCHAINED MELODY/THE EARLY YEARS	1
137	120	113	24	JOHN FOGERTY	BLUE MOON SWAMP	37
138	125	181	3	SOUNDTRACK	I KNOW WHAT YOU DID LAST SUMMER — THE ALBUM	125
139	126	117	26	MEREDITH BROOKS	BLURRING THE EDGES	22
140	101	63	4	THE JERKY BOYS	THE JERKY BOYS 4	63
141	NEW	—	1	MANNHEIM STEAMROLLER	CHRISTMAS LIVE	141
142	130	52	3	JOHN DENVER	THE BEST OF JOHN DENVER LIVE	52
143	NEW	—	1	THE REPLACEMENTS	ALL FOR NOTHING/NOTHING FOR ALL	143
144	119	109	56	GINUWINE	GINUWINE... THE BACHELOR	26
145	132	130	74	METALLICA	LOAD	1
146	104	—	2	BIG BUB	TIMELESS	104
147	118	67	3	MANA	SUENOS LIQUIDOS	67
148	143	138	29	SOUNDTRACK	SELENA	7
149	128	116	24	SOUNDTRACK	I'M BOUT IT	4
150	165	199	34	BLUR	BLUR	61
151	147	129	4	DELBERT MCCLINTON	ONE OF THE FORTUNATE FEW	116
152	136	126	10	YANNI	DEVOTION: THE BEST OF YANNI	42
153	131	123	37	LIVE	SECRET SAMADHI	1

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 158	Brooks & Dunn 23	EPMD 57	The Jerky Boys 140	Delbert McClinton 151	Collin Raye 104	Men In Black—The Album 30	1997 — The BBC Recording Of The
311 128	Meredith Brooks 139	NAS Escobar, Foxy Brown, AZ And	Jewel 14	Neal McCoy 103, 191	Reel Big Fish 174	Money Talks — The Album 123	Funeral Service 179
Aaliyah 166	Brotha Lynch Hung 168	Nature 5	Joe 84	Tim McGraw 37	The Replacements 143	Mortal Kombat: Annihilation 91	D.J. Mix '98 Vol. 1 197
Trace Adkins 50	Jackson Browne 114	Everclear 74	Billy Joel 88	Loreena McKennitt 85	LeAnn Rimes 2, 61, 136	My Best Friend's Wedding 106	ESPN Presents: Jock Jams Volume
Aerosmith 113	Busta Rhymes 22	Alejandro Fernandez 165	Elton John 47, 102	Brian McKnight 108	Robyn 109	Selela 148	3 33
Allure 162	Mariah Carey 4	Fleetwood Mac 6	Judas Priest 82	Sarah McLachlan 36	The Rolling Stones 18	Soul Food 9	Halloween Songs & Sounds 79
Fiona Apple 34	Bob Carlisle 126	John Fogerty 137	K-Ci & Jojo 119	Megadeth 157	Rome 180	Space Jam 89	MTV Grind—Volume One 185
Aqua 7	Deana Carter 70	Foo Fighters 72	The Kinleys 171	Metallica 145	David Lee Roth 199	Spawn — The Album 112	Pure Dance 1998 160
Aquabats 172	Steven Curtis Chapman 87	God's Property From Kirk Franklin's	Kiss 27	Pat Metheny Group 196	Salt-N-Pepa 42	Spice 1 28	Pure Moods 62
Jon B. 121	Chumbawamba 8	Nu Nation 52	Patti LaBelle 159	The Mighty Mighty Bosstones 63	Adam Sandler 105	Spice Girls 16	Squirrel Nut Zippers 131
Backstreet Boys 35	Paula Cole 98	Amy Grant 66	Jonny Lang 188	John Michael Montgomery 45	Savage Garden 95	George Strait 54	Ultimate Dance Party 1998 51
Erykah Badu 75	Common 181	Grateful Dead 77	Live 153	New Life Community Choir Featuring	Save Ferris 176	Sublime 44	So So Def Bass All-Stars Vol. II
Beck 100	Creed 93	Sheryl Crow 175	LL Cool J 21	John P. Kee 107	Kenny Wayne Shepherd Band 96	Sugar Ray 31	Ultimate Hip Hop Party 1998 92
The B.G. 184	Sheryl Crow 175	The Cure 32	LL Cool J 21	The Notorious B.I.G. 76	John P. Kee 107	The Sundays 86	Ultimate New Wave Party 1998
Big Bub 146	The Cure 32	Days Of The New 60	G. Love & Special Sauce 120	Oasis 43	Sister Hazel 83	SWV 155	198
Bjork 117	Deftones 29	Hanson 26	Green Day 40	Something For The People 170	Smash Mouth 20	Third Eye Blind 68	A Very Special Christmas 3 164
Clint Black 99	John Denver 142	Mack 10 69	Hanson 26	SOUNDTRACK	Sometinin' For The People 170	Tonic 80	The Verve 81
BLACKstreet 200	Celine Dion 59	Makaveli 177	H-Town 53	Batman & Robin 167	Our Lady Peace 193	Tool 134	The Wallflowers 56
Mary J. Blige 58	The Doors 65	Mana 147	Insane Clown Posse 161	Boogie Nights 115	Michael Peterson 122	Top Authority 192	Bryan White 124
Blink 182 156	Will Downing 127	Mannheim Steamroller 141	Alan Jackson 111	The Full Monty 190	Phish 17	Tru 169	Bebé Winans 125
Blues Traveler 133	Dru Hill 101	Mase 1	Matchbox 20 15	Gang Related — The Soundtrack 24	Fortishead 78	Usher 25	Chely Wright 194
Blur 150	Duran Duran 178	Master P 12, 195	Janet 11	I Know What You Did Last Summer	Prodigy 39	Luther Vandross 67	Wu-Tang Clan 116
Bone Thugs-N-Harmony 46	Bob Dylan 41	Maxwell 189	Jars Of Clay 71	— The Album 138	The Psycho Realm 183	VARIOUS ARTISTS	Wynonna 38
Boyz II Men 10	Missy "Misdemeanor" Elliott 73	Maxwell 189	Wyclef Jean Featuring Refugee	I'm Bout It 149	Puff Daddy & The Family 13	Club Mix '98 64	Yanni 152
Toni Braxton 154	En Vogue 187	Lila McCann 173	Allstars 49	A Life Less Ordinary 110	Radiohead 129	Diana, Princess Of Wales 1961-	Trisha Yearwood 19
Jim Brickman 130							

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
154	142	135	72	TONI BRAXTON	SECRETS	2
155	134	120	12	SWV	RELEASE SOME TENSION	24
156	177	169	8	BLINK 182	DUDE RANCH	135
157	140	136	20	MEGADETH	CRYPTIC WRITINGS	10
158	138	137	90	2PAC	ALL EYEZ ON ME	1
159	151	140	19	PATTI LABELLE	FLAME	39
160	135	125	6	VARIOUS ARTISTS	PURE DANCE 1998	125
161	137	127	16	INSANE CLOWN POSSE	THE GREAT MILENKO	63
162	180	—	11	ALLURE	ALLURE	108
163	129	110	7	CARLY SIMON	FILM NOIR	84
164	168	—	2	VARIOUS ARTISTS	A VERY SPECIAL CHRISTMAS 3	164
165	144	131	6	ALEJANDRO FERNANDEZ	ME ESTOY ENAMORANDO	125
166	152	159	62	AALIYAH	ONE IN A MILLION	18
167	200	—	20	SOUNDTRACK	BATMAN & ROBIN	5
168	133	100	5	BROTHA LYNCH HUNG	LOADED	28
169	146	141	37	TRU	TRU 2 DA GAME	8
170	173	163	6	SOMETHIN' FOR THE PEOPLE	THIS TIME IT'S PERSONAL	154
171	162	174	5	THE KINLEYS	JUST BETWEEN YOU AND ME	162
172	NEW	—	1	AQUABATS	THE FURY OF THE AQUABATS	172
173	153	156	17	LILA MCCANN	LILA	86
174	145	132	25	REEL BIG FISH	TURN THE RADIO OFF	57
175	156	150	58	SHERYL CROW	SHERYL CROW	6
176	149	148	8	SAVE FERRIS	IT MEANS EVERYTHING	75
177	163	160	52	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
178	124	58	3	DURAN DURAN	MEDAZZALAND	58
179	123	83	5	VARIOUS ARTISTS	DIANA, PRINCESS OF WALES 1961-1997 — THE BBC RECORDING OF THE FUNERAL SERVICE	36
180	154	128	29	ROME	ROME	30
181	141	111	5	COMMON	ONE DAY IT'LL ALL MAKE SENSE	62
182	122	—	35	VARIOUS ARTISTS	PURE DISCO	83
183	NEW	—	1	THE PSYCHO REALM	THE PSYCHO REALM	183
184	NEW	—	1	THE B.G.	IT'S ALL ON YOU VOL. 2	184
185	NEW	—	1	VARIOUS ARTISTS	MTV GRIND—VOLUME ONE	185
186	148	133	25	OMC	HOW BIZARRE	40
187	159	152	20	EN VOGUE	EV3	8
188	139	144	40	JONNY LANG	LIE TO ME	44
189	184	192	78	MAXWELL	MAXWELL'S URBAN HANG SUITE	37
190	158	157	5	SOUNDTRACK	THE FULL MONTY	157
191	NEW	—	1	NEAL MCCOY	BE GOOD AT IT	191
192	194	—	2	TOP AUTHORITY	TOP AUTHORITY UNCUT — THE NEW YEA	192
193	155	142	11	OUR LADY PEACE	CLUMSY	142
194	182	180	7	CHELY WRIGHT	LET ME IN	171
195	164	145	45	MASTER P	ICE CREAM MAN	26
196	171	147	4	PAT METHENY GROUP	IMAGINARY DAY	124
197	178	—	3	VARIOUS ARTISTS	D.J. MIX '98 VOL. 1	178
198	161	155	10	VARIOUS ARTISTS	ULTIMATE NEW WAVE PARTY 1998	124
199	NEW	—	1	DAVID LEE ROTH	DAVID LEE ROTH: THE BEST	199
200	172	164	60	BLACKSTREET	ANOTHER LEVEL	3

GERMAN BIZ BACKS CRACKDOWN ON NEO-NAZI MUSIC

(Continued from page 1)

tional news in the process.

Record companies here are disappointed that their million-selling domestic acts and international success stories are being overlooked by the international media in favor of this music, considered to be unrepresentative of national tastes and political views. The industry is united in backing the government's crackdown on producers of such material, which is illegal in Germany.

Gerd Gebhardt, president of Warner Music Central Europe and chairman of the German Phono Academy, expresses his grave concern that such a minority could bring Germany into disrepute, whereas the majority of Germans openly declare themselves in favor of democratic values.

As long ago as 1992, the Phono Academy made its point that the industry would not accept attacks on democracy. In December 1992, it organized a concert, Today It's Them—Tomorrow It's You—Artists for Freedom, Equality, and Harmony.

Says Gebhardt, "In the context of what is musically possible, it is our intention to portray a positive image of Germans. Record companies and music makers with democratic understanding are trying to set a visible example of personal courage and of a different, peaceful, and democratic Germany."

A POSITIVE STATEMENT

Helmut Fest, managing director of EMI Germany/Switzerland/Austria, says, "Personally, I feel there is a danger in political parties or individual politicians getting involved in artistic matters; history has shown us that the arts can only thrive and develop if they are free and independent of influence from politics. However, in this particular case, I welcome the reaction of the German government in making a positive statement and taking steps to ban such bands, which propagate Nazi sentiment."

Germany's subculture of right-wing extremists emerged during the years after the collapse of the German Democratic Republic in 1989 and the subsequent unification of Germany. Economic difficulties in the five new eastern *Länder* of Germany and the presence of a number of refugees and asylum-seekers, particularly in the northeast, led to certain sections of disaffected youth attacking the hostels. Western Germany and Berlin have a high urban concentration of families of Turkish origin, who have also become the target of racists.

In Germany, more than any other country in Europe, it is important that authorities implement the appropriate legislation, says Fest. "Public opinion abroad and here in Germany was particularly negative after Rostock and Moelln [where there were arson attacks on hostels housing asylum seekers]," he says. "People in other countries have the right to expect decent Germans to react accordingly against such forces."

Wolf-D. Gramatke, president/CEO of PolyGram Germany and president of the German national affiliate of the International Federation of the Phonographic Industry, says that freedom of speech must be defended by record companies. "Artists must be guaranteed a maximum of freedom in their artistic and creative

work even if it contains a controversial message," he says.

Adds Gramatke, "We tread on a very thin line on this issue." Gramatke is looking forward to a ban under criminal law, as opposed to current provisions that stem from Germany's constitutional law.

More important, the market has rejected right-wing music, says Gramatke. "Neo-Nazis have no chance in Germany," he says. "During the last two years, PolyGram artists have released numerous songs clearly stressing their unease with this development."

In a first comment on the issue, Thomas Stein, president of German industry body BPW and of BMG in the German-speaking territories, says he welcomes the raid by the German police against Nazi bands.

"The raid was a first important step to drain the marsh of Nazi music," he says. "It belongs to the fundamental principles of the German music industry to give no basis whatsoever for the propagation of racist ideas. We will not allow a few extremist rockers to do damage to the image of the whole industry."

BPW cooperates with all law enforcement authorities in their fight against extremist criminals, adds Stein.

RETAIL AVOIDS PRODUCT

Most dealers would not, in any case, handle such product. Michael Peters, director of the Expert chain of stores in Hannover, stresses that his company would not stock right-wing extremist records by acts like the band Störkraft.

"Undercover bands with an extremist background in their texts could unintentionally slip in once in a while," he says. "But often customers give us a hint concerning such groups, and we immediately remove such releases."

Konrad Pils, manager of retailer Demmel in Munich, adds, "Some years ago, once in a while a customer used to ask for right-extremist music, but not anymore. But I cannot quite clearly say which groups belong to that category, as until now I myself have never listened to them."

The music is, instead, reaching its audience via word-of-mouth and stores that pander to such tastes, as well as via the Internet.

Concerts also help spread the word: Last year, the number of concerts doubled from 35 to 70 in Germany; however, the average audience numbered between 90 and 700 people.

In June of this year, Federal Youth Minister Claudia Nolte declared war on extreme right-wing music (Billboard, July 26). "Extreme right-wing groups incite racial hatred on their albums, encouraging anti-foreigner campaigns and even murder," she said at the time, citing "Zillertaler Tuerkenjaeger" (Turk Hunters) as a particularly aggressive example of this.

Nolte successfully applied to the Federal Office for the Examination of Publications Endangering Young People for the "Zillertaler Tuerkenjaeger" album to be banned.

"Neo-Nazi music often paves the way for racial hatred and violence. This is why we must ban this music and prevent it from being generally accessible. Anyone disseminating such music will be liable to criminal prosecution," Nolte said.

The minister reported that a total of 130 extreme right-wing groups were banned between 1991 and 1996. Included were the band Sturmgesang and its album "Feuer Der Reinheit" (For The Sake Of Purity), Martyrer's "Hammer Hart" (Hammer Hard), Frontal's "Helden Einer Generation" (Heroes Of A Generation), Kahlkopf's "Kahlkopf" (Bald Head), Brutale Haie's "Kapell OI," Wotan's "Die Letzten Helden" (The Last Heroes), Macht & Ehre's "NSDAP" (the official name of the Nazi Party), and Landser's "Das Reich Kommt Wieder" (The Reich Is Coming Back).

In addition, 230 criminal investigations were initiated against extreme right-wing skinhead bands during the same period.

Nonetheless, according to the minister, neo-Nazi music concerts and the distribution and sale of corresponding records, magazines, and fan articles have been on the increase, reflecting a change in the structure of the neo-Nazi scene, which was accelerated by the prohibition of neo-Nazi associations at the beginning of the '90s.

The recent raids in Kiel also uncovered strong evidence to link the neo-Nazi scene with piracy. Among other things, the police had been pursuing charges of incitement of racial hatred and breach of copyright. Some of the 3,300 CDs seized have extreme right-wing or racist content. Three of the main suspects, including a 27-year-old record retailer from Kiel, are being detained and face further charges. The police say that, including a raid in January, a total of 265,000 illegal CDs have been seized, including 31,000 with extreme right-wing or racist content.

"Known in the scene as Oi music, skinhead music largely determines the way the skinhead scene defines itself and is the common link amongst its members," says Schleswig-Holstein's constitutional protection agency in its latest annual report.

The constitutional protection agency believes that these records inject racist, anti-Semitic, and violent philosophies into the young people's scene.

One group, called Kraftschlag, sang these words at a concert in 1996: "Sharpen the butcher's knives on the pavement, dig them into Jewish flesh."

All in all, the constitutional protection agency considers the fusion of skinhead music and extreme right-wing views to be "a very worrying trend."

KILLEN

(Continued from page 8)

able Christian music company, including Sparrow, Star Song, ForeFront, re:think (EMI), Brentwood, Reunion, Benson (Zomba), and Word (Gaylord), but Killen sees the climate as positive for independent companies to grow.

"We certainly want to become a big player, and we feel like this is a good time for it," Killen says. "Our plan is to become an active and really aggressive company that takes advantage of the opportunities around here . . . I think that there is a pie out there, and the fact that they [the major corporations] are there doesn't keep me from getting my piece of the pie."



by Geoff Mayfield

ONE FAST START: Hip-hopper **Mase** steps out from his co-starring role on No. 1 singles by **Puff Daddy** and easily conquers The Billboard 200 and Top R&B Albums charts. Mase's first-week sum of 273,500 units is the largest total for any album since **Bone Thugs-N-Harmony** opened 13 weeks ago with 394,000 units. "Harlem World" was the top seller for most retailers, including the Musicland Group, Camelot Music, Trans World Entertainment, Tower Records, Blockbuster Music, Best Buy, Wherehouse, Circuit City, the Wall, Nobody Beats the Wiz, Peaches, and HMV. This is the ninth rap album to top The Billboard 200 in 1997. This also marks the third time this year, following his producer Puff Daddy and **Spice Girls**, that an act's first album has reached No. 1.

Although rap albums usually see large second-week declines, Mase, who leads No. 2 **LeAnn Rimes** (107,000 units) by more than a 2-1 margin, has a chance to grab a second week at No. 1. But, to do so, he'll have to fend off formidable competition from the follow-up to **Shania Twain's** nine-times-platinum "The Woman In Me." With huge radio support (see Country Corner, page 38), Twain will lead the pack on Nov. 4's Super Tuesday slate, which could also provide top 10 debuts for **Jay-Z**, **Rakim**, and—there they are again—**Spice Girls**.

The Tuesday (11) schedule includes **Barbra Streisand**, LSG (composed of R&B stars **Gerald Levert**, **Keith Sweat**, and **Johnny Gill**), **Ozzy Osbourne**, and **Bush**; Nov. 18 brings us **Metallica**, **Celine Dion**, and **Kenny G**. And, yes, Virginia, there will be a new **Garth Brooks** this Christmas (see story, page 1). Brooks arrives, along with a posthumous **2Pac** set, Nov. 25, just in time for the big Thanksgiving weekend. Please fasten your seat belts and make sure your seat back and serving tray are locked in the upright position.

HELLO: **Mase** isn't the only impressive story on the developing artist front. With its third straight Greatest Gainer award, **Chumbawamba** jumps into the top 10 (15-8, a 19% gain), right behind fellow rookie **Aqua**, while **Deftones** debut at No. 29 with 39,000 units. The previous Deftones album spent 21 weeks on Heatseekers but never did reach the big chart.

The debut at No. 120 by **G. Love & Special Sauce** is also noteworthy (10,000 units). Their previous peak was No. 122, earned when Love's sophomore album debuted with 8,000 units.

THE TIME WARP, AGAIN: Exactly what year is this? **The Rolling Stones** and **Bob Dylan** bowed in the top 10 a few weeks ago, and **Jimi Hendrix**, some 27 years after his death, dented The Billboard 200 the following week. This issue, the chart again turns back the calendar, with bows of new titles by **Kiss** (No. 27), the **Doors** (No. 65), and the **Grateful Dead** (No. 77). Meanwhile, consumers who sit somewhere between Generation X and the Grecian Formula crowd are represented by Billboard 200 bows for **the Cure** (No. 32), **Judas Priest** (No. 82), the **Replacements** (No. 143), and **David Lee Roth** (No. 199).

LEADING LADIES: A young reporter from Entertainment Weekly called me a few weeks ago. Isn't it risky, he asked breathlessly, for new albums by **Mariah Carey** and **Janet Jackson** to drop so closely to each other? Won't one of them come out a loser? I replied that there would actually be room for both albums to be successful, a thought that obviously did not impress my caller as he declined to use that quote in his piece.

Of course, the ugly flip side is that it's possible both artists might fall short of expectations. Although it would probably be premature to make such a call until Santa Claus finishes his rounds, there is cause for concern in the early going of each album's life.

Carey's "Butterfly" opened with 235,500 units, the biggest first-week total in her career, but it has slowed significantly since then. Now in its seventh chart week, the title's per-week average has slid to the range of 101,000 units, while, after four weeks, Jackson's "The Velvet Rope" has sold an average of 120,000 per week. Those would be hearty numbers for lots of other artists but are shy of these divas' lofty standards.

At seven weeks, the per-week average for Carey's 1995 title, "Daydream," stood at 185,000. Then, with the acceleration of the holiday selling season, its sales jumped to 254,000 the following week and exceeded the 200,000 mark for the next six weeks. At four weeks, 1993's "Music Box" had a slightly lower average than that of "Butterfly," but in its seventh week, "Box" had a fatter average of 125,000 units per week.

The early numbers on "The Velvet Rope" are better than those of the '95 hits set, "Design Of A Decade 1986/1996," which had an average of roughly 100,000 units in its fourth week, but far behind the pace of '93's "janet." With a whopping 350,000 units in its opening stanza, "janet." owned a per-week average of 227,000 units in week four.

This week, Carey is No. 4 with 87,000 units, and Jackson is No. 11 with 69,000 units. "Daydream" was 29 weeks old when it had its first week with fewer than 90,000 units; it took 37 weeks for "janet." to fall below the top 10.

So, while it's too early to throw in the towel for either project, certainly much rides on the second track from each. In its seventh week on Hot 100 Airplay, Carey's title track bullets 19-16, while in its third week on the same chart, Jackson's "Together Again" jumps 58-44. We'll soon learn if these songs can restore the superstars' accustomed sales muscle.

AC/DC'S EASTWEST BOXED SET PAYS TRIBUTE TO BON SCOTT

(Continued from page 11)

on the verge of quitting, the album—which was made in Scott's memory—holds special significance for the band; it is the only non-Scott material in the boxed set.

"[Back In Black] was all about the shadow of Bon, in a good way. There's a real sentimental quality here," says Elektra A&R director (U.S.) Bruce Harris, who played a major role in putting the package together with the band. "Bon loomed very large in their lives, and they've never had a chance as a band to reflect on him in a public way. That's the guiding force to the box, and that's also the guiding force to putting 'Back In Black' on it."

But the bulk of "Bonfire," which is 3½ hours long, chronicles AC/DC's development as a formidable live unit and focuses on the band's peak live years with Scott during the late '70s. "It's one of the first things you think of when you think of AC/DC," says Harris. "There's such a rush in hearing them live."

The festivities start, appropriately

enough, with the relentless full-tilt ride of two back-to-back entire concerts.

The eight-song first disc, "Live From The Atlantic Studios," has always ranked at the top of the list among fervent fans of the band. Until now, it's been available only in bootleg form. Originally released in 1978 as a promotional-only album for radio, the Atlantic Studios session of December 1977 was taped in the intimate confines of the label's Broadway studios and features a percolating, take-no-prisoners set played to an oddly restrained studio audience.

As had often been the case since AC/DC began playing pubs in Sydney, however, the crowd becomes increasingly alive during the concert, and by the end of the set, people are nearly ecstatic. The set included perennial favorites "Problem Child," "The Jack," "Whole Lotta Rosie," and the hitherto unreleased as a live track "Dog Eat Dog."

"Let There Be Rock" spans across discs two and three; it is the entire con-

cert performance of a show filmed in 1979 in Paris that was released commercially as a home video in 1987 but never as a soundtrack album.

In a throwback to the '70s, "Bonfire" revisits the time-honored tradition of value-added packaging—a bevy of goodies are crammed inside. Among the loot is a key chain/bottle opener, a logo stencil, a guitar pick, a temporary tattoo, a sticker, and a two-sided, full-color 15-by-30-inch poster.

PACKAGING BONUSES

"It's a real special package. When a fan opens this up, they're going to really enjoy it," says Elektra senior director of marketing (U.S.) Dana Brandwein.

The centerpiece inside, however, is an attractive, 48-page, full-color booklet with extensive liner notes and never-before-seen shots of the band. Crammed with hilarious anecdotes and quotes from Scott, the band, and observers, the book doesn't disappoint in extending the legend of the larger-

than-life Scott as one of rock's greatest revelers and wittiest penmen.

To build consumer awareness, the label will target press and TV by way of advertising in Hit Parader, Metal Edge, Guitar World, Rolling Stone, Sports Illustrated, and some skate magazines, as well as via a flight of television buys in the top 10 AC/DC markets and national cable spots on the Comedy Central show "South Park."

In addition, according to Brandwein, the label has shipped an eight-track sampler to the top 50 radio and retail markets and a limited number of sets to be given away.

While there are no plans for the band to tour, singer Brian Johnson and Young will be making select radio visits; they premiered the album on the Album Network's Halloween satellite broadcast and will be guests on Howard Stern's and Mancow Muller's shows.

In an uncommon vote of confidence for a previously unreleased song that was recorded more than 20 years ago, mainstream rock radio began playing "Dirty Eyes"—an early track that would eventually evolve into "Whole Lotta Rosie"—in droves its first week out. The tune has already broken the top 10 on the Mainstream Rock Tracks chart in its second week.

Neal Mirsky, assistant PD at WYSP Philadelphia, anticipates a lot of excitement surrounding the release of a new Scott-era AC/DC track at radio. "Dirty Eyes" is great," he says. "Our audience is salivating for this."

Mirsky adds that AC/DC is one of the few pioneering heavy rock acts that remains valid to today's generations of rock fans. "They've really made a lot of great records over the years, and I think the consistency of the quality they've delivered meets the expectations of their fans," he says. "They've never tried to go weird on their fans; they've never tried to go industrial or pseudo-alternative, they've just always

been AC/DC, and they've delivered on the promise."

"Dirty Eyes" comes from the box's disc "Volts," a collection of previously unreleased demos and live tracks that is perhaps the crown jewel in the set. Taken from the band's own vaults, four of the first five tracks are from the recording sessions of the seminal "Highway To Hell" album.

The versions here range from bearing close resemblance to their finished counterparts—such as "Back Street Confidential" housing the riff and basic arrangement to what became "Beating Around The Bush" but with its original lyrics—to songs that were vastly changed, such as "Touch Too Much," which shares with the eventual album track only Scott's vocal idea for the chorus and comes off decidedly less menacing, going instead for a more upbeat strut complete with entirely different lyrics, melody, and arrangement.

RETAIL SETUP

At retail, Elektra senior VP of sales Steve Heldt says that the label's "goal has been to make sure that the record is very visible at retail and wholesale, with additional emphasis on the band's great-selling catalog. We've had a very aggressive sales program and advertising campaign."

The "Bonfire" set will list for \$69.98 with a box-lot cost of \$40.95 and will roll out with an initial shipment of 75,000 units.

"Historically, AC/DC's been one of our best sellers in rock throughout the years," says John Grandoni, director of purchasing at Carnegie, Pa.-based National Record Mart. "It's definitely a collector's item for AC/DC fans."

The chain's VP of purchasing and merchandising, Lew Garrett, agrees, adding, "It should be one of the three best boxed sets of the season."

Worldwide sales for AC/DC have eclipsed the 80 million mark, according to the label.

SYLVIA POWELL LOOKS TO PUT WINGS ON 'BUTTERFLY'

(Continued from page 12)

her the time and space to nurture her budding talent.

"Her manager, Bill Stonebridge, came to me with five songs, which had been done at [collaborator] Rob Kass' house," Sefton recalls. "A few days later we had a meeting, and it was clear that she had a vision. It gave me the confidence to sign her to a major publishing deal without already being signed to a label, which is quite rare."

For Powell, the BMG deal was an opportunity to fulfill a childhood dream of following in the footsteps of Carole King and the late Phyllis Hyman, mentoring figures who represent "artists who write emotional songs that make people feel and allow them to visualize. Working in such a scenario was fantastic in that it allowed me to fully explore who I am as an artist. Having the opportunity for trial and error without repercussions is truly rare—and completely liberating."

A pile of new songs accumulated over the course of a year, eventually grabbing the attention of the BMG-distributed deConstruction. Shortly after Powell signed with the label, Sefton joined the company to head deConstruction Songs—as well as oversee the direction of Powell's first album.

"It was an excellent coincidence that allowed us to proceed and make the album that we knew Sylvia was destined to make," Sefton says.

In recording "Revue," Powell and Sefton took an organic approach, exploring various ideas with several producers. After a period of experimentation, Powell found herself back in the studio with the relatively unknown Kass.

"I didn't feel free," she says of her early stages of recording the album. "With Rob, I could say 'I hear a crashing sound,' and he seemed to pull the precise sound out of my head and put it on tape. It's astonishing how much we're in vision. He shares the vision."

That vision included walking a fine line between what Powell accurately calls a "rich sound collage" and old-fashioned soul production. Diverse cuts like the aggressive, dance-friendly "Walk The Walk" and the reggae-kissed "Cool Brother" are linked by a flair for traditional song structure and a taste for instrumental experimentation. "The melody always came before

production. When I'm in the studio, it has to be exactly as I've imagined the song or we have to stop. It's not a matter of being temperamental. It's a matter of being true to yourself and not sacrificing that for a trendy hit. I'm more interested in making records that will live on for years and years—not something temporary and disposable."

Powell's philosophy has extended to the label's approach to selling "Revue." "We're not out to shove this record down people's throats," Sefton says. "We're asking people to discover this artist and this record, and that is happening at a comfortable pace."

Next on deConstruction's plan is putting Powell on the road. She has been rehearsing with a band and will do a series of regional showcases in January, with an eye toward a proper

tour shortly thereafter. She recently tested the live waters by performing a four-song acoustic set on VH-1 U.K., as well as inviting radio and other media representatives to a band rehearsal.

"It's great fun to take these songs and see how they come to life in a setting that is far less controlled than a studio," Powell says. Adds Sefton, "She's quickly proving that she can cut it live, which is half the battle in developing a career of longevity."

The first week in February will bring a second single from "Revue," the pop-spiked chugger "Perfect Day," which will be complemented with remixes by the Full Crew, a production team gathering U.K. acclaim for its work on recent hits by Light-house Family, Ginuwine, and BLACKstreet.

ROYALTY RATES

(Continued from page 87)

promotional, as long as the owners of masters and copyrights agree, both can use each other's rights for no payment.

To NMPA's Murphy, it is now clear that "outsiders"—individuals or retailers—cannot do the same without the permission of copyright owners or users. "It is clear that downloading creates a mechanical right," he says. Murphy adds that a shorter time frame on digital transmissions makes sense in the context of "so many possible would-be's and if's" in this new delivery technology."

RIAA's Sherman says that "basically, the whole area of royalty rates for digital transmission is so difficult because the marketplace hasn't yet matured to the point where you can value the rights. We want to see the demand, the prices, and deal structures in the marketplace."

Expressing happiness over the settlement terms, Lisa Alter, outside counsel for AmSong, a lobby group of some 200 songwriters or their estates, says, "We'll know more about digital transmission in a few years. The technology is not fully developed."

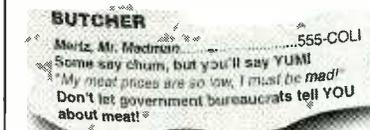
Negotiations did not involve the controlled-composition clause with regard to digital transmissions, a

system in the analog world that is onerous to writers and music publishers. Under the clause, labels demand a lower than statutory rate, generally with new and developing acts. This issue was addressed when the Copyright Act was amended in 1995 to confirm that phono records delivered by electronic transmission were subject to the mechanical royalty provisions of the act. The amended act limited controlled-composition clauses as applied to electronic transmissions.

In the unlikely event that the new mechanical deal is rejected by the Copyright Office, it would be put before a federal body, the Copyright Arbitration Royalty Panel, a successor to the defunct Copyright Royalty Tribunal, an ongoing agency through which the previous 10-year deal was approved.

While the NMPA, SGA, and RIAA were the principal negotiating partners, other industry groups were consulted, informed, and made contributions to the agreement. They included AmSong, the National Academy of Songwriters, and the Nashville Songwriters Assn. They were included among the groups making the official announcement of the deal.

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Hitmakers On Tap For Billboard Music Awards

Aerosmith and Jamiroquai will perform Dec. 8 at the eighth annual Billboard Music Awards in Las Vegas. The show, to be telecast live by Fox-TV, will be hosted by actor/comedian David Spade.

The Billboard Music Awards honor the year's No. 1 artists and songs as determined by the record buying audience and radio airplay statistics. Also to be honored is Chet Atkins, who will receive the Century Award, Billboard's highest honor for distinguished creative achievement.

The awards show will feature appearances and performances by the year's top-charting acts. Legendary group Aerosmith whose cur-



AEROSMITH

The group previously hit No. 1 on The Billboard 200 with its 1993 album, "Get A Grip." Over the past 24 years Aerosmith has had a slew of hits including more than 15 top 10s on the Mainstream Rock chart; eight of those hits reached No. 1.

Joining Aerosmith will be Work Records funky hit act, Jamiroquai. Jamiroquai has pushed the beat to a new dimension. Its single, "Space Cowboy," hit No. 1 on Billboard's Hot Dance Music/Club Play chart. It is currently enjoying the success of another single, "Alright." The group's album, "Traveling Without Moving," has been a fixture on The Billboard 200 for the last 40 weeks.

Additional star performers will be announced in the coming weeks. Watch this space for more news.



JAMIROQUAI

rent Columbia album, "Nine Lives," peaked at No. 1 on The Billboard 200, is among the first superstar acts to sign on for this year's show.

New Book Unlocks Secrets Of R.E.M.'s Lyrics, Sound

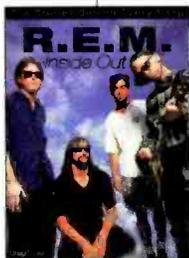
Billboard's West Coast bureau chief Craig Rosen explores the stories behind R.E.M.'s lyrics, which some say have defined our culture in recent years, in his new book "R.E.M. Inside Out: The Stories Behind Every Song." Perhaps the most important rock band of recent decades, R.E.M. has gained world-wide recognition and commercial success largely due to the lyrics and vocals by Michael Stipe. Stipe's lyrics, often vague and hard to decipher have led to frequent misinterpretation. Rosen untangles Stipe's lyrics track-by-track, answering some of the questions that have frustrated fans of the band for years.

Rosen also reveals some of the unusual instruments that help make the R.E.M. sound; from the tradi-

tional bouzouki, mandolin and cello, to a "Godzilla doll on Superman," and the cricket who lived under a plank at the band's studio, heard on "You Are The Everything."

"R.E.M. Inside Out" also provides behind-the-scenes detail on the making of R.E.M.'s videos, listings and notes on all B-sides, bonus tracks and compilations, a complete chronology, discography and Web site listings plus 115 color and black and white photographs.

"R.E.M. Inside out" is available in the U.S. from Thunder's Mouth Press. It was published by Carlton Books in the U.K. and HarperCollins in Australia and New Zealand. It is also available through the Internet at www.amazon.com. For more information call 1-800-788-3123.



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For more information, contact Susan Mazo at 212-536-5173

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Age Is Everything For Jewel, Sheik

YOU WOULDN'T EVEN NEED all the fingers on one hand to count the number of singles that have remained on the Hot 100 for a year or more. At the moment, there are only three, but in the next few weeks, it's very likely that there will be two more.

At one point, it seemed like no single would ever break the 40-week barrier. Although the Hot 100 was initiated in 1958, it wasn't until 1982 that a single was on the chart for more than 40 weeks. "Tainted Love" by Soft Cell set a new record when it had a 43-week run in 1982. Eleven years later, Tag Team extended the bar with a 45-week run on "Whoop! (There It Is)."

In 1994-95, the 50-week barrier was finally broken when the 4 Seasons had a second chart run with "December 1963 (Oh What A Night)." Two 27-week runs added up to a 54-week non-consecutive total. A little over a year later, that record fell, as *Everything But The Girl's* "Missing" remained on the chart for 55 weeks, to this date still the longest consecutive chart run of any single.

Before 1996 was over, there was a single with more weeks on the Hot 100, albeit in two chart runs. "Macarena (Bayside Boys Mix)" by *Los Del Rio* accumulated 60 weeks.

This issue, two titles on Atlantic reach the 51-week mark. Just a week shy of completing a full year on the Hot 100 are singles by Jewel and Duncan Sheik. The former has had an extended chart life thanks to the growing popularity of a song that began as a B-side. "You Were Meant For Me" peaked at No. 2 in April. On its way down the chart, the single became a two-sided hit, with "Foolish Games" earning A-side honors. The single had been deleted, but Atlantic reissued it, and the combination of sales and airplay catapulted the record back into the top 10, where it went as high as No. 7.

Sheik's "Barely Breathing" peaked at No. 16 in May

but has had incredible staying power. In its 51st week, the single slides just one notch, 35-36. At this rate, it's very possible that Sheik will outlast *Everything But The Girl's* 55-week run.

It's even more likely that Jewel's single, which backpedals 7-10, will surpass the 55-week run of "Missing." That would make "Foolish Games"/"You Were Meant For Me" and "Barely Breathing" the longest-running chart singles in consecutive runs. Beyond that, "Foolish Games"/"You Were Meant For Me" is the likeliest candidate to beat the 60-week run of "Macarena." After that ubiquitous title fell out of the top 10, it had 10 more weeks on the chart (not including one week in which it returned to the top 10, thanks to year-end airplay). If Jewel does fall out of the top 10 next issue and remains on the

chart for 10 more weeks, she will have accumulated 61 weeks, good enough to be the new longevity champ.

One of the most-asked questions on Billboard Online for the past few weeks has been about the status of Sheik's single. Chart Beat readers want to know if he has the longest-running single that did not make the top 10. As all of the other titles that were on the chart for 50 weeks or more peaked at No. 1 or No. 2, the answer is, clearly, yes.

Before "Barely Breathing," the lowest-charting, longest-lasting title was "What About Me" by *Moving Pictures*. After peaking at No. 29 during a 26-week chart run in 1982-83, the single returned to the Hot 100 in 1989 and went to No. 46 during a 17-week chart visit, running its total weeks on the chart up to 43.

THE X-ILES: Just a few months shy of its 20th anniversary, the song "Kiss You All Over" is back on the Hot 100. No Mercy's version on Arista enters at No. 96; the original Exile recording was No. 1 for four weeks in 1978.



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 11/2/97

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	563,549,000	601,775,000 (UP 6.8%)	CD	332,825,000 372,304,000 (UP 11.9%)
ALBUMS	463,920,000	487,898,000 (UP 5.2%)	CASSETTE	129,904,000 114,433,000 (DN 11.9%)
SINGLES	99,629,000	113,877,000 (UP 14.3%)	OTHER	1,191,000 1,161,000 (DN 2.5%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,103,000	10,816,000	2,287,000
LAST WEEK	LAST WEEK	LAST WEEK
12,999,000	10,515,000	2,484,000
CHANGE	CHANGE	CHANGE
UP 0.8%	UP 2.9%	DOWN 7.9%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
13,359,000	10,902,000	2,457,000
CHANGE	CHANGE	CHANGE
DOWN 1.9%	DOWN 0.8%	DOWN 6.9%

	DISTRIBUTORS' MARKET SHARE (9/29/97-1/2/97)						
	WEA	INDIES	EMD	PGD	SONY	BMG	UNIVERSAL
TOTAL ALBUMS	19.6%	17.3%	13.2%	13.1%	12.7%	12.5%	11.5%
CURRENT ALBUMS	18.5%	15.4%	14.1%	12.2%	11.7%	15.2%	12.9%
TOTAL SINGLES	19.6%	5.9%	5.8%	34.6%	8.4%	21.1%	4.7%

ROUNDED FIGURES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY





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PRODUCED BY PAUL SIMON

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