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Hall & Oates Return With New Push Records Set

PAGE 12

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

AUGUST 30, 1997

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4th-Qtr. Prospects Bright, Though Challenges Remain

Retail, Labels Hopeful About New Releases

BY DON JEFFREY and DOUG REECE

NEW YORK—Record labels and retailers are looking forward to this year's all-important fourth quarter with reactions ranging from excited to cautiously optimistic. No one is singing the blues.

They cite a new-release schedule that spreads out over many genres and styles of music and includes albums by numerous superstars. Titles by acts from Mariah Carey to Metallica to Yanni are expected in the fourth quarter.

Another reason for hopefulness is

(Continued on page 105)

Indies See Better Sales, But Returns Still High

BY CHRIS MORRIS

LOS ANGELES—The consensus among independent labels and distributors is that the worst is over as they look forward to a good holiday season. But some express concern about continued high returns of product.

Andy Allen, president of Warner Music Group's indie-distribution arm, Alternative Distribution Alliance (ADA), reports that the company's gross was up 87% during the first six months of 1997, thanks to strong

(Continued on page 105)

NEWS ANALYSIS

WMG Assesses Its Future

Despite Setbacks, Daly Sees Turnaround

BY CRAIG ROSEN

LOS ANGELES—Warner Music Group (WMG) co-chairman Bob Daly looks at 1997 as a transitional year for

the company, which has endured a spate of negative press in the last few years. Despite a disappointing second quarter that saw Warner Music's earnings drop 24% from last year, the executive believes the company is well positioned for the future.

"The second quarter was off more than I had hoped, and I think we will be off for the year compared to last year," he says. "But I think 1998 will

be an up year, and I think we are on the right roll," he says.

That sense of guarded optimism was reflected at the annual WEA marketing managers meeting in late



WARNER MUSIC GROUP INC.

July. When WEA chairman/CEO David Mount addressed attendees, the mood was not one of

panic or defeat, but clear-eyed vision mixed with some frustration.

In the Steven J. Ross Theater, named after the late chairman of Time Warner, located on the Warner Bros. Studios lot, a video highlighting 40 new artists from the various Warner labels was screened.

(Continued on page 97)

IN-STORES 9/16/97

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Malpasso Set Heralds Eastwood's Live Jazz

BY JIM BESSMAN

NEW YORK—It was one of those one-of-a-kind concert events that fully merits the accolades from those who were there and the audio and video documentation that is now coming, nearly one year later.

"Eastwood After Hours—Live At Carnegie Hall" is a

(Continued on page 104)

CD REPLICATION
A BILLBOARD SPOTLIGHT

SEE PAGE 41

Deutsche Grammophon On A Classical Campaign

For 100th, DG Offers As Many Ways To Celebrate

BY BRADLEY BAMBARGER

NEW YORK—The U.S. arm of Deutsche Grammophon (DG) isn't celebrating the parent label's 100 years as one of the most trusted brands in classical music by just taking out a few laureled ads or hosting a round of back-slapping parties. It's launching one of the most extensive marketing campaigns in the company's history—or in the history of any classical label.

(Continued on page 96)

Label Devotes Box To Its Beethoven Catalog

BY BRADLEY BAMBARGER

NEW YORK—Deutsche Grammophon (DG) has long had a special relationship with the music of Ludwig van Beethoven—ever since 1913, in fact, when Arthur Nikisch directed the Berlin Philharmonic in a recording of the composer's Fifth Symphony. With the label's "Complete Beethoven Edition," this legacy has been documented in grand style.

The flagship release for DG's cen-

(Continued on page 96)



1898 - 1998



Death Row Distrib Once Again In Play

BY CHRIS MORRIS

LOS ANGELES—An informed source indicates that Death Row Records has been quietly talking to other labels about distributing its releases, as a published report hit the streets alleging that Seagram Co. president/CEO Edgar Bronfman Jr. is exerting pressure on Interscope Records to end its distribution relationship with Death Row.

The source offers no details on which labels may have been contacted by Death Row and could not say whether

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Aqua Single Makes A Splash At U.S. Radio

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A BILLBOARD SPOTLIGHT
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NEW AGE ★ IN THE MIRROR • YANNI • PRIVATE MUSIC

RIAA Midyear Figs Show Mixed News

Trade Group Insists Music Retail Is Healthier

BY BILL HOLLAND

WASHINGTON, D.C.—Partial market shrinkage causing a nearly 10% drop in overall units shipped and a 5% drop in dollar value—that's the short version of the bad news in the midyear sales figures from the Recording Industry Assn. of America (RIAA), released Aug. 19.

The continuing growth in sales of full-length CD albums at retail and a strong uptick in CD singles is the capsule summary of the good.

According to the RIAA statistics, the net number of all audio and music video product that manufacturers shipped to U.S. markets (retail, mass merchandisers, and special markets, such as record clubs) dropped from 521.2 million at midyear 1996 to 470.7 million in 1997—a 9.7% decrease.

1st RIAA Latino Report Reflects Major U.S. Growth

BY JOHN LANNERT

The overall U.S. domestic record industry may be showing a downturn, according to the latest Recording Industry Assn. of America (RIAA) figures (see story, this page), but the trade group's inaugural Hispanic music shipment report confirms the rampaging growth of the U.S. Latino record business.

The midyear report states that in the first six months of 1997, the U.S. Hispanic record market moved 19.5 million units, valued at \$213.2 million. The unit tally was 23% higher than the figure for the same period in 1996. Similarly, the revenue number was 25% above the amount generated from January-June 1996.

In addition, the RIAA report states that the 1996 year-end sales for the U.S. Latino market came in at 36.1 million units, worth \$391.7 million. Comparison figures for 1995 were not available.

Unusually, in both the midyear reports and the year-end report, the market share of the CD and cassette configurations in units and revenue remained identical. CDs accounted for 58% of unit sales and 69% of revenues, while cassette sales made up 42% of unit tallies and 31% of earnings.

(Continued on page 101)

The dollar value of that product, calculated at suggested list price, decreased from \$5.5 billion at midyear '96 to \$5.2 billion this year—a 5% decrease (Billboard Bulletin, Aug. 20).

The RIAA's downbeat figures stand in stark contrast with recent midyear numbers issued by SoundScan, which show a 7.3% increase in units sold at retail.

SoundScan CEO Mike Fine says, however, "I don't necessarily find that a contradiction."

He explains, "Their figures say, in retail, sales are up; it's among the special markets that they say sales are down. SoundScan does not report special-market sales."

The RIAA defines the special-market segment as including mail-order operations and record clubs, which it says accounts for 18% of all shipments.

Factoring out this segment, the RIAA says that retail-only unit shipments of all configurations of CD albums to this sector were actually up 3.2%. In shipments to all market sectors, CD album shipments dropped 7.3% in units, to 331 million, and 2.3% in dollar value, to \$4.2 billion, as compared with the prior year period.

Fine also says that there will be differences between the RIAA and SoundScan statistics "if in fact inventories have been lowered—because what the manufacturer does is send

out a net shipment [number] after returns. So if for some reason a chain closes, or files for bankruptcy, and pays some of its bill by returning product, that goes off as a negative."

Carl Singmaster, owner of the six-store, Columbia, S.C.-based Manifest Disc & Tapes, seconds that assessment. He feels that the RIAA figures may be accounted for by the number of chains that have closed stores or are buying much more prudently.

"The big guys are buying a lot tighter now," he says. He also cites changes in label policies that allow for an extension of new-release deals; therefore, retailers can buy "more responsibly, because you still have a chance on the day after release date to buy in at the new-release deal price."

For his part, Singmaster says his sales in 1997 are up "far beyond last year; we're in double digits."

Sandy Bean, VP of advertising and promotions for the 38-store, Troy, Mich.-based Harmony House, also reports strong results—"we're having the best year we've ever had; we're up double digits"—and expresses surprise at the RIAA stats as compared with the more upbeat SoundScan data.

Harmony House's senior music buyer, Dave Levesque, speculates that the discrepancy may come from older albums that the RIAA accounted for in 1996 that were sold in

(Continued on page 101)



Virgin's Dreams Come True. Japanese act Dreams Come True recently inked a worldwide multi-album deal with Virgin Records America. The deal marks the first long-term multi-album deal between a Japanese artist and an American-based record company. The group's previous eight albums have sold more than 20 million copies. Pictured, from left, are Masata Nakamura, band member; Ken Berry, president, EMI Recorded Music; Miwa Yoshida, band member; and Takahiro Nishikawa, band member.

THIS WEEK IN BILLBOARD

NASHVILLE'S PLANE PROBLEM

American Airlines' decision to end its nonstop flight between Nashville and Los Angeles could have significant implications for Nashville's studio business. Correspondent Dan Daley reports. **Page 40**

WRAPPING UP POPKOMM

Billboard's international team reports the news from PopKomm, the German-based music industry trade fair. Comet Awards were handed out, and development of music markets in Eastern European countries was among the topics explored. **Page 57**

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Commentary

New-Media Biz Will Benefit From Diversity

■ BY LAUREN COLEMAN

As the entertainment industry becomes more deeply entrenched in the emerging digital era, it is the responsibility of all those involved in the interactive business to make certain that cyberspace fully and accurately reflects the multiculturalism—and, in particular, the African-American culture—that has been so key in shaping the American popular consciousness to date.

Unfortunately, I have already seen a bit of Ralph Ellison's "Invisible Man" syndrome quietly inhabiting parts of the interactive community. As the dawn of this intriguing new medium gives way to a power-packed new day of influence and opportunity, it is imperative that this be stopped in its tracks.

Already there have been a number of multimedia marketing efforts that simply overlook the user of color in their content and aim. Too often also, there have been sites created for urban films or other African-American endeavors that have arisen without the collaboration of so much as one technical or creative person of color. And too often, important strategic alliances have been forged with nary a single black-owned multimedia company or person represented at the table.

There have, of course, been some attempts made to address this vital African-American demographic and to tap into its creative potential, such as the Microsoft/BET venture, MSBET. But too often these efforts are not backed with the same promotional and monetary support seen for their "mainstream" counterparts. And compared with the host of multimedia deals unveiled on any given day, this small segment addressing the urban community is laughable by comparison.

Why is this happening? Is it because the person of color is seen as basically nonexistent or unimportant—not a vital enough segment to bother addressing? Possibly. I have even had

a new-media film executive tell me so in so many words.

Such wrongheaded thinking is like a throwback to the early days of the VCR, and it brings to mind the initial industry response to Jayne Kennedy's aerobic videocassette. It is said that Madison Avenue did not embrace her video because it did not believe that African-Americans owned VCRs. They, of course, were very wrong.

African-Americans are plugged in, with everything in their homes from CD players to satellite dishes. But that doesn't mean we will



'There are cultural nuances within our community that must be addressed and respected'

Lauren Coleman is president and owner of Punch Media, a Los Angeles-based multimedia communications company.

buy just anything. Like any other consumers, we are watching and listening to what appeals to us. That shouldn't be a revelation, but unfortunately it seems like it might come as one to some content suppliers.

What new-technology corporations must accept is that there are cultural nuances within our community that, as with any group of people, must be addressed and respected (i.e., give us some content designed with our market in mind) before an entertainment entity will be fully embraced (i.e., maybe then we will buy the corresponding hardware en masse).

It is only then that this appealing demographic segment—accounting for \$400 million

plus in buying power and 25% of the all-important urban market for box-office sales, according to Ebony magazine—can be fully and profitably tapped into.

And if true company partnerships cannot be forged, black new-media creative people should become instrumental in helping to achieve these goals on their own. According to Black Enterprise publisher Earl Graves in his book "How To Succeed In Business Without Being Black" (HarperBusiness), "We are expected to add unique business perspective and a fresh dimension . . . That is a strength to be leveraged, not a deficit to be hidden away."

Imagine the combination of the newest technology with the lingo, panache, and style of urban youth culture. There is no doubt about the explosive results. In fact, it is an apparent effect that writer Michael Eric Dyson observed when he mentioned in his book "Between God And Gangsta Rap" (Oxford University Press) that the black cultural notions of cool, hip, and chic have undeniably influenced the look and sound of America. It is to be hoped that cyberspace will someday be added to that list as well.

Make no mistake: No one is asking that preferential treatment be given to black content providers, producers, etc. In the words of Graves, "We only want the opportunity to run the race wearing the same track shoes that the [mainstream] wear, rather than combat boots."

What is being asked is that corporate America respect the African-American consumer and businessperson and make real commitments to these segments when it comes to interactive endeavors. These could range from active recruiting of talented executives to the creation of high school programs designed to ensure that young African-Americans have the opportunity to participate—as creators and consumers—in the emerging digital world.

The upside is that everyone benefits.

LETTERS

BIG APPLE SITE FOR SONGWRITERS' HALL

New York, a place filled with sharp contrasts and endless stories, has provided the inspiration for generations of songwriters. My father, Clyde L. Otis, figures prominently among them. As an aspiring songwriter, he came to New York and supported himself driving a cab while pursuing his dream. New York, the home of Tin Pan Alley and the Brill Building, has always stood as a beacon for those who wanted to say it with a song. His contributions to the American songbook, which is a cornerstone of our collective cultural identity, should be preserved for generations of songwriters yet to be born.

That is why it is so surprising that the Songwriters' Hall of Fame (where my father is on the board of directors) is without a museum home of its own. Bobby Weinstein, president of the Songwriters' Hall of Fame, has spent years trying to find a permanent display for reams of sheet music and manuscripts, as well as "Fats" Waller's and Henry Mancini's pianos. Although there have been offers of space from locales such as Lenox, Mass.; Savannah, Ga.; and even Hoboken, N.J., none of these places loom significantly as a suitable place in my mind. Do you really think Irving Berlin would have written "White Christmas" looking out of a window in Savannah? Would

Hoboken's native son, Frank Sinatra, have done it "his way" in any other place except "New York, New York"? I don't think so.

Many consider our city the cultural heart of the country by virtue of the quality and caliber of the museums along Museum Mile. New York is undergoing a cultural boom right now. With Disney re-gentrifying Times Square, I believe some concrete ideas must be developed between the city government and the entertainment conglomerates dominating that suitable space for a songwriters' museum.

Weinstein should be supported in his efforts to locate a suitable museum space. The Recording Industry Assn. of America should be the first organization to open dialogue with other music trade organizations to resolve this important cultural issue. After all, there's far too much songwriting history in this city for it to not have a permanent home where it belongs. Thank you.

Clyde Otis III
VP, Business and Legal Affairs
The Clyde Otis Music Group
Englewood, N.J.

chain is making against the music industry—with a possible solution. As I stated in my previous letter, Wal-Mart stores frequently break release dates on major releases in order to monopolize sales (I have a receipt, dated Aug. 4, 1997, for 311's "Transistor" album, released Aug. 5, 1997). I also stated that Wal-Mart is not penalized by the record labels, because the chain is responsible for approximately 12% of all record sales.

The solution to this problem is simple and inexpensive. Between the hours of 4 a.m. and noon on Sundays, it is against the law to purchase alcoholic beverages. In order to enforce that law, supermarkets and other stores that sell alcohol simply deactivate UPC codes until it is once again legal to purchase alcohol. My question is this: Why can't we simply deactivate UPC codes on a record until midnight on the slated release date? Wouldn't this solve the problem? I am challenging the music industry, in collaboration with music stores, to implement my idea. I believe that if this is successful, it might help the music industry climb out of the financial slump it has been in for the past five years.

Mark A. Roesler
Concrete Marketing
New York

SOLVING STREET-DATE VIOLATIONS

I am writing to Billboard once again about the ongoing blatant infractions the Wal-Mart

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PopKomm Speaker Bemoans Govt. Inaction

BPW's Stein Says German Officials Ignored Music Concerns

■ BY JEFF CLARK-MEADS

COLOGNE, Germany—A plea by the leader of the German record industry for more help from politicians has apparently fallen on deaf ears. In fact, argues Thomas Stein, president of industry body BPW, many areas of concern for the business have actually gotten worse.

He contends that the German government, instead of encouraging investment capital, "strangles individual initiatives at birth." Further, says Stein, the state was prepared to put one of its most "creative and economically productive individuals in chains—in the fullest sense of the word."

Stein was speaking at the Aug. 14 opening of the PopKomm trade fair here (see stories, page 57). In front of an audience consisting of a number of senior local and national politicians, he assessed progress that had been made on the issues he raised at the equivalent point last year (Billboard, Aug. 31, 1996).

Stein, who is also president of BMG Entertainment International in the German-speaking territories, stated, "Last year, I stood here and appealed to you, ladies and gentlemen from the world of politics, to remove the obstacles that stand in the way of our industry and our artists. I asked you to change the slippery slope of statutory handicaps into a downhill slope, a take-off runway, for artistic creativity."

What had happened, he said, was that "the discrimination of value-added tax [VAT] on music is still in place, just like the discriminatory tax on foreigners."

VAT in Germany, as elsewhere in the European Union, is levied at a higher rate on music than on, for example, books and magazines because music is not deemed to be a cultural good, whereas books and magazines are.

The "discriminatory" tax on foreigners is a new tax structure introduced by the German federal authorities early last year that doubled the tax burden on international acts touring the country to 32% of revenue (Billboard, March 23, 1996).

Stein argued that the government had been intransigent over this matter. In what was likely a reference to leading concert promoter Marcel Avram, in prison facing charges of tax evasion (Billboard, Aug. 23), Stein said, "Instead of seeking compromise, an example was set. Instead of loosening the state fetters on creative people, one of the most creative and economically productive individuals in the industry was put in chains, in the fullest sense of the word, when he was on his hospital bed. I do not seek to defend tax evasion—if this is what happened—but this example is not a way to solve German tax problems."

He said that despite industry concerns over the tax issue, it "has not been eliminated. Administrative tricks have merely been used to make it look smaller."

He added, "The state's tax policy discourages the accumulation of creative wealth. It strangles individual initiatives at birth."

Stein also argued that both the government and authors' body GEMA appeared to ascribe value only to music for minority tastes. "This means that too many people still think pop music is inferior to classical music," said Stein.

He continued, "When GEMA [president/GM Reinhold Kreile] talks about the 'growth and expansion of music cul-

ture in Germany,' it's all too easy to get the impression that he is really talking about so-called 'serious music.'"

Stein contended that all areas of the music industry must combine to seek protections for copyrights in the digital environment. "If we do not pull together in the future, music will be banished to the cultural wilderness."

Later in the opening ceremony, Christian Bruhn, chairman of GEMA's board of supervisors, responded to Stein by saying, "GEMA will be raising its voice in the interests of all authors, making no distinction between the authors of light music and the authors of so-called serious music."

"Both sectors benefit from each

other, and it is the flourishing cultural scene—as Mr. Stein put it—that will profit as a whole. I can only ask my friend Mr. Stein not to drive a wedge between composers just to accommodate the business interests of the record industry."

Earlier, Wolfgang Clement, economics and technology minister for the state of North Rhine-Westphalia, which includes PopKomm's host city of Cologne, had offered an olive branch to the music industry.

In his speech at the opening ceremony, he said, "I hope at this PopKomm we can enter a new phase of dialogue and partnership between pop
(Continued on page 105)



Elvis Lives Abroad. RCA Records and BMG Entertainment International recently announced that total sales of Elvis Presley records, outside of the U.S., have surpassed 400 million. The milestone was celebrated with the unveiling of a plaque in addition to 125 gold, platinum, double-platinum, silver, and diamond album-sales plaques from 29 countries. The event kicked off Graceland's Elvis Week, which commemorated the 20th anniversary of the singer's death. RCA recently released a four-CD boxed set, "Elvis Presley Platinum: A Life In Music." Celebrating the event, from left, are Bob Jamieson, president of RCA; Jack Soden, CEO of Elvis Presley Enterprises; and Rudi Gassner, president/CEO of BMG Entertainment International.

AFTRA Case Moves Forward Judge Says There Is Enough Evidence

■ BY BILL HOLLAND

A four-year legal battle over health and retirement benefits waged by a group of singers from the 1960s against the six major record companies, several indie labels, and the American Federation of Television and Radio Artists (AFTRA) took a significant step forward Aug. 14 when a judge ruled that there is enough evidence for a suit to proceed.

The group is alleging that the health-plan administrators of AFTRA underpaid or intentionally neglected to pay retirement and health funds over the past four decades. They are further claiming that the so-called "AFTRA Funds" administrators and the record companies should be held accountable to ensure that they, and other artists, receive proper contributions.

Judge Clarence Cooper of the U.S. District Court for the Northern District of Georgia, Atlanta Division, ruled that the case, Samuel D. Moore vs. AFTRA Health and Retirement Funds, can now move forward to the discovery and class-certification stage.

Preliminary hearings in the case began in 1995 (Billboard, Dec. 16, 1995). The complaint was filed in fall 1993.

The landmark case is the first time a court has examined the financial rec-

ords of AFTRA Funds under the Employee Retirement Security Program federal guidelines. The case also charges violations under the Racketeer Influenced and Corrupt Organization Act. The case could set a precedent for future suits dealing with the pension funds of present-day performers.

According to court documents, record companies are responsible for making contributions to the AFTRA Funds under the AFTRA Code of Fair Practice for Phonograph Recordings (the "Phono Code"). The Phono Code requires record companies to make contributions to the funds based upon "compensation paid to the recording artists" and to submit reports.

The plaintiffs told the court that after four years of legal fencing with the companies in the Atlanta court, they had exhausted all administrative remedies. The court agreed.

Joining plaintiff Moore in the suit are Curtis Mayfield, Jerry Butler, Carl Gardner, Brian Hyland, Leslie Chambers, Willie B. Pinkney, Barbara Acklin, Alfred Smith (known professionally as Brenton Wood), and Otis R. Harris (known professionally as Damon Harris) and the estates or beneficiaries of Jackie Wilson, Dave Prater (of Sam & Dave), Doris Jackson, Marshall Thompson, and Mary Wells.

Burke Prepares Overhaul For Virgin Retail Europe

LONDON—The loss-making Virgin Retail Europe is on the point of a major overhaul, a restructuring that appears likely to involve store closures.

The man at the head of the 26-store chain, Simon Burke, says that a plan for bringing the group to profitability is set to be announced "within the next couple of months."

He adds that "no decision has been taken on closures," although last year—when he took over the helm of the chain—Burke told Billboard that he planned to "prune it back to a point where I think it's viable. Then it can flourish."

Burke took responsibility for Virgin's retailing operations outside the U.K. when he was appointed chief executive of the Virgin Retail Group's worldwide retail and cinema business Nov. 1 (Billboard, Sept. 21, 1996). He had previously been managing director of Virgin Retail U.K., a chain he turned from the point of closure to one of the U.K.'s leading music retail brands.

Of Virgin Retail Europe—which has stores in France, Austria, Spain, Italy, the Netherlands, Belgium, and Greece—Burke says, "The business is still loss-making, and we are considering a couple of routes to take in order to bring it to profitability."

"I am considering ways in which the experience and expertise we have got in all of the various territories can better be used for the whole business and make it more of a single European business rather than three businesses, as it is at present."

It has not been revealed how the retailing and cinema arms of the Virgin group would interact under any new structure.

The way would seem to be clear for Burke to implement a new management regime. Longstanding Virgin Retail Europe managing director Alastair Kerr left the company in July to "pursue a private project," according to the company (Billboard, Aug. 2), and Burke assumed his duties on an interim basis. No replacement for Kerr has been named to date, however.

The Virgin Retail Group under Burke also has a 25% stake in the chain of the same name in the U.K., and a management vacuum also appears to exist there. Burke has not been directly replaced since leaving the U.K. business.

The remaining 75% of Virgin Retail U.K. is owned by the W H Smith Group, whose chief executive, Bill Cockburn, will depart the company in October (Billboard, July 5).

JEFF CLARK-MEADS

Red Ant Back In Action Start-Up Label Working Toward Future

■ BY ED CHRISTMAN

NEW YORK—With a new lease on life, Red Ant president Randy Phillips is working to re-invigorate the start-up label.

The first order of business, according to Phillips, is to replace the people who left the label during the period when Red Ant's fate was uncertain.

Many projects from the label's 18-act roster were left in limbo because of the bankruptcy filing by Red Ant's former parent, Alliance Entertainment Corp., and Phillips says he wants to start moving those projects along.

Finally, he says, the company has albums to release in the fourth quarter, and its distribution must be decided in order to accommodate those titles.

The titles slated for release in the upcoming months include Sunz Of Man and Militia. The label currently has sets from Symposium, Mexico 70, and Naked in the marketplace.

Red Ant was facing almost certain liquidation after Wasserstein, Perella & Co. saw its bid shot down in court (Billboard, Aug. 23) because the unsecured creditors' committee considered the bid "inadequate." But subsequent negotiations resulted in Wasserstein Perella agreeing to pay \$1.05 million for the label. Of that, \$625,000 was paid on the closing Aug. 19; the remainder, in the form of a promissory note, is payable in one year and carries 8% interest. In addition, Alliance will hold a 10% stake in Red Ant.

The Wasserstein Perella entity that owns Red Ant is an investment fund known as Cyprus Ventures Inc.

Despite the tough times the label experienced while under Alliance ownership, Townsend Ziebold, a managing director for the New York-based

investment firm, told Billboard Aug. 13 that his firm still believed in music assets. Before the fate of his bid was known, Ziebold pointed out that the firm invested \$20 million in Red Ant when the label was founded by Al Teller and before it was sold to Alliance. That investment has created a foundation for the label, he said. "Some of that has been compromised by the bankruptcy," he added. "[But] this is an existing company with viable management and viable acts. Despite all the negativity, we think we can still re-establish Red Ant." Ziebold has been unavailable for comment since the deal was completed.

In other developments, sources familiar with the court proceedings say that Red Ant and PolyGram have created a joint venture, which has signed Salt-N-Pepa. Sources say the recording act is getting approximately \$14 million. The duo's new album, "Brand New," is slated to be released on London Records and Red Ant and will be worked by both labels, according to Darryll Brooks, a principal in Salt-N-Pepa's management firm, CD Management.

However, sources within Universal Music Group indicate that MCA, the act's current label, has yet to agree on a buyout of the group's contract. MCA officials had no comment at press time.

Meanwhile, the fate of the \$25 million lawsuit by Delicious Vinyl couldn't be determined at press time. According to testimony given in court during the Red Ant hearing, a settlement has been negotiated with the Los Angeles-based hip-hop label whereby it would buy itself out of its joint venture with Red Ant for \$1.5 million; payments would be made in three installments.

Over a quarter of a century has passed since one artist was honored with two nominations for Single Of The Year.

STRAIT TO THE POINT

George, congratulations on your 5 CMA nominations

“Carried Away”
SINGLE OF THE YEAR

“One Night At A Time”
SINGLE OF THE YEAR

“Carrying Your Love With Me”
ALBUM OF THE YEAR

Male Vocalist Of The Year

Entertainer Of The Year

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—Boston Herald

“...the show was a standout.”

—Fort Worth Star-Telegram

**“Most agree: It was a scene like
no other in the Big Apple.”**

—Philadelphia Daily News


**“Brooks didn’t just perform at
Central Park, he took it over.”**

—Newark Star-Ledger

“A night of Garth fever and country cool.”

—New York Times

GARTH LIVE FROM CENTRAL PARK



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TWO HEATSEEKERS ACTS MAKE A SPEEDY IMPACT

Interscope Is 'Walkin' High With Smash mouth

BY DOUG REECE

LOS ANGELES—"So don't delay/Act now/Supplies are running out" goes the first verse of the chorus to "Walkin' On The Sun," the impossibly catchy debut single from Interscope act Smash mouth's album "Fush Yu Mang."

Those lines, which refer to the singer's urge to return to a more peaceful societal aesthetic, could also be applied to the rabidity with which consumers have been purchasing the band's album since its July 8 release.

As a result of the huge reaction, Smash mouth achieved Heatseeker Impact status when "Fush Yu Mang" rose to No. 86 on The Billboard 200 for the issue

dated Aug. 23. The album is at No. 74 with Pacesetter distinction this issue. Sales of the album are in excess of 61,000 units, according to SoundScan.

The relatively speedy rise of the San Jose, Calif.-based foursome's album has its roots in a chain of events that began at local modern rock outlet KOME San Jose.

When the station began playing "Nervous In The Alley" from the then unsigned band's demo tape in April 1996, its subsequent popularity with listeners resulted in an invitation for the group to appear with such acts as No Doubt, Beck, and 311 at the station's Kamp KOME music festival. Label interest and press coverage followed.

Smash mouth's guitarist/main songwriter, Greg Camp, says that the early strong attention did result in something of a backlash, however.

"We played Kamp KOME at Shoreline and were on the cover of BAM [Bay Area Music] before we even got signed, and everyone freaked out," says Camp. "Other bands were like, 'Why are these

guys getting all this attention? They haven't been in the trenches that long.' But the truth is that, individually, we had all been playing for a long time in different bands."

Singer Steve Harwell, inspired by such acts as House Of Pain, had landed a single deal on Taboo Records as part of the rap act F.O.S. (Freedom Of Speech).

Similar to Smash mouth's alliance with KOME, the deal with Taboo was cemented after a local radio outlet, the now-defunct San Jose rhythmic-cross-over station KHQT (Hot 97.7), began supporting the song.

Such lessons, say Harwell, fired his already-acute interest in the business side of the music industry. Along with



SMASH MOUTH

other band members, he is now contemplating starting a label in San Jose.

"When our lawyer was setting up meetings with record labels, I would ask him if he could just let me go down and talk to people myself," says Harwell. "Even if they weren't into the music, it was cool to make friends and build relationships. Someone in radio once told me that you meet the same people on the way up that you do on the way down, so I've been trying to look at things that way and avoid burning bridges."

The band's connections have already served it well. Interscope's national director of alternative promotions, Lynn McDonnell, who first saw the act perform a few years ago at a house party in San Jose, says she made more than one failed attempt at getting Interscope A&R staffers interested in the group.

It wasn't until the band decided to take matters into its own hands, hiring producer Eric Valentine (Third Eye Blind) to work on the demo that eventually ended up at KOME, that McDonnell was able to bring Smash mouth to the attention of Interscope president Tom Whalley.

"The band was in L.A. talking to a few other labels and I hadn't even heard the new demo, but I went down to Tom's office and gave him the scoop on everything that they had done," says McDonnell. "He happened to know their lawyer, made a phone call, and after a few meetings they signed with us. Then I started getting nervous."

Though McDonnell may have second-guessed her boosterism, all fears were assuaged when it became evident "Walkin' On The Sun" was highly reactive at radio.

"It's funny," McDonnell says of the single's appeal. "It's like osmosis; people have just been sponging it in."

KOME has spun the song 294 times, according to Broadcast Data Systems, and PD/music director Jay Taylor says it's showing no sign of burn.

"I think the song proved to people that the band had a lot of depth, and it was one of those records that the first time you hear it you know it has the potential to be huge," says Taylor.

With KOME and XTRA-FM San Diego on board two weeks before the song's June 30 radio release date, and such major stations as KROQ Los Angeles, WHFS Washington, D.C., and WLUM Milwaukee jumping on the track a week early, the song had a head start in the radio footrace.

The track is also already achieving a smattering of airplay at mainstream rock and even triple-A stations. Interscope will begin working the track at top 40 radio Tuesday (26).

MTV has also rung in with support, moving the clip for the track into heavy rotation Aug. 19.

Camp explains that the musical backbone of the song, which was recorded on 8-track, began as a tempo exercise for drummer Kevin Cole.

(Continued on page 16)

Asylum's McCann, 15, Scores With Own Sound

BY CHET FLIPPO

NASHVILLE—On Sept. 1, Lila McCann will be filming a video here for the second single from her fast-rising self-titled debut album.

On Sept. 2, McCann will start ninth grade in her hometown of Steilacoom, Wash.

The 15-year-old, whose album (released June 17) achieved Billboard Heatseeker Impact status at No. 94 on The Billboard 200 and whose first single, "Down Came A Blackbird," is at No. 29 on the Hot Country Singles &

Tracks chart this issue, has a very low-key attitude about her newfound success.

She and her label, Asylum Records, down-

play any comparisons to LeAnn Rimes, and McCann plans to stay in school and pursue her career around her education.

Asylum co-president Kyle Lehning signed her to a development deal two years ago on the recommendation of then Elektra Entertainment Group president Seymour Stein.

"I was playing at the Palomino Club in Los Angeles when I was 12 or so, and Seymour saw me there, and he loved me," says McCann. "That was really cool. Then Seymour set up a showcase for me with Kyle in June of '95. Then I got my record deal in December of that year."

Lehning says that before the showcase, he listened to a McCann tape that he found "good, but not great. Nothing was killing me. We were kind of hemming and hawing about what to do, because there wasn't an obvious direction. Then I got a tape of her singing demos, and one of those was 'Down Came A Blackbird.' When I heard her singing that, I felt that was a unique and creative direction that fit her real-

ly well."

Lehning emphasizes that McCann was signed before Rimes hit. "It's not about that at all. She was pre-LeAnn. It didn't matter how old or young she might be. All of our artists are long-term artists for us."

They selected Mark Spiro to produce, partly because he had written "Blackbird" (with Michael Smotherman) and partly due to his work producing Julian Lennon.

"I had done demos of Mark's songs," McCann says, "and we loved him. I don't think we could have chosen a better producer. Most of the songs for the album came through Mark. We went song-searching through all the publishing companies around Nashville,



McCANN

me and my mother and my manager and Mary Martin from Asylum. That's how we found the other songs.

"We had had the song 'Blackbird' for about 2½ years. That was the first song we picked for the album. I had demoed 'Blackbird' for Mark before. I had been doing it live, and everybody thought it was pretty cool, and it was cool to see how people reacted to it."

McCann co-wrote one song with Spiro on the album and is already writing songs for the follow-up. "Writing is fun," she says, "and I definitely want to do more."

"Down Came A Blackbird" is, says Lehning, a song that tends to polarize people. "We came with that as the first single because we knew there would be comparisons with LeAnn, and we felt that that song would separate her from such comparisons, because that song is different from any other female record

(Continued on page 16)

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Industry Pays Tribute To Qawwali Master Khan

■ BY NIGEL WILLIAMSON

LONDON—An album of electronic dance remixes of the music of Nusrat Fateh Ali Khan, produced by Peter Gabriel, is scheduled for October release as a tribute to the Pakistani qawwali singer, who died of heart failure Aug. 16.

Khan, 49, died suddenly in a London hospital but had suffered from ill health for some time. He had been told by doctors that his kidneys were in danger of failing and that he should lose weight. He was reportedly waiting for a kidney-transplant operation at the time of his death. His body was immediately flown back to his hometown of Faisalabad, Pakistan, for burial (Billboard Bulletin, Aug. 19).

The singer rose to international prominence on the back of the world music phenomenon in the '80s and popularized Islamic music across the Western world. A professional singer in his native Pakistan for more than 30 years, he signed to Gabriel's Real World label and burst out of the straitjacket of traditional music with a series of breathtaking East-West fusions with electronic composer Peter Brook.

His voice also became much in demand for movie soundtracks, from "Natural Born Killers" to "Dead Man Walking," in which he was featured in two unlikely duets with Eddie Vedder of Pearl Jam.

Despite the lack of officially sanctioned cultural links between Muslim Pakistan and the Hindu state of India, Khan worked on both sides of the border and made a significant contribution to the Indian music scene.

Shortly before his death, he con-

tributed a track to "Vande Mataram," a Sony Music India album, released Aug. 15, marking India's 50th anniversary (Billboard, Aug. 16). A Hindi-language film featuring his music, "Aur Pyar Ho Gaya," also was released that week in India (See Global Music Pulse, page 59).

Says Gabriel, "I feel a great sense of loss of an extraordinary artist and a friend. I have never heard so much spirit in a voice. My two main singing inspirations, Nusrat and Otis Redding, have been supreme examples of how far and deep a voice can go in finding, touching, and moving a soul. It was always a thrill to work together. He was always generous and ready to experiment with whatever I threw at him."

Born in 1948 to a family that boasted a 600-year tradition of classical Islamic singing, Nusrat started performing professionally in 1964. He swiftly built a reputation as one of the finest practitioners of qawwali, the devotional music of the Sufis, one of the three main divisions of Islamic doctrine. His style was highly passionate, drawing on a centuries-old canon, but his trademark became a slightly faster tempo than traditional qawwali music, which seemed to appeal to a younger audience.

His live appearances were characterized by heavy improvisation; he would repeat one word from a song some 20 or 30 times in often complex rhythmic patterns, producing an ecstatic, trance-like effect. It was this quality that first attracted listeners in the West, who had little idea of the meaning of the words drawn from the works of Sufi poets and saints. He always insisted that his music was not exclusively for Muslims but spoke in a universal language that could be understood by anyone in search of their own spirituality.

Over the past 10 years, he toured North America and Europe extensively, performing cross-legged and

(Continued on page 96)



KHAN

Coolio Stays True To Sound Of His 'Soul'

Tommy Boy Anticipates Album To Enjoy Int'l Success

■ BY SHAWNEE SMITH

NEW YORK—Coolio admits that when he set out to record his latest album, "My Soul"—which streets internationally Monday (25) and in the U.S. Tuesday (26)—he felt pressure from his record label and people around him to produce an album that would duplicate the level of success attained by 1995's "Gangsta's Paradise."

But instead of being swayed by public opinion, he allowed his vision to permeate the set lyric- and production-wise and achieved a personal goal that he believes has gone unattained since his debut set, "It Takes A Thief," was released in 1994.

"It's funny that I'm a black man but white stations add my music before black stations do," Coolio says. "My music has attracted a lot of people, but the hardest audience to reach is the hardcore hip-hop audience that listens to Wu-Tang, Ice Cube, and Snoop... I think this album will reach them."

Continuing to espouse the same positive sentiments, intricately explained life lessons, and party anthems present on previous sets, "My Soul" is steeped in an ideology Coolio attained through growing up in the ghetto and getting an opportunity to rise above the despair and shape a universal worldview.

"I've traveled the world, and I've seen people in Poland living worse than I've ever lived, kids in Brazil not having clothes to wear and enough food to eat, and realize my life wasn't so bad," he says. "But I think that mentally [African-Americans] go through the most stress, because we've been taught to believe that we can't achieve. But I've been able to deprogram myself from the environment I grew up around, and I just want my music to be a mind opener, to expose people to other perspectives."

"My Soul" will likely be bolstered by the single "C U When U Get There," from Tommy Boy's "Nothing To Lose" soundtrack, which is No. 16 on this issue's Hot 100. Broadcast Data Systems detected 851 spins at rhythm-crossover radio for the single during the week of Aug. 11. The track was com-

mercially released June 17 and has sold 486,000 units, according to SoundScan.

"['C U When U Get There'] is a hit for us, that's why we're playing it 95 times a week," says Joe Dawson, PD at WWKX Providence, R.I. "As far as I'm concerned, whatever Coolio touches turns into a hit, and I don't expect anything less from this new album."

In addition to "C U When U Get There," "My Soul" also contains the tracks "Ooh La La," "Homeboy," "The Devil Is Dope," and "Knight Fall," which run the gamut of tempos and re-



COOLIO

flect his ideals. In the U.S., "Ooh La La" will be the album's first single; the track is being serviced to radio Sept. 9. A commercial release date had not been set at press time.

Kevin Engeler, music buyer at Best Buy, expects "My Soul" to be one of the best-selling albums of this quarter.

"It's going to be one of the biggest titles of the year," he says. "Coolio has established himself as a major crossover artist with a fan base in both urban and pop. He's got a lot of potential singles on this new record."

Although Coolio has set his sights on attracting a new fan base, Tommy Boy hasn't changed its marketing strategy. "We don't try to market Coolio to the whole world," says Garry Wall, Tommy Boy marketing rep. "A huge group of people are drawn to Coolio for different reasons, but they all end up loving him for the same reason—because he makes good songs."

Wall notes that while "C U When U Get There" serves as a good launching pad for "My Soul," the label is promoting "Ooh La La" as the first single to be associated with the label. "'C U When U Get There' is not an official first impression of the album," says Wall. "It's definitely one category or one facet in that it's a hit record, with its tempo, its attitude, and its sound, but the album has a variety of different songs, and Coolio displays an array

of modes [on 'My Soul']."

Tommy Boy is expecting "My Soul" to surpass Coolio's earlier sets. According to SoundScan, "It Takes A Thief" has sold 994,000 units, and "Gangsta's Paradise" has sold 2.6 million units. "It Takes A Thief" spawned the hit "Fantastic Voyage," which peaked at No. 3 on the Hot 100 in July 1994, while the single "Gangsta's Paradise" hit No. 1 in September 1995 and sold 3.1 million units.

"Coolio has hosted 'Motel California' this summer on MTV, he'll be doing special performances on BET and MTV, and he's been on [Jay] Leno, [David] Letterman, and Rosie O'Donnell. He's popular in so many markets at radio, though, so it's hard to do any exclusive promo giveaways," says Wall.

Coolio will launch the album with an in-store appearance Tuesday (26) at Warehouse in Los Angeles, Beverly Connection mall, which is being publicized at L.A. radio stations KPWR (Power), KKBT (the Beat), and KIIS.

Coolio is booked by William Morris and managed by Josefa Salinas of Crowbar Management. His publishing is handled by Boo Daddy Publishing (ASCAP).

Internationally, Coolio recently finished a nine-day promo tour, performing at the Essential Festival at Century Park in London, PopKomm and the VIVA Awards in Germany, and various festivals throughout Europe, according to Martin Davies, Tommy Boy International rep. In most territories the label is distributed by its own Tommy Boy Music.

Davies notes that "C U When U Get There" is very much seen internationally as the first single from the Coolio album, because the film "Nothing To Lose" won't be released worldwide until November.

"I'm very excited because there hasn't really been a singles market in Japan and Brazil," he says, "and Sony Japan and Warner Brazil, our [respective representatives] in those countries, have chosen 'C U When U Get There' as one of the first singles to be released in those markets. He is really breaking international boundaries."

EXECUTIVE TURNTABLE

RECORD COMPANIES. MCA Records in Universal City, Calif., appoints **Steve Zap** VP of top 40 promotion, **Debby Peterson** national director of crossover promotion, and **Michelle St. Clair** senior director of alternative promotion. They were, respectively, VP of pop promotion at Red Ant Records, national director of crossover promotion at Red Ant, and senior director of alternative promotion at Red Ant.

Island Black Music in New York promotes **Stanley Brown** to VP of A&R. He was senior A&R director.

Island Records in New York names **Jeff Condon** associate director of national media relations. He was international publicity manager.

Justin Fontaine is appointed VP of national promotion and **Doneen Lombardi** is promoted to director of merchandising at Capitol Records in Hollywood, Calif. They were, respectively, VP of promotion at Sony Work Group



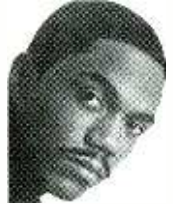
ZAP



PETERSON



ST. CLAIR



BROWN



FONTAINE



POLLACK



ZUCKER



ANDERSON

and manager of merchandising.

V2 Records in New York names **Matt Pollack** VP of promotion and **David Calderley** VP of design. They were, respectively, VP of alternative promotion at Elektra Records and senior art director at Island Records/PolyGram.

Diane Lockner is named associate director of promotion at Guardian Records in New York. She was promotion coordinator at TAG Recordings.

Arista Records in New York promotes **Lisa Hinds** to manager of R&B promotion operations and names

Joseph Salvo senior director of business and legal affairs. They were, respectively, black music coordinator and senior counsel at Sony Music.

Yvette Davis is appointed manager of press and artist development at Elektra Entertainment Group in New York. She was media assistant at Columbia Records.

Antone DeSantis is promoted to director of national field sales at Rhino Records in Los Angeles. He was national field sales manager.

Atlantic Records in New York promotes **Rachel Arturi** to tour publicist.

She was media and artist relations assistant.

Cherry Entertainment Group appoints **Jennifer Blakeman** VP of operations and special projects and **Leslie Reed** director of A&R research. They were, respectively, A&R rep at Atlantic Records and A&R rep/soundtrack coordinator at Atlantic.

Word Records in Nashville promotes **Lesley Burbridge** to director of public relations. She was manager of media relations.

Kathleen Callahan is named director of West Coast regional sales at the

Windham Hill Group in Beverly Hills, Calif. She was senior label director for Cema Distribution.

PUBLISHING. **Dan Zucker** is promoted to senior VP of business affairs and **Mary Kay Bua** is named director of licensing and business affairs at Zomba Recording Corp. in New York. They were, respectively, VP of business affairs and manager of licensing.

Quincy Jones Music Publishing in Los Angeles promotes **Tracy Anderson** to creative manager. She was creative coordinator.

trisha yearwood

songbook *a collection of hits*

assembles the music that established Trisha Yearwood as one of country music's most dynamic vocal stylists. It features nine of Trisha's greatest hits, and three new songs including a duet with Garth Brooks.

SELECTIONS:

How Do I Live

The Song Remembers When

The Wrong Side Of Memphis

In Another's Eyes
(a duet with Garth Brooks)

The Woman Before Me

Perfect Love

Thinkin' About You

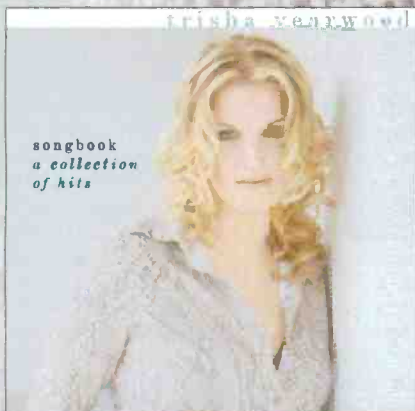
Down On My Knees

She's In Love With The Boy

Walkaway Joe

XXX's And OOO's (An American Girl)

Like We Never Had A Broken Heart



AVAILABLE AUGUST 26

See Trisha and Garth perform
"In Another's Eyes" live on
the Tonight Show
September 11th.

Kenny Wayne Shepherd's Got 'Trouble'

Jerry Harrison Produces Blues Rocker's Revolution Set

BY CARRIE BORZILLO

LOS ANGELES—When 20-year-old blues-rock guitarist Kenny Wayne Shepherd was first approached by Revolution Records A&R executive Jeff Aldrich with the idea for ex-Talking Head Jerry Harrison to produce his new album, he said, "Whoa. What's that got to do with the blues?"

"But then I heard the music," says Shepherd from the recording studio where he is putting the finishing touches on "Trouble Is . . ." due Oct. 7 on Revolution. "I listened to some of the projects he produced, like Big Head Todd & the Monsters, and the production was great."

The pairing—as well as using such noted players as Double Trouble's Chris Layton, Tommy Shannon, and Reese Wynans; James Cotton; and new singer Noah Hunt—seems to work. "Trouble Is . . ." the follow-up to his "Ledbetter Heights" debut, is chock-full of Shepherd's soulful, wise-beyond-his-years guitar playing and heartfelt lyrics.

"Jerry contributed to the arrange-

ments of the songs—he hears things in certain places that aren't there," Shepherd says. "It's a more aggressive sound, sonically. It's really in your face. That's what I was going for."

Even with Harrison's background with alternative bands (Live, the Verve Pipe, Violent Femmes), the producer's influences didn't change Shepherd's core sound much. "It seems to be taking a step in the more contemporary direction," says Shepherd. "We did some different-style songs. The first single, 'Slow Ride,' is pretty hardcore. It rocks."

"[Harrison] was really a pleasure to work with. He gave me freedom to do what I want to do and had great ideas. It was also inspiring to work with some of the best players in town. It was just a great experience to work with these guys that I looked up to for so many years."



SHEPHERD

Shepherd is also excited about the addition of his new singer, Hunt, formerly of Cincinnati-based roots rockers Uncle Six. Hunt replaced Corey Sterling in April. "The difference between him and Corey," says Shepherd, "is Corey came from an alternative background. Noah knows—he's studied—blues, like me. We're coming from the same place. And he's got such a great voice."

Shepherd, who wrote all of the lyrics on the album and arranged the music with Harrison and Bill Pfordresher, recorded three cover songs: Bob Dylan's "Everything Is Broken," which Harrison suggested, and Jimi Hendrix's "I Don't Live Today" and "Voodoo Chile."

The latter song is one of the first that the young Shepherd played and the song he usually closes his shows with.

However, at press time, the final
(Continued on page 16)



Toys In The Garden. The members of Aerosmith are presented plaques from Madison Square Garden execs commemorating 20 years of shows by the group at the New York arena. Shown in the front row, from left, are Aerosmith's Brad Whitford, Joe Perry, Steven Tyler, Joey Kramer, and Tom Hamilton. Pictured in the back row, from left, are band manager Wendy Laister; Joel Peresman, Madison Square Garden VP in charge of concerts and entertainment; and Burt Goldstein, Aerosmith's business manager.

Hall & Oates Get Label Push For 'Marigold Sky'

BY MELINDA NEWMAN

NEW YORK—Despite the fact that they haven't released an album in seven years, Daryl Hall says there was no doubt that he and partner John Oates would record another album together.

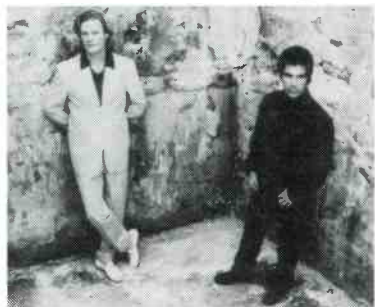
"I never thought we weren't going to work together again," says Hall. "I didn't know when—we made it an open-ended sort of separation—because we both wanted to explore our individual personalities."

Having done that, the pair, who in the late '80s surpassed the Everly Brothers as the No. 1 charting duo of the rock era, has returned to the recording studio to make "Marigold Sky." Their first album together since 1990's "Change Of Season," the release will come out Sept. 30 on BMG-distributed Push Records. The album was produced by Hall, Oates, and David Bellochio.

The sound is unmistakably Hall & Oates, with Hall's soulful vocals, the pair's ripe harmonies, and catchy, rhythmic pop melodies. "We've invented a certain kind of music that's identifiable," says Hall, "certain kinds of melodies, harmonies, song structure; certain lyrical point of view. It's hard to describe, but when you do these things, it sounds like Hall & Oates."

Finding the blend between the old and new Hall & Oates was not always easy, says Oates. "That was the biggest challenge," he says. "To not repeat ourselves, but at the same time, maintain the style the people know."

Clearly, the duo is right on the mark. The first single, the silky ballad "Promise Ain't Enough," got added to 21 AC stations its first week out, including WBEB Philadelphia; WSHH Pittsburgh; WGSY Columbus, Ga.; and KKCW, Portland, Ore.



HALL & OATES

"They're playing here Monday (25), and there seems to be a pretty good level of excitement," says Stan Phillips, PD at WMGS Wilkes-Barre, Pa. "The song seems to have that classic Hall & Oates sound; it sounds more like '70s Hall & Oates to me. The song seems to be textured for the AC format."

That's exactly why it was chosen as the first single, says Hall. "We wanted to get to the AC market because we thought it was probably our core market, and we thought that song would work on the AC format," says Hall. "We're thinking about other songs for other markets. I think there are a lot more aggressive songs, more identifiable Hall & Oates songs on the album."

In fact, Brian Doyle, the band's manager and Push president, says his label plans to work various songs to a variety of audiences that fall outside of Hall & Oates' primary demographic of females between the ages of 35 and 55. Triple-A stations will be serviced with the complete album at the end of the month, "Time Won't Pass Me By" will be featured on a sampler aimed at alternative fans, and the label is even running a contest in conjunction with dance-oriented magazine Streetsound for readers to remix the song "Hold
(Continued on page 14)

Anger May Be Headed To N2K; Slate Of Stones Events Gets Rolling

CHANGES: Although N2K would not confirm by press time, look for **Harry Anger** to be named GM of N2K Encoded Music. Industry vet Anger most recently headed up AVI, the label group whose imprints included Exello and Nashboro . . . **Freddy DeMann**, who has managed **Madonna** for 14 years, has decided to concentrate solely on Maverick, the label started by Madonna and DeMann five years ago. **Caresse Norman**, who has been acting as Madonna's co-manager, will now "function" as her manager, according to spokeswoman **Liz Rosenberg** (Billboard Bulletin, Aug. 19).

IS IT REALLY SO? We'd all but given up hope that **the Beach Boys'** boxed set "The Pet Sounds Sessions" would ever come out, but the four-CD collection is now slated for a Nov. 4 release on Capitol Records/EMI-Capitol Entertainment Properties. The long-delayed set was originally slated to come out in May 1996 in conjunction with the 30th anniversary of the release of the seminal "Pet Sounds." Among the highlights of the set are vocal- and instrumental-only versions of "Pet Sounds" . . . Columbia execs are reviewing tapes of material that **Jeff Buckley** was recording when he drowned in May in Memphis while working on his second full-length album for the label. According to a source, Columbia will consult with Buckley's management and family about possibly releasing the material. A release could come before the end of the year . . . Look for Atlantic to release a **Led Zeppelin** live set, culled from BBC performances, Nov. 11. The set will retail for \$24.98.

ZIP UP: Although the third **Squirrel Nut Zippers** set is in the can, Mammoth is delaying the release of the project until 1998 to prolong the life of the group's appropriately titled "Hot," which has been certified gold and is still in the top half of The Billboard 200. However, Zipper nuts can get their paws on new material Sept. 9, when Mammoth releases "Sold Out," a six-track EP of live tunes and outtakes, including one from the forthcoming set. The only song previously recorded by the band is "La Grippe," which appears as a live version on "Sold Out" from a show at Atlanta's Roxy Theater. The EP, which sells for \$9.98, is a limited edition, with approximately 30,000 copies sent to retail. After record stores sell out, the band will sell the CD at its shows.

DON'T FRET: Even if your town isn't a scheduled stop for **the Rolling Stones** tour, it will be hard to escape **Mick, Keith**, and company once they hit the trail Sept. 23 at Chicago's Soldier Field. MTV and VH1, which are presenting the tour in conjunction with Sprint, have lined up

a slate of activities. The band will appear live via satellite at MTV's Video Music Awards Sept. 4, and MTV will have the exclusive premiere of the first two videos from new set "Bridges To Babylon," to be released Sept. 30, including first single "Has Anybody Seen My Baby." Both VH1 and MTV will air portions of the opening-night concert live. Also, the group will perform Oct. 14 on MTV's "Live At The 10 Spot," and the Stones will appear Oct. 28 on VH1's Fashion Awards. Additionally, VH1 will be dubbed "Stones

TV: Stoned Again" the week of the tour opening and will feature Stones' concerts, documentaries, movies, and videoclips. Who needs to go to the show when you can get all this for free—unless, of course, you want to see one of the opening acts. Sharing the stage with the Stones for various dates will be **Blues Traveler**, **Sheryl Crow**, **Foo Fighters**, **Dave Matthews Band**, **Jamiroquai**, and

the **Smashing Pumpkins**.

THIS AND THAT: Usual suspects **Bonnie Raitt**, **Indigo Girls**, and **John Trudell** will participate in a No Nukes benefit concert slated for Sept. 24 at the Warner Theater in Washington, D.C. Proceeds will go to the Nuclear Information and Resource Service, an info and networking center for grass-roots anti-nuclear and safe-energy organizations. The three acts will reunite Sept. 30 for another benefit show in Las Vegas . . . **Alice In Chains** guitarist **Jerry Cantrell**'s solo album has been pushed back from a fall release to early '98, according to Columbia Records, simply because Cantrell is still in the studio. Alice In Chains drummer **Sean Kinney** plays on the album, as does bassist **Mike Inez**, who appears on a few tracks. Noticeably absent is Chains lead singer **Layne Staley** . . . **The Spin Doctors**, the act that parted ways with Epic Records last year, have signed a new deal with Columbia-distributed Ruffhouse Records . . . The members of Supersoul/Roadrunner group **Shelter** are recovering from a horrendous van crash that occurred as they drove to Denver following an Aug. 16 show in Salt Lake City. The injuries ranged from bumps and scrapes to broken vertebrae. Roadrunner still plans to release the band's new album, "Beyond Planet Earth," Sept. 23 . . . PBS is broadcasting "Dave Koz: Off The Beaten Path, Live From Trinidad" as part of its August pledge drive, marking the first time a contemporary jazz artist has been part of the fund-raising activities. The one-hour concert special features the saxophonist performing in Trinidad. Capitol Home Video will release the special in September; the same month **Koz's** Christmas album, "December Makes Me Feel This Way," will be released.



by Melinda Newman

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RCA Sees A Multi-Genre 'Slide' To Success For Irish Act Junkster

BY PAUL SEXTON

LONDON—Junkster may be making strides on Billboard's Hot Dance Music/Club Play chart, but RCA has a multi-format breakthrough in its sites for the Irish newcomers.

Fronted by singer/lyricist Deirdre O'Neill, the Dublin five-piece (signed directly to RCA's U.S. company) is taking its American bow ahead of its British debut, with its label upbeat about the group's out-of-the-box potential.

"Slide," with mixes by Todd Terry, climbed to No. 19 on the Hot Dance Music/Club Play chart in Billboard's Aug. 2 issue.

On Aug. 12, RCA took "Mr. Blue," a mid-paced pop-rock track with hip-hop beats, to modern rock radio. The album "Junkster" will be released Sept. 30 by RCA in the U.S. and in October in the U.K.

BMG International says the album will be made commercially available to its European companies (outside of the U.K.) throughout September.



JUNKSTER

Beginning July 13, the band was in the U.S. to play a series of club dates in Philadelphia, Boston, New York, and Washington, D.C. Junkster also performed at RCA's sales convention July 19 in New York. "One of our strategies was to go to clubs," says Dwayne Welch, RCA VP of international (U.S.). "But the album can appeal to so many different genres that through the entire album project we're going to" (Continued on page 15)

Windham Hill Counts On 'Hunger' For Ian Label Targets Demo Group Via Lilith Fair, Triple-A

BY JIM BESSMAN

NEW YORK—When it comes to Janis Ian, timing is everything.

At least that's the way her new label, Windham Hill, sees it. "She's a pioneer in the female musician arena, which started out decades ago and went underground—then exploded with everybody from Shawn Colvin to Jewel to Sarah McLachlan," says Grace Newman, senior director of field marketing for Windham Hill, which releases Ian's label debut, "Hunger," Sept. 30. "In light of that explosion, there's a huge opportunity to capture a new audience for Janis of the younger people who form the demo for this music—as well as her many longtime fans who've been waiting for a new album from her."

As a revered singer/songwriter signed to Windham Hill proper (as opposed to sister labels High Street and Private), Ian is seen as key to the expansion of the BMG Entertainment unit beyond its former new age base. Initially, however, Ian, whose last album, "Revenge," came out on Beacon Records, had little interest in going with a major.

"They approached my manager [Simon Renshaw], but I told him I didn't trust major labels, and that I certainly didn't want to be with Windham Hill and make zither music!" she says, laughing. "But I met with them when I was in L.A., and they treated me like royalty, and for someone in my age group who's going through all the problems that older female artists have to deal with, it can be an unkind world. They heard a couple songs and were thoroughly stoked and wine me and dined me like all the 19-year-olds I know who get deals. When you have a few albums under your belt, they assume you don't respond to that anymore—but everybody does!"

Ian produced "Hunger" with Craig Street and Jeff Balding. Additionally, Ani DiFranco produced the opening cut, "Searching For America," and provided backup vocal and instrumental support on it.

"It was the nicest producer experience of my life," Ian says of recording "Searching." "I'd listened to the 'Not A Pretty Girl' album 12 times and thought I should find something else to do with my life! I'd heard for years that she was a young Janis Ian, then found that she was pushing the envelope in ways I wanted to do. So I wrote her a letter and then sent her eight songs and she chose 'Searching,' but she hadn't produced anything besides her own work and was worried she'd be intrusive. It took a year to convince her!"

Acoustic guitarist Ian and her core backup—percussionist Cyro Baptista, electric and steel guitar player Kevin Breit, and upright bassist David Pilch—cut all the basics on most of the songs live in four days at Bearsville's Barn studio in Woodstock, N.Y. The finished product was originally titled "Searching For America," then was changed to "Welcome To Acousticville"—another album track—before finally settling on "Hunger," also the name of the second cut.

"It was the easy way to explain the theme of the album," says Ian. "I think the whole album really addresses the hunger that can't be satiated. A lot of it

is me being second-generation American and [having] the hunger to belong, then hunger for family and fulfillment, the hunger for a country to live up to its promise—which is also obviously reflected in 'Searching.'"

Noting that her landmark 1966 breakthrough hit "Society's Child"—about a doomed interracial romance—still gets college radio play, Ian believes that one "Hunger" track, "In Black And White," a contemporary



IAN

take on race relations that has gotten standing ovations at folk festivals this summer, will garner the same. But the first single is "Honor Them All," which goes to triple-A stations Sept. 9 and possibly to hot AC outlets thereafter. The ballad "Getting Over You," mean-

while, "has AC written all over it," says Newman, who looks to take it there early next year.

Sampler discs containing "Honor Them All" and "Searching For America" have also gone out to programmers, much to the delight of Mia Karnatz, development director of triple-A KPCC Pasadena, Calif., and host of a Monday-night slot there. "I'll sure play the heck out of it, because one of our focuses is singer/songwriters," she says, "but I'm always really excited to get new music from Janis Ian, because she's one of the finest singer/songwriters out there. It's nice to see that she's continuing to write and put new music out, because she writes such wonderful songs, like [1975's] 'At Seventeen,' that we all relate to."

But any airplay will be "icing on the cake" for Windham Hill, says Newman. Cassette samplers with two cuts each by Ian and High Street's Patty (Continued on page 15)

HALL & OATES' 'MARIGOLD SKY'

(Continued from page 12)

Onto Yourself."

After releasing two albums on Arista, the duo and label split amicably. "[Arista president] Clive Davis felt like he wanted a record skewing a little bit younger demo, he wasn't completely satisfied," says Doyle. "We felt like it was a tremendous record, so we agreed to part ways."

Hall, Oates, and Doyle express only the utmost respect for Davis. In fact, Doyle says there was no other major label the duo wanted to be with.

"In all honesty, Clive Davis is the best," Doyle says. "If we're going to go ahead and part ways with one of the best guys in the business, then it was really the sign for us to do it ourselves." (Hall has also ended ties with his solo label, Epic. Any future solo records will come out on Push.)

Push is the record label arm of Paradise Entertainment, a publicly held company that also encompasses a commercial jingle company, video production outfit, and management company. Among Push's main stockholders are Hall; Oates; Doyle; Doyle's partner, Rick Flynn; video producer Jon Small; and jingles company owner John Loeffler.

Originally, the idea was for the label to showcase new talent. "Push was not about signing Hall & Oates, but about signing baby bands," says Doyle. However, after the split with Arista, the natural move was to put the duo on Paradise's own label.

Push has also signed active rock quartet Luxx. The foursome's album debut will come out in January, following a single in October. Ideally, Doyle says, Push will release up to five albums a year.

But for now, Hall & Oates are the big priority, and Hall says they are happy to be away from the big-label machinery.

"There's something about my and John's music, where we don't necessarily fit that well into the situation of major labels," says Hall. "I think they move a bit slow for us. Our music goes in a lot of different directions. We don't want to depend on the single that a

committee decides upon, where we're competing with other acts being released the same week. I really wanted to do it ourselves. BMG is distributing us, so it's not like we're out there selling it off the street."

Oates says that confirmation that the pair made the right album using its own judgment is borne out by the reaction the new tunes are getting on tour.

"We're only playing three new songs, 'Promise Ain't Enough,' 'Marigold Sky,' and 'Romeo's Bleeding,' and they're really going over well," he says. "In the past, we've played new songs, and we've had very bad luck. Even songs that eventually became hits, when we first played them, people were just initially polite. People are treating these new songs like they've had them for a long time."

The duo, who continued to play limited concert tours during their break from recording together, are currently on a seven-week tour.

To prime the pump for the album's arrival in stores, postcards with the "Marigold Sky" album cover are put on each seat at each venue. The cards give fans a chance to pre-order the album from J&R Music World and receive at-home delivery on the album's release date.

Hall & Oates will take a break from playing live to do television and radio to push the album before undertaking another tour. Included in the promo tour is a Sept. 19 appearance on TV's "Today." Doyle is also talking to VH1 about a number of possibilities.

At retail, the duo has already lined up three in-stores, including one Oct. 1 at Tower Records in the pair's hometown of Philadelphia. Another in-store will take place at HMV in New York around the time of the album's release, with an appearance at the Virgin Megastore in Los Angeles slated for later in the fall.

Because "a lot of 35- to 55-year-olds don't sit in their car listening to the radio," Doyle says, the label is also trying to tie in with certain catalogs for higher-end stores like the Sharper Image or Harringtons.

amusement

business

BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
MICHAEL JACKSON	Ring Hockenheim, Germany	Aug 10	\$2,281,761 (5,642,743 marks) \$46.28/\$46.68/ \$38.71/\$36.50	85,000 sellout	Mama Concerts & Rau
MICHAEL JACKSON	Olympic Stadium Berlin	Aug. 1	\$2,834,036 (5,075,853 marks) \$42.85/\$38.15/ \$31.25/\$33.35	78,181 sellout	Mama Concerts & Rau
MICHAEL JACKSON	Parken Stadium Copenhagen	Aug 14	\$2,601,644 (17,430,825 kroner) \$99.98/\$70/\$82.31/ \$54.62	47,402 sellout	ET Promotions
TINA TURNER CYNDI LAUPER	Radio City Music Hall New York	July 22-23, 25-27, 29-30	\$2,651,808 \$100/\$60/\$50/\$40	41,650 seven sellouts	Radio City Prods.
MICHAEL JACKSON	St. Jakob Stadium Basel, Switzerland	July 25	\$2,317,861 (3,500,000 francs) \$66.35	50,500 sellout	Good News Prods.
MICHAEL JACKSON	Ullevi Stadium Gothenberg, Sweden	Aug 16	\$2,202,073 (17,000,000 kronor) \$44.04	56,000 sellout	Tomas Johannsen
MICHAEL JACKSON	Fest Wiese Leipzig, Germany	Aug. 3	\$2,110,025 (3,050,361 marks) \$38.73	54,483 55,000	Mama Concerts & Rau
MICHAEL JACKSON	RDS Stadium Dublin	July 19	\$1,746,203 (1,160,335 pounds) \$50.25/\$41.75	43,200 sellout	Aiken Promotions
MICHAEL JACKSON	Roger Herman Stadium Nice France	July 27	\$1,603,898 (6,416,676 francs) \$59.12/\$50.98/ \$34.63/\$32.09	30,003 36,200	Inter Concerts
BROOKS & DUNN/REBA MCKENTRE	Civic Arena Pittsburgh	Aug 16	\$594,840 \$40	14,921 16,000	Starstruck Promotions Tittley/Spalding

Copyrighted and compiled by Amusement Business, a publication of Billboard Music Group. Box-scores 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.

RCA SEES A MULTI-GENRE SLIDE TO SUCCESS FOR IRISH ACT JUNKSTER

(Continued from page 14)

have an all-format record."

Junkster, which signed to RCA worldwide after being chased by myriad other labels, was featured in a presentation at the company's sales conference in June in Crete. "It's a massive machine, and it's all worked out nicely and simultaneously," says O'Neill of the label and its release plans. Ironically, the band's home country will be the last to have access to Junkster's music. "That doesn't bother me," says the singer. "That seems to be the way people have done it in Ireland. We're not the best at nurturing our own talent."

The comment may provoke thoughts of the Cranberries, another

Irish act whose acceptance at home was secondary to its American success, but O'Neill does not take kindly to musical comparisons with her act's compatriots. "Junkster" shows a combination of rock influences, trance beats, and lush arrangements.

"I'm not concerned about whether we're cool or hip or happening in New York or London," says O'Neill. "The loops may go out of fashion very quickly, but they're good songs." Adds Welch, "Garbage and Republica have been mentioned [as comparisons], but I like to think they're where the Cranberries should have gone."

O'Neill, who spent part of her

childhood in Africa, convened Junkster as a quartet about 2½ years ago, but its earliest incarnation was, she confesses, stylistically unfocused. The group's goals became clear during a make-or-break band holiday on the beaches of Greece, where it resolved to poach guitarist Mick Creedon from a fellow local act.

O'Neill, Creedon, and fellow guitarist Aidan Lane became the songwriters for the new lineup and set about finding a sympathetic producer, eventually selecting Al Stone, whose previous work with Bjork and the Stereo MC's they had admired. Then came a long pregnancy before the delivery of the album, recorded

at Bearsville in Woodstock, N.Y.

"The whole project has taken a year," says O'Neill. "We were going to call the album 'Maybe Next Week' because that's what we heard for a year. But in this industry, by definition, that just happens."

"Slide" is being used to seed the project," says Welch, "and there's a low-key video made in Dublin which we're using at lifestyle outlets, like Irish pubs." The video for "Mr. Blue" was directed by Toby Tremplett, who lensed Sneaker Pimps' "6 Underground" clip.

The RCA executive says that, after distributing pro-CDs of Junkster to its worldwide companies in February, enthusiasm was widespread. "Everyone loved the album," he says, "especially the companies in Holland, Ger-

many, Spain, Austria, and the U.K."

The band "earned their chops," according to Welch, by getting in a van and playing European shows plus Dublin dates, including one in May supporting the eels. In Europe, plans call for the band to play some festivals this month, and a September 10-date booking at the Chesterfield Cafe in Paris is also in place.

But if the collective confidence does not lead to commercial success for Junkster, O'Neill is mentally prepared. "You can't be too careerist about it," she says. "If it sticks, fantastic, but if it doesn't, I'll still think I've had an amazing chance to do something I wanted to do. You have to remember, three of the band used to make sandwiches, and one worked in a chemical plant."

WINDHAM HILL COUNTS ON 'HUNGER' FOR IAN

(Continued from page 14)

Larkin have been handed out at Lilith Fair shows to great feedback, says Newman, noting that Lilith Fair attendees are the "perfect audience to get a great buzz" early on "Hunger."

An "aggressive presence" at retail is now planned to illustrate the label's new "no more sandals and candles" approach, says Newman, who adds that the push will be more intensive in support of Ian in light of the fact "that no one's seen her in a long time." Samplers, in-store play, album copies, and promotional fliers are going out to "heavily trafficked female demo stores," says Newman. "As much 'chick music' that's out there, there's still a lack of females in record stores, so we're targeting elsewhere—clothing stores, candle/gift shops, cafes—getting in-store and in-cafe play copies, so when customers hear it they'll ask what it is. We'll also do a retail contest to win handwritten song

lyrics. We'll keep her busy for a couple days!"

Other contests are also in the works, including one on the Internet that will give away an Ian guitar or other personal effect to the person writing the best essay or song relating to the "Hunger" theme, and another at retail or radio awarding an Ian "living-room concert" to the winner and 25 or so friends at the winner's home.

In addition, Newman expects a "huge" publicity campaign, covering such broadcast outlets as network morning shows, female-oriented afternoon shows, and major Ian supporter Howard Stern's syndicated radio program. Print targets include The New Yorker, Utne Reader, and New Age Journal, along with lifestyle, musician, and gay and lesbian publications. An album launch party in New York in conjunction with the Advocate is scheduled, while local entertainment

press will be plied at street date in major markets and in tour markets during a 25-date tour in September and October.

Ian, who Newman says wowed the crowd at the July BMG convention in New York, is also doing an Acousticville U.K. tour in November with Dar Williams and Martyn Joseph before returning for another round of domestic gigs. The song "Welcome To Acousticville," incidentally, is "sort of a folk 'Hotel California,'" Ian says. It was recorded live last April in Salt Lake City and is the first live cut she's ever released on an album.

Other upcoming appearances include Ian's first showing at the National Assn. of Recording Merchandisers Convention and a stop at a New York Borders Books & Music outlet. "I did one of the first Borders tours—plus they give me 30% off," says Ian, adding with a laugh, "I'll work for books!"

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THE REEL THING

SOUNDTRACK & FILM SCORE NEWS

EDITED BY CATHERINE APPLEFELD OLSON

BEGINNING OF 'THE END': Outpost Recordings is taking two with the Sept. 9 release of the soundtrack and score sets to Wim Wenders' film "The End Of Violence," reuniting Wenders and **Ry Cooder**, who served as music supervisor on the score and contributes a song to the soundtrack. Cooder also scored Wenders' only other movie filmed in the U.S., 1984's "Paris, Texas."

The soundtrack, the first film music project for Geffen's Outpost, undulates with a blend of instrumental music and songs that wash among eerie ethereal sounds, harder-edged rock, and Latino influences. The collection is meant to evoke the various spirits of modern-day Los Angeles, the film's setting, according to Outpost principal **Mark Williams**. Among the highlights are two duets—a quirky entree **Bono** wrote for U2 and **Sinéad O'Connor**, and a **Michael Stipe/Vic Chesnutt** collaboration that Stipe originally had written for **Joan Baez** five years ago but had never been recorded. The soundtrack also features **Tom Waits**, **Los Lobos**, Outpost act **Whiskeytown, Spain, eels**, and a previously unreleased **Roy Orbison** tune, "You May Feel Me Crying." U.K. DJ **Howie B.**,



who helped out on the score, also contributes a track.

"We put together a wish list of acts we wanted for the record... and I would say we ended up battling somewhere in the '80s," says Williams of the finished product, which upholds a tradition that has made the soundtracks to such previous Wenders films as "Wings Of Desire" and "Until The End Of The World" as eagerly anticipated as the films they complement. "It's not so different from other Wim soundtracks," Williams says. "Wim is known for bringing in music that complements the emotion and intellect of his films. We worked from beginning to end to not just have a collection of songs but a record that would stand alone as a piece of music."

Spain's "Every Time I Try," the first emphasis track, will be released as a commercial single in selected markets outside the U.S. and as a promo track to triple-A radio within the U.S. Sept. 2. Williams says he expects radio will dig deep into the set. "We think we have something for everyone at radio," he notes. "For rock, the U2 and maybe the Stipe track; for modern rock, **DJ Shadow**, U2, and Stipe and Chesnutt; and anything on the album can go to triple-A."

NORTHERN EXPOSURE: In an attempt to shine a little more light on its domestic artist roster, EMI Music Canada is launching a campaign to attract the attention of the U.S. and international film and TV markets. "We are soliciting all the music supervisors in New York and L.A. and around the world and bringing them up to speed on our catalog," says **Fraser Hill**, who handles A&R/special projects for the company. "For one reason or another, a lot of times Canadian acts don't get releases in certain territories. Soundtracks are really huge right now, and if you hit the right one, you can break a band."

Thus far, Canadian act **Econoline Crush** has landed music cues in episodes of the TV series "Soldier Of Fortune" and "L.A. Fame." Additionally, the record company will distribute the Virgin Records soundtrack to the Canadian film "The Hanging Garden," which opens at the Toronto Film Festival in early September. The EMI Canada domestic roster also includes **Anne Murray**, **Tom Cochrane**, **Moist**, **the Tea Party**, **the Rankin Family**, and **Glueleg**.

WITH THE RELEASE of "Money Talks" Aug. 19, Arista Records is laying another stone in its foundation of R&B/hip-hop soundtrack hits. The album is a mélange of songs by proven acts and newer kids on the block, including **Refugee Allstars** featuring **Pras**, **Barry White** and **Faith Evans**, **Lil' Kim**, **Me'Shell Ndegéocello**, **Lisa Stansfield**, and **Puff Daddy**. First singles are **Refugee Allstars'** "Avenue" and **White and Evans'** "My Everything."

INFORMATION PLEASE: The budgets. The vast talent pool. The fear of missing the next big thing. What's an exec working in film music to do? Actually there are several good references available. The '97-'98 "Film Composers Guide," the report's fourth edition, is just out from L.A.-based **Lone Eagle Publishing**. Compiled and edited by **Vincent Francillon**, the soft-cover book is big and beautiful in terms of its breadth of info, ranging from current and notable past composers, music supervisors, record labels, licensing and publishing concerns, and even score and song Oscar winners.

For those looking for more up-to-the-minute guidance, L.A.-based **Breakdown Services Ltd.**'s **The Music Report** segued from biweekly to weekly status in August. The 3-year-old faxed report is organized into concise music cue calls supervisors are looking to incorporate into a given film project. The **Music Report** features only calls for submissions (complete with contact info) that are confirmed by studios and production companies, not rumors and so-called tips. "I cringe when I hear the word tip sheet," says managing editor **Adam Wolf**.

FOR THE RECORD: **Ted Hope** and **James Schamus** are co-presidents of New York-based production company **Good Machine**. Schamus was omitted from an article on **Velvet Records'** new soundtrack label, **ReelSounds** (**Billboard**, Aug. 23).

KENNY WAYNE SHEPHERD'S GOT 'TROUBLE'

(Continued from page 12)

track listing for the album was not complete, so it is uncertain if these three songs will make the final cut. The album will include the riveting instrumental title track, which was co-written with **Double Trouble**; "Long Gone," featuring **Cotton** on harmonica; and a few radio-ready rockers, "Somehow, Somewhere, Someway," "Blue On Black," and "Slow Ride," which will be serviced to mainstream rock radio Sept. 16. (Blues and triple-A stations will get the album in its entirety Oct. 1.)

SMASH MOUTH

(Continued from page 9)

man's enthusiasm for the track resulted in the band working to flesh it out into its final version. Strangely reminiscent of '60s rock and jingle music, the song is at once slick and kitschy.

On both the single and "Nervous In The Alley," **Camp** exhibits a knack for writing songs that defy their chipper rhythms with lyrics bent by more weighty social matters. All the cuts on the album, except for the band's take on the War hit "Why Can't We Be Friends?," are published by **Smash mouth**, **BMI**.

Still, "Walkin' On The Sun" is an anomaly in a collection of music that is otherwise angled toward melodic pop/punk.

Though **Harwell** and **Camp** say they were nervous that fans would be put off by the rest of the album after buying "Fush Yu Mang" based on their liking of the single, **Harwell** says feedback has been positive.

"It did kind of freak people out about the record," he says, "because that one song is so different from the rest of the album, but most of the people we've talked to have told us they enjoy the album because you can listen to it from front to back, and every song has its own style."

Another factor in the band's snowballing popularity has been its live show. The group, which is booked by **Creative Artists Agency** and managed by **Sound Management** in Los Angeles, is opening for **Lava/Atlantic** recording act **Sugar Ray**.

While the two bands continue their duel on the **Modern Rock Tracks** chart with No. 2 ("Walkin' On The Sun") and No. 1 (**Sugar Ray's** "Fly") positions this issue, their road compatibility has resulted in a highly successful tour.

While on the road, **Smash mouth** has also been active with in-store appearances combined with ticket giveaways and contests.

This could help boost what have been sluggish sales in some regions.

"It just hasn't really happened in the South yet," says **Karl Grier**, buyer for Atlanta-based one-stop the **Music Network**.

The two groups will also share billing, along with such acts as **Cake**, **Third Eye Blind**, and **Fiona Apple**, during **Kamp KOME II** Sept. 13 at the **Shoreline Amphitheater**.

After playing another radio show for **KPOI Honolulu**, **Smash mouth** will take a short break, then return Sept. 16 for three weeks of supporting dates with **Blur**.

The act has also landed a spot on "Late Show With **David Letterman**" in early October.

Shepherd was one of the surprise success stories of 1996. Rather than be relegated to just blues and triple-A radio stations, his blues-rock anthem "Deja Voodoo" made its way onto mainstream rock playlists. The song reached No. 9 on the **Mainstream Rock Tracks** chart. His two other singles, "Born With A Broken Heart" and "Aberdeen," peaked at No. 15 and No. 23, respectively, on **Mainstream Rock Tracks**.

"At the time, we were playing more active rock stuff, like **Pearl Jam** and **Soundgarden**, and it was like, 'Where does this fit in?' But it did," says **Rita Wilde**, music director at mainstream rock **KLOS Los Angeles**. "'Deja Voodoo' had a totally unique sound. It just sounded real comfortable and natural, new but yet it had an old, comfortable feeling about it. I haven't heard the new stuff yet, but with how well **Jonny Lang's** been doing lately, I expect people to welcome **Kenny's** new album too."

Meanwhile, "Ledbetter Heights" has sold more than 463,000 copies, according to **SoundScan**. It was No. 1 on the **Top Blues Albums** chart for a whopping 20 weeks and is No. 11 on the chart this issue. It also hit No. 1 on the **Heatseekers** chart and No. 108 on **The Billboard 200**.

"Kenny is truly an amazing talent," says **Irving Azoff**, president of **Revolution**. "He has something that is not learned; you're born with it. 'Trouble Is...' is from the soul. It's a record that will haunt you both lyrically and musically."

Along the way, Shepherd's young face has graced the covers of such publications as **USA Today**, **Pollstar**, and **Guitar**. But he says the best part of his success has come from touring. "Getting to play with my idols was really something," he says. "I played with **B.B. King**, **Buddy Guy**—all the guys I listened to for many years as a little kid. Those kinds of things you have to pinch yourself. Watching your name on the charts and my face on magazines, it's definitely something new to deal with, but I think I've fallen into the role pretty well."

A blues-rock album from a blond-haired, blue-eyed teenager from **Shreveport, La.**, isn't exactly an easy one to break. It was mostly touring and the undying support of an army of "guitar god" worshipers hungry for an artist like Shepherd that helped put him on the map.

"In every genre there's that special 5%, and that 5%, no matter what they're doing, will find its audience because it's coming from the soul," says **Missy Worth**, senior creative executive at **Revolution**. "Kenny is a five percent. **Jeff Buckley** and **Nirvana** were five percenters. This is a guitar player who can sell without **KROQ** [Los Angeles] and **MTV**. He can go into any secondary market or primary market and sell out at least 2,500 without a record. That's how we know he's in that 5%."

Revolution is setting its sights high for "Trouble Is..." which will be released under the moniker the **Kenny Wayne Shepherd Band** instead of just the artist's name, as was "Ledbetter Heights."

"What we want to do is not be genre-specific," says **Worth**. "Not that I'll ever hear him on **KROQ**; I don't care. But he is a mass-media artist, especially with this record. He'll [attract] any single

person who loves music that moves them. Our real goal is to have people not say, 'Wow, **Kenny** is a great blues player or guitar player or rock player, but, 'Wow, what a soulful genius.'"

The label already got a jump-start on setting up "Trouble Is..." **Guitar World** and **Guitar** magazines, as well as many of the daily newspapers, have already run features on him, in conjunction with the **G3** tour he was on in June with rock guitarists **Joe Satriani** and **Steve Vai**.

Shepherd kicked off a tour with **Lynyrd Skynyrd** Aug. 14. After that wraps up **Saturday (30)**, he'll go back on the **G3** tour from Sept. 26 through Oct. 9. He'll also play a few intimate gatherings, such as a Sept. 13 show at the **Roxy** in Los Angeles.

"We're going to spend the next two years trying to break him worldwide," says **Worth**. "We're really trying to show more of who he is this time. We want people to get face to face with him, so we're planning to do a lot of TV, everything from 'Rosie O'Donnell' to 'Saturday Night Live' to 'RuPaul.'"

LILA McCANN

(Continued from page 9)

that is out there. I thought it was a unique record and would make a name for **Lila** right off the bat and separate her from the pack."

McCann has not done a radio tour but does phone interviews and makes frequent stops at the area's primary country station, **KMPS Seattle**.

There, music director **Tony Thomas** says she's become a local fixture. "Until this year," he says, "there hasn't been a country artist from the **Puget Sound** area since maybe **Gail Davies**. Now we've got both **Lila** and **Michael Peterson**. **Lila** has a neat, contemporary sound, we feel, and she has a huge following here. We like the music and love her story and put the two together on the air. The fact that she's a teenager is secondary to the fact that she can really sing."

Asylum VP for promotion **Stan Byrd** says, "We're doing it the old-fashioned way, which is to put the record out, get some airplay, and if the audiences respond to it, then chase the ever-loving heck out of it."

For the moment, **McCann** says she plans to wait until next summer to tour, but "if anything comes up, I would definitely go for it. My plan right now is to go on and graduate from high school and then go on tour for a few years so I can really get into it a lot and then maybe go to college. I will definitely stay in country music."

She began singing at local lodges and dances in and around **Steilacoom** with her father's group, the **Southlanders**.

"My dad has a country music band, and I've been singing with them since I was 4 years old," she says. "So that's 11 years now. I was singing stuff from the **Judds** and 'Young Love,' and I sang 'On Down The Line' by **Patty Loveless** and 'Crazy' and stuff like that. After a while, I would open up for my dad's show and sing the first hour. Then people would come out to see just me, and that was cool."

McCann is managed by **Walker Management** of Los Angeles and booked by the **William Morris Agency**. Her publishing is by **Binky Broadcasting (ASCAP)**.

Lee Ann Womack

CMA Horizon Award Nominee



GEORGE STRAIT -
"I think she's awesome!"

Five Out Of Five

LORETTA LYNN -
"She has a different sound than anyone singing today. she is real traditional country. she has that country twang in her voice that adds soul to each line.
This girl has a lot of soul!"

Entertainers

ALAN JACKSON -
"I love her singing. Me and the guys in the band, that's all we do is sit on the bus and play that album of hers."

Of The Year

VINCE GILL -
"Lee Ann Womack is providing what I really miss in country music these days- pure, straight ahead, hard core, traditional music. And best of all it's really good..."

Can't Be Wrong

RONNIE DUNN -
(of Brooks & Dunn)
"You have killed me with the Lee Ann Womack CD. It's a monster!
It's my favorite record. This is the first record to knock me out in a long time."

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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	1	25	SNEAKER PIMPS CLEAN UP 42587/MIRGIN (10.98/15.98)	BECOMING X
2	4	5	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
3	2	8	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
4	3	14	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
5	5	20	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
6	10	3	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
7	6	5	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
8	7	19	DAFT PUNK SOMA 42609*/MIRGIN (10.98/16.98)	HOMEWORK
9	11	5	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
10	9	11	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
11	12	33	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
12	17	12	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
13	8	12	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
14	14	11	BUCK-O-NINE TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
15	22	9	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
16	15	3	KEOKI MOONSHINE 80069* (10.98/15.98)	EGO-TRIP
17	21	6	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC
18	16	3	PHILLIPS, CRAIG AND DEAN STAR SONG 20156/SPARROW (10.98/15.98)	WHERE STRENGTH BEGINS
19	13	7	CLAY CROSSE REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS
20	20	7	MONACO POLYDOR 537629/A&M (10.98/16.98)	MUSIC FOR PLEASURE
21	25	15	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
22	36	2	DAYS OF THE NEW OUTPOST 30004/GEFFEN (8.98/12.98)	DAYS OF THE NEW
23	19	40	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
24	31	3	KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98)	ORGANIZED BASS
25	24	7	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98)	IN THAT WATER

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	27	9	LOS TIGRES DEL NORTE FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
27	33	34	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRÉSISTIBLE BLISS
28	34	21	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
29	18	5	DJ POOH DA BOMB/ATLANTIC 52752*/AG (10.98/15.98)	BAD NEWZ TRAVELS FAST
30	23	7	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
31	30	49	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
32	42	22	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
33	26	16	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
34	28	27	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
35	NEW		THE DANDY WARHOLS TIM KERR 36505/CAPITOL (10.98/15.98)	...THE DANDY WARHOLS COME DOWN
36	32	9	CHRIS RICE ROCKETOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
37	29	5	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
38	NEW		DJ TAZ BREAKAWAY/SUCCESS 50736/PRIORITY (10.98/16.98)	...WORLDWIDE
39	41	5	DAR WILLIAMS RAZOR & TIE 2830 (10.98/16.98)	END OF THE SUMMER
40	NEW		SEAGRAM RAP-A-LOT/NOO TRYBE 44566/VIRGIN (10.98/15.98)	SOULS ON ICE
41	35	8	ABRA MOORE ARISTA AUSTIN 18839/ARISTA (10.98/16.98)	STRANGEST PLACES
42	45	2	ARTIFICIAL JOY CLUB CRUNCHY 90125/INTERSCOPE (8.98/12.98)	MELT
43	RE-ENTRY		REBECCA ST. JAMES FOREFRONT 25141 (9.98/14.98)	GOD
44	37	51	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
45	38	27	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
46	40	7	LIL' KEKE JAM DOWN 1005 (10.98/16.98)	DON'T MESS WIT TEXAS
47	43	6	THE COMRADS STREET LIFE 75507*/ALL AMERICAN (10.98/15.98)	THE COMRADS
48	47	8	JAMES BONAMY EPIC 67878 (10.98 EQ/16.98)	ROOTS AND WINGS
49	RE-ENTRY		KATHY TROCCOLI REUNION 10003/JIVE (10.98/15.98)	LOVE AND MERCY
50	50	12	RICK BRAUN BLUEMOON/ATLANTIC 92743/AG (10.98/16.98)	BODY AND SOUL

POPULAR UPRIISINGS

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

ACID DROP: Never Records director of marketing **Megan Brady** says that "Our Little Secret," the third album from controversial electronic act **Lords Of Acid**, is promising to be the group's most successful title yet, with more than

While the retail anticipation can be traced to the band's strong underground following, Brady says that Never's goal is to expand the Lords' audience by attacking mainstream press and commercial radio.

In addition to college play, the album's first single, "Rubber Doll," is accumulating late-night spins on such modern rock stations as KTCL Denver.

Lords Of Acid, who are booked by Creative Artists Agency, begin a 42-date tour in late September.

CLINICAL APPROACH: In support of "Tiger Walk," his latest release on Stretch/Blue Thumb Records, guitar virtuoso **Robben Ford** has been traveling the country on a Fender Guitars-sponsored album promotion/guitar clinic tour.

This, the first album from the renowned guitarist in several years that does not feature his band, the **Blue Line**, includes guest work by an all-star group featuring keyboardist **Bernie Worrell**, bassist **Charlie Drayton**, and drummer **Steve Jordan**.

"Tiger Walk" debuts at No. 21 on the Mountain Regional



Please Play. Epic Nashville duo the Kinleys are making strides at radio, thanks to their warmly received single, "Please." The track, which moves up to No. 38 on the Hot Country Singles & Tracks chart this issue, is the debut single from the group's album, "Just Between You And Me," which bows Sept. 23.

Roundup this issue.

JUST PLAIN SILLY: **Dystopia One**, the merry prankster of industrial music, is at it again with its latest project, "The Buscemi Tapes."

The act, which is best known for getting MTV exposure after falsely claiming that its departing bassist **Jonathan Zimmer** had died of food poisoning induced by a bad batch of spinach, has toned down its approach, but is still hustling to keep in the public eye.

Its latest gimmick is a ranting novelty song based on the band's obsession with actor **Steve Buscemi**. The track is included on a same-titled promo-only EP issued on Winged Disk.

So far, the song has attracted the attention of WBAB Long Island, N.Y., operations director **Eric Wellman** and MTV's **Matt Pinfield**, who has committed to play the track on his upcoming Westwood One-syndicated program "Going Underground."

Dystopia One drummer **Mr. Hymson** admits that the band's unusual tactics have risen out of desperation and says that "The Buscemi Tapes" is a natural extension of the act's creative, if sometimes in poor taste, methods of self-promotion.

"We're hoping to bombard

as many people as we can with this thing," says Hymson, quipping, "It's in the same vein as [King Missile's] 'Detachable Penis.'"

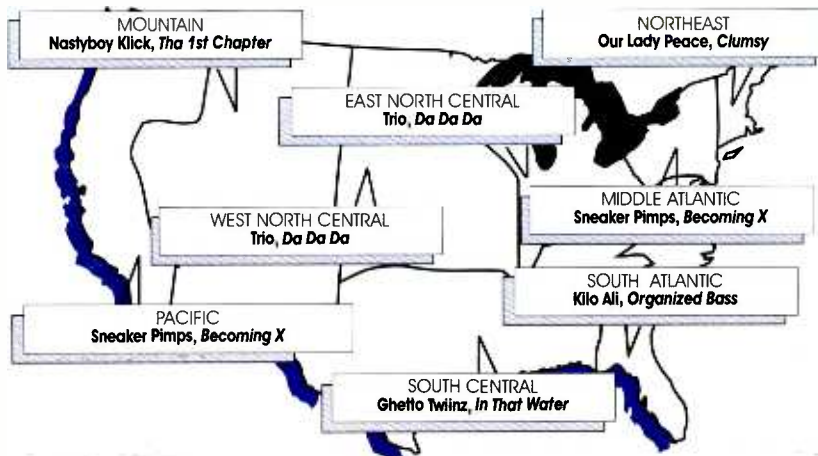
ROADWORK: The Sydney, Australia-based **Frenzal Rhomb** joins Heatseekers **Blink 182** and **Less Than Jake** on the Race Around Uranus tour beginning Wednesday (27) in Gainesville, Fla. The band's U.S. debut on Rubber Records,



One Stops. Restless Records group **Chopper** One opens for Goldfinger Tuesday (26) through Friday (29) during East Coast stops. Meanwhile, a video for Chopper's first single, "Touch My Fuzz," has just been put into rotation on M2. The band, whose album "Now Playing" was released July 15, is fronted by former Weezer guitarist **Jason Cropper**.

"Not So Tough Now," bowed earlier this summer... Clean Cuts Records folk artist **Kieran McGee** stops Monday (25) at the Lakeside Lounge in New York. His album, "Left For Dead," was released Aug. 5.

REGIONAL HEATSEEKERS NO. 1s

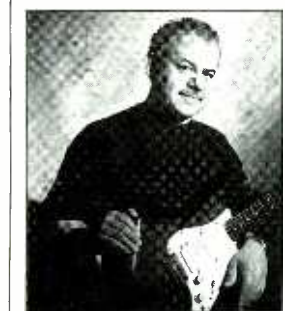


THE REGIONAL ROUNDUP

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

- WEST NORTH CENTRAL**
1. Trio Da Da Da
 2. Lee Ann Womack Lee Ann Womack
 3. K's Choice Paradise In Me
 4. Robyn Robyn Is Here
 5. Michael Peterson Michael Peterson
 6. Sneaker Pimps Becoming X
 7. Days Of The New Days Of The New
 8. 98 Degrees 98 Degrees
 9. Corey Stevens Road To Zen
 10. Ricochet Blink Of An Eye

- MIDDLE ATLANTIC**
1. Sneaker Pimps Becoming X
 2. The Beatnuts Stone Crazy
 3. Trio Da Da Da
 4. Our Lady Peace Clumsy
 5. Robyn Robyn Is Here
 6. Allure Allure
 7. 98 Degrees 98 Degrees
 8. Soul Coughing Irresistible Bliss
 9. Le Click Feat. Kayo Le Click Feat. Kayo
 10. Boney James Sweet Thing



Summer Heat. Smooth jazz artist **Ray Obiedo's** latest for Windham Hill, "Sweet Summer Days," features guest vocals by Peabo Bryson as well as the chops of percussionist Sheila E. The album, released in July, benefits from exposure via the title track, which is gaining spins at such stations as KTWV Los Angeles and KIFM San Diego. Meanwhile, WKTD New York has been playing album cut "Current State."

170,000 units shipped.

The set, which is being issued on Never imprint Antler Subway Records, bowed Aug. 19.

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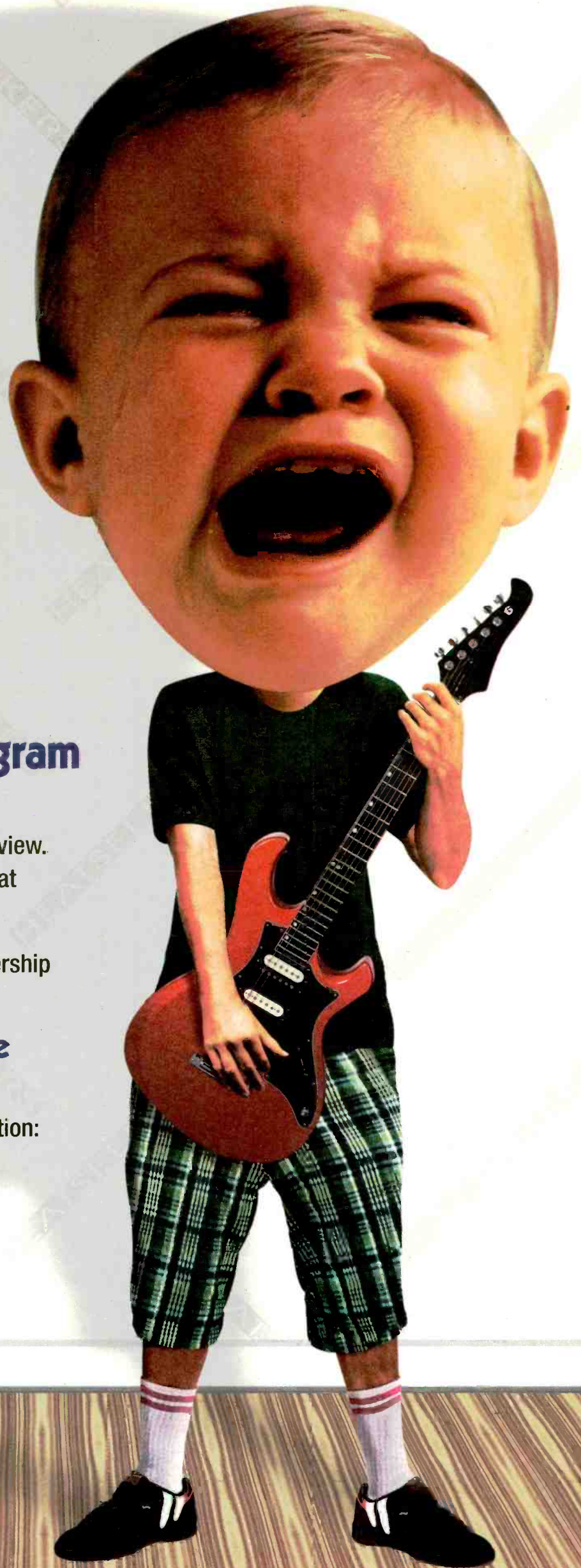
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Billboard

Boyz Wave Flag For Uncle Sam

Stonecreek Owners Add Star Power To Debut Set

BY GINA VAN DER VLIET

LOS ANGELES—When Stonecreek Recordings releases Uncle Sam's self-titled debut album, it will do so with the superstar backing of label owners Nathan and Wanya Morris, Michael McCary, and Shawn Stockman, better known by consumers as Boyz II Men.



UNCLE SAM

also wrote most of the material.

Uncle Sam, whose real name is Sam Turner, is the first artist signed to Philadelphia-based Stonecreek. He found his way onto the label in late 1995 after auditioning for Boyz II Men's Wanya over the phone. Impressed by Sam's vocal talents, Wanya had his brother Nathan fly to Sam's hometown of Detroit to meet the artist. By early 1996, Uncle Sam and Boyz II Men were

in the recording studio working on the vocalist's album.

Sam, who began singing at the age of 3 in his father's church, earned his stage name after Wanya phoned the artist at home and overheard the singer's niece call out for "Uncle Sam" to pick up the phone.

Nathan, who has had a firm hand in the development of the singer's career, describes Uncle Sam as a definite "Boyz II Men spin-off."

"Working with [Boyz II Men] means working with people who understand the situation from an artist's point of view, as well as from a label executive's perspective," says Sam, who co-wrote the track "Throw Your Hands In The Air" with Wanya. "That's why I feel the project is very well-rounded. To have their ear to the project was like a blessing. I love working with them brothers."

Even though "Uncle Sam" features mostly ballads, "Can You Feel It" was selected as the first single, because it's uptempo and helped the marketing strategy. "When people hear the name Uncle Sam, they tend to think of an older [jazz AC] type of artist," says Nathan. "We wanted to avoid that [per-

ception] by showing people Sam is a young and energetic guy who is [comfortable with] many styles of music."

The track features former Wu-Tang Clan rapper Popa Chief, who is also signed to Stonecreek and penned the single with Wanya and MAS-PD.

The album also includes a remix of "Tender Love," written by Jimmy Jam and Terry Lewis and a hit in 1985 for Force M.D.'s.

According to Epic product manager Donald Wood, "Can You Feel It" was serviced Aug. 12 to R&B stations and (Continued on page 22)



Fast Food Fantasy. Bad Boy act 702 stands with Kenan and Kel, the stars of the comedy film "Good Burger," during the video shoot for the female trio's single "All I Want," which appears on the movie's Capitol soundtrack. Pictured, from left, are 702's Kameelah, Kenan, 702's Lemisha, Kel, and 702's Irish.

Jay-Z Ponders His 'Lifetime' On Roc-A-Fella/Def Jam Set

BY HAVELOCK NELSON

NEW YORK—With his Roc-A-Fella/Def Jam sophomore set, "In My Lifetime," rapper Jay-Z has traded in much of his lyrical player prose for a more mature pose.

The collection, which ships Oct. 21, reflects an entirely new catalog of experiences by the artist (whose real name is Shawn Carter) in an attempt to atone for past activities.

Def Jam executives are confident that the album will facilitate Jay-Z's ambition to punch a higher floor in terms of consumer familiarity and market penetration. "The overall plan is to increase his visibility and make him that crossover artist without sacrificing his full street credibility," says Def Jam product manager Jazz Young.

Supervised by producers DJ Premier, Buckwild, Stevie J., Ski, Teddy Riley, and Sean "Puffy" Combs and members of his Hitmen studio squad, "In My Lifetime" reflects artistic growth and a fresh maturity, evidenced, for example, by the stance duet partner Foxy Brown takes on the first single, "Sunshine," which hits stores Sept. 9.

The song, which samples the sandperry true-school jam "Rockin' It" and features backing vocals by superstar R&B crooner Babyface, is a thematic follow-up to Jay-Z's first single, "Ain't No Nigga," a top-five rap hit from last year in which Brown declared that as long as she was being taken care of financially by her man, everything was good. Now she's a little tougher and more demanding. When Jay-Z asks, "Catch me with a chick [will you] forgive me?" her answer is, "I dunno."

Jay-Z's debut album, "Reasonable Doubt," which peaked at No. 3 on Bill-

board's Hot R&B Albums chart, spawned the hit singles "Ain't No Nigga/Dead Presidents," "Can't Knock The Hustle," and "Feelin' It" and sold 437,000 units, according to SoundScan.

Jay-Z says, "Reasonable Doubt" dealt with things that happened from like '88 on. I decided to take it back a little now, to reflect."

He adds, "I want people to compare the two albums to a relationship with a girl. Most times when you meet her, it's physical. And the first album dealt with things on the outside—the cars, the jewelry, the clothes... things you could see.

Now that everyone got to know that, I'm gonna take 'em a little deeper. Now we can explore and get to the heart of Jay-Z."

"You Must Love Me" is a somber song "that came from me just sittin' around thinkin', 'Dag, I did a lotta fucked-up things in my life,'" says a soft-spoken Jay-Z, whose former career was hustling on the streets of Brooklyn, N.Y. "The song is almost an apology to a couple people, including my brother, for some of the things I did growing up."

Another song, "City Is Mine," interpolates Glenn Frey's "You Belong To The City" and deals with life after the death of Jay-Z's close friend and colleague the Notorious B.I.G., aka Biggie Smalls.

"His passing was tragic for me, because he's one of those rare guys. I mean, I don't really vibe with every-

(Continued on page 22)

board's Hot R&B Albums chart, spawned the hit singles "Ain't No Nigga/Dead Presidents," "Can't Knock The Hustle," and "Feelin' It" and sold 437,000 units, according to SoundScan.

Stanley Clarke Gets Down To Basic Co.; E.T.W.'s Message Transcends Its Music

PIONEERING SPIRIT: Grammy-winning jazz bassist/composer/film scorer Stanley Clarke has formed Basic Music Co. (BMC), a Los Angeles-based entertainment company. Under the BMC umbrella is a record label, an instructional video shop, a management company for film scorers, and a print-publishing arm. Catrina Hakim will head the conglomerate.

BMC Records has signed artists spanning several genres and plans to release three albums in 1998. The first is singer/bass player Armand Sabu-Lecco, a pop artist heavily influenced by African music. Other acts on the label include contemporary jazz pianist Nick Smith and two unnamed hip-hop acts. BMC also plans to release remnant recordings from Clarke's repertoire that never made it onto any of his albums.

"I get letters from people all the time asking if I have any leftover musical works available," Clarke says. The label is in negotiations with distributors.

BMC's video arm will kick off with a series of instrument-instruction tapes, beginning with a how-to video for playing bass. The video is scheduled for release during the holiday season. A classically trained multi-instrumentalist, Clarke will be the host in a steady stream of other instructional videos to be released throughout '98. On the film-scoring side, Clarke plans to sign "10-12 composers" and shop to film companies for scoring projects. "I want to go and make deals business-to-business, as opposed to artist-to-business, in order to have a little more leverage for my clients," he says.

In spring 1998, BMC's print-publishing arm plans to kick off Sofia, a bilingual consumer-lifestyle magazine for Latino females.

SPIRITUAL UPLIFT: Radio's overwhelming embrace of Kirk Franklin's hip spiritual messages has opened the door for other acts interested in spreading the Word to the R&B masses. One such act that could benefit is veteran Tulsa, Okla., group E.T.W., whose hip-hop set "Ain't Nobody Dyin' But Us" on ForeFront Records provides young consumers with a compilation of nourishing tracks from the act's last four releases.

The three-man crew, whose name stands for End Time Warriors, spouts non-preachy thoughts on the diseased state of young minds. But there's more to this group than words on wax. "We travel around the country talking with shorties and teenagers about the root problem in their lives," says Big Free, whose real name is Mike Hill. "The drug abuse, the violence, the thug lifestyle—those are only the symptoms of a larger problem."

Rounding out the funky rap act is MC El (Elroy Forbes) and Johnnie Jam (Johnnie Williams).

"When we get in front of kids, we try to get all the way down to their core, past all that, and get them to think about who they are as human beings," Forbes says.

"After we get him or her in touch with who they are and what they really want, then we can start talking about the spirituality of our messages," adds Williams.

Putting their money where their mouths (and hearts) are, a portion of the proceeds from "Ain't Nobody Dyin' But Us" is being donated to Mothers Against Violence, a privately funded national organization committed to "saving the lives of youth through education, motivation, and implementation."

ForeFront is distributed through Chordant Distribution Group.

VEGAS CONFERENCE: The Economic Opportunity Board of Clark County's Micro Business Program and KCEP Las Vegas are sponsoring the second Business of Music Conference Sept. 20-21 at the West Las Vegas Library.

The event, which is being held in the heart of the city's black community, is designed to expose inner-city minorities to the business side of the industry via a series of informational meetings with veteran music industry professionals. For information on participating, contact conference coordinator Kimberly Bailey at 702-647-7735.

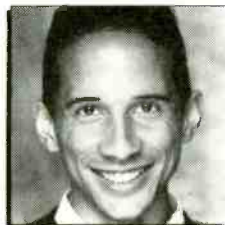
INDUSTRY INTELLIGENCE: LaFace co-president L.A. Reid says he feels good about artist Tony Rich's new album. The artist's single, "If You're An Angel," is due in September. "Blue Butterfly," which is scheduled to arrive in November, was almost entirely written and produced by Reid. Eric Clapton fans might be interested in knowing that the legend's talents are featured throughout the set.

Public Announcement's radio single "Body Bumpin'" is clobbering the competition on Chicago airwaves, according to sources. And the R&B quartet (which used to feature R. Kelly) doesn't even have a deal. But that could change very soon, as several label A&R honchos swooped into Chi-town to check out the group during a recent showcase performance. Earl Robinson, the act's remaining original member, produced their joint, with U No Hoo serving as executive producer.

Arista's soundtrack to "Money Talks" hit stores Aug. 19. The first single, "Avenues," features the Refugee Camp Allstars and Lil' Kim. Also on the album is Faith and Barry White, Naughty By Nature, Deborah Cox, Rick James, and Lisa Stansfield.



by J. R. Reynolds



Billboard TOP R&B ALBUMS

AUGUST 30, 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★★★						
1	1	2	5	PUFF DADDY & THE FAMILY BAD BOY 73012*/ARISTA (10.98/17.98) 3 weeks at No. 1	NO WAY OUT	1
2	2	1	3	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
3	3	—	2	SOUNDTRACK DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	3
4	6	4	3	JOE JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
★★★HOT SHOT DEBUT★★★						
5	NEW	—	1	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
6	9	6	18	MARY J. BLIGE MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
7	8	5	13	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
8	7	3	6	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	1
9	5	61	3	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5
10	4	75	3	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	4
11	12	8	9	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
12	11	7	7	SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
13	14	10	8	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
14	10	—	2	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	10
15	13	9	13	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
16	15	11	11	WU-TANG CLAN LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
17	16	12	22	THE NOTORIOUS B.I.G. BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
18	17	14	27	ERYKAH BADU KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUJIZM	1
19	18	13	18	ROME GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
20	21	27	45	GINUWINE 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
21	22	18	5	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
22	20	20	26	TRU NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
23	NEW	—	1	SOUNDTRACK INTERSCOPE 90131 (10.98/16.98)	HOODLUM	23
24	27	24	8	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
25	31	23	9	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	2
26	29	29	39	DRU HILL ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
27	19	16	6	ANT BANKS PRIORITY 50698* (10.98/16.98)	BIG THANGS	4
28	34	32	72	MAXWELL COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
★★★GREATEST GAINER★★★						
29	38	34	64	MASTER P NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
30	25	19	5	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	14
31	24	17	7	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	5
32	23	22	8	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
33	32	28	9	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
34	28	38	45	702 BIV 10 530738*/MOTOWN (8.98/16.98) HS	NO DOUBT	24
35	30	26	10	CHANGING FACES BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	6
36	37	33	23	SOUNDTRACK COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
37	33	25	17	HEAVY D UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
38	26	15	3	RAMPAGE VIOLATOR/ELEKTRA 62022*/EEG (10.98/16.98)	SCOUTS HONOR...BY WAY OF BLOOD	15
39	39	35	41	LIL' KIM UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
40	NEW	—	1	SOUNDTRACK QWEST 46678/WARNER BROS. (10.98/16.98)	STEEL	40
41	36	30	3	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	30
42	40	31	10	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
43	41	39	62	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
44	44	37	24	SCARFACE RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
45	42	40	8	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
46	46	45	42	MAKAVELI DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
47	45	43	50	BLACKSTREET INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1

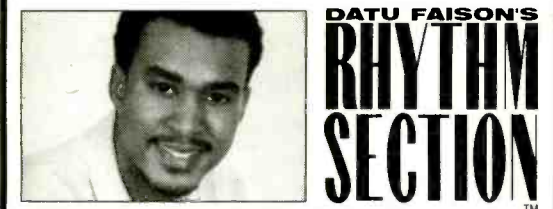
48	43	36	8	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	16
49	35	21	3	D-SHOT SHOT 41602/JIVE (10.98/15.98)	SIX FIGURES	21
50	50	47	80	2PAC DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
51	54	49	18	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC	49
52	47	41	8	THE LADY OF RAGE DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS	7
53	49	58	4	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
54	53	46	7	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98) HS	IN THAT WATER	36
55	48	42	9	EN VOGUE EASTWEST 62057*/EEG (10.98/16.98)	EV3	8
56	51	53	61	TONI BRAXTON LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
★★★PACESETTER★★★						
57	66	72	32	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
58	55	48	40	SOUNDTRACK WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
59	58	57	39	FOXY BROWN VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
60	52	54	51	112 BAD BOY 73009/ARISTA (10.98/15.98)	112	5
61	56	59	25	SOUNDTRACK JIVE 41604* (11.98/16.98)	BOOTY CALL	4
62	57	55	13	KRS-ONE JIVE 41601* (10.98/16.98)	I GOT NEXT	2
63	62	44	3	KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98) HS	ORGANIZED BASS	44
64	65	52	8	CRAIG MACK STREET LIFE 75521*/ALL AMERICAN (10.98/16.98)	OPERATION: GET DOWN	17
65	59	63	51	AALIYAH BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
66	NEW	—	1	SEAGRAM RAP-A-LOT/NOO TRYBE 44566/VIRGIN (10.98/15.98) HS	SOULS ON ICE	66
67	77	70	15	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
68	60	51	3	EARTH, WIND & FIRE PYRAMID 72864/RHINO (10.98/15.98)	IN THE NAME OF LOVE	51
69	64	65	7	LIL' KEKE JAM DOWN 1005 (10.98/16.98) HS	DON'T MESS WIT TEXAS	43
70	82	64	39	TONY TONI TONE MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
71	73	62	42	BABYFACE EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
72	78	79	38	SOUNDTRACK ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
73	75	81	23	MARK MORRISON ATLANTIC B2963/AG (10.98/15.98) HS	RETURN OF THE MACK	30
74	63	56	8	THE BEATNUTS RELATIVITY 1508* (10.98/15.98) HS	STONE CRAZY	38
75	76	78	32	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
76	61	50	5	DJ POOH DA BOMB/ATLANTIC 92752*/AG (10.98/15.98) HS	BAD NEWZ TRAVELS FAST	34
77	71	71	66	THE ISLEY BROTHERS T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
78	86	80	8	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385*/ISLAND (10.98/16.98) HS	STREET GOSPEL	40
79	74	66	14	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	4
80	NEW	—	1	LAURNEA YAB YUM 67508*/EPIC (10.98 EQ/16.98)	BETTA LISTEN	80
81	80	74	17	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
82	67	—	2	SOUNDTRACK FISH BOWL 7001/FISHBONE (10.98/16.98)	5TH WARD VOL. 1	67
83	81	95	46	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
84	79	60	7	THE B.G. CASH MONEY 9613 (10.98/15.98) HS	IT'S ALL ON U	40
85	96	83	40	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	38
86	68	88	69	KIRK FRANKLIN AND THE FAMILY GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
87	83	73	41	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
88	90	82	43	WESTSIDE CONNECTION LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
89	69	68	16	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	9
90	100	96	13	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98) HS	ADRIANA EVANS	33
91	95	85	29	VARIOUS ARTISTS NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
92	72	77	16	VARIOUS ARTISTS TONY MERCEDES/LAFACE 26037/ARISTA (10.98/15.98)	...AND THEN THERE WAS BASS	53
93	NEW	—	1	DJ TAZ BREAKAWAY/SUCCESS 50736/PRIORITY (10.98/16.98) HS	...WORLDWIDE	93
94	94	89	46	KENNY G ARISTA 18935 (10.98/16.98)	THE MOMENT	9
95	98	—	59	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
96	84	94	60	KEITH SWEAT ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
97	91	84	29	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
98	RE-ENTRY	—	33	GHOSTFACE KILLAH RAZOR SHARP/EPIC STREET 67729*/EPIC (10.98 EQ/16.98)	IRONMAN	1
99	RE-ENTRY	—	17	TEDDY PENDERGRASS SUREFIRE 13045/WIND-UP (10.98/16.98)	YOU AND I	24
100	87	67	4	SOUNDTRACK CAPITOL 57955 (10.98/16.98)	GOOD BURGER	65

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.

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SOUL-GASM
special guest star
PEGGY SCOTT-ADAMS
special guest superstar
LITTLE RICHARD
MB-4004

SOUL-GASM
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R&B

UNCLE SAM

(Continued from page 20)

retailers, followed by service to crossover stations.

The single's clip was sent July 7 to video shows on such national channels as MTV, BET, and the Box.

Depending on the run of the single, its follow-up, "I Don't Ever Wanna See You Again," which was produced, written, and arranged by Nathan, will be serviced about the same time the album ships.

As part of the artist's promotional tour, Uncle Sam performed in April at Impact's Super Summit Conference and made an early-July appearance at the Black Expo show in New York. The artist also went on a national promotional tour July 30 through Aug. 10. Markets visited include Chicago, New Orleans, Dallas, Los Angeles, and San Francisco. During the tour, Sam was accompanied by the members of Boyz II Men, who personally introduced the vocalist to key radio and retail personnel.

Boyz II Men—whose album "Evolution" is slated for release in the fall—plan to take Uncle Sam on the road as the opening act on selected dates for their U.S. and international concert tours in 1998.

"Promotional tours are very important," says Nathan. "When [Boyz II Men] first joined Motown, we went on a promotional tour for 10 months straight. The average [act] today goes on the road for three weeks, then they say they've done a promotional tour. And then they wonder why they only sell 250,000 records. People have to think on a global level when it comes to promoting artists."

JAY-Z

(Continued from page 20)

body, but he and I clicked so well. We lived, like, 15 minutes away from each other, and we thought alike, because we come from the same place."

Like Biggie, Jay-Z never writes his rhymes down; he memorizes them. "So basically, I had the whole 'In My Lifetime' album mapped out before I even set foot in the studio to record it," he says. "I had all the titles. All I did was try to look for the right producers whose music would complement the emotions I was feeling. I went through many, many tracks trying to create the perfect marriages between words and music."

To promote "In My Lifetime," Def Jam and Roc-A-Fella have been working at saturating the marketplace with Jay-Z-related materials, including retail and street posters, fliers, flats, stickers, and TV spots that will run on the Box, BET, and MTV for a month—"two weeks prior to and two after the release of the album," Young says.

In the New York area, a Roc-A-Fella-owned Mercedes Benz will roll by several venues and party events around the time of the album's release, pumping tracks and distributing promotional materials for "In My Lifetime." In addition, painted stencils will be used to mark city streets with Jay-Z's name and logo.

In a rare occurrence, Jay-Z has already been profiled in a seven-minute segment on cable channel NY-1 by reporter Mike Gilliam. In print media, "In My Lifetime" will be advertised "in about 10-15 mainstream publications," according to Young. "I'm also working on creating and setting up a Roc-A-Fella display bin for retail purposes."

WELCOME BACK: As United Parcel Service (UPS) workers across the nation put on their brown uniforms Aug. 20 and begin restocking the retail drought, several debuts on today's Top R&B Albums saw less-than-spectacular sales for the week ending Aug. 17 as a result of shipping problems.

SWV's "Release Some Tension" (RCA) rang in 44,000 units at the all-stores panel, earning a No. 26 placement on The Billboard 200. With 11,000 units scanned among the R&B core panel, the trio lands Hot Shot Debut on Top R&B Albums at No. 5. While that is a respectable number, the group's last album, 1996's "New Beginning," scanned 73,000 units at the full panel, earning a No. 9 ranking on The Billboard 200, and entered at No. 3 on Top R&B Albums for 16,000 units at core stores. The group's "Can We" hit No. 1 on Hot R&B Airplay, its last chart-topper on that chart since 1993's "Right Here," while its latest single, "Someone," peaked at No. 5 on Hot R&B Singles.

The album's setup drew a solicitation of 500,000 units, but only 40% of that sum reached retailers, according to distributor BMG. Similarly, Backstreet Boys' self-titled set on Jive saw a No. 29 entry on The Billboard 200 for sales of 40,000 units, while solicitation for the album stood at 602,000 units following the group's latest hit, "Quit Playing Games (With My Heart)," No. 3 this issue on the Hot 100.

BMG claims that only 30% of its product made it to stores. A source at Minneapolis-based chain Musicland says that sales of the SWV title came in just above its 4,000-unit first-week forecast, which was tallied with shipping problems in mind. The source adds that although inventory is very low on that album, the retailer expects to see sales rebound in the next two to three weeks as more product arrives.

An executive at Interscope says that the label was very disappointed with first-week sales of the "Hoodlum" soundtrack, after shipping in excess of 300,000 units. The album debuted at No. 23 on Top R&B Albums, and sales of 12,000 units earned it a No. 94 bow on The Billboard 200. The representative did say that he couldn't fully blame UPS for the poor entry and says that he believes about 80% of the product hit stores.

While some records arrived at stores late or not at all, others arrived early, thereby causing many singles to be sold before street date. Billboard's policy for Hot R&B Singles and the Hot 100 states that a title must debut if it sells enough to enter the top 75 singles sales component of either chart. However, in this issue Billboard's singles charts did not penalize records that broke street date, considering the disruption in shipping schedules.

JUST FYI: After a four-year hiatus, Young MC returns via his own label with "On & Poppin'" (Overall), which moves 32-23 on Hot Rap Singles. The rapper is best remembered for "Bust A Move" (Capitol), which peaked at No. 9 on Hot R&B Singles in the Oct. 11, 1989, issue, during the height of the commercial rap era. His new opus, "Return Of The One Hit Wonder," hits stores next month.

Blac Haze's "Let Me Holla At Cha" (Live Shot) makes its debut on Hot Rap Singles at No. 36 to the tune of 500 units. The artist raps over a sample of Cheryl Lynn's hit "Got To Be Real," the twist being that the rapper sounds *exactly* like 2Pac. To add to the irony, the cover of the single depicts a man dressed in a black trench coat standing in a black haze, with his hat covering his face, sort of like Darkman. The song title is depicted on a tombstone to his left. The back and inside covers show similarly vague pictures.

BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	—	1	CAN YOU FEEL IT	UNCLE SAM (STONECREEK/EPIC)	14	2	6	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)
2	1	3	'BURBAN & IMPALAS	BIG MIKE (RAP-A-LOT/NOO TRYBE/VIRGIN)	15	—	1	KEEP ME LIFTED	SPEARHEAD (CAPITOL)
3	—	1	IT'S ALRIGHT	DAVE HOLLISTER (DEF SQUAD/EMI)	16	12	9	GUNJA HONORS	DEAD RINGAZ (HUSH)
4	13	2	BABY, BABY	KILO ALI (ORGANIZED NOIZE/INTERSCOPE)	17	20	14	RUNNING SONG	AMBERSUNSHOWER (GEE STREET/V2)
5	5	4	HOODLUM	MOBB DEEP FEAT. BIG NOYD & RAKIM (LOUD/INTERSCOPE)	18	15	3	IN THE COMPANY (OF KILLAZ)	WISEGUYS (SURRENDER/DEF JAM/MERCURY)
6	—	1	LET ME HOLLA AT CHA	BLAC HAZE (LIVE SHOT)	19	18	4	LET ME SEE YOU (FREAK OUT)	12 GAUGE FEAT. FREAKNASTY (2 RECORDS/POWER/TRIAD)
7	14	2	SUPERNATURAL	WILD ORCHID (RCA)	20	16	11	FAST LANE	MAD DOG CLIQUE (CROSTOWN)
8	3	4	HELP WANTED (HEROES ARE IN SHORT SUPPLY)	THE CHI-LITES (COPPER SUN)	21	4	5	WHAT ARE WE GONNA DO	RONNIE HENSON (MOTOWN)
9	8	8	PEOPLE GET READY	ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/VEG)	22	—	1	IT'S ABOUT TIME	L.A. NASH (MENES)
10	—	1	DA DANGEROUS MINDZ	GRAVEDIGGZ (GEE STREET/V2)	23	—	1	STEADY SLANGIN'	WISE INTELLIGENT (CONTRACT)
11	6	13	SERENADE	SHADES (MOTOWN)	24	—	1	SO IN LOVE	SAISON (KAT'S EYE/UNITY)
12	—	1	MY PHILOSOPHY	KRS-ONE (JIVE)	25	25	4	SHAKE IT	NEW YORK CITY DJ'S (DEEP BLUE/NEXT PLATEAU)
13	9	8	BLACK NOSTALJACK (AKA COME ON)	CAMP LO FEAT. RUN AND KID CAPRI (PROFILE)					

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	5	MO MONEY MO PROBLEMS	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA
2	2	4	7	UP JUMPS DA BOOGIE	MAGOO AND TIMBALAND (C) (D) BLACKGROUND/ATLANTIC 98018/AG
3	3	2	9	NOT TONIGHT (FROM "NOTHING TO LOSE")	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ (C) (D) (T) (X) UNDEAS/TOMMY BOY 98019/AG
4	4	3	12	I'LL BE MISSING YOU	PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097/ARISTA
5	5	5	8	TAKE IT TO THE STREETS	RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/VEG
6	34	—	2	BACKYARD BOOGIE	MACK 10 (C) (D) (T) PRIORITY 53282
7	7	8	9	C U WHEN U GET THERE (FROM "NOTHING TO LOSE")	COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785
8	6	6	12	LOOK INTO MY EYES (FROM "BATMAN & ROBIN")	BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY
9	11	29	14	TALKIN' BOUT' BANK	THE WHORIDAS (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT
10	8	7	12	SMILE	SCARFACE FEATURING 2PAC & JOHNNY P (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN
11	12	15	4	DOWN FOR YOURS	NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY
12	9	9	4	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER")	FOXY BROWN FEAT. DRU HILL (T) VIOLATOR/DEF JAM 571441*/MERCURY
13	10	10	23	THAT'S RIGHT	DJ TAZ FEATURING RAHEEM THE DREAM (C) (D) (T) (X) BREAKAWAY/SUCCESS 53289/PRIORITY
14	13	12	7	FAR FROM YOURS	O.C. FEATURING YVETTE MICHELE (C) (D) (T) PAYDAY/FFRR 850916/ISLAND
15	15	11	18	JUST ANOTHER CASE	CRU FEATURING SLICK RICK (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY
16	16	16	17	IF I COULD CHANGE (FROM "I'M BOUT IT")	MASTER P FEAT. STEADY MOBBN, MIA X, MO B. DICK & O'DELL (C) (D) (T) NO LIMIT 53273/PRIORITY
17	40	—	2	HEY AZ	AZ FEATURING SWV (T) NOO TRYBE/EMI 58655*/VIRGIN
18	14	18	4	BE THE REALIST	TRAPP, TUPAC & NOTORIOUS B.I.G. (C) DEFF TRAPP 92833/INTERSCOPE
19	18	17	11	HIP HOP DRUNKIES	THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD (C) (D) (T) LOUD 64882/RCA
20	19	13	11	SMOKIN' ME OUT	WARREN G FEAT. RONALD ISLEY (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY
21	20	23	6	ICED DOWN MEDALLIONS	ROYAL FLUSH (C) (D) (T) BLUNT 6614/TVT
22	17	14	48	DA' DIP	FREAKNASTY (C) (D) (T) (X) HARD HOOD/POWER 0112/TRIAD
23	32	30	6	ON & POPPIN'	YOUNG MC (C) (D) OVERALL 77001
24	24	24	29	I'LL BE	FOXY BROWN FEATURING JAY-Z (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY
25	22	19	19	HYPNOTIZE	THE NOTORIOUS B.I.G. (C) (D) BAD BOY 79092/ARISTA
26	NEW	1	1	I GOT DAT FEELIN'	DJ KOOL (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.
27	25	26	17	IF U STAY READY	SUGA FREE (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND
28	21	22	55	LET ME CLEAR MY THROAT	DJ KOOL (C) (D) (T) (X) CLR/AMERICAN 17441/WARNER BROS.
29	30	35	5	HOW WE COMIN'	RBL POSSE (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG
30	23	20	32	CAN'T NOBODY HOLD ME DOWN	PUFF DADDY (FEAT. MASE) (C) (D) (T) (X) BAD BOY 79083/ARISTA
31	36	28	6	WHO U WIT	LIL' JON AND THE EAST SIDE BOYZ (C) (D) (T) MIRROR IMAGE 410/ICHIHAN
32	29	21	13	WE TRYING TO STAY ALIVE	WYCLEF JEAN FEAT. REFUGEE ALLSTARS (M) (T) (X) RUFFHOUSE 78602*/COLUMBIA
33	31	37	3	A FRIEND	KRS-ONE (T) (X) JIVE 42471*
34	28	25	22	EMOTIONS	TWISTA (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG
35	38	31	4	HOODLUM (FROM "HOODLUM")	MOBB DEEP FEAT. BIG NOYD & RAKIM (T) LOUD 95013*/INTERSCOPE
36	NEW	1	1	LET ME HOLLA AT CHA	BLAC HAZE (C) (D) LIVE SHOT 7001
37	27	—	2	CROOKED GREEN PAPERS	KINFUSION (C) (D) (T) BEFORE DAWN 109/TOUCHWOOD
38	33	32	4	BOUNCE	MARKIE DEE (C) (D) (T) CRAVE 78604/EPIC
39	26	27	21	MY BABY DADDY	B-ROCK & THE BIZZ (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA
40	39	39	16	DA' DIP	MC LUSCIOUS FEATURING KINSUI (C) (D) (T) BIG BEAT/ATLANTIC 98022/AG
41	44	38	22	JAZZY BELLE	OUTKAST (C) (D) (T) (X) LAFACE 24224/ARISTA
42	45	49	19	FEELIN' IT	JAY-Z (C) (D) (T) ROC-A-FELLA 53272/PRIORITY
43	49	—	28	THE THEME (IT'S PARTY TIME)	TRACEY LEE (C) (D) (T) BYSTORM 56114/UNIVERSAL
44	46	43	15	DO YOU BELIEVE?	THE BEATNUTS (C) (D) (T) VIOLATOR 1606/RELATIVITY
45	41	45	55	HOW DO U WANT IT/CALIFORNIA LOVE	2PAC (FEAT. KC AND JOJO) (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND
46	RE-ENTRY	19	2	2 MUCH BOOTY (IN DA PANTS)	SOUNDMASTER T (C) (T) ID/WRAP 414/ICHIHAN
47	47	40	14	WHO YOU WIT (FROM "SPRUNG")	JAY-Z (T) QWEST 43883*/WARNER BROS.
48	37	41	5	SUMMER JAM	QUAD CITY DJ'S (C) (D) (T) (X) QUADRASOUND/ATLANTIC 98016/AG
49	35	33	30	YARDCORE	BORN JAMERICANS (C) (D) (T) DELICIOUS VINYL 4003/RED ANT
50	RE-ENTRY	2	2	GUNJA HONORS	DEAD RINGAZ (C) (T) (X) HUSH 6612

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.

When Good Music Falls Prey To Petty Politics

INNOCENCE LOST: As grateful as we are to have a weekly forum to discuss our love of music—and to be among the “insiders” of the industry—there are days when we miss being a civilian record-buyer. It seems like several lifetimes ago. Back then, we were free to believe (without mind-numbing qualification or blind fantasy) that talent and hard work equals success, and that great records will always have a fair shot at being heard by the public. After seven years at the helm of this column, we now know better.

We've seen far too many questionable backroom scenarios unfold in DJ booths, at record companies, and in radio stations during which music is lost in the shuffle of politics. Like the top 40 programmer who won't officially add a single that's getting constant mix-show airplay on his station because he's miffed with said single's label president. Or another single that several tastemaking club DJs won't



Chillin'. DJ Wally, left, and DJ Swingsett take a breather between recording sessions for their first Ubiquity Records album, “Dog Leg Left.” The well-crafted, adventurous collection combines trend-sensitive electronic concepts with splashes of old-school funk and hip-hop. Although the tracks are mostly instrumental, Swingsett's wife, Lisa Winsett, makes occasional vocal appearances—which add a pop accessibility to the project. Look for Wally and Swingsett to begin a string of live club gigs this fall.

publicly acknowledge spinning to rabid audience response because the producer of said record is “a queen who thinks he's too fierce to return phone calls.” And then there's the major-label project that's faltering after a promising start because the label has abandoned it in order to resuscitate an already failed album that was signed by that label's senior VP of A&R. These are all true tales we've heard within the space of a recent hour.

Sad, eh? Even sadder is the fact that such political entanglements must often be endured in order to get ahead in this industry. Yeah, talent matters—most of the time. Charm and charisma count. And there are even a handful of heroes behind the scenes who regularly resist the temptation to abuse their power. It's just a drag that it's easier and quicker to roll through that short-list of names than it is to keep track of



by Larry Flick

the countless who prey on the optimistic and naive. If only some of them would wake up and realize that they are playing with people's lives—or maybe that's a big part of the rush they derive from the game in the first place.

Sounds like we need a nice, long vacation, doesn't it? Well, perhaps we do. But extra sleep and time away from our computer will not soothe the sadness triggered by the realization of our increasingly jaded nature. Actually, our time is better spent continuing to dedicate our energy to illuminating the efforts of those who refuse to give up the fight. As for the rest of you, we have a clear view of your every move. It's only a matter of time before you victimize someone who is brave enough to speak to us for the record.

GROOVIN': Has anyone else been desperately missing the frequent presence of **India** on the dancefloor? Her brief but memorable appearance on **Nuyorican Soul's** recent album was only a mouthwatering teaser. We want more!

Well, the lovely Latina has answered our prayers with “La Coe En Voe (Viva Puerto Rico)” and “To Be In Love,” a pair of delicious treats on New York's MAW Records. Each cut nicely showcases India's confidently boisterous voice, while producers **Kenny “Dope” Gonzalez** and “**Little**” **Louie Vega** weave grooves that are a tight and tasteful blend of salsa and tribal-house patterns. “To Be In Love” has the strongest mainstream potential, given its English lyrics and strobing pop hook. After consuming both tracks, you'll likely join us in hankering for another album of dance tunes. Get workin', Miss Thing!

Speaking of Latin belters, former freestyle vixen **Cynthia** has turned us upside down with “Like A Star,” the first hitbound single from an album on Timber!/Tommy Boy. Swathed in soft disco threads sewn by producer **Tony Moran**, the singer oozes with the breathless charm of an ingénue, while displaying the chops of an artist who is maturing quite nicely. She has a field day with the song's romantic lyrics, alternating between cooing verses and assured chorus vamps. “Like A Star” is the first cut from what should be an awesome album.

Cynthia's fine performance is complemented by a bottomless well of remixes contributed by **Joey Gardner**, **Todd Terry**, the **Fitch Brothers**, **DJ Lucho & Ray Abraxas**, **Jonathan Peters & Eddie Baez**, and the team of **Steve Chavez**, **Charles Chavez**, and **Albert Castillo**. Lots of positive vibes and wriggling grooves to choose from here, though we're most stuck on Moran's epic original version. Gardner also deserves high marks for a pop-smart version on which he proudly wears his affection for **Donna Sum-**

mer on his sleeve. Actually, we think **La Donna** would be wise to look this lad up. His talent and reverence would result in a smokin' pop comeback for the disco legend.

Elsewhere on the diva tip, **Kim English** returns with “Learn To Love,” an uplifting houser produced by **Mood II Swing**. English is the picture of subtle grace, wisely dodging the temptation to rant and scream. Instead, she offers a well-shaded, warmly spiritual vocal that slowly and effectively builds to a roof-raising climax.

Mood II Swing's restrained version is reconstructed into an NRGetic anthem by **R.H. Factor**, while **Tommy Musto** contributes one of his patented soul-house versions. Rounding out this essential Nervous Records package is a solo mix by **Mood II Swing's Jon Ciafone** and **Francois K**. Need we say more? Get thee to a store immediately and buy a copy!

If you haven't already picked up a copy of “Clap Your Hands” by **Li'l Louis** on U.K. import, hang tight a couple weeks longer for the domestic release of the handbag-swingin' anthem on **London/ffrr**. The dude who is responsible for such classics as “Club Lonely” (with **Joi Cardwell**) and “French Kiss” has once again cooked up a groove and melody that instantly stick to the brain and rouse the body. Although it's difficult to let go of the song's primary version, briefly loosen your grip and spend a moment with **Louis' radio-ready hip-hop remixes**. Very cute, indeed.

By the by, “Clap Your Hands” previews an album tentatively due early next year.

Whilst we have **London/ffrr** on the brain, we're pleased to note that **Portishead** is about to confirm dates for a three-week stateside tour in support of its eponymous sophomore set, which you can grab from your trusty retail racks Sept. 30.

After cranking out critically lauded singles since 1993, **David Holmes** looks like he's about to penetrate the



Colorful Beats. Producer/DJ **Danny Tenaglia** recently stopped by New York's Virgin Megastore to autograph the **Twisted America** compilation “Color Me Danny,” which gathers some of his most successful club remixes. Between DJ gigs and promotional stops for the set, Tenaglia can be found in the studio recording an album of new material that is tentatively planned for release later this year. Pictured in the back row, from left, are Twisted America staffers **Mark Davenport**, **Julie Griner**, and **Mike Bergin**. In the front row, from left, are **Kevin McHugh**, Tenaglia's manager; Tenaglia; and **Sean Bronn**, Virgin Megastore.

mainstream—thanks to his forthcoming cinematic A&M debut, “Let's Get Killed,” due Sept. 30.

The set is off to a nifty start with the single “Gritty Shaker,” which is not just another sample-laden electronic chugger—though narrow minds may describe it that way upon superficial listen. Dig deeper and you'll discover a track that embraces old-school funk and traditional jazz while exploring the outer boundaries of ambient-dub and orchestral pop. **Holmes** has a remarkable, almost classical sense of melody, which he contrasts with his primal style of beat-weaving. This is not for the child who wants to jump up and down mindlessly. Rather, “Gritty Shaker”—as well as “My Mate Paul” and “Freaknik” from “Let's Get Killed”—is like a life preserver tossed to those who want to believe that dance music and intelligence can comfortably go hand in hand.

MOVIN': By establishing a Stress America logo and office in New York, our pals at the ever-experimental U.K. indie are getting serious about developing a place of prominence in the U.S.—and it's about time. With a roster that includes **Full Intention** and **Chris & James**, the label has kept many a stateside punter on the import hunt.

If you're behind on your Stress material, then here's your chance to catch up. The label has just issued fresh mixes of **Chris & James' dreamy “Ghosts”** by **Fade**. These new versions widen the trance-induced track's club appeal with beefier beats and a thicker bassline. All the while, singer **Sally Rodgers** tickles the senses with her ethereal presence.

The label is also gathering props for “PM3” by **Palefield Mountain**, which tingles with frenetic beats and a melody that wraps tightly around the brain and never lightens its grip.

Stress also has a spankin' new subsidiary in the form of **Related Records**, which will mine dark, more under-

ground sounds. The label is off and running with a pair of 10-inch vinyl samplers with cuts by **Ace Face**, **Assassins Of Sound**, and **Genetica**, among others. Check 'em out. They're likely to become collector's items.

Another mad-cool collectible is “Shake Your Booty” by **Dave Clarke**. The deConstruction producer/artist initially planned to use this disco-soaked raver only for his live debut at this year's Tribal Gathering festival. The track—and Clarke's performance—went over so well that a commercial pressing was demanded. Lose yourself in the lad's flair for rhythm melodrama, while his keen pop sensibility once again rises to the top of the arrangement. How long will it be before Clarke is scoring massive top 40 hits?

“Shake Your Booty” should keep all of us Clarke-heads happy until he completes his next full-length opus, which won't be ready until early next year.

Beyond Clarke's latest release, deConstruction is ending the summer with a resounding bang. **Way Out West** is enjoying applause for “Blue,” which jiggles with the electro-funk flavor that made “The Gift” a smash. Meanwhile, Canadian producer/musician **Paul Jacobs** is fast becoming a U.K. darling with “Happy Days,” a stormin' disco-houser that he's issued under the moniker **P.J.** White-labeled test pressings of the track are a mighty hot item at the moment, triggering high sales hopes for its Sept. 1 commercial onset.

REACHIN': Veteran hi-NRG performer **Ernest Kohl** and artist manager **Brian Harper** have just sealed a deal with Miami's Hot Productions to launch **Perseverance Music U.S.A. Records**. The first release from the New York-rooted label will be Kohl's dance interpretation of “This Is The Moment” from Broadway's “Jekyll & Hyde.” The single will precede “The Importance Of Being,” a full-length

(Continued on next page)

Billboard. Dance
HOT Breakouts
AUGUST 30, 1997
CLUB PLAY

1. RUN TO YOU JOI CARDWELL EIGHTBALL
2. CELEBRATE RUPAUL RHINO
3. NEVER, NEVER GONNA GIVE YOU UP LISA STANSFIELD ARISTA
4. SOMEWHERE PET SHOP BOYS ATLANTIC
5. COMMAND & OBEY GROOVE THING FEAT. DEBBIE HARRY EIGHTBALL

MAXI-SINGLES SALES

1. BACKYARD BOOGIE MACK 10 PRIORITY
2. LUV'D UP CRUSH ROBBINS
3. LIFT YOU UP K5 ROBBINS
4. COMMAND & OBEY GROOVE THING FEAT. DEBBIE HARRY EIGHTBALL
5. WE CAN GET DOWN MYRON ISLAND

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

HOT DANCE MUSIC™

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	3	11	THIS MAN MOONSHINE 88438 1 week at No. 1	KELLEE
2	3	5	8	MUSIC IS PUMPING NERVOUS 20265	PEOPLE UNDERGROUND FEAT. SHARON WILLIAMS
3	5	8	7	THINGS JUST AIN'T THE SAME ARISTA 13381	◆ DEBORAH COX
4	6	11	6	HELLO MODERN PROMO/ATLANTIC	◆ POE
5	9	13	7	HOUSE ON FIRE KINETIC 43878/REPRISE	◆ ARKARNA
6	12	17	6	WHEN YOU TALK ABOUT LOVE MCA 55358	◆ PATTI LABELLE
7	13	16	6	SONG FOR MY BROTHER GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
8	11	15	8	TIC TIC TAC ARIOLA 46230	◆ CARRAPICHO
9	4	1	11	AROUND THE WORLD SOMA 38608/VIRGIN	◆ DAFT PUNK
10	1	2	12	DIN DA DA WAVE 50020	◆ KEVIN AVIANCE
11	16	18	6	YOU'RE NOT ALONE RCA 64904	◆ OLIVE
12	7	4	11	ENCORE UNE FOIS ULTRA/FFRR 002/ISLAND	◆ SASH!
13	22	30	4	SHOW ME KING STREET 1067	URBAN SOUL
14	18	21	5	DON'T SAY YOUR LOVE IS KILLING ME MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
15	20	24	5	SHADOWS OF THE PAST JELLYBEAN 2525	PULSE FEAT. ANTOINETTE ROBERSON
16	10	7	11	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER
17	8	6	11	THE WAY TWISTED 55260/MCA	◆ FUNKY GREEN DOGS
18	21	23	5	OH LA LA LA EDEL AMERICA 6369	◆ 2 EIVISSA
19	26	33	4	GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM	PHUNKY PHANTOM
20	14	9	10	ONE MORE NIGHT TOMMY BOY 786	AMBER
★★★ Power Pick ★★★					
21	30	—	2	SALVA MEA ARISTA 13397	◆ FAITHLESS
22	25	28	5	COCO JAMBOO WARNER BROS. PROMO	MR. PRESIDENT
23	29	34	4	HOLD YOUR HEAD UP HIGH REAL TIME 204/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
24	15	12	10	AND THEN THE RAIN FALLS SM:IE 9063/PROFILE	◆ BLUE AMAZON
25	23	27	6	TO BE LOVED EDEL AMERICA 9890	◆ LUCE DRAYTON
26	33	—	2	WHATEVER EASTWEST 63921/EEG	◆ EN VOGUE
27	32	39	4	LOVE'S HERE (AT LAST) MAXI 2059	JUDY ALBANESE
28	19	14	15	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
29	35	45	3	MIGHTY HIGH POPULAR IMPORT	GLORIA GAYNOR FEATURING THE TRAMMPS
30	34	—	2	I SAY A LITTLE PRAYER WORK 78597	◆ DIANA KING
31	24	19	9	KEEP ON GROOVIN' MUSIC PLANT 049	ONE VISION
32	36	—	2	PEACE TRAIN FLIP IT 44000/ARK 21	◆ DOLLY PARTON
33	28	22	7	PARTAY FEELING STRICTLY RHYTHM 12507	B CREW FEAT. BARBARA TUCKER, DAJAE, ULTRA NATE AND MONE
34	42	—	2	REMEMBER ME OM 005/CARPORT	◆ BLUE BOY
35	27	20	11	THE SHIPMENT CALIMA 001	COLOMBIAN DRUM CARTEL
36	45	—	2	IT'S LIKE THAT SM:IE 9065/PROFILE	RUN-D.M.C. VS. JASON NEVINS
37	17	10	12	SOMETHING GOIN' ON LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
38	31	26	8	VALGA EL BRILLO DE TUS OJOS CRESCENT MOON PROMO/EPIC	◆ ALBITA
39	37	49	4	MAKE U FEEL SFP 9615	E-N FEATURING CEEVOX
40	43	—	2	BITCH CAPITOL PROMO	◆ MEREDITH BROOKS
41	48	—	2	FLYING HIGH NERVOUS 20074	BYRON STINGILY
42	38	48	3	5 MILES TO EMPTY M.J.J 78495/WORK	◆ BROWNSTONE
★★★ Hot Shot Debut ★★★					
43	NEW ▶	1	1	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
44	NEW ▶	1	1	NO ONE BUT YOU H.O.L.A. 341027/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)
45	NEW ▶	1	1	TOP OF THE WORLD MCA 55384	DUDEARELLA
46	40	37	10	PEOPLE GET READY ELEKTRA 63932/EEG	ZIGGY MARLEY AND THE MELODY MAKERS
47	NEW ▶	1	1	FOOLING WITH MY LOVE WAAKO 1252	GISELE JACKSON
48	NEW ▶	1	1	ALRIGHT WORK PROMO	◆ JAMIROQUAI
49	41	44	8	ONLY WORDS JELLYBEAN 2524	◆ DEBORAH GIBSON
50	39	31	14	JUST A FREAK MERCURY 574433	◆ CRYSTAL WATERS FEATURING DENNIS RODMAN

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	2	2	12	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	10 weeks at No. 1 ◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
2	1	1	5	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
3	4	3	4	BIG BAD MAMMA (T) VIOLATOR/DEF JAM 571441/MERCURY	◆ FOXY BROWN FEAT. DRU HILL
★★★ Greatest Gainer ★★★					
4	6	6	9	NOT TONIGHT/CRUSH ON YOU (T) (X) UNDEAS/TOMMY BOY 95574/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ
5	7	8	12	FREE (T) (X) STRICTLY RHYTHM 12513	◆ ULTRA NATE
6	22	—	2	GOTHAM CITY (T) (X) JIVE 42484	◆ R. KELLY
7	3	4	4	TAKE IT TO THE STREETS (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
8	5	11	7	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
9	9	5	5	NEVER MAKE A PROMISE (T) ISLAND 572083	◆ DRU HILL
10	10	9	5	SOMEONE (T) RCA 64927	◆ SWV (FEATURING PUFF DADDY)
★★★ Hot Shot Debut ★★★					
11	NEW ▶	1	1	HEY AZ (T) NOO TRYBE/EMI 58655/VIRGIN	◆ AZ FEATURING SWV
12	8	7	5	FIX (T) (X) INTERSCOPE 95012	◆ BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH
13	13	10	9	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
14	16	—	2	DON'T SAY YOUR LOVE IS KILLING ME (T) (X) MUTE/MAVERICK 43914/WARNER BROS.	ERASURE
15	NEW ▶	1	1	AROUND THE WORLD (T) SOMA 38608/VIRGIN	◆ DAFT PUNK
16	34	33	5	YOU'RE NOT ALONE (T) (X) RCA 64904	◆ OLIVE
17	18	14	8	PEACE TRAIN (T) (X) FLIP IT 44000/ARK 21	◆ DOLLY PARTON
18	11	15	4	C U WHEN U GET THERE (T) (X) TOMMY BOY 785	◆ COOLIO FEATURING 40 THEVZ
19	12	12	11	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
20	17	20	10	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS
21	15	13	12	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS
22	14	—	4	NIGHTMARE (T) (X) GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
23	20	19	22	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ
24	NEW ▶	1	1	2 BECOME 1 (X) VIRGIN 38609	◆ SPICE GIRLS
25	30	41	27	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON
26	45	17	5	SHOW ME (T) KING STREET 1067	URBAN SOUL
27	NEW ▶	1	1	RUN TO YOU (T) EIGHTBALL 54217/LIGHTYEAR	JOI CARDWELL
28	NEW ▶	1	1	MY PHILOSOPHY (T) JIVE 42485	KRS-ONE
29	37	27	12	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL
30	19	16	7	WHATEVER (T) (X) EASTWEST 63921/EEG	◆ EN VOGUE
31	42	45	3	STRANGER IN MOSCOW (T) (X) M.J.J 78013/EPIC	◆ MICHAEL JACKSON
32	28	22	8	YOU BRING ME UP (T) (X) MCA 55373	◆ K-CI & JOJO
33	29	36	24	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	◆ KRS-ONE
34	46	35	8	RHYTHM OF LOVE (T) (X) CRAVE 78606/EPIC	◆ DJ COMPANY
35	26	—	2	K-HOLE (T) (X) TWISTED 55388/MCA	SIZE QUEEN
36	RE-ENTRY	9	9	HIP HOP DRUNKIES (T) LOUD 64882/RCA	◆ THA ALKAHOLIKS FEATURING OL' DIRTY BASTARD
37	25	34	28	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK
38	27	24	8	CAN'T GET YOU OUT OF MY MIND (T) (X) METROPOLITAN 3007	LIL SUZY
39	21	25	6	I CAN LOVE YOU/LOVE IS ALL WE NEED (T) MCA 55363	◆ MARY J. BLIGE
40	RE-ENTRY	11	11	THAT'S RIGHT (T) (X) BREAKAWAY/SUCCESS 53289/PRIORITY	◆ DJ TAZ FEAT. RAHEEM THE DREAM
41	36	30	14	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z
42	NEW ▶	1	1	DANGEROUS MINDZ (T) GEE STREET 33507/V2	GRAVEDIGGAZ
43	31	23	14	I DON'T WANT TO LO/LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON
44	NEW ▶	1	1	UNIVERSAL MAGNETIC (T) OPEN MIK 138/RAWKUS	MOS DEF
45	33	43	4	HOODLUM (T) LOUD 95013/INTERSCOPE	◆ MOBB DEEP FEATURING BIG NOYD & RAKIM
46	23	29	6	SONG FOR MY BROTHER (T) (X) GIANT STEP/BLUE THUMB 3107/GRP	GEORGE BENSON
47	39	32	4	LIFTED (T) (X) A&M 571265	◆ LIGHTHOUSE FAMILY
48	RE-ENTRY	14	14	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
49	RE-ENTRY	16	16	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEAT. SLICK RICK
50	47	39	3	ENCORE UNE FOIS (T) ULTRA/FFRR 002/ISLAND	◆ SASH!

○ 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 cassette 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.

DANCE TRAX

(Continued from preceding page)

collection of original tunes later this year.

"Doing our own label will allow us to have a more consistent flow of releases and maintain control over what we want to do musically," Harper says.

Other signings to the label will be confirmed in the coming weeks, as well as the track listing for the multi-act "Perseverance Power Dance Mix" compilation, which is planned for early-winter release.

As the field of electronic-based acts grows to frightening proportions, the need for solid marketing and promo-

tional support intensifies. L.A.'s Green Galactic Communications shows signs of becoming a major player in this area with the addition of Susan Mainzer and A.J. Peralta to its ranks. Mainzer comes to the fold with a history that includes gigs at Priority and Island Records, while Peralta previously earned respect with his Tokyo-based media production and software distribution company, Lamuz Inc. Lynn Hasty continues to preside over Green Galactic, which has a roster that includes the indie labels Hypnotic, Instinct, and Shadow and the acts 808

State, System 7, and Medicine Drum, among others.

Pagan America has another underground winner with "Soul Rebels" by House Of 909. Partners Nigel Casey, Affie Yussuf, Trevor Loveys, Jamie Cox, and Martin Howes do an incredible job of merging their broad backgrounds into a satisfying album that could prove attractive to househeads and electronic music listeners alike. "The Last Dance" is particularly potent, with it throbbing, trance-like bassline and creamy keyboards.

Chicago's Aureus Records has

enlisted the beat-blending skills of the fab Eric "E-Smoove" Miller and club legend Maurice Joshua for "A Taste Of Chicago," a multi-act set gathering some of the cuter jams originating from that city in recent years. Pop heads will be enticed by novelty hits like "Short Dick Man" by Gillette and "Lick It" by Roula, while purists will dig the inclusion of "Percolator" by Cajmere and "All I Wanna Do" by Lidell Townsell. A nifty collection that gets even better once Joshua's own classic anthem "This Is Acid" kicks in. That jam sounds as fresh now as it did

when it was first issued 10 years ago.

The fine folks at Edel America have another breakout hit in the making with "Oh La La La," a giddy li'l romp by 2 Eivissa. If you're looking for a record that is wildly intelligent or that will change the face of dance music, keep on steppin'. "Oh La La La" is nothing more than a feel-good jam with a sticky chorus that will appeal and madden almost at the same time. This shrewdly constructed Team 33 production has already won the hearts of European punters and is quickly gathering ardent supporters here.

BNA Targets Jason Sellers As The 'Man' For All Reasons

BY DEBORAH EVANS PRICE

NASHVILLE—BNA Records executives think the music from newcomer Jason Sellers' Sept. 30 debut album, "I'm Your Man," is so "out of this world" that they've been going to extremes to promote the disc.

"We're into Jason," says RCA Label Group (RLG) chairman Joe Galante. "Jason is an act. I know that this guy can stand in front of an audience in a coliseum at some point and play to these guys, and he will entertain them. He's an entertainer, a personality, a songwriter, and he's a hell of a singer. That fits all the criteria in my book."

To give country music gatekeepers a sense of all those talents, the label pre-

viewed Sellers' album for radio programmers and industry executives at two showcases designed to tie into the



SELLERS

"music that's out of this world" theme. The first was held in Roswell, N.M., the site of a supposed UFO crash 50 years ago. The second took place aboard a cruise to the Bahamas that originated from

Cape Canaveral, Fla.

"Reaction has been very positive all the way around," says BNA VP of national promotion Ken Van Durand. "He's very friendly and makes a great

impression on people. He's genuine, and he's heartfelt. From all the visits I've been to and field reports I've got, radio likes the music a lot." The first single, "I'm Your Man," arrived at radio July 14.

Rick West, music director at KMOU-FM Roswell, N.M., saw Sellers' showcase and became a supporter. "I like his voice and his music," he says. "It was a great showcase. I was very impressed, and afterward we added the single, 'I'm Your Man.' It's getting positive reaction from our listeners."

Van Durand says that Sellers has been performing live at radio stations and that in addition to performing songs from the album, he sings some of the hits for which he sang demos. "He's

been a part of so many hits as a demo singer," he says. "That gives people a chance to hear something they are familiar with and see his touch on it."

Sellers is at ease in front of an audience, and it's a comfort level that comes from years of working the road. Though he lists Gilmer, Texas, as his hometown, Sellers' true home was the road, as he spent more than 250 days a year singing and playing bass with his family's country gospel group, the Sellers Family.

"We traveled mostly in Texas, Louisiana, and Oklahoma," he says. "It was a regional thing, but it was full-time and we traveled pretty much all the time. So I was on correspondence courses and home schooling just like Aubrie [his 6-year-old daughter of whom he shares custody with ex-wife Lee Ann Womack]."

When he was 17, he was recruited to perform for a year at a country music show in Mountain View, Ark. He returned to Texas and then decided to move to Nashville at 19. When he got to Music City, a friend gave him Vince Gill's number and urged him to contact the up-and-coming artist.

"It was before 'When I Call Your Name,'" Sellers explains. "He answered the phone, and I was shocked. I gave him my sales pitch, and he said he'd help me."

Gill used Sellers as a fill-in bass player whenever his regular bassist was unavailable, and he recommended Sellers for a job in Billy Joe Royal's band, which he got. He spent two years with Royal before landing a gig with Ricky Skaggs that found Sellers singing, writing songs, playing bass, and even road managing. Sellers says working for Skaggs was a great experience that provided many valuable opportunities, among them playing on a Chieftains album and performing with country legends like Bill Monroe and Ray Price.

Singing demos and writing songs helped Sellers garner attention from Music Row's record labels. RCA staffers brought Sellers to Galante's attention. At the time, Sellers was being managed by Reba McEntire's Starstruck Entertainment, and Galante visited the company's offices for a showcase. By the time he got back to RCA, he called to offer Sellers a deal. (He's still signed to Starstruck Writers Group for publishing but is now managed by David Corlew.)

Sellers refers to his music as "y'all-ternative." He adds, "I hesitate to describe it sometimes, because it seems like then you paint yourself in a corner almost because you describe it one way and someone else may listen to it and get a whole different picture," he says. "But the uptempos are pretty aggressive. The ballads are power ballads. There aren't a lot of midtempo. It's all pretty aggressive in one way or another, whether it's reaching in and grabbing your heart on a ballad or whether it's rockin' on an uptempo—they all seem to reach out a lot."

Like all good songwriters, Sellers writes from personal experience, and there's a lot of vulnerability expressed in his lyrics. "Lyrically, I think it's real honest," he says of the album. "I don't have any secrets. My scars are [visible]. I'm open to the world, and I think the songs are evidence of that. They talk about heartbreak and being in love and

all the different subjects unapologetically. I feel like it really expresses how I feel and who I am."

Sellers says that the label gave him the freedom to create the kind of album he wanted and that he also credits producer Chris Farren with helping shape the project. "He's a great talent. He's real hot right now," he says. "I think he's really tapped into what's going on now—real fresh-sounding stuff... I met with him, and we just hit it off. We had the same vision for what would be the best record for me."

Sellers wrote five of the cuts on his album—"Walking In My Sleep," "That Does It," "Small Divide," "It's A Man's Job," and "Divorce My Heart." He's also had his songs recorded by several other artists, including Womack, Pam Tillis, Lonestar, Wade Hayes, and Skaggs.

Unlike some new artists who start holding all their songs for their own albums when they get a recording contract, Sellers says he plans to continue pitching to other acts. He says some acts often worry about having passed over a song that went on to become a hit. "I don't think just because they're a hit song they're right for everybody," he says. "I write these songs, we listen to them, and if we don't feel they are right for my record, the publishing company starts pitching them to other people."

Sellers' songs run the gamut of emotional experiences, and he'll be the first to admit this year has been somewhat of an emotional roller coaster. The highs have included finishing the album and seeing positive reaction to the initial single, but he's suffered some devastating lows—his divorce from Womack and the death of his father on Father's Day.

"Divorce My Heart" was written about his experience with Womack. When asked if it was hard to be that vulnerable on his debut record, he answers, "It wasn't particularly hard. I'm an open book. I have this theory that you and me and Vince and our parents and friends back home are all the same. We all get up and put our clothes on in the morning. We all have cars that break down. We fall in love and out of love, lose loved ones, go through divorces, have kids, and so many things. We're all God's children. We're so much the same, and for me to write that stuff, I'm just saying it like you might share it with a friend. It's kind of like me sharing it with my friends. It's my life."

Sellers says the best songs are written from personal experience. "I don't have a mask on or a shield up to protect me from what people might think," he says. "People might form their own opinion, but I think if we're honest, I don't think that honesty is going to scare anybody away."

Sellers says he hasn't yet signed with a booking agency, so tour plans have yet to be finalized. However, RLG has kept him busy touring radio and retail in support of the project.

RLG VP of sales Ron Howie says the label is plugging Sellers' album into artist development and sneak-peek programs at retail. "As we get closer to street date, we'll turn the heat up on a case-by-case basis," he says. "This is about getting the album into the market. It's about letting the single create demand and building from there. The music is fresh, and he's got an incredible voice."

True Country Fans Will 'Thank God' For Chesnutt Set; A Tribute To Monroe

HONKY-TONKIN: Put this down as a lock for your list of top 10 country albums of 1997: "Thank God For Believers" by **Mark Chesnutt**. Seven years into a career of staunch, traditional country music on the honky-tonk side, Chesnutt seems to be getting stronger musically. Commercially, he was not supposed to make it in an era of pop-sounding country, but he now has three platinum and two gold albums on Decca. So why is it working for him?

"I'm still doing what I've always done," Chesnutt tells Nashville Scene. "I'm out here trying to burn the tires off them buses. We're still rolling along at a steady pace. Crowds are growing everywhere we go, which is a huge surprise for me. It's better than ever. The songs 'It's A Little Too Late' and 'Let It Rain' last year seemed to give me a big boost. I was told coming into this business that around four or five years is the life span of a country career. That kind of scared me, but now it looks like people want what I'm doing. I didn't realize it had been seven years until **Tony Brown** showed me a list of all the singles."

Chesnutt says he's been doing more songwriting and co-wrote five of the 10 songs on "Thank God For Believers." Unlike most artists, Chesnutt's writing thrives on the road. "That's the only place I do any writing at all," he says. "I can't write by appointment, and I didn't write with anybody else until I got together with **Roger Springer**. We both grew up in the honky-tonks and had the same heroes and same background. He comes out on the road with me, and we write together on the bus at 3 or 4 o'clock in the morning. He's the melody man; he can come up with some of the finest country melodies. And I come up with some ideas and words. It's really a lot of fun."

He says songs he co-wrote with Springer on the new album, such as "Numbers On The Jukebox" and "Goodbye Heartache," are beginning to approximate his country vision. "These are closer to what I've wanted to do. I get a lot of great songs sent to me, but there was something I wasn't hearing for myself. So that's what we're trying to do: real country stuff. The album is more country than what the first single [the title cut] even suggests." The album is due for release Sept. 23.

PEOPLE: **Garth Brooks** and **Trisha Yearwood** will perform their duet of "In Another's Eyes" on "The Tonight Show With Jay Leno" Sept. 11... **Jerry Jeff Walker** is staging his 1997 Laborfest Aug. 31 in Luckenbach, Texas. Guest performers include **Joe Ely**, **Ray Wylie Hubbard**, **Kelly Willis**, and **Todd Snider**. The phone number is 800-966-

SHOW . . . **Michael Martin Murphey's** WestFest takes place Saturday (30)-Sept. 1 at the Copper Mountain Resort in Colorado. Artists performing include **Willie Nelson**, **John Anderson**, **Ty Herndon**, **Mindy McCready**, **the Thompson Brothers**, **Bill Miller**, **Mila Mason**, and **Ian Tyson**. The event phone number is 800-458-8386, extension 7899... The late **Hank Williams** has had an Alabama highway named after him. The 50-mile stretch of Interstate 65 between Montgomery and Hank's hometown of Georgiana will now be known as the **Hank Williams Memorial Lost Highway**... **Bill Anderson** recently had a street named after him in his adopted hometown of Commerce, Ga.

German country singer **Jill Morris** has been in town recording her next BMG album at Sound Stage. She's working on getting U.S. distribution... Australian country great **Slim Dusty** made two rare Grand Ole Opry appearances Aug. 15. Making its first Opry appearance, the Capitol Nashville band **the Ranch** backed **Dusty** up. The Ranch's **Keith Urban** and **Peter Clarke** are native Australians who moved here in 1992... The Opry also welcomed Japanese country singer

Kenji Nagatomi, who's recording his next album here, with **Charlie McCoy** producing.

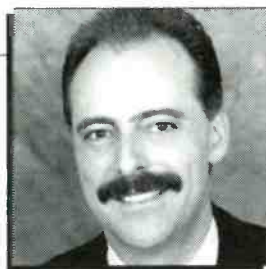
Registration begins Saturday (23) and runs through Tuesday (26) for the Business of Music course at Vanderbilt University's Blair School of Music. Veteran Music Row executive **Jim Foglesong** will teach the 15-week course. The phone number is 615-322-7651... **Shelby Kennedy** exits ASCAP to join the A&R staff at Lyric Street Records... **Anthony Martin** and **Laura Putty** have been hired by Sony Music Nashville as A&R managers... **Brian Hill** joins Monterey Artists as an agent... Nashville's Wildhorse Saloon is opening a new club in the Walt Disney World Resort in Orlando, Fla. The new 27,000-square-foot Wildhorse is set to open in spring 1998.

FATHERS & SONS: **James Monroe** has returned to the studio for the first time in many years to record a tribute album to his father, the late **Bill Monroe**. It includes two previously unrecorded songs: "Bean Blossom Memories" is a tribute to Bill written by **Damon Black**, and "Roxanna Waltz" is a Bill Monroe composition that James found on an old Opry rehearsal cassette. "My Father: In Memory Of Bill Monroe," on the Raintree label, is available through the Ernest Tubb Record Shops and Record Depot... **Josh Leo** is producing an album for Reprise by the **Nelsons**, the late **Rick Nelson's** boys.



by Chet Flippo

COUNTRY CORNER



by Wade Jessen

SHE WENT A LITTLE BIT FARTHER: With an increase of 358 spins, **Kenny Chesney's** "She's Got It All" rises 2-1 on Billboard's Hot Country Singles & Tracks. Although Chesney had chart runs with eight prior titles, this track is his first to reach the top, and he's had several near misses. "Me And You" peaked at No. 2 in the Nov. 2, 1996, issue, and "When I Close My Eyes" stalled at No. 2 this spring when **Clay Walker's** "Rumor Has It" dominated for a second consecutive week in the April 19 Billboard. The following week, Chesney's song was eclipsed by **George Strait's** "One Night At A Time," as that track buckled in for a five-week run at No. 1 on our airplay chart.

"We're coming off a two-week No. 1 with **Lonestar**, and nothing would make our company more proud than to have Kenny stay [at No. 1] another week," says BNA promotion VP **Ken Van Durand**. "If that happens, we will have a solid month of dominance with quantifiable, monitored airplay. That's rarefied territory as far as we're concerned, and we're thrilled about it, especially for Kenny, since it's his first No. 1."

"She's Got It All" is the lead single from Chesney's "I Will Stand" set, which bowed at No. 10 in the Aug. 2 issue. That package features a stripped-down acoustic performance of "When I Close My Eyes" and a countryfied reprise of **Tony Joe White's** "Steamy Windows," a 1989 pop hit for **Tina Turner**. Incidentally, Chesney is not the first country artist to take a shot at White's sexy song. It was on **John Anderson's** 1992 comeback album, "Seminole Wind."

ROUND-THE-CLOCK LOVIN': In the Airpower winner's circle, **David Kersh's** "Day In, Day Out" increases by 306 spins and rises 20-15 on Hot Country Singles & Tracks. Kersh's song is airing on 159 monitored stations, with heavy airplay (more than 35 spins) detected at eight of those outlets: (Continued on page 104)

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

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- | | |
|--|---|
| 31 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP) | ly, BMI/Sony/ATV Tunes LLC, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) |
| 26 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM | 4 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLI, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL |
| 55 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL | 21 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrnuff, ASCAP) HL/WBM |
| 68 ANSWER TO MY PRAYER (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Acuff-Rose, BMI) WBM | 2 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM |
| 61 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM | 43 HOW DO I LIVE (Realsongs, ASCAP) WBM |
| 6 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM | 9 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL |
| 47 CLAUDETTE (Roy Orbison, BMI/Songs Of PolyGram Int'l, BMI/Barbara Orbison, BMI) HL | 11 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM |
| 7 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL | 23 IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM |
| 8 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM | 20 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM |
| 15 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomahawk, BMI) WBM | 42 I'M YOUR MAN (Starstruck/Writers Group, ASCAP/Mark D., ASCAP/Senior Partner, ASCAP) HL |
| 44 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM | 74 IN A HEARTBEAT (Mike Curk, BMI/Diamond Storm, BMI/Curbsongs, ASCAP/Kinetic Diamond II, ASCAP) |
| 29 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP) | 36 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM |
| 3 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM | 19 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, BMI/John Juan, BMI) WBM |
| 32 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM | 17 IT'S YOUR LOVE (EMI Blackwood, BMI) HL |
| 65 FLOWERS (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI) HL/WBM | 57 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM |
| 51 FLUTTER (Irving, BMI/Two Bagger, BMI) WBM | 71 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM |
| 14 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Cas- tie Bound, SESAC/Mountain Thyme, SESAC) WBM | 67 LIVING IN A HOUSE FULL OF LOVE (EMI, BMI/AI Gallico, BMI) WBM |
| 16 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM | 28 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL |
| 73 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) | 56 LOVE TRAVELS (BMG, ASCAP/Wood Monkey, ASCAP/Careers-BMG, BMI/Elymax, BMI) |
| 34 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL | 52 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL |
| 30 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM | 69 NAKED TO THE PAIN (G.I.D., ASCAP/Warner-Tamerlane, BMI/Des Chalets, BMI) WBM |
| 64 HERE'S THE DEAL (Sixteen Stars, BMI/John Juan, BMI) | 50 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita, BMI/Yatata, BMI) WBM |
| 35 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Joel David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL | 27 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM |
| 41 HONKY TONK TRUTH (Sony/ATV Songs, BMI/Showbiz- | 54 NOWHERE, USA (Sony/ATV Tree, BMI) HL |
| | 53 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, |

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Patrick Joseph Music & Windswept Pacific Entertainment

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Matraca BERG & Gary HARRISON

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1997 NSAI SONG OF THE YEAR

1997 CMA SONG OF THE YEAR NOMINEE

1997 GRAMMY NOMINEE COUNTRY SONG OF THE YEAR

1997 ACM SONG OF THE YEAR NOMINEE

Billboard TOP COUNTRY ALBUMS

AUGUST 30, 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
1	1	1	11	TIM MCGRAW CURB 77886 (10.98/16.98) 11 weeks at No. 1	*** No. 1 *** EVERYWHERE	1
2	3	3	58	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	*** GREATEST GAINER *** BLUE	1
3	2	2	17	GEORGE STRAIT ▲ MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
4	5	5	27	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
5	4	4	3	CLINT BLACK RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
6	7	7	10	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	6
7	6	6	50	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
8	10	11	9	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8
9	9	8	11	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	6
10	8	9	3	BLACKHAWK ARISTA 18837 (10.98/16.98)	LOVE & GRAVITY	8
11	11	10	5	DIAMOND RIO ARISTA 18844 (10.98/16.98)	GREATEST HITS	8
12	12	13	42	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1
13	13	14	19	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
14	NEW	1	1	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	*** HOT SHOT DEBUT *** SHAKIN' THINGS UP	14
15	17	18	95	ALAN JACKSON ▲ ³ ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
16	20	20	14	LEE ANN WOMACK DECCA 11585/MCA (10.98/15.98) HS	LEE ANN WOMACK	9
17	15	15	5	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	10
18	16	16	8	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
19	18	17	19	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
20	14	12	5	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
21	25	45	91	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
22	19	24	3	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
23	21	19	31	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
24	22	21	60	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
25	23	22	22	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
26	24	23	5	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	18
27	26	25	18	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
28	28	27	70	BROOKS & DUNN ▲ ² ARISTA 18810 (10.98/15.98)	BORDERLINE	1
29	27	28	47	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
30	30	26	41	REBA MCENTIRE ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
31	31	29	47	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
32	35	33	9	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
33	29	35	8	BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
34	37	39	21	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
35	36	41	64	VINCE GILL ▲ MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
36	34	36	19	WYONNNA CURB 11583/MCA (10.98/16.98)	COLLECTION	9

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	33	30	44	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
38	40	40	104	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5
39	41	42	68	MINDY MCCREARY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
40	39	38	9	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
41	42	46	73	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
42	32	37	3	PATSY CLINE MCA 11579 (10.98/16.98)	PATSY CLINE LIVE AT THE CIMARRON BALLROOM	32
43	44	47	101	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
44	45	48	51	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
45	46	44	69	GEORGE STRAIT ▲ ² MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1
46	58	62	3	VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)	*** PACESETTER *** COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	46
47	38	32	48	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
48	43	34	46	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
49	49	55	91	VINCE GILL ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3
50	47	63	3	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	47
51	48	51	58	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23
52	55	53	18	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
53	51	52	60	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
54	56	54	100	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
55	52	43	8	JAMES BONAMY EPIC 67878/SONY (10.98 EQ/16.98) HS	ROOTS AND WINGS	25
56	57	56	39	MARK CHESNUTT ● DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18
57	50	50	9	RICOCHE COLUMBIA 67773/SONY (10.98 EQ/15.98) HS	BLINK OF AN EYE	24
58	59	59	103	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
59	54	31	5	KENNY ROGERS MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	26
60	68	—	41	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
61	53	49	5	SHERRIE AUSTIN ARISTA 18843 (10.98/16.98) HS	WORDS	41
62	61	65	101	GEORGE STRAIT ▲ ⁴ MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
63	60	58	15	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	57
64	62	57	21	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
65	63	73	51	TRISHA YEARWOOD ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6
66	66	66	11	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	63
67	67	68	48	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
68	65	61	43	TRACY BYRD ● MCA 11485 (10.98/16.98)	BIG LOVE	12
69	75	75	61	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
70	70	72	11	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) HS	WHATEVER COMES FIRST	38
71	69	69	15	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	54
72	64	67	58	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
73	72	60	53	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
74	73	70	49	LORRIE MORGAN ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8
75	RE-ENTRY	—	41	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21

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.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan®**
AUGUST 30, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98) 10 weeks at No. 1	THE HITS	140
2	2	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	333
3	3	SHANIA TWAIN ▲ ⁹ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	132
4	5	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	333
5	—	ELVIS PRESLEY RCA 67462 (11.98/16.98)	ELVIS' GOLDEN RECORDS	1
6	9	PATSY CLINE ▲ ⁷ MCA 12* (7.98/12.98)	12 GREATEST HITS	543
7	4	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	144
8	7	TIM MCGRAW ▲ ³ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	178
9	6	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	161
10	12	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	186
11	8	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	171
12	11	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	408
13	14	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	130

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	10	GEORGE STRAIT ▲ ⁵ MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	257
15	15	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	148
16	13	VINCE GILL ▲ ³ MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	167
17	16	HANK WILLIAMS ▲ MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	156
18	18	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	334
19	20	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	150
20	19	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	132
21	17	REBA MCENTIRE ▲ ⁴ MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	203
22	22	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	245
23	21	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	37
24	—	PATSY CLINE ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	159
25	23	TRACY BYRD ▲ ² MCA 10991 (10.98/15.98)	NO ORDINARY MAN	167

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.

Would it be asking too much
for one more?



CURB
RECORDS

SAWYER BROWN

CMA Vocal Group of the Year Nominee

Reigning ACM Top Vocal Group • Reigning TNN/Music City News Top Vocal Band

Going for Country Music's Triple Crown

RIAA's 1st Latin Figs Hold Surprises

QUANTIFYING LATINO MUSIC: It took nearly 3½ years, but the Recording Industry Assn. of America (RIAA) finally has succeeded in publishing official sales data for the U.S. Latino market (see story, page 3).

The nearly \$392 million retail tally for 1996 comes in somewhat lower than the \$425 million-\$450 million that industry sources had mentioned in casual conversation in the past year. However, since the RIAA report does not include indie labels, which could add another 10% to 15% to the grand total, the industry estimates are remarkably close.

Given this year's healthy January-June tally of almost \$213 million, plus the usual burst of sales during the fourth quarter, and all of a sudden \$500 million does not look out of reach.

At \$500 million, the U.S. Latino market would compose approximately 5%-6% of the projected overall domestic retail industry. But the overall growth of 20% or more enjoyed by the U.S. Latino segment far outstrips the overall growth rate, which is projected to be about 5%.

The most surprising stat is that cassette sales account for a whopping 42% of total unit sales, compared with 20% for the rest of the market. That percentage lends convincing evidence to the strength of the large regional Mexican market in which the format of preference is cassette.

While the RIAA Latino sales report is certainly a useful tool in gauging the size of the domestic Latino industry, it could still be upgraded. First, base sales reports on a label's wholesale figures, not its retail numbers. The current sales information is based on a label's suggested retail price of a shipped album, a price that few retailers adhere to. So the actual revenue count could vary greatly, depending on the price offered by a particular retailer.

Second, a market-share breakdown illustrating the performance of individual companies would be of immense value as a measuring stick of each label's individual performance.

Unfortunately, the implementation of these two changes to the Latino report would run counter to long-held RIAA policies that are virtually sacrosanct at this point.



by John Lannert

EMI LATIN'S VOLCANIC QUARTER: A veritable eruption of product will be emanating from EMI Latin in the next three months in what surely has to be one of the more active, big-name release schedules in quite some time.

There already are signs of a torrential flood of product a-comin'. Just released are the latest albums by Jennifer Y Los Jetz ("Jennifer") and Mazz ("Al Frente De Todo").

Slated for shipment in September is new product from Bobby Pulido ("Llegaste A Mi Vida"), Los Mismos ("Te Llevas Mi Vida"), and Carlos Vives ("Tengo Fe"). Also scheduled to drop in September are greatest-hits packages from Barrio Boyzz and Graciela Beltrán. Rounding out the September schedule is a double-artist greatest-hits set by La Mafia and Mazz called "Reconciliación."

In October, EMI is expected to release albums by Emilio, Alvaro Torres, and Pandora, the latter of which will be a mariachi set.

Come November, the label is slated to release a dance-remix greatest-hits collection by Los Tucanes De Tijuana titled "15 Super Éxitos De Siempre." A home video by Los Tucanes will be released simultaneously.

In addition, a best-of compendium by Ednita Nazario will be issued.

UNIVERSAL INKS SANTAOLALLA: Universal Latin America has established a joint-venture label called Surco with noted producer Gustavo Santaolalla.

Under the terms of the deal, Santaolalla will develop and produce artists for the imprint. Surco's initial release is Mexican rock act Molotov.

Known for his productions in the rock en español field, Santaolalla has helmed well-received albums from acts based in Mexico (Café Tacuba, Mal-

dita Vecindad), Argentina (Divididos), and Chile (Los Prisoneros).

FANTASIZED RELEASES: In September, Fantasy is releasing three Latino-oriented packages of previously released material: "Brazilian Horizons," a collection of upscale, Brazilian pop/jazz tunes featuring Ella Fitzgerald, Flora Purim, and Luiz Bonfá; "Solo Two" and "Happy Together," a single CD by Pete & Sheila Escovedo that combines material from the original pair of releases; and "Goldenwings" and "Magic Time," another compilation of two original titles by Uruguayan trio Opa. Argentinian indie EPSA has put out "El Sueño De Mi Guitarra," a collection of classics by legendary guitarist Eduardo Falú that was originally released last year in Spain.

GETTING CAUGHT UP: Warner Brasil star Gilberto Gil is slated to begin a four-city U.S. swing on Wednesday (27) at Irving Plaza in New York. The other dates are in Miami (Friday [29]), San Francisco (Aug. 31), and Los Angeles (Sept. 3). Gil is touring in support of his latest album, "Quanta," which was just dropped by Mesa/Atlantic.

Though it has a four-year contract with the city of Miami Beach, Fla., the Reed Midem Organisation, organizer of the upcoming Midem Latin America & Caribbean trade fair, is mulling the possibility of not holding the event there in the future. Dade County rules excluding Cuban artists from the fair have drawn the ire of Spanish and U.S. Anglo indies that do business with (Continued on next page)

LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist.
- 39 ABRAZAME (EMI Waterford, ASCAP/Notas Magicas, ASCAP)
 - 8 ACEPTA MI ERROR (Edimonsa, ASCAP)
 - 11 AMAME (Vander, ASCAP)
 - 6 AMOR A LA MEXICANA (Peermusic, BMI)
 - 32 AMOR DE MIS AMORES (Edimonsa, ASCAP)
 - 40 AMOR NARCOTICO (Copyright Control)
 - 34 CHIQUILLA (De Luna, BMI)
 - 3 DESESPERADAMENTE ENAMORADO (Teddy Sound, SESAC)
 - 16 DILE A ELLA (Copyright Control)
 - 37 EL HECHIZO (Copyright Control)
 - 14 EL TUCANAZO (Flamingo)
 - 19 ENAMORADA (Lanfranco, ASCAP)
 - 29 ESTATUA DE MARFIL (Copyright Control)
 - 12 FUE SU VOZ (Copyright Control)
 - 27 HOY ME HE VUELTO A ENAMORAR (Lanfranco, ASCAP)
 - 4 JEFE DE JEFES (Tn Ediciones Musicales, BMI)
 - 33 LA DENUNCIA (Vander, ASCAP)
 - 18 LA INCERTIDUMBRE (BMG Songs, ASCAP)
 - 30 LA PLANCHA (Sniper, ASCAP/Marco Antonio Perez, BMI)
 - 35 LAS LAGRIMAS DE MI ALMOHADA (EMI Blackwood, BMI)
 - 38 ME NACIO DEL ALMA (Pacifi)
 - 1 MIENTE (Fonomusic, SESAC)
 - 7 MI ULTIMO ADIOS (Crisma, SESAC)
 - 15 MOTIVOS (Fonomusic, SESAC)
 - 21 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)
 - 31 NO PUEDO OLVIDARME DE TI (Ole Ole, ASCAP)
 - 23 NO QUIEREN QUE TE QUIERA (Striking, BMI)
 - 24 NUESTRO AMOR SE FUE (Crisma, SESAC)
 - 20 OLVIDEMOS NUESTRO ORGULLO (Edimonsa, ASCAP)
 - 13 PERO TE AMO (Ernesto Musical)
 - 2 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)
 - 36 QUE SE TE OLVIDO (Unimusic, ASCAP)
 - 22 QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)
 - 10 QUISIERA (2000 Amor)
 - 28 REGRESA A MI (UN-BREAK MY HEART) (Realsongs, ASCAP)
 - 25 SOLO CONTIGO (Huina)
 - 26 TAL VEZ ES AMOR (TALVEZ SEJA AMOR) (Sony Discos, ASCAP/EMI April, ASCAP)
 - 9 TE SIGO AMANDO (BMG Songs, ASCAP)
 - 17 TU Y YO (Vander, ASCAP)
 - 5 VIVIR SIN ELLAS (Copyright Control)

Hot Latin Tracks™



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	5	ENRIQUE IGLESIAS FONOVISIA	MIENTE R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)
2	2	2	5	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L. MIGUEL (A. MANZANERO)
3	3	4	9	JORDI FONOVISIA	DESESPERADAMENTE ENAMORADO DYANGO (PMARTINEZ)
4	6	12	4	LOS TIGRES DEL NORTE FONOVISIA	JEFE DE JEFES TN INC. (T. BELLO)
5	7	6	7	INTOCABLE EMI LATIN	VIVIR SIN ELLAS J. L. AYALA (DARIAN)
6	8	7	9	THALIA EMI LATIN	AMOR A LA MEXICANA K. SANTANDER, B. OSSA (M. PUPPARO)
7	5	10	9	MARCO ANTONIO SOLIS FONOVISIA	MI ULTIMO ADIOS M.A. SOLIS (M.A. SOLIS)
8	9	8	8	LOS TEMERARIOS FONOVISIA	ACEPTA MI ERROR A. ANGEL ALBA (G. A. ALVA)
9	10	9	13	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
10	17	29	5	VICTORIA FONOVISIA	QUISIERA R. LIVI (R. LIVI, J. MARCELO)
11	18	25	5	LOS MISMOS EMI LATIN	AMAME LOS MISMOS (R. DAMIAN)
12	15	28	3	JOSE JAVIER SOLIS FONOVISIA	FUE SU VOZ M.A. SOLIS (M. MORALES, A. MORALES)
13	14	15	10	BANDA MAGUEY FONOVISIA	PERO TE AMO E. SOLANO (E. SOLANO)
14	4	3	12	LOS TUCANES DE TIJUANA EMI LATIN	EL TUCANAZO G. FELIX (M. QUINTERO LARA)
15	11	11	13	MOJADO FONOVISIA	MOTIVOS L. LOZANO (F. BARRIENTOS, L. LOZANO)
16	24	17	11	VICTOR MANUELLE SONY TROPICAL/SONY	DILE A ELLA NOT LISTED (G. FRANCISCO)
17	19	13	12	BRONCO FONOVISIA	TU Y YO BRONCO (J. GUADALUPE ESPARZA)
18	20	23	6	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	LA INCERTIDUMBRE J. GABRIEL, E. OKAMURA (J. GABRIEL)
19	12	14	13	LA MAFIA SONY DISCOS/SONY	ENAMORADA M. LICHTENBERGER JR. (J. L. PILOTO)
20	16	18	11	GRUPO BRYNDIS DISA/EMI LATIN	OLVIDEMOS NUESTRO ORGULLO L. P. GHAZEV (M. POSADAS)
21	13	5	10	GLORIA ESTEFAN EPIC/SONY	NO PRETENDO E. ESTEFAN JR., K. SANTANDER (G. ESTEFAN, K. SANTANDER)
22	23	20	8	BANDA EL RECODO FONOVISIA	QUE SOLO ESTOY SIN TI G. LIZARRAGA (M.A. SOLIS)
23	21	16	7	LORENZO ANTONIO FONOVISIA	NO QUIEREN QUE TE QUIERA T. MORRIE (L. ANTONIO)
24	NEW	1	1	LORENA FONOVISIA	NUESTRO AMOR SE FUE M.A. SOLIS (M.A. SOLIS)
25	28	21	17	GRUPO LIMITE POLYGRAM LATINO	SOLO CONTIGO J. CARRILLO (A. VILLAREAL)
26	27	—	2	CHAYANNE SONY LATIN/SONY	TAL VEZ ES AMOR R. FOSTER (A. CESAR, P.S. VALLE)
27	22	35	4	FRANKIE NEGRON WEACARIBE/WEA LATINA	HOY ME HE VUELTO A ENAMORAR LEM (J. L. PILOTO)
28	30	—	2	JAILENE EMI LATIN	REGRESA A MI H. JIMENEZ (D. WARREN)
29	26	40	4	VICENTE FERNANDEZ SONY DISCOS/SONY	ESTATUA DE MARFIL PRAMIREZ (M. URIETA)
30	35	—	2	BOBBY PULIDO EMI LATIN	LA PLANCHA B. PULIDO (B. PULIDO, M.A. PEREZ)
31	29	30	5	MDO SONY LATIN/SONY	NO PUEDO OLVIDARME DE TI NOT LISTED (A. JAEN)
32	NEW	1	1	LOS ANGELES AZULES DISA/EMI LATIN	AMOR DE MIS AMORES D. L. CHAVEZ MORENO (J. MEJIA AVANTE)
33	38	—	2	CARMEN JARA FONOVISIA	LA DENUNCIA J. GUADALUPE ESPARZA (J. GUADALUPE ESPARZA)
34	32	38	3	LOS CAMINANTES LUNA/FONOVISIA	CHIQUILLA A. DE LUNA (L. HERNANDEZ)
35	40	—	2	FEY SONY LATIN/SONY	LAS LAGRIMAS DE MI ALMOHADA J. R. FLOREZ (J. R. FLOREZ, F. MARUGAN)
36	34	31	7	BANDA EL LIMON FONOVISIA	QUE SE TE OLVIDO M. CONTRERAS (PGARZA)
37	NEW	1	1	GUARDIANES DEL AMOR RCA/BMG	EL HECHIZO A. PASTOR (P. CALDERON)
38	39	—	2	CONJUNTO PRIMAVERA FONOVISIA	ME NACIO DEL ALMA V. MATA, C. PRIMAVERA (R. BELLESTER)
39	NEW	1	1	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ABRAZAME PRAMIREZ (R. FERRO GARCIA, J. IGLESIAS)
40	NEW	1	1	CHICHI PERALTA + SON FAMILIA CAIMAN	AMOR NARCOTICO C. PERALTA (J. FELIX)

Records showing an increase in detections 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. Airplay awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, 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.

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Artists & Music

NOTAS

(Continued from preceding page)

Cuban acts. The trade fair is scheduled to run Sept. 8-11 (Billboard Bulletin, Aug. 12).

On Sept. 10, Julio Iglesias, Paco de Lucía, and Los Del Río are booked to play a tribute show to Miguel Angel Blanco, a Spanish politician slain in July by the Basque separatist movement ETA. Also slated to appear at the 20,000-seat Las Ventas bullring are Ricky Martin and Laura Pausini.

Organizing the concert, which will be broadcast in Spain and around the world, is RTVE. Proceeds will go to the Miguel Angel Blanco Foundation.

ARGENTINA NOTAS: A.N.I.M.A.L., Warner's hard rock outfit that has reached gold (30,000 units sold) with its latest album, "El Nuevo Camino Del Hombre," has just finished an extensive tour of Argentina. The latest single serviced to radio is "Chalito."

EMI has released *La Portuaria's* "En Vivo," a live recording of the band's 1994 show at Buenos Aires' Obras Stadium. The album contains a bonus track, "Vudu Dance—Remix," which was produced by Andrés Levin and Arto Lindsay. With the band's front man, Diego Frenkel, going solo last year, "En Vivo" would appear to be the band's swan song after four hit albums.

After cutting six albums and receiving five gold certificates with BMG, rock/blues singer Juan Antonio "JAF" Ferreyra has released a new album, "No. 7," on his own imprint Pistas Candescentes.

Warner has put out a greatest-hits package from pop/rock chanteuse Fabiana Cantilo, "Lo Mejor," that includes a dance remix of "Nada Es Para Siempre," the Fito Páez-penned hit from her 1996 album, "Sol En Cinco." A bonus track is the previously unreleased version of *Los Rodríguez's* nugget "Dulce Condena."

In the past two years, EMI folklore act *Los Nocheros* has become an unex-



BMG Inks Leyva. BMG U.S. Latin has signed Cuban artist Alejandro Leyva to a recording deal. The signing took place Aug. 5, just five days after the former NG La Banda leader declared political asylum. Pictured, from left, are Hipólito Martínez, president, Intromusik; Leyva; Leslie José Zigel, director of business and legal affairs, BMG; and Pablo Manavello, A&R director, BMG.

pected sales phenomenon with platinum sales (sales of more than 60,000 units) reached by its first two albums. Now, the band has dropped its third effort, "Ven Por Mí," which features special guest Mercedes Sosa on the title track.

"Testimonio II," the recording of a 1984 live concert by folklore giant Atahualpa Yupanqui, has been released by DNG and the Fundación Atahualpa Yupanqui.

Hard rock act *Vía Varela* has put out its second EMI album, "O Juremos." One track from the album, produced by Oscar Mediavilla, is "Ayuden El Pobre," based on a B.B. King tune.

CHART NOTES: The three-way battle among Luis Miguel, Julio Iglesias, and his son, Enrique, for top Latino male vocalist takes a new turn this week as Luis Miguel hits No. 1 on The Billboard Latin 50 with "Romances" (WEA Latina). Indeed, the Mexican megastar's third—and supposedly last—album of pop/bolero covers has

sold a whopping 57,000 units.

"Romances" accounts for 44% of the total sales registered by the 50 top-selling Latino titles. Sales of "Romances" were good enough to earn the album a splashy debut at No. 14 on The Billboard 200. "Romances" not only is Luis Miguel's highest chart debut on The Billboard 200, it is the second-highest chart bow by a Spanish-dominant disc since August 1995, when Selena's "Dreaming Of You" (EMI/EMI Latin) debuted at No. 1.

If it were not for Luis Miguel, the *Gipsy Kings'* latest album, "Compas" (Nonesuch), would be the talk of the chart this issue. The flamenco/rock group's best artistic effort since its groundbreaking, eponymous premiere 10 years ago has sold an impressive 10,500 units. "Compas" also makes its debut on The Billboard 200 this issue at No. 108.

Assistance in preparing this column was provided by Marcelo Fernández Bitar in Buenos Aires.

Skank Steals Video Music Brasil Show

BY ENOR PAIANO

SÃO PAULO, Brazil—Skank solidified its reputation as a superstar act in Brazil with three wins during the third annual Video Music Brasil (VMB), held Aug. 14 here at the Anhembi Theater.

Sony Brasil's reggae group from Belo Horizonte won three Clips De Ouro (Golden Clips) for the video of its smash hit "É Uma Partida De Futebol." The pop/reggae anthem won best editing, best pop video, and video of the year, audience choice.

Other awardees included EMI-Odeon Brasil's pop/reggae veterans Paralamas Do Sucesso, who won video of the year with "Busca Vida"; Roadrunner's thrash/metal act Sepultura, whose entry "Ratamahatta" triumphed in the best rock video category; and PolyGram Brasil's star singer/songwriter Chico Cesar, winner of the best Brazilian pop (MPB) video with "Mama Africa."

Honorees were chosen by a jury consisting of musicians, producers, actors, and other entertainment industry professionals. The audience choice video was voted on by viewers who selected their choice by telephone, mail, and the Internet.

Staged much like the Academy Awards, the ceremony was expertly hosted by Globo television comedian Pedro Cardoso, who introduced the crowd of 1,500 to a wide variety of Brazilian notables.

A laundry list of big-name entertainers served as presenters, including international stars Gal Costa, Cae-



SKANK

tano Veloso, and Milton Nascimento; samba star Paulinho Da Viola; soccer idol Ronaldo; kitsch TV host Raúl Gil; and eccentric pop singer Baby Do Brasil.

Among the performers garnering the most applause were famed rock act Titãs, noted singer/songwriter Lulu Santos, and Carlinhos Brown, who did a thunderous show-closing duet of "Pata Pata" with up-and-coming

songstress Daúde.

This year's VMB was a crisply paced two-hour extravaganza that was better organized and more entertaining than in past years. And despite the number of awards and performances, the show kept its freshness by staying short—it was only two hours long.

Following is a rundown of winners: **Video of the year, audience choice:** "É Uma Partida De Futebol," Skank, Sony.

Video of the year, jury: "Busca Vida," Paralamas Do Sucesso, EMI.

Best pop video: "É Uma Partida De Futebol," Skank, Sony.

Best rock video: "Ratamahatta," Sepultura, Roadrunner.

Best MPB video: "Mama Africa," Chico Cesar, PolyGram.

Best rap video: "Mandando Bronca," Pavilhão 9, Zimbabwe.

Best video, new artist: "Conquista," Claudinho E Bucheca, Universal.

Best demo video: "Detetive," Comunidade Nin Jitsu, Tinnitus.

Best direction: "Alma Não Tem Cor," Karnak, Tinnitus.

Best editing: "É Uma Partida De Futebol," Skank, Sony.

Best videography: "Nobre Vagabundo," Daniela Mercury, Sony.

THE Billboard Latin 50

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

SoundScan®

THIS WEEK	LAST WEEK	WKS ON	ARTIST	LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	2	2	★ ★ ★	LUIS MIGUEL WEA LATINA 19798	★ ★ ★ GREATEST GAINER/NO. 1 ★ ★ ★ ROMANCES
2			★ ★ ★	GIPSY KINGS NONESUCH/ATLANTIC 79466/AG	★ ★ ★ HOT SHOT DEBUT ★ ★ ★ COMPAS
3	4	29	ENRIQUE IGLESIAS ▲	FONOVIDA 0001	VIVIR
4	1	10	LOS TIGRES DEL NORTE	FONOVIDA 80711 HS	JEFE DE JEFES
5	3	9	CHARLIE ZAA	SONOLUX 82136/SONY HS	SENTIMIENTOS
6	11	39	JULIO IGLESIAS ●	COLUMBIA 67899/SONY	TANGO
7	5	44	GRUPO LIMITE	POLYGRAM LATINO 533302 HS	PARTIENDOME EL ALMA
8	7	15	VARIOUS ARTISTS	ARIOLA 46527/BMG	TE SIGO AMANDO
9	8	16	JUAN GABRIEL/ROCIO DURCAL	ARIOLA 47805/BMG HS	JUNTOS OTRA VEZ
10	6	7	THALIA	EMI LATIN 57977	AMOR A LA MEXICANA
11	10	76	SHAKIRA ●	SONY LATIN 81795/SONY HS	PIES DESCALZOS
12	12	29	FEY	SONY LATIN 82059/SONY	TIERNA LA NOCHE
13	9	17	LOS TUCANES DE TIJUANA	EMI LATIN 56921 HS	TUCANES DE ORO
14	13	9	INTOCABLE	EMI LATIN 56694 HS	IV
15	14	6	VICENTE FERNANDEZ	SONY DISCOS 82356/SONY	ESTATUA DE MARFIL
16	20	94	ENRIQUE IGLESIAS ▲	FONOVIDA 0506 HS	ENRIQUE IGLESIAS
17	18	34	ALEJANDRO FERNANDEZ	SONY DISCOS 82080/SONY	MUY DENTRO DE MI CORAZON
18			NEW ►	JENNIFER Y LOS JETZ	EMI LATIN 59367 JENNIFER
19	15	9	GRUPO BRYNDIS	DISA 57594/EMI LATIN	ASI ES EL AMOR
20	23	13	ILEGALES	ARIOLA 47761/BMG	REBOTANDO
21	17	24	BRONCO	FONOVIDA 6063 HS	LA ULTIMA HUELLA
22	21	25	SELENA	EMI LATIN 19207	EXITOS Y RECUERDOS
23	16	11	VICTOR MANUELLE	SONY TROPICAL 82334/SONY	A PESAR DE TODO
24			NEW ►	DLG	SONY TROPICAL 82340/SONY SWING ON
25	19	17	LOS TUCANES DE TIJUANA	EMI LATIN 56922 HS	TUCANES DE PLATA
26	24	16	OLGA TANON	WEA LATINA 18733 HS	LLEVAME CONTIGO
27	26	25	LOS ANGELES AZULES	DISA 53791/EMI LATIN	INOLVIDABLES
28	27	4	BANDA EL RECODO	FONOVIDA 9580	DE PARRANDA CON LA BANDA
29	22	11	LA MAFIA	SONY DISCOS 82267/SONY HS	EN TUS MANOS
30	28	19	VARIOUS ARTISTS	BEAST 53172	DJ LATIN MIX '97
31	29	6	ALABINA	ASTOR PLACE 4004	ALABINA
32	38	5	VARIOUS ARTISTS	PUTUMAYO 131	LATINO! LATINO!
33	25	38	PEDRO FERNANDEZ	POLYGRAM LATINO 534120 HS	DESEOS Y DELIRIOS
34	39	12	DI BLASIO	ARIOLA 48018/BMG	SOLO
35	35	14	VARIOUS ARTISTS	SONY LATIN 82232/SONY	LO NUESTRO Y LO MEJOR
36	37	94	RICKY MARTIN	SONY LATIN 81651/SONY	A MEDIO VIVIR
37	32	52	LUIS MIGUEL ●	WEA LATINA 15947	NADA ES IGUAL...
38	31	11	LIBERACION	DISA 57261/EMI LATIN	UN LOCO ROMANTICO
39	30	26	MICHAEL SALGADO	JOEY 8560	RECUERDO ESPECIAL
40			NEW ►	TONO ROSARIO	WEA LATINA 19530 SEGUIRE
41	36	6	FRANKIE NEGRON	WEACARIBE 18730/WEA LATINA	CON AMOR SE GANA
42	42	6	BANDA MAGUEY	FONOVIDA 5969	EL MUNDO GIRA
43	48	11	LUCERO	UNIVERSAL 11630	PIEL DE ANGEL
44	43	14	KINITO MENDEZ	J&N 82304/SONY	EL DESCRETO
45			RE-ENTRY	MARCO ANTONIO SOLIS ●	FONOVIDA 0512 HS EN PLENO VUELO
46	34	9	VARIOUS ARTISTS	EMI LATIN 57391	1997 TEJANO ALL-STARS
47	33	8	LOS HURACANES DEL NORTE	FONOVIDA 6058	TOP NORTENO
48	40	21	LOS TEMERARIOS	FONOVIDA 6064	EN CONCIERTO VOL. II
49			RE-ENTRY	LUIS MIGUEL	WEA LATINA 11212 EL CONCIERTO
50			RE-ENTRY	RICARDO ARJONA	SONY 82011 SI EL NORTE FUERA EL SUR

○ 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. ★ Greatest Gainer shows chart's largest unit increase. HS indicates past and present Heatseeker titles. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Top Gospel Albums

In the SPIRIT



by Lisa Collins

STOMPIN' IN CINCINNATI: Downtown Cincinnati came alive with the sounds of music as the 30th annual meeting of the Gospel Music Workshop of America (GMWA) drew more than 15,000 musicians, singers, executives, and manufacturers, including many of gospel's biggest names. The seven-day fest, spiked with nightly musicals, luncheon concerts, new-artist showcases, and three live choir recordings, offers a bird's-eye view of the year ahead in gospel.

Savoy's Sunday-afternoon showcase kicked off the industry track with the latest from the likes of LaShun Pace, the Georgia Mass Choir, and the Mississippi Mass Choir. Word Records' Monday-evening reception exploded with the sounds of Kelli Williams, Babbie Mason, Marvin Sapp, Charles Hayes & the Cosmopolitan Church Of Prayer Choir, and B-Rite acts God's Property, Idol King, and Trin-I-Tee 5.7, who thrilled the crowd with its rendition of "Oh Mary Don't You Weep," which is currently fielding requests at gospel radio.

Hezekiah Walker, the Canton Spirituals, Ben Tankard, and Daryl Coley jammed at Verity's luncheon showcase, which also featured Albert Jamison & the Tri-Boro Mass Choir (through a distributed label, Music Quest), Albertina Walker, Shawn McLemore, and Taralyn Ramsey, a teen out of Florida who is the label's newest find. Also performing was John P. Kee, who's changed the name of his forthcoming album—now due Oct. 28—from "Thursday Love" to "Strength." Kee is in the

midst of putting together a national Back to the Hood tour to kick off in late September with potential sponsorships from Pepsi and Denny's.

Meanwhile, Verity VP James "Jazzy" Jordan and GM Tara Griggs-Magee were most excited about "Wow Gospel '98," a compilation due in January. The project, encompassing the top 30 gospel hits of 1996-97, teams Verity with Gospo Centric, EMI Christian, and Word.

"The wonderful thing about the project is that it shows the unity within our industry," notes Griggs-Magee. "It's going to give us the biggest songs in gospel, so obviously we'll have a very aggressive marketing campaign—television and the whole nine yards—with distribution through Provident for the contemporary Christian marketplace and BMG/Jive Records for mainstream."

Kirk Franklin hosted Thursday's combined Gospo Centric/Crystal Rose/Aleho showcase, which featured Aleho's Angela Spivey and the Ohio Baptist Mass Choir and Gospo Centric's Kurt Carr and Bobby Jones (who can expect the red-carpet treatment with the late-fall release of his newest recording with the Nashville Super Choir). Crystal Rose threw its weight behind Patrick Love, Special Gift, and Ricky Dillard & New G (with emphasis on his "Worked It Out" video due in late October), and Donald Lawrence's much-talked-up "Hello Christmas" release, due Oct. 7.

James Hall & Worship And Praise rocked CGI's New Flava Showcase, aimed at spotlighting the label's youth-oriented music ministries, including the Bronx Mass Choir, Eddie James, Tai Oney, Deitrick Haddon & the Voices Of Unity, and the Imani Project; the label's luncheon showcase keyed in on new product from William Becton, Lisa Paige, B. Chase Williams & Shabach, Candi Staton (with Joe Ligon), and Hall.

Dottie Peoples showcased her new release, "Testify," and introduced her choir—the Rev. Dreyfus Smith & the Wings Of Faith—at a joint showcase for Atlanta Interna-

(Continued on page 36)

Jazz BLUE NOTES



by Jim Macnie

NEW ATTITUDE: More and more jazz titles have been trickling out of Mobile Fidelity's offices over the past year. The label, which deals exclusively with audiophile reissues, has largely built its rep on enviable sonic clarification of pop music. But after striking separate deals with Verve and Storyville, Mobile Fidelity has been making revered and rare discs part of its catalog.

The label only releases two or three new titles each month. In August, a pair were jazz: Herbie Hancock's "Man-Child" originally out in 1975 on Columbia and the Warne Marsh Lee Konitz Quintet's "Live At The Montmartre Club," a Storyville session. "We try to provide great sounds for a variety of music lovers," says Lori Beaudoin, Mobile Fidelity's executive VP/GM. "Whenever we're lucky enough to come across strong jazz titles, we seize the opportunity. Right now, really interesting archival things have become available. The Storyville discs are unique to us within the U.S. market, and we've gotten a very positive response so far."

Success isn't measured by comparing the jazz discs to their pop brethren. The third August release for Mobile Fidelity was Don Henley's "Building The Perfect Beast." Marsh couldn't do battle in any credible commercial way with that classic album. "No, we know that's not the way to view it," says Beaudoin. "But the idea of keeping it varied is important; I don't want to release three rock titles at once. If we think the collector is going to be interested in the jazz title, we'll likely give it a shot, and we've come across some great one of late."

Thelonious Monk's "Live At The Monterey Jazz Festival, Volumes 1 & 2" sold surprisingly well for the company, according to Beaudoin. And Mobile Fidelity is optimistic about the forthcoming September release "Louis Armstrong: Masters Of Jazz Volume 1." "It's a live show

where he talks a lot, tells jokes. You really get a feel for his personality," she says. In October, Ben Webster's "King Of The Tenor" is due.

Mobile Fidelity works from the original masters only, and Beaudoin says that both Verve and Storyville have been great about providing them. Some Verve titles released by Mobile are in the marketplace already, "but not the gold-disc audiophile versions that we offer," she concludes. The Mobile Fidelity titles retail for \$29.95.

TV TUNES: Nothing's worse than when a film depicts a saxophonist and the actor or actress bogusly apes the sound of an authentic horn player: Julie Dash went for the real deal when she cast Warner Bros. recording artist Kenny Garrett as the subterranean musician in "Sax Cantor Riff," a segment of the much-ballyhooed HBO special "Subway Stories." The vignette, which regards the interaction of a Jewish cantor and jazz musician, made its debut Aug. 17. Dash, who directed the 1992 feature film "Daughters Of The Dust," wrote and directed the short. The soundtrack for the film is performed by the percussion-oriented improvisational quartet Mecca Bodega. The inventive ensemble has spent *mucho* time making venues out of New York subway stops over the past few years. Its "Subway Stories" is out on Hybrid/Metropolitan... Speaking of film and jazz, cuts by Gerry Mulligan, Miles Davis, and Chet Baker all find their way onto the soundtrack for "L.A. Confidential," the retro noir escapade directed by Curtis Hanson. The album is on Restless.

TITLE OF THE WEEK goes to Verve's reissue of Lalo Schifrin's "The Dissection And Reconstruction Of Music From The Past As Performed By The Inmates Of Lalo Schifrin's Demented Ensemble As A Tribute To The Memory Of The Marquis De Sade." It's part of the label's Very Elite Edition, a limited-release project that's scheduled to place its first 10 titles in the racks Sept. 23.

The albums, which carry a list \$16.99, are differentiated from the usual Verve rereleases due to their "esoteric" nature. "There will be between 5,000 and 6,500 units of each title pressed for the worldwide market, depending on orders," says a company spokesman. There will be no second pressing.

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/DISTRIBUTING LABEL	TITLE
★ ★ NO. 1 ★ ★				
1	1	13	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE 12 weeks at No. 1	GOD'S PROPERTY
2	2	38	SOUNDTRACK ▲ ² ARISTA 18951	THE PREACHER'S WIFE
3	3	69	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127	WHATCHA LOOKIN' 4
4	5	14	HEZEKIAH WALKER & THE LOVE FELLOWSHIP CRUSADE CHOIR VERITY 43023 [CS]	LIVE IN LONDON AT WEMBLEY
5	4	9	OLETA ADAMS HARMONY 1601	COME WALK WITH ME
6	6	5	THE CANTON SPIRITUALS VERITY 43021 [CS]	LIVING THE DREAM: LIVE IN WASHINGTON D.C.
7	10	27	T.D. JAKES INTEGRITY/WORD 67931/EPIC	T.D. JAKES PRESENTS MUSIC FROM WOMAN, THOU ART LOOSE!
8	7	64	FRED HAMMOND & RADICAL FOR CHRIST VERITY 43046 [CS]	THE SPIRIT OF DAVID
9	8	24	VARIOUS ARTISTS CGI 165252	TODAY'S GOSPEL MUSIC COLLECTION
10	9	42	DONNIE MCCLURKIN WARNER ALLIANCE 46297	DONNIE MCCLURKIN
11	11	14	VIRTUE VERITY 43020	VIRTUE
12	12	16	SHIRLEY CAESAR WORD 68003/EPIC [CS]	A MIRACLE IN HARLEM
13	15	42	BEBE & CECE WINANS SPARROW 37048/EMI	GREATEST HITS
14	24	32	WANDA NERO BUTLER SOUND OF GOSPEL 223	ALL TO THE GLORY OF GOD
15	14	6	DOTTIE PEOPLES ATLANTA INT'L 10233	TESTIFY
16	19	5	JAMES HALL & WORSHIP AND PRAISE CGI 161278	...ACCORDING TO JAMES HALL — CHAPT. III
17	13	12	ANDRAE CROUCH QWEST 45924/WARNER BROS.	PRAY
18	16	42	ANointed WORD 67804/EPIC [CS]	UNDER THE INFLUENCE
19	17	27	CARLTON PEARSON WARNER ALLIANCE 46354 [CS]	LIVE AT AZUSA 2 PRECIOUS MEMORIES
20	20	58	YOLANDA ADAMS VERITY 43027	YOLANDA LIVE IN WASHINGTON
21	26	46	THE WILLIAMS SISTERS FIRST LIFE 4003 [CS]	LIVE ON THE EAST COAST—LET EVERY EAR HEAR
22	18	68	RICHARD SMALLWOOD WITH VISION VERITY 43015	ADORATION: LIVE IN ATLANTA
23	23	22	KURT CARR SINGERS GOSPO CENTRIC 72138	NO ONE ELSE
24	NEW		BEN TANKARD VERITY 43095	GIT YO PRAYZE ON
25	25	97	CECE WINANS ● SPARROW 51441	ALONE IN HIS PRESENCE
26	22	13	THE WILLIAMS BROTHERS BLACKBERRY 1618/MALACO	STILL STANDING
27	33	14	BAM CRAWFORD'S PURPOSE HARMONY 1600	THE KING IS COMING ANY DAY!
28	27	14	MARVIN SAPP WORD 68039/EPIC	GRACE AND MERCY
29	21	8	VICKIE WINANS CGI 161279	LIVE IN DETROIT
30	RE-ENTRY		DOC MCKENZIE & THE GOSPEL HI-LITES FIRST LIFE 4007	RIDE WITH JESUS
31	29	37	THE GEORGIA MASS CHOIR SAVOY 7123	GREATEST HITS
32	30	64	MISSISSIPPI MASS CHOIR MALACO 6022 [CS]	I'LL SEE YOU IN THE RAPTURE
33	34	5	SHAWN MCLEMORE AND NEW IMAGE NEW LIFE 43022/VERITY	WAIT ON HIM
34	28	14	DOROTHY NORWOOD MALACO 6024	HATTIE B'S DAUGHTER
35	35	15	CANDI STATON CGI 161276	COVER ME
36	39	5	EDWIN HAWKINS HARMONY 1612	DALLAS MUSIC & ARTS SEMINAR MASS CHOIR
37	40	8	CHRISTOPHER BRINSON MALACO 4487	WHAT IF GOD IS UNHAPPY?
38	37	76	V.I.P. MUSIC & ARTS SEMINAR MASS CHOIR VERITY 43014 [CS]	STAND!
39	32	14	REV. MILTON BRUNSON AND THE THOMPSON COMMUNITY SINGERS WORD 67939/EPIC	HE'S STILL GOOD
40	RE-ENTRY		CHICAGO MASS CHOIR CGI 161267	YOU LOVE ME

Records 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. [CS] indicates past or present Heatseeker titles. © 1997, Billboard/BPI Communications.

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featuring

“Jesus Is My Help,” “Job’s Song” and “It Shall Come To Pass.”

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Top Contemporary Christian

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®		ARTIST	TITLE
					LABEL & NUMBER/DISTRIBUTING LABEL	
			★ ★ NO. 1 ★ ★			
1	1	60	BOB CARLISLE ▲	DADEM 1139/PROVIDENT HS	17 weeks at No. 1	SHADES OF GRACE
2	2	91	DC TALK ▲	FOREFRONT 5140/CHORDANT		JESUS FREAK
3	4	65	JACI VELASQUEZ	MYRRH 6995/WORD HS		HEAVENLY PLACE
4	3	11	THE SUPERTONES	BEC 7401/CHORDANT HS		SUPERTONES STRIKE BACK
5	5	49	POINT OF GRACE ●	WORD 9694		LIFE LOVE & OTHER MYSTERIES
6	7	3	PHILLIPS, CRAIG AND DEAN	STAR SONG/SPARROW 0156/CHORDANT HS		WHERE STRENGTH BEGINS
7	8	42	VARIOUS ARTISTS ▲	SPARROW 1562/CHORDANT	WOW-1997: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
8	6	7	CLAY CROSSE	REUNION 10005/PROVIDENT HS		STAINED GLASS
9	9	20	CARMAN	SPARROW 1565/CHORDANT	I SURRENDER ALL—30 CLASSIC HYMNS	
10	10	50	STEVEN CURTIS CHAPMAN ●	SPARROW 1554/CHORDANT		SIGNS OF LIFE
11	13	21	CAEDMON'S CALL	WARNER ALLIANCE 46463/WCD HS		CAEDMON'S CALL
12	12	9	CHRIS RICE	ROCKETOWN 1528/WORD HS		DEEP ENOUGH TO DREAM
13	15	78	NEWSBOYS ●	STAR SONG/SPARROW 0075/CHORDANT		TAKE ME TO YOUR LEADER
14	11	68	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 2127/CHORDANT		WHATCHA LOOKIN' 4
15	18	60	REBECCA ST. JAMES	FOREFRONT 5141/CHORDANT HS		GOD
16	17	16	KATHY TROCCOLI	REUNION 10003/PROVIDENT HS		LOVE AND MERCY
17	14	25	PETRA	WORD 9929	PETRA PRAISE 2 WE NEED JESUS	
18	16	9	OLETA ADAMS	HARMONY 7701/CHORDANT		COME WALK WITH ME
19	19	78	AUDIO ADRENALINE	FOREFRONT 5144/CHORDANT		BLOOM
20	22	35	VARIOUS ARTISTS	HOSANNA/INTEGRITY 8952/WORD		SHOUT TO THE LORD
21	20	38	VARIOUS ARTISTS	HOSANNA/INTEGRITY 10492/WORD		REVIVAL AT BROWNSVILLE
22	21	46	CRYSTAL LEWIS	MYRRH 5039/WORD HS		BEAUTY FOR ASHES
23	24	76	THIRD DAY	REUNION 0117/PROVIDENT HS		THIRD DAY
24	30	18	SMALLTOWN POETS	FOREFRONT 5163/CHORDANT		SMALLTOWN POETS
25	23	37	DONNIE MCCLURKIN	WARNER ALLIANCE 46297/WCD		DONNIE MCCLURKIN
26	32	10	REALITY CHECK	STAR SONG/SPARROW 0158/CHORDANT		REALITY CHECK
27	27	3	PAUL WILBUR	HOSANNA/INTEGRITY 11512/WORD		HOLY FIRE
28	25	14	VIRTUE	VERITY 50032/PROVIDENT		VIRTUE THE GREATEST PART OF ME
29	26	35	MXPX	TOOTH & NAIL 1060*/DIAMANTE HS		LIFE IN GENERAL
30	29	13	VARIOUS ARTISTS	HOSANNA/INTEGRITY 11492/WORD	REVIVAL — SONGS OF FIRE FROM ABOVE	
31	39	37	OUT OF EDEN	GOTEE 3826/WORD HS		MORE THAN YOU KNOW
32	33	83	VARIOUS ARTISTS ▲	SPARROW 1516/CHORDANT	WOW-1996: THE YEAR'S 30 TOP CHRISTIAN ARTISTS AND SONGS	
33	35	41	RAY BOLTZ	WORD 9937 HS		NO GREATER SACRIFICE
34	NEW		VARIOUS ARTISTS	SPARROW 1624/CHORDANT	FOCUS ON THE FAMILY PRESENTS RENEWING THE HEART	
35	RE-ENTRY		SUSAN ASHTON	SPARROW 1458/CHORDANT HS		A DISTANT CALL
36	RE-ENTRY		BEBE & CECE WINANS	SPARROW 7048/CHORDANT		GREATEST HITS
37	RE-ENTRY		THE SUPERTONES	TOOTH & NAIL 1053/DIAMANTE		SUPERTONES
38	36	10	PLUMB	ESSENTIAL 70008/PROVIDENT		PLUMB
39	34	17	VARIOUS ARTISTS	VINEYARD/STAR SONG 9243/CHORDANT	CHANGE MY HEART OH GOD, VOLUME 2	
40	31	71	ANDY GRIFFITH ●	SPARROW 1440/CHORDANT HS		I LOVE TO TELL THE STORY: 25 TIMELESS HYMNS

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IN THE SPIRIT

(Continued from page 34)

tional Records, Born Again, and New Haven Records. Also performing were the **Voices Of Binghamton**, **Kenny Eldridge**, and **Bishop Abney**, who was joined by Sapp on lead vocals. Rounding out the label showcases was Chicago-based Meek Records' Friday-afternoon reception, featuring the Stellar Award-winning **AARC Mass Choir**.

A near-capacity crowd packed the Cincinnati Convention Center ballroom for the Annual Quartet Concert, which while bearing witness to the genre's booming resur-

gence has become one of the convention's prime events. The show's lineup included the **Canton Spirituals**, the **Williams Brothers** (who teamed with **Mighty Clouds Of Joy** lead Ligon for a tune), the **Five Blind Boys**, **Slim & the Supreme Angels**, the **Williams Sisters**, **Pilgrim Jubilees**, **Spencer Taylor & the Highway QC's**, **Willie Neal Johnson & the Gospel Keynotes**, **Dorothy Norwood**, and the **Jackson Southernares** and was coordinated by the **Christianaires'**

(Continued on next page)

HIGHER GROUND



by Deborah Evans Price

NQC CELEBRATES 40TH: The top names in Southern gospel music will gather Sept. 8-13 in Louisville, Ky., at the Kentucky Fair and Exposition Center to celebrate the National Quartet Convention (NQC)'s 40th anniversary. More than 70 acts are scheduled to perform during the six-day event, including the **Florida Boys**, the **Cathedrals**, the **Nelons**, the **Speers**, **Common Bond**, the **Steeles**, and **Karen Peck & New River**.

NQC was originated in Memphis four decades ago when **J.D. Sumner** and some of the genre's key artists launched the first event with 5,000 Southern gospel music enthusiasts in attendance. NQC continued to grow into a major event and the gathering for Southern gospel artists and fans. The event was held for 22 years in Nashville before relocating to Louisville in 1994. The festivities include workshops, seminars, and shows during the day, but the main thrust of the conference is the evening concerts and the exhibit booths, which feature Southern gospel artists, record labels, and affiliated companies. Last year, some of the evening shows drew more than 8,000 attendees during the week, and Friday night's show sold out, with 19,500 fans in attendance. Also last year, I was surprised to see fans lining up at the ticket office during the last few days of the event to purchase tickets for next year.

NQC is also like country music's Fan Fair in that fans line up at the exhibit booths to get autographs and to spend time chatting with artists like **Mark Lowry**, **Bill and Gloria Gaither**, and **Janet Paschal**. Last year, there were 430 exhibitors. There are also a couple of fan-voted awards shows presented by **The Gospel Voice** and **Singing News** magazines. The Thursday-night Singing News Fan Awards show is one of the best-attended events of the gathering.

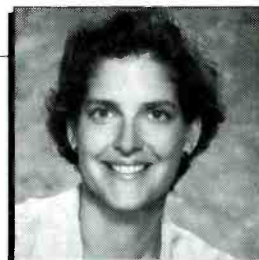
"It's exciting to know that gospel music's biggest event is still growing by astounding rates in its 40th year," says NQC's executive director, **Clarke Beasley**, who adds that his organization plans to set attendance records again. "Crowds are expected to be 45,000 plus this year."

Beasley's father, **Les**, serves as president of NQC and, in addition to celebrating the organization's 40th anniversary, will be marking another milestone this year as the **Florida Boys** observe their 50th. Beasley joined the act in 1953, when founder **J.G. Whitfield** hired him as lead vocalist. He's been with the group ever since as lead singer and began managing the **Florida Boys** in 1958. The group still performs 265 days a year in addition to making radio and TV appearances, such as its visit to "The Today Show," which kicked off NQC 1996.

For the third year, September is being recognized as **Southern Gospel Music Month**, and in promoting the event several retail chains—including **Family Christian Stores**, **Joshua's Baptist Bookstores**, and **Berean**—will feature a Southern gospel music sampler titled "Southern Gospel—You Better Believe It, Vol. 3," a multi-artist project being distributed by **New Day Christian Distributors**. The sampler retails for \$1.99 on cassette and \$2.99 on CD. The latest singles from **Gold City**, the **Kingsmen**, **Ponder**, **Sykes**

(Continued on next page)

Classical KEEPING SCORE



by Heidi Waleson

HAPPY BIRTHDAY: The **Schubert Year** draws to an end, and now we leap even further back in time for the **Hildegard Year**, which celebrates the 900th birthday of the abbess **Hildegard von Bingen**, composer, poet, visionary, herbalist, and healer, who was born in 1098 near Mainz, Germany, the 10th child of noble parents. The celebratory year begins in September, and to mark it **Harmonia Mundi** will release **Anonymous 4's** new recording, "11,000 Virgins," Sept. 9. (Hildegard was never officially canonized, but she does have a feast day, Sept. 21.)

The names of few female composers have come down to the present, but Hildegard was a giant by any standard. She was 43 and the leader of a small convent when she saw a vision of tongues of flame, which led her to write down her spiritual experiences. Her fame as a mystic spread; she wrote a scientific encyclopedia, visionary works, and a collection of poetical/musical works, the "Symphonia Armonie Celestium Revelationum," (Symphony Of The Harmony Of Celestial Revelations), settings of 77 poems that make up a liturgical cycle. Hildegard claimed to have received her works in her visions, and in their ecstatic and rhapsodic nature they resemble no other composer's music. They were also probably written for women (that is, the nuns of Hildegard's convent)

to sing—unusual in the period—making this music an especially telling repertoire for the all-female **Anonymous 4**.

The program is built around liturgical music for the Oct. 21 feast day of **St. Ursula** and the 11,000 Virgins. (According to legend, **St. Ursula** and her virgin companions, returning from a pilgrimage to Rome, were martyred by the Huns in Cologne, Germany, when Ursula refused to marry their pagan chief.) **Anonymous 4** has placed the composer's music in the context of the standard liturgy, framing the exotic Hildegard pieces with contemporaneous music for **Matins**, **Lauds**, and **Vespers**—which makes for a more shapely program and, as group member and musicologist **Susan Hellauer** notes, was probably the way it was heard.

Anonymous 4 will begin touring the program in October; the group has 46 concerts, beginning in Provo, Utah, and ending in late April '98 in Boston, with performances in New York; Chicago; Houston; Iowa City, Iowa; Berlin; and **Abbaye de Fontevrand**, France, to name a few, in between. The group makes its **Wigmore Hall** (in London) debut Nov. 11.

Anonymous 4 will also participate in the official celebration of the Hildegard year, which will center in Bingen, Germany. Close to 150 events, including concerts, lectures, symposiums, exhibits, art openings, and wine tastings, have been organized; other features are Hildegard's "Vespers" in the **Abbaye of St. Hildegard** in Eibingen, a mystery play in the tradition of the time of the composer, in September; an international Hildegard symposium in March 1998 in Mainz; and a big Hildegard Festival, in August and September 1998, during which **Anonymous 4** and **Sequentia**, which is recording the complete works of Hildegard, will perform. For German speakers, a full program can be accessed at the official 900th Anniversary World Wide Web site at Mainz University; the address is <http://www.kath.de/bistum/mainz/bingen/veranst.htm>.

In the meantime, and for English speakers, "11,000 Virgins" will be a listening-post feature on the **Classical**



ANONYMOUS 4

Artists & Music

Billboard

AUGUST 30, 1997

HIGHER GROUND

(Continued from preceding page)

& Wright, George Younce, the Greens, the Kingdom Heirs, the Cathedrals, the Cumberland Boys, the Perry Sisters, the Happy Goodmans, the Gaither Vocal Band, Greater Vision, the Perrys, and Ivan Parker are featured on the sampler. It also includes \$2-off coupons good toward the purchase of the current release by the artists featured on the sampler. All in all, the package includes more than \$30 worth of coupons. The promotion also includes album flats, shelf talkers, and other point-of-purchase materials. Radio samplers are also being distributed to help entice consumers into stores. New Day is to be commended for its aggressive

stance in promoting the genre to retail.

IN OTHER NQC NEWS: The Nashville music community will get a taste of Southern gospel's finest songwriters when Daywind recording artist Jacky Jack White hosts a writers' night Sept. 2 at the Blue-Bird Cafe. Special guests include Jennifer O'Neill and Mervin Louque . . . Greystone Communications is filming a documentary on Southern gospel music . . . Karen Peck & New River have signed a booking agreement with Ed Harper of Harper & Associates. (Peck has won an unprecedented 15 favorite soprano Fan Awards from Singing News readers.)

IN THE SPIRIT

(Continued from preceding page)

Tyrone Porter, who's taken an active role in developing the GMWA's increasingly popular quartet seminar series.

Sporting the theme "Gospel media—pathways to success," the Gospel Announcers Guild (GAG) set out to challenge the growing tensions between the oncoming 24-hour gospel formats and the evolving Christian/gospel and R&B/gospel formats.

"Many are looking at the viability of gospel in terms of its being a high-yield area without a super lot of investment, and that has made for tenuous times for gospel announcers," reports GAG chair-

man Al Hobbs, who also serves as founder/president of Aleho. "We're trying to challenge them to make themselves 'indispensable' as we realize that while gospel is not as important a part of the newer formats, they are areas that we can't afford to lose. The lifeblood of anything is its new product. So it's going to be urban radio and the newer, more broad-based scenarios that will help break new music in gospel."

BRIEFLY: Kevin Bond was appointed VP of A&R for B-Rite Records and not Gospo Centric—as was previously reported.

KEEPING SCORE

(Continued from preceding page)

sical Insites Web site for the month of September, featuring the exclusive Internet premiere of the recording, full-length tracks, interviews, a chat line, and other supporting material. Classical Insites is also developing a contest for the recording and will give away autographed CD booklets to the first 50 people who purchase the recording

through the site.

CONFERRING: Allegro's Classical Label Conference July 17-18 in Portland, Ore., attracted an enthusiastic audience to presentations by and awards for more than dozen classical labels, including Nimbus, PGM, Marquis, CBC, Dorian, and Collins.

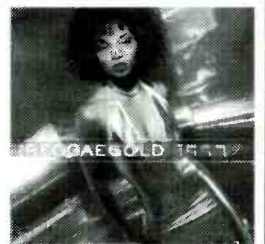
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LARGEST DISTRIBUTOR

TOP REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by		ARTIST
			TITLE	Label & Number/Distributing Label	
			★★ NO. 1 ★★		
1	1	13	REGGAE GOLD 1997 VP 1509*	9 weeks at No. 1	VARIOUS ARTISTS
2	2	5	FALLEN IS BABYLON ELEKTRA 62032/EEG		ZIGGY MARLEY & THE MELODY MAKERS
3	3	7	GUNS IN THE GHETTO VIRGIN 44402		UB40
4	4	3	REGGATA MONDATT ARK 21 61868		VARIOUS ARTISTS
5	5	92	THE BEST OF-VOLUME ONE VIRGIN 41009		UB40
6	6	93	THE BEST OF-VOLUME TWO VIRGIN 41010		UB40
7	8	10	YARDCORE DELICIOUS VINYL 5018*/RED ANT HS		BORN JAMERICANS
8	7	9	FIRE ON THE MOUNTAIN 2... POW WOW 7466	REGGAE CELEBRATES . . .	VARIOUS ARTISTS
9	9	9	PASSION VP 1493*		LADY SAW
10	NEW		APPOINTMENT WITH HIS MAJESTY HEARTBEAT 211*		EURNING SPEAR
11	11	19	THE BEST OF ZIGGY MARLEY . . . VIRGIN 44098	(1988-1993)	ZIGGY MARLEY AND THE MELODY MAKERS
12	10	8	TAXMAN SHANACHIE 45032		LUCKY DUBE
13	12	8	GHETTO GOLD & PLATINUM RESPECT WEEDED 20210*/NERVOUS		MAD LION
14	14	59	SOUL ALMIGHTY- THE FORMATIVE YEARS VOL. 1 JAD 1001		BOB MARLEY
15	13	22	MR. MARLEY TUFF GONG 54177/LIGHTYEAR		DAMIAN JR. GONG MARLEY

TOP WORLD MUSIC ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	★★ NO. 1 ★★		ARTIST
			TITLE	Label & Number/Distributing Label	
1	1	24	MICHAEL FLATLEY'S LORD OF THE DANCE PHILIPS 533757 HS	5 weeks at No. 1	RONAN HARDIMAN
2	3	62	RIVERDANCE CELTIC HEARTBEAT 82816/AG HS		BILL WHELAN
3	2	10	CELTIC PRIDE RETRO 0090 HS		COLUMN MACOIREACHTAIGH & THE IRISH CEILI BAND
4	4	9	RIVERDANCE CELTIC HEARTBEAT 53076/UNIVERSAL		BILL WHELAN
5	5	26	N DIS LIFE BIG BOY 5903		ISRAEL KAMAKAWIWO'OLE
6	6	9	ANOKHA...SOUNDZ OF THE ASIAN UNDERGROUND QUANGO 524341/ISLAND		TALVIN SINGH
7	7	7	IN THE NAME OF LOVE COCONUT GROVE 8197		HAPA
8	8	15	CHANT OF INDIA ANGEL 55948		RAVI SHANKAR
9	9	22	CABO VERDE NONESUCH 79450/AG HS		CESARIA EVORA
10	11	9	COLORS OF THE WORLD ALLEGRO 1		VARIOUS ARTISTS
11	10	25	LEGENDS RCA VICTOR 68776 HS		JAMES GALWAY & PHIL COULTER
12	13	8	COLOURS NA LEO PILIMEHANA 3004		NA LEO PILIMEHANA
13	RE-ENTRY		NARADA WORLD A GLOBAL VISION NARADA 63935		VARIOUS ARTISTS
14	RE-ENTRY		KEIKI O KA AINA KANA'A 1263		ROBI KAHAKALAU
15	RE-ENTRY		SUNNY SPELLS AND SCATTERED SHOWERS SHANACHIE 78010		SOLAS

TOP BLUES ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	★★ NO. 1 ★★		ARTIST
			TITLE	Label & Number/Distributing Label	
1	1	3	LIVE AT CARNEGIE HALL EPIC 68163	3 weeks at No. 1	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
2	2	29	LIE TO ME A&M 540640 HS		JONNY LANG
3	3	94	GREATEST HITS EPIC 66217*		STEVIE RAY VAUGHAN AND DOUBLE TROUBLE
4	4	19	COME ON HOME VIRGIN 42984		BOZ SCAGGS
5	5	9	SENIOR BLUES PRIVATE MUSIC 82151		TAJ MAHAL
6	8	40	HELP YOURSELF MISS BUTCH 4003/MARDI GRAS HS		PEGGY SCOTT-ADAMS
7	6	15	ROAD TO ZEN EUREKA 77061/DISCOVERY HS		COREY STEVENS
8	7	13	LIVE FROM CHICAGO'S HOUSE OF BLUES HOUSE OF BLUES 161273		BLUES BROTHERS AND FRIENDS
9	11	61	JUST LIKE YOU OKEH 67316/EPIC HS		KEB' MO'
10	9	15	SWEET POTATO PIE MERCURY 534483		THE ROBERT CRAY BAND
11	10	93	LEDBETTER HEIGHTS GIANT 24621/WARNER BROS. HS		KENNY WAYNE SHEPHERD
12	12	16	LOVE'S BEEN ROUGH ON ME PRIVATE MUSIC 82140		ETTA JAMES
13	13	24	DON'T LOOK BACK POINTBLANK 42771/VIRGIN		JOHN LEE HOOKER
14	RE-ENTRY		RECKLESS ALLIGATOR 4849		LUTHER ALLISON
15	14	64	GOOD LOVE! MALACO 7480		JOHNNIE TAYLOR

○ 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. HS indicates past and present Heatseekers titles © 1997, Billboard/BPI Communications and SoundScan, Inc.

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Songwriters & Publishers

ARTISTS & MUSIC

Burns & Allen Musical In Works

Dorff and Bettis Bringing Couple's Life To Stage

BY IRV LICHTMAN

NEW YORK—Composer Steve Dorff and lyricist John Bettis, who have created dozens of hits and earned awards as collaborators and with other partners, are preparing to put the finishing touches on a musical about the lives of two giants of show business who were Broadway stars before they were multimedia icons.

Dorff, Bettis, and librettist Rick Hawkins have finished the first draft of "Say Goodnight," based on the life and times of George Burns and Gracie Allen, the husband and wife team whose stardom covered the eras of vaudeville, movies, radio, and TV.

The trio of creators, whose "Lunch" has been a regional musical theater success (and a cast album release on DRG Records), started the project when Hawkins approached Dorff and Bettis with the idea two years ago.

"Burns and Allen came out of vaudeville, where singing and dancing were part of their performance," says Bettis. "We're looking at the dynamics of the dream and their backstage life, something we don't always get to know about. Any career that includes 40 years, including a marriage, has to have problems. The show is a homage to them as live performers."

Dorff and Bettis note that there are two ways to approach a Broadway run these days. One is to play out of town in a single city and then move to Broadway. The other way, which they tend to favor, is to play for many weeks in key cities and then come to Broadway, like "Jekyll And Hyde" or the upcoming "Ragtime."

Says Dorff, "Lunch" taught us to have the creative package in place. In a musical, everything you can think of can be happening on the stage at the same time."

Because the Burns and Allen era is regarded as the golden period of songwriting craft—the team even performed in a George and Ira Gershwin film musical, "Damsel In Distress"—a reprise of some of those hits might have made sense. Deciding otherwise, Dorff and Bettis bring to the project a deep love for the era and the good sense to try to replicate a feel for the times, while making the songs they've written relevant to today's audiences.

They are contemporary hitmakers but are imbued with a strong sense of the past. Composer Dorff's hero is Richard Rodgers ("His melodies are quite amazing"), while Bettis says that the 20th century genius of lyric writers is Lorenz Hart, half of the venerable team of Rodgers and Hart.

Dorff and Bettis became a team 12 years ago because of the efforts of veteran publishing executive Chuck Kaye, then head of Warner/Chappell Music,

who is now directing the fortunes of the DreamWorks publishing firms. Both Dorff's publishing company, Dorfmeister (BMI), and that of Bettis, words by John (ASCAP), are administered by Warner/Chappell.

Besides "Say Goodnight," Dorff and Bettis have written a score for a Christmas special, "Annabelle's Christmas Wish," whose songs are sung by Randy Travis, Alison Krauss, Beth Nielsen Chapman, Nanci Griffith, Dolly Parton, Kevin Sharp, and Davis Gaines, among others. The soundtrack is set for release Oct. 30 on Parton's Blue Eye label, distributed by Rising Tide Records.

When the team was required to come up with another song for the TV special, one was written to also serve as a salute to the July 28 birth of Dorff's daughter, Callie. It's called "Tiny Dreamer."

Looking ahead, the pair hopes to be

involved in a theatrical project called "Heartland," which was a Dorff song in the movie "Pure Country."

Bettis is said to be close to having 200 million in sales of song recordings featuring his lyrics, including successes by Michael Jackson, Diana Ross, Whitney Houston, and Karen Carpenter.

The recipient of a 3 million performance award from BMI for his work with lyricist Marty Panzer on the Kenny Rogers hit "Through The Years," Dorff has penned much material for theater, film, and TV, along with works recorded by Whitney Houston and Vanessa Williams.

Of their 12-year association as friends and collaborators, Dorff says, "There's a magic one gets in a long-standing collaboration. I have had several that have been magic. My work with John stands right up there."

Rodgers & Hart, 'Makers Of Melody,' Captured By Kino

NEW YORK—Although there are many vintage musical riches to be discovered in Kino Video's release of four volumes of 35 mostly Paramount shorts dating back to 1929, serious musical theater fans will be particularly interested in and entertained by the first commercial video presentation of "Makers Of Melody."

The 10-minute 1929 short, once available in a far lesser-quality 8 mm version from Black Hawk Films, features a reporter's "interview" with the team of Richard Rodgers and Lorenz Hart, who were hitting their stride then—years before they dominated musical theater with a string of successes starting in the mid-'30s.

What follows, to the surprise of no one watching the presentation, are three spurious tales of how they came to write three of their biggest hits up to that point—"Manhattan," "The Boy Friend," and "The Blue Room."

The story of "Manhattan," however, has at least one element of truth. The boys actually were frustrated in trying to forge a career as a musical comedy songwriting team before they were asked in 1925 to write songs for a Theatre Guild review, "Garrick Gaieties."

"Manhattan," actually written for an earlier, unproduced effort, was their contribution.

In the short, Rodgers and Hart are seen gazing at the New York skyline from the New Jersey shore, wondering forlornly if they will ever make the grade after countless rejections by music publishers.

Intended as a limited-run fund-raiser for the Guild, "Garrick Gaieties" ran for 211 performances and established the two as contenders for an important role in musical theater. Indeed, by 1929 they had several hit songs to their credit, including "Thou Swell," "My Heart Stood Still," "You Took Advantage Of Me," and "With A Song In My Heart." And among their show scores by then were two partic-

ularly attractive efforts, "Dearest Enemy" (1925) and "A Connecticut Yankee" (1927).

But, fanciful or not, "Makers Of Melody" is surely a grand historical document, for the presentation of the songs is theatrical and only several seasons away from the shows for which they were written.

And watching Rodgers and Hart interact with each other is enlightening in terms of the writers' personalities. Rodgers appears to be the more urbane of the two, speaking in the articulate manner of a well-educated New Yorker. Hart, equally as educated, has a distinctive New York dialect. And for those who are familiar with Hart's devastating internal conflicts, his breezy nature can't hide his under-5-foot frame, on which sits a disproportionately large head.

Other than fleeting appearances in their 1933 feature (also via Paramount) "Hallelujah, I'm A Bum," starring Al Jolson, "Makers Of Melody" is likely to be the only extended situation in which Rodgers and Hart as a team are seen as well as heard. While the short shows these two giants in a fanciful way and with mannered dialogue, it still manages to suggest their real-life relationship. Of course, it also has three indelible melodies (and lyrics, too) from still-wonderful songs written more than 70 years ago.

It should be noted that "Makers Of Melody" is misplaced as part of volume two in the series. The volume is titled "Jazz Cocktails," but the "Makers Of Melody" short has nothing to do with jazz nor would it have fit comfortably with the other volumes, including "Blue Melodies" (volume three) and "Rhapsodies In Black And Blue" (volume four).

Placement notwithstanding, the fact that "Makers Of Melody" now has a home on home video is the thing that really counts. But the short would have been most at home in the first volume

(Continued on page 84)

NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

THE HOT 100

MO MONEY MO PROBLEMS · Christopher Wallace, S. Jordan, M. Betha, B. Edwards, Nile Rodgers · Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Steven A. Jordan/ASCAP, Bernard's Other/ASCAP, Sony/ASCAP, M. Betha/ASCAP, Tommy Jym/BMI

HOT COUNTRY SINGLES & TRACKS

SHE'S GOT IT ALL · Draw Womack, Craig Wiseman · Emdar/ASCAP, Texas Wedge/ASCAP, Womaculate Conceptions/ASCAP, Almo/ASCAP, Daddy Rabbit/ASCAP

HOT R&B SINGLES

NEVER MAKE A PROMISE · Daryl Simmons · Warner-Tamerlane/BMI, Boobie-Loo/BMI

HOT RAP SINGLES

MO MONEY MO PROBLEMS · Christopher Wallace, S. Jordan, M. Betha, B. Edwards, Nile Rodgers · Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Steven A. Jordan/ASCAP, Bernard's Other/ASCAP, Sony/ASCAP, M. Betha/ASCAP, Tommy Jym/BMI

HOT LATIN TRACKS

MIENTE · Rafael Perez-Botija · Fonomusic/SESAC

How Songwriters' Hall Of Fame Got Named; peermusic Signings

WHAT'S IN A NAME: Oscar Brand, the folklorist, performer, and songwriter, is a board member and curator of the Songwriters' Hall of Fame, and though he has been associated with the hall since shortly after it was officially launched in 1969, he was unaware of how the group was named—until recently.

Rummaging through an accumulation of papers, he noticed the title "Important Papers." "It turned out to be a chronicle of name changes for the National Academy of Popular Music [NAPM], parent of the Songwriters' Hall of Fame," he says.

"In 1966, according to the documents, [publishers] Howard Richmond and Al Brackman . . . incorporated an organization to honor the people who write the songs. It was called the Tin Pan Alley Hall of Fame. In 1967,

they widened their horizon by renaming their creation the Music Hall of Fame. However, they were uneasy about the title, feeling that people might think it was a Music Hall enterprise. So, before the year was over, they changed the name to the American Music Hall of Fame.

"In 1968, Johnny Mercer joined the fun and insisted on a new name. This time it became the Academy of Popular Music, and Johnny was elected president.

"In 1969, composer/publisher Abe Olman joined the brave little trio of founders and suggested a new, more exciting name—the Songwriters' Hall of Fame. Most people think that's the name today, but it isn't."

According to Brand, by 1971 hundreds of members (not elected to the Songwriters' Hall of Fame itself) were claiming membership in the hall of fame in their bios, a situation that was particularly loathsome to Irving Berlin, who called Brand at the museum (then located at 1 Times Square in New York). Berlin "filled two hours of telephone time with some extremely creative expletives," says Brand.

"When Sammy Cahn, the new president, was apprised of the problem, he called a meeting to change the name of the organization,"

Brand adds. "It became the National Academy of Popular Music, with the added explanation 'sponsoring the Songwriters' Hall of Fame.'"

Brand notes that Hall chairman Frank Sinatra and president Bobby Weinstein recently ordered five years' worth of stationery, which "seems to indicate that NAPM sponsoring the Songwriters' Hall of Fame will be doing business with that name into the next millennium."

WRITER DEAL: Taiwanese singer/songwriter Kuo Tze has joined the ranks of the Taipei-based unit of U.S. independent peermusic, having previously made publishing arrangements on a song-by-song basis, a common practice for songwriters there. This deal, however, is

for life, in terms of songs generated during the two-year deal, with options for a third, says peermusic GM Leslie Mok. Kuo, who is also a record-

ing artist with Taiwan's Rock Records, has penned major hits for Chinese pop stars like Jacky Cheung ("Blessing," "Stealing Hearts"), Co Co Lee ("Bei Ai Nu Run"), and A-Mei ("Shen Me Do Bu Shain Yao").

Also, Kuo has his own drama theater, Taipei Story, and is known for combining classical training with pop to expand the genre. Another recent peermusic signing, composer/arranger George Leong, will accompany Kuo to Los Angeles soon to work on a second album for Rock, slated for release in October.

PRINT ON PRINT: The following are the best-selling folios from Warner Bros. Publications:

1. Collective Soul, "Disciplined Breakdown."
2. Jewel, "Pieces Of You."
3. Korn, "Life Is Peachy."
4. "Romeo + Juliet," vocal selections."
5. Celine Dion, "Falling Into You."

Assistance in preparing this column was provided by Geoff Burpee in Hong Kong.



BETTIS



DORFF



by Irv Lichtman

JUVENILE DIABETES FOUNDATION INTERNATIONAL
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Fourth Annual
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— Honoring —
BRUCE LUNDVALL

August 12, 1997

Dear Colleagues:


On Thursday, September 18th, at the Sheraton New York Hotel & Towers, the Juvenile Diabetes Foundation International will host its Fourth Annual JDF International Music Industry Dinner honoring Bruce Lundvall, President of Blue Note/Metro Blue Records and General Manager of Capitol Records East Coast.


This year heralds the 27th anniversary of the Juvenile Diabetes Foundation International, over 25 years in support of the most promising research towards a cure for diabetes. Diabetes afflicts 16 million Americans who suffer from its complications, heart disease, kidney disease, nerve damage and blindness. Thanks to JDF, we are rapidly nearing the day when the toll taken by diabetes will be stopped. As long as we continue to fund this vital research, the goal of finding a cure will become a reality.

Bruce is helping and we need your help, too. Please join us on Thursday, September 18th, to pay tribute to a very special individual and to bring us closer to our ultimate goal, a cure for diabetes.

For further information, contact the Committee Headquarters at 212-888-7003.

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Studio Action

ARTISTS & MUSIC

End Of Nashville/L.A. Flight May Affect Studio Biz

BY DAN DALEY

NASHVILLE—American Airlines has closed its sole remaining nonstop flight between here and Los Angeles, effective Nov. 1, and with it the last first-class service between the two entertainment communities, according to a July 30 statement from the Dallas-based carrier.

As of Nov. 1, two-cabin service between Nashville and L.A. will be available only via hub connections from American (which will also eliminate one flight a day to its Chicago and Dallas hubs from Nashville by Dec. 15) and other major carriers. Budget carrier

Southwest Airlines offers nonstop, one-cabin, unreserved-seating service between Nashville and L.A.

American's announcement could have significant long-term implications for Nashville's recording studio community and entertainment industry, which has stressed that clients beyond Nashville's immediate music industry could be critical for the success of expensive new studios, particularly in light of recent contractions in country music sales and recording budgets.

The entertainment industry in Nashville and Los Angeles has kept the first-class cabin of that route regularly full, and load factors in the coach cabin

have also been good, says Tim Smith, a corporate communications spokesman for American. However, he adds that, due to discount fares and upgrades for frequent fliers, "the route has not been a financial success overall."

American opened a hub in Nashville in 1986, building service to 144 nonstop flights a day, including three a day to L.A., five a day to New York, and a short-lived Nashville/London nonstop in 1994-95. By year's end, the airline will be down to 15 flights a day from Nashville; it still has three nonstops a day to New York's La Guardia airport.

Studio owners and managers for the most part voice dismay over American's withdrawal. "It's really stupid," says Allen Sides, co-owner of Ocean Way/Nashville and owner of two other Ocean Way recording facilities in Los Angeles.

"If you do a lot of traveling between the two cities, coach is definitely out of the question," he continues. "A lot of recording artists and producers are going to be surprised and disappointed that they can't get a first-class seat nonstop here anymore from L.A. And Nashville is looking to increase its share of soundtrack work—film directors are not going to fly coach."

Robert De La Garza, manager of Starstruck Studios, says flatly, "We need a first-class cabin service between here and Los Angeles, as well as to New York. We need it to London

again, too. People in the entertainment industry expect it."

Glenn Meadows, owner of Masterfonics, downplays the effect of the route loss, saying, "I don't think it's a big deal. If your decision to come to Nashville is based on a first-class cabin, you're coming for the wrong reasons."

However, the first-class cabin on American is regarded by many in both cities' entertainment industries as a business tool on a par with dinner at Sunset Grill or drinks at Le Mondrian. "Forget the inconvenience; you want first class because you never know who you're going to run into and possibly make deals with," says Gary Haber, one of L.A.'s leading entertainment industry business managers. His clients include MCA Records Nashville president and producer Tony Brown and recording acts Randy Travis, Joe Cocker, and Lynyrd Skynyrd, many of whom regularly work in both cities.

Referring to a recent flight, Haber says, "I just ran into Vince Gill's manager, and we made an appointment to discuss a country soundtrack for a film. I can't imagine an opportunity like that opening up on Southwest [Airlines]. It's a fine airline, but it's not at the upper-echelon executive level. People are going to have to fly through Dallas and Chicago to get to Nashville from L.A. now, and that could discourage a few of them from coming."

Says Sides, "I do more business on

that flight than any other that I take."

Nick Gold, president of Entertainment Travel, which has offices in Nashville, New York, and London, says, "I've spoken to numerous artists and their labels, producers, and managers about this. They're all appalled."

"When you think that Nashville has the [Country Music Assn.] and L.A. has the [Academy of Country Music], and that recording artists and producers in both cities travel between them frequently to work, to limit first-class service limits Nashville's music industry."



'Whatever' Suits Them. EastWest funky divas En Vogue take a break from recording their single "Whatever" from the album "EV3" with star producer Babyface at his Brandon's Way recording studio in Los Angeles. Shown in the back row, from left, are En Vogue's Cindy Herron, Babyface, and group member Maxine Jones. Seated in the front row is En Vogue's Terry Ellis.

SSL Taps Plushner As New U.S. Prez

Three months since the departure of its U.S. president, Oxford, England-based console manufacturer Solid State Logic (SSL) has appointed industry veteran Rick Plushner president of the American division, according to sources. Plushner—a veteran of Euphonix, Sies Augio, and Sony—replaces Pierce Plaskitt, who stepped down as president of SSL U.S. in May. SSL U.S. VP Roger Charlesworth left concurrently with Plaskitt (Billboard, May 24).

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (AUGUST 23, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112) / Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	NEVER MAKE A PROMISE Dru Hill/ Daryl Simmons (Island)	COME CRYIN' TO ME Lonestar/ D. Cook, W. Wilson (BNA)	FLY Sugar Ray/ David Kahne (Lava/Atlantic)	LISTEN Collective Soul/ Ed Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	SILENT SOUND STUDIOS (Atlanta, GA) Thom "TK" Kidd	SOUNDSHOP STUDIOS (Nashville, TN) Mike Bradley	NRG STUDIOS (Studio City, CA) David Kahne	HOUSE OF BLUES (Memphis, TN) Greg Archilla
RECORDING CONSOLE(S)	SSL 4000G	SSL 4064G	Trident Vector 432	Neve 8068	SSL G Series
RECORDER(S)	Studer A800	Studer A820/A827	Sony 3348	Studer 827	Protools DA88
MASTER TAPE	Ampex 499	3M 996	Sony Digital	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	SILENT SOUND STUDIOS (Atlanta, GA) Jon Gass	SOUNDSHOP STUDIOS (Nashville, TN) Mike Bradley	SCREAM STUDIOS (Studio City, CA) David Kahne	LARABEE STUDIOS (Los Angeles, CA) Greg Archilla
CONSOLE(S)	SSL 4000G	SSL 4064G	Trident Vector 432	SSL 4056G	SSL 9000J
RECORDER(S)	Studer A800	Studer A820/A827	Studer A80	Studer A820	Studer A827
MASTER TAPE	Ampex 499	3M 996	Ampex 499	BASF 900	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Baltz	HIT FACTORY Chris Gehringer	MASTERMIX Hank Williams	PRECISION SOUND Stephen Marcussen	PRECISION MASTER- ING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	PDO-HTM	BMG	WEA	WEA

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INTERNATIONAL SECURITY
U.K. TARGETS PIRACY AT THE MANUFACTURING LEVEL
ON THE CUTTING EDGE
INTRODUCING NEW EQUIPMENT AND TECHNOLOGIES

CD Sound Quality Can't Be Taken For Granted

Some Artists And Producers Ask Independent Experts To Get Involved

BY DAN DALEY

As the CD became the consumer standard for prerecorded music in the 1990s and replication facilities proliferated, replicators and record companies had come to look at the quality of compact discs as a given. They relied on the technical side of replication facilities to guarantee a disc's quality. Such quality-compliance testing was generally

tion but also including cover art, text and analog cassettes—have become so endemic, say some, that producers and artists are turning to independent sources to maintain quality.

"You'd be amazed at what gets out there," observes Cheryl Engels, former staffer in the now-defunct quality-control and quality-assurance department at A&M

"The problems are based largely on digital, in the sense that the master would come from the mastering house to the record label," Engels explains. "They would then have copies made in any number of places under any number of quality conditions and send those copies to their regional and overseas offices, which would then make more copies to send to



Cheryl Engels, Partial Productions



Producer Hugh Padgham



Lou Vaccarelli, BMG

limited to a bit-for-bit analysis of the 16-bit format. The methodology gave an accurate assessment of how well a disc replicated the digital information contained in the stamper disc and worked particularly well for CD-ROM discs. However, a hue and cry raised by mastering engineers in the past several years has refocused attention on how well CDs are reproducing the nuances of music on disc.

A slump in U.S. music sales, combined with an overcapacitized and more keenly competitive CD-replication industry, has resulted in a heightened awareness of music-CD quality. However, the quality problems of the last several years—not limited to replica-

Records from 1974 to 1993. PolyGram terminated the department when it acquired A&M several years earlier, a trend that has been repeated throughout the major-label community to one degree or another. Since then, Engels has started her own independent quality-control company, Partial Productions, based in Los Angeles, which has provided QC services to a range of projects, including U2 ("Rattle & Hum," "Achtung, Baby," "Zooropa" and "Pop"), Melissa Etheridge ("Your Little Secret"), the Passengers ("Original Soundtracks I"), Sting ("Mercury Rising"), The Bee Gees ("Still Waters") and the soundtracks to "In The Name Of The Father" and "Mission Impossible."

the replication and duplication houses. There were a lot of points at which problems of quality could occur. More so than years before, when it was just vinyl." Just before U2's 1997 release, "Pop," came out, Engels checked the production master version (pre-replication) for a major North American territory and found that the left and right channels had been reversed. "I've gotten test cassettes on which there was nothing—nothing—above 5 kHz; CDs where everything was fine for the first three seconds, then you get huge electrical noises; cassettes with a high-frequency tone recorded throughout the entire program," she says, rifling off the

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Gearing Up For DVD

Replicators Update Equipment And Know-How, Adapt To New Format

BY STEVE TRAIMAN

With a worldwide overcapacity for CD audio and CD-ROM replication a fact of life, the promise of DVD in both its video and ROM formats has the replication industry ramping up across North America and around the globe.

Virtually all industry observers agree that DVD-Video and DVD-ROM formats are unlikely to have any major impact in the retail marketplace until the year 2000. But very positive consumer reception and critical reviews for the first DVD movies since their late-March debut—and good vibes toward early DVD-ROM games, edutainment and reference products at both PC Expo and E3 this past June—are positive omens for the future.

The expanding availability of competitively priced DVD-ROM drives that are backward compatible for CD-Audio, CD-ROM and DVD-Video is another vital factor, with a forecast for as many as 2 million installed DVD-ROM systems in U.S. households alone by mid-1998.

In North America, companies like Warner Advanced Media Operations (WAMO), Nimbus Manufacturing, Cinram, AmeriDisc, KAO Infosystems and Technicolor, among others, have significant investments in DVD replication and related systems. With as

Continued on page 48



David Rubenstein, Cinram



Lyndon Faulkner, Nimbus

DVD Packaging: Not An Open-And-Shut Case

Replicators Keep Pace With A Format That Demands Variety

BY CATHERINE APPLEFELD OLSON

The old adage holds that good things come in small packages. But manufacturers and replicators of Hollywood's latest obsession, DVD, are juggling a variety of boxes—and prices—as they attempt to construct a working business model for the emerging format.

The story of a format born to multiple packages is not particularly new. A similar struggle arose on the audio side with the advent of the compact disc and is ongoing in the CD-ROM market. But DVD

brings a set of unique issues to the table. For starters, the CD-size disc is starting life with more packaging options than nearly any of its predecessors. Additionally, because the jewel box won out as the package of choice for audio CDs, there is incentive in the filmed-entertainment industry to differentiate their new wares from existing product on the shelf. There's also the issue of cost. Many of the new DVD options call for the stamping of characters directly

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LONDON—The world's CD replicators are in the frontline of the fight against piracy as never before.

Their main customer, the global record business as represented by the International Federation Of The Phonographic Industry (IFPI), is now committed to fighting unlicensed pressing at the source—and its strategy for achieving that objective is likely to have an impact on every legitimate factory in the world.

IFPI is alarmed—indeed, according to director general Nic Garnett, it is more alarmed than it has ever been before—at the rising global tide of CD manufacturing capacity and the associated potential for a flood of pirate discs.

In a major speech on the issue to the annual general meeting of the British Phonographic Industry July 1, Garnett pointed out that the greatest rises in CD production capacity were occurring in countries with little or no local demand for discs.

He cited China, with the capacity to produce 250 million discs per annum but a domestic market estimated by IFPI of 20 million CDs; Bulgaria, with a 45 million annual capacity and no discernable local market; Indonesia, with a 15 million capacity and a negligible local market; Malaysia, with a capacity of 45 million and 3 million discs sold locally; and Hong Kong, now under Chinese control, with 28 CD plants capable of making 60 million discs annually for a city that buys only 15 million CDs a year.

In recent months, Garnett has increasingly alluded to IFPI's desire to target manufacturers of pirate product rather than distributors or retailers. He argues this is more effective and a more efficient use of the organization's resources.

"It's better to spend \$1 million closing down a CD plant than \$10 million chasing the discs it has produced," he told the BPI.

THREE-PRONG ATTACK

IFPI is backing that philosophy with action on three fronts. The first is the so-called Materials Suppliers Agreement (Billboard, Dec. 21, 1996), by which labels would boycott companies that had supplied polycarbonate to suspect CD replicators.

That agreement is currently before the European Commission's competition offices to establish whether it represents any restraint of trade. A decision on whether it can be implemented is not expected until late in the year.

The IFPI's second commitment is in the form of Iain Grant. A former chief superintendent in the anti-narcotics department of the Hong Kong police, Grant became the IFPI's first director of anti-piracy at the beginning of this month. His objective is to hit pirate production before pirate productions hit the streets.

The third arm of the IFPI's strategy is, simply, intellect and imagination, and it is the organization's imaginative solutions to the problem that are likely to have the most impact on legitimate replicators.

In his BPI speech, Garnett warned that the intelligence of pirates should not be underestimated. "These are clever people," he stated, "and we have to be more clever than they are."

Such was the pirates' cleverness, he said, that they had turned the legitimate industry's weapons against it.

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Higher Speed And Lower Costs

New Equipment And Technologies Focus On Productivity

BY STEVE TRAIMAN

Technology is a driving force in the CD and DVD replication industry, aimed at faster production, higher yields (output) and vital cost-savings in an increasingly competitive global marketplace.

The recent alliance announced by BMG Entertainment/Sonopress, Sage Technology/NeuROM Technology and Leybold Systems to develop a CD/DVD replication manufacturing process and machinery that should lead to significantly faster output with major cost savings (Billboard, July 5 issue) is just one example.

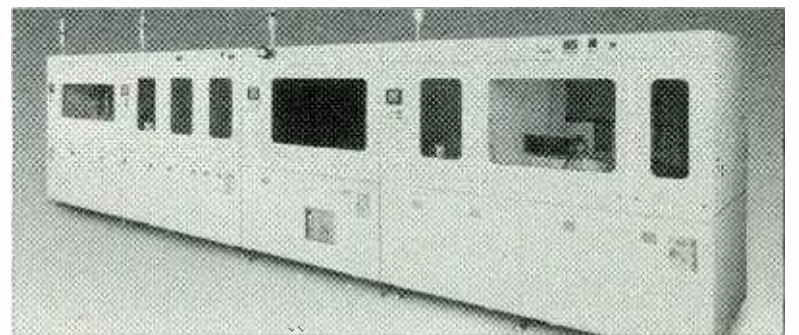
Many other companies at the recent REPLtech International, June 3 to 5 at the San Jose (Calif.) Convention Center announced and/or demonstrated similar breakthroughs designed to maximize the bottom line for replicators. More than 6,900 attendees from 51 countries visited 275 exhibitors. Here's a sampling of company announcements with positive future impact for replicators.

NEW AND IMPROVED

The DVD Stimulus consortium is funded as a European Economic Development Program to develop

ODME, for finishing and bonding. The process and equipment were tested and optimized at Philips Optical Disc Technology Centre.

First announced in March at



Sony's SLIM-HD (Sony Lean Integrated Mastering System)

a turnkey production solution for DVD production. REPLtech attendees were able to make their own walking tour to Arburg, for injection molding; ICT Axxicon, for customized molds; and

REPLtech Europe in Barcelona, the program will be more exposed at REPLtech Asia, Nov. 5 to 7 in Hong Kong, according to Chris Van Dijk of ICT Axxicon. His

Continued on page 54

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CD SOUND QUALITY

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tip of the iceberg of a litany of problems records encounter from the time they leave the mastering facility. She finds problems significant enough to halt replication, duplication and release in as much as 30% of the projects she's involved with.

STILL WATERS RUN DEEP

Engels was retained to do QC on the Bee Gees' most recent release, "Still Waters," co-produced by Arif Mardin, Russ Titelman, David Foster and Hugh Padgham. John Merchant, studio manager at Middle Ear, the Bee Gees' semi-private studio in Miami, says Engels was recommended to the band by producer Hugh Padgham just before the

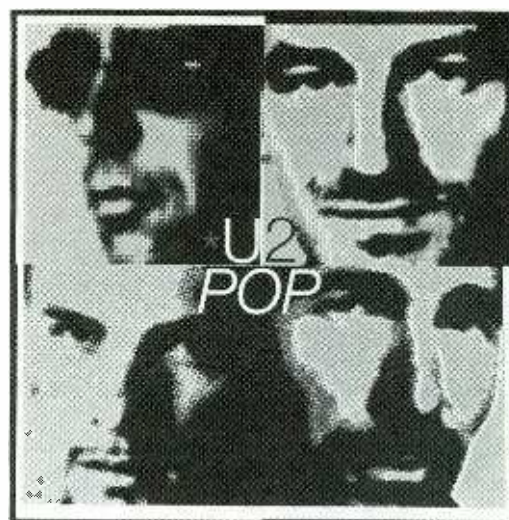
initial U.K. release of the record. Among the problems Engels unearthed, according to Merchant: the U.K. replicator was using an office-listening CD-R as the master to make the B side of the first single; and Japan was about to release what was slated to be the second single as the B side to the first single, which would have been disastrous to the album's marketing campaign.

"We had never heard of this sort of thing before," recalls Merchant. "It used to be the record companies' job, and everyone assumed it still was. The problem was that, in the age of digital and mass manufacture of CDs, the record companies started believing that they didn't need quality control, that it was all a matter of clones and ones and zeros. But man, that really made Bob Ludwig's famous quote—'Never turn your back on digital'—turn out to be incredibly true. There are so many subtle but dramatic ways that digital can go wrong. But the labels' perception was, 'Hey, it's digital. Everything's a perfect copy.' The labels just

stopped checking, and quality has really fallen off."

Producer Hugh Padgham, who worked on both Melissa Etheridge's and the Bee Gees' recent records, is emphatic on the subject of quality control and of major record labels' complicity in turning music into a commodity, based on their using digital as an excuse to avoid dealing with quality issues. "I see far more problems with CDs than I ever saw with [vinyl] records," he says. "It's not funny anymore. And the record labels regard you as the enemy when you want to bring [an independent quality-control source] in, because they don't have the patience to really look at what they accomplish for us and for them."

Padgham, who notes that he has on more than one occasion shared the cost of bringing Cheryl Engels onto a project, says that Etheridge's Australian test cassettes were "unplayable" and that Engels' work saved them in that market. "[The test cassettes there] were dreadful," he says. "And that



Engels prevented reversed channels on "Pop."

brought mastering engineers, label production department personnel and replication plant representatives together. "Like a lot of other people at other labels, I had long been under the impression that CD audio and ROM were both exact clones of the master—that CDs were all just zeros and ones, just data," he says. "It's turning out to be a wrong assumption, but one that's still widespread in the industry."

BMG has now done a series of such

ultimately hurts an artist's sales, which is no good for either the artist or the label."

Mastering engineer Glenn Meadows concurs. "Years ago, the record labels used to have a more direct connection with mastering houses and pressing plants," he explains. "There would always be test pressings before mass pressing would be allowed to begin. You don't see nearly as much of that anymore."

NEW AWARENESS

The fact that some artists and producers have turned to outside sources for QC has reawakened record companies and replication facilities—both of which have been

symposia in Nashville, with various replicators bringing down discs replicated using a variety of mastering methods. While BMG does not specify a particular methodology at this point, Vaccarelli says that the label has implemented some changes into its production operations, including asking replication plants for production-line test pressings on major releases, something the label had not done before.

Various replication manufacturers have come to these symposia, each bringing test pressings of various mastering and manufacturing techniques in an attempt to widen the dialogue among the parties involved. One

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A slump in U.S. music sales, combined with an overcapacitized and more keenly competitive CD-replication industry, has resulted in a heightened awareness of music-CD quality.

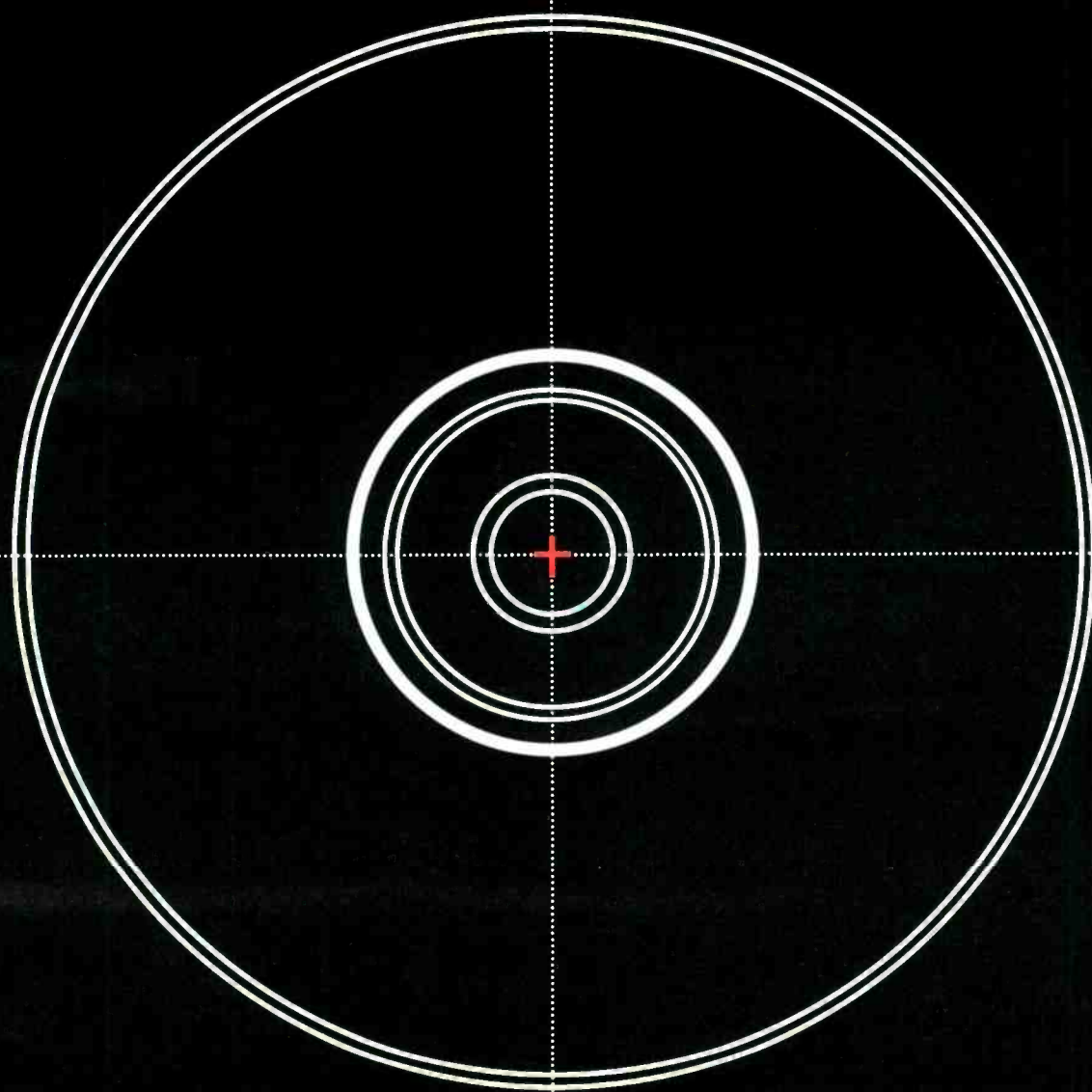
pressured by flat sales, downward price pressure and increased competition—to the issue. "Two years ago, I predicted that the CD business was going to be in serious trouble, based on what I saw as a huge overcapacity developing in the industry; no way was there going to be an increased level of demand that would be able to keep up with that," says Robert Dobbin, CEO and co-founder of CD Associates (CDA), which makes CD-analysis equipment. "The CD was becoming seriously devalued, and the mentality in the CD business was moving from 'how do I make this better?' to 'how do I make a profit?'"

Record label reactions are mixed; some will acknowledge that they had not been aware of the nuances of CD audio replication, while others will simply state that they maintain high levels of quality. One that would talk on the record was Lou Vaccarelli, VP of production, manufacturing and purchasing at BMG Records. After hearing artist and producer complaints channeled through BMG's Nashville offices, Vaccarelli helped set up a listening symposium in Nashville in January of this year that, for the first time,

of the leaders is Cinram, whose U.S. holdings president and CEO David Rubenstein agrees that both replicators and label production departments have had their awareness of the difference between music and ROM products raised significantly in recent months. "We were always a quality house, as are many of the other major replicators," he says. "The thing is, we've been learning that there may be special requirements that music has versus ROM discs, that bit-for-bit analysis doesn't apply across the board." Rubenstein adds that Cinram has stepped up its research into mastering, experimenting with various mastering approaches, media and speeds, as well as with alternative digital signal processing of music masters. And, he says, Cinram has widened the number of non-employees that it brings into the evaluation process, including both independent mastering engineers and Engels herself. "I can't say that the industry as a whole has latched on to this yet, but we have," he says. "It shows you that even a technology considered mature has nuances that have to be constantly refined." ■

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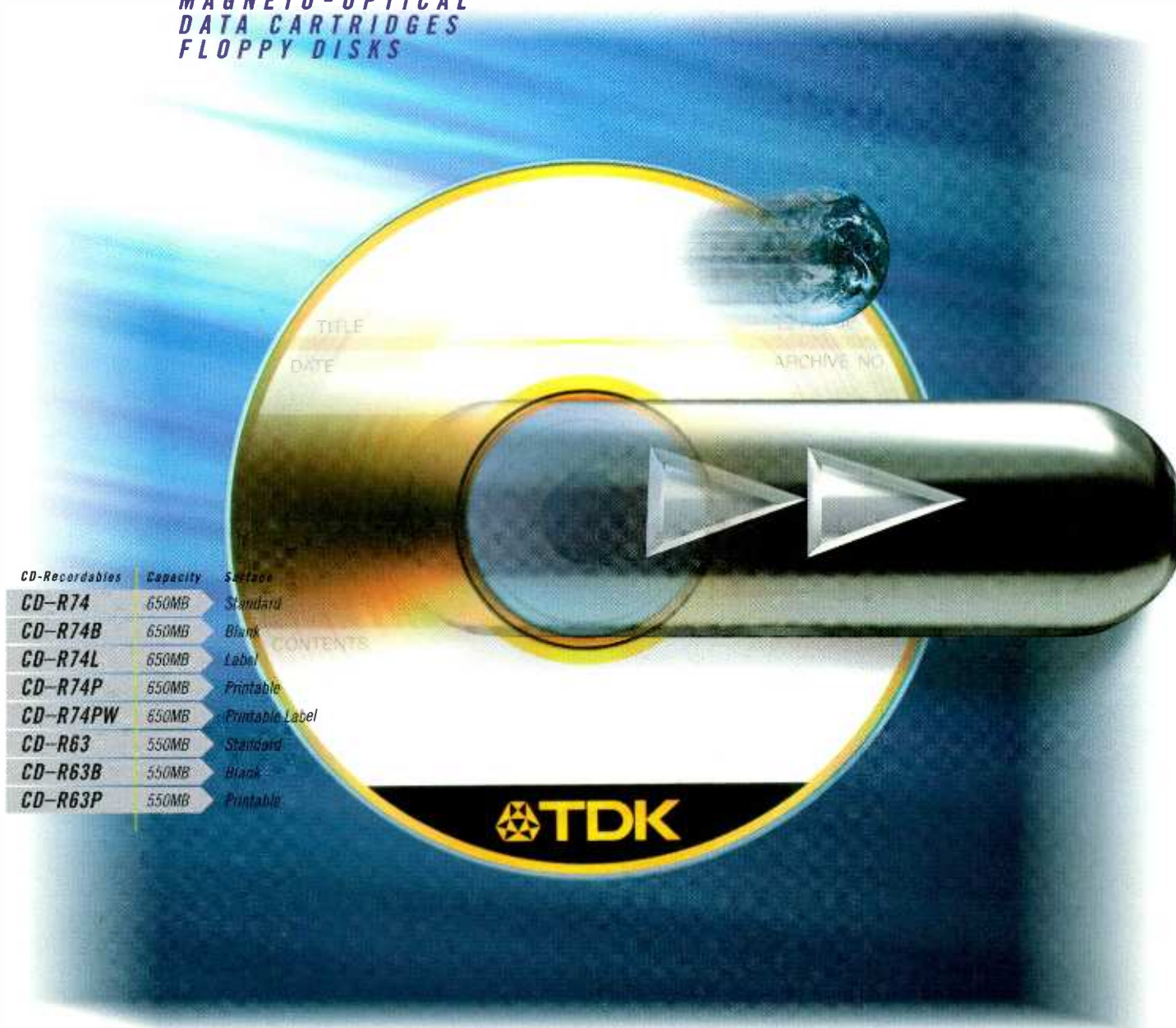
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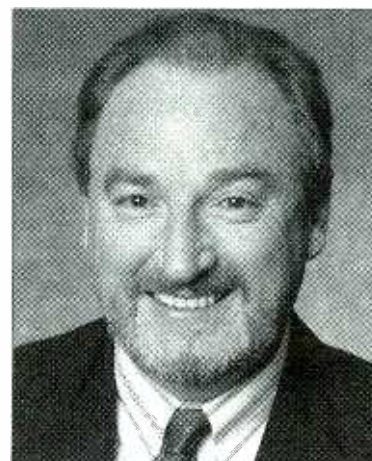


GEARING UP FOR DVD

Continued from page 42

many as 200 to 300 DVD-Video and DVD-ROM titles projected for the upcoming holiday period, there will be more than enough manufacturing capacity.

WAMO claims the "largest and most advanced DVD manufacturing facility in the world and the most sophisticated quality control (QC) systems in a manufacturing environment," according to VP Rick Marquardt at the Olyphant, Pa., plant. "With video and ROM authoring, premastering, mastering, encoding, encryption and integrated packaging, we also



Frank LoVerme, Warner Media Services

have the only full-service DVD facility in the world." With pilot runs starting in 1994, and the first commercial product in March, as of mid-June, he says, the plant had capacity of up to 1 million discs a month, producing 80% of all disks and more than 300 masters worldwide. This includes DVD-Video movies for Warner Home Video, MGM/UA, New Line, LIVE and Samsung for the Korean market. "By early September, we'll have the capacity for 2 million units a month, with reserve capacity for all the major studios not yet committed to DVD," says Marquardt. "This will rise to 2.5 million disks a month in early 1998."

Over a year ago, Nimbus Manufacturing invested more than \$9 million in its first four DVD-replication lines and other equipment at its Charlottesville, Va., plant, according to president Lyndon Faulkner. "We now have efficiencies we're happy with," he says, "and will be adding four more lines by August, and four production lines in our Provo, Utah, plant by September. With our Luxembourg plant targeted to produce its first DVD product in early November, we're very well-positioned for what should be happening the next few years." Annualized capacity for Nimbus will be 8 million this summer, and up to 12 million by year end. "We've already produced more than 300,000 DVD-Video discs for various customers," Faulkner adds, "and we expect to invest more than \$30 million in DVD-specific equipment as we go

Continued on page 50

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GEARING UP FOR DVD

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forward. Nimbus recently signed a contract with TTR Technologies Ltd. that gives the company exclusive rights for six months (from early June) to manufacture TTR's DiscGuard-protected DVDs and CDs. Nimbus and TTR worked with Doug Carson & Associates (DCA) to implement the anti-copy technology in DCA's Mastering Interface Systems.

EUROPEAN EXPERIENCE

AmericDisc Inc. and European MPO have invested more than \$4 million in DVD-replication equipment, with the first DVD demo orders produced in early March in Europe for Thomson Consumer Electronics and TFI Production, among others. AmericDisc's Modesto, Calif., plant will produce its first DVD disks this September, with combined start-up capacity of 150,000 DVD Video and ROM

“There’s no reason why the home-video industry shouldn’t experience the same lift in sales from DVD-Video as the music industry did from CD-Audio.”

—Frank LoVerne
Warner Media Services

per month, according to Claude Fragman, AmericDisc executive VP, sales and marketing. “Our nine months of experience acquired in the European plant will give us the in-depth knowledge we need to produce high-quality products,” says Fragman. “We expect to double our capacity for DVDs to over 300,000 a month by year end.” AmericDisc and MPO are the world’s largest independent optical disk manufacturing group, with seven plants and an annual global capacity of more than 500 million CD and DVD disks.

Cinram, with five plants in North America and annual capacity of 400,000 million optical media disks, saw its first DVD Video product come off its lines at the Anaheim, Calif., plant in May, notes CEO/president David Rubenstein. “Our joint venture with [Santa Monica, Calif.-based] Pacific Ocean Post (POP) has worked out very nicely, and they are authoring a number of DVD Video titles for later this year,” he says. Rubenstein anticipates monthly capacity of 300,000 to 500,000 DVD units by year end, observing that the number of installed DVD players and drives will determine the software demand.

Returning from E3, Rusty Capers, Cinram executive VP, sales and marketing, notes that

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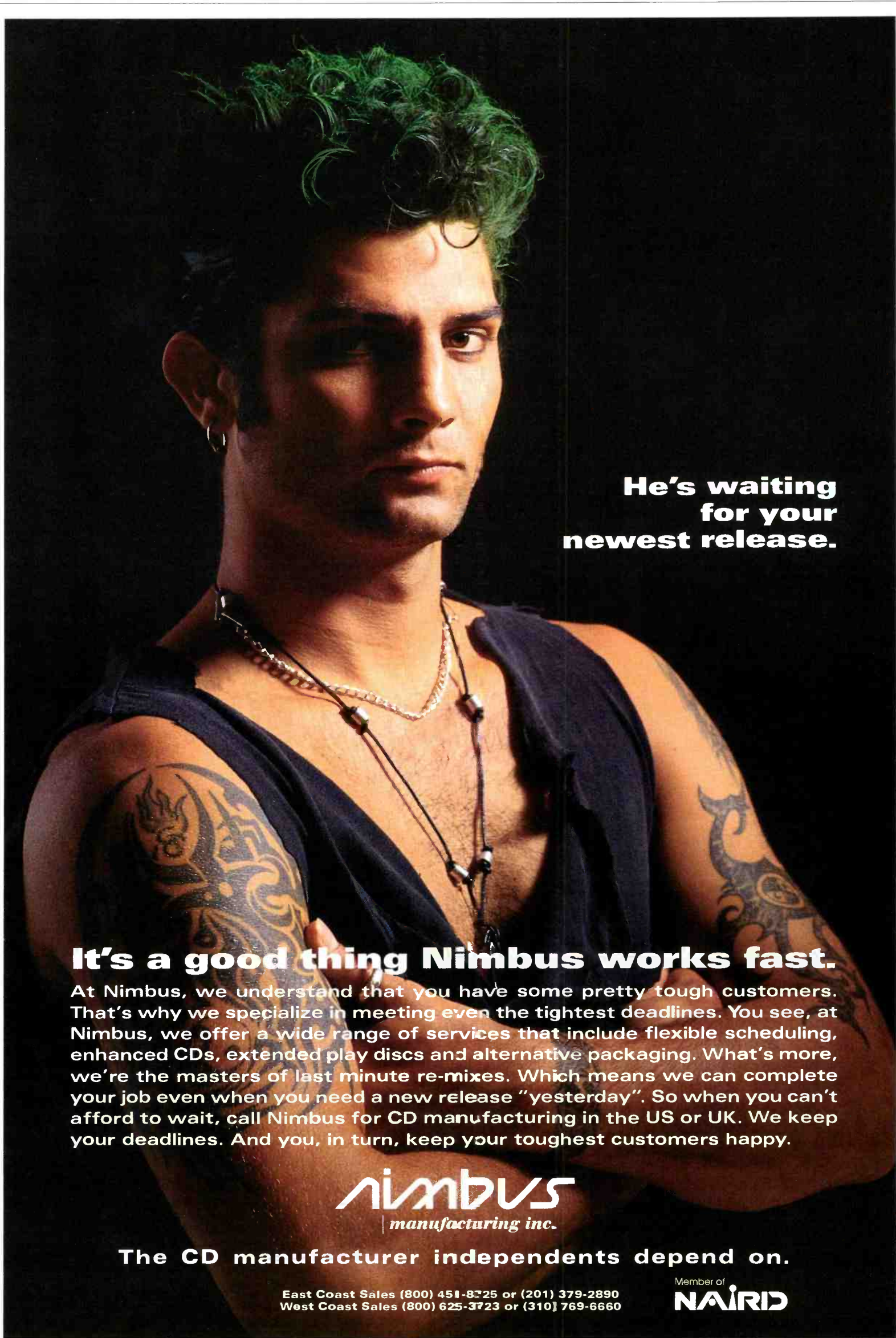
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DVD-ROM "was the buzzword at the show, and everybody is excited. There's also the recognition by software developers that authoring and mastering are far more complex than for CD-ROM. Our business is currently 90% DVD-Video to 10% DVD-ROM, but it could change to as high as 50/50 by 1998, depending on how fast software developers shift over to DVD-ROM."

KAO Infosystems, with six North American plants, put in a 5,000-square-foot expansion for DVD production in Fremont, Calif., with first discs off the lines in May, according to Jim Boyer, VP, multimedia services. "Our Tochigi plant in Japan, north of Tokyo, started DVD replication early this year," he reports, "and we currently have capacity for 500,000 units a month, running about 50% DVD-Video and 50% DVD-ROM. We installed our own on-site studio to provide authoring, conversion, and pre- and post-production services, and we added another studio in Amprior, Ont., near Ottawa, to service the Canadian market, in May." Boyer says he saw a dramatic change in his customers' attitude toward DVD starting in early June. "We're getting a lot more inquiries, and I've been asked for more technical presentations," he notes. "The interest level is starting to ramp up to where production will be meaningful in 1998. At the same time, I think DVD and CD will coexist, as some applications don't require the 'robustness' of DVD."

Technicolor has invested in excess of \$8 million to set up its first DVD facility at the Camarillo, Calif., plant, according to Lanny Raimondo, president, packaged media business. "We're joining with our sister company, Complete Post in Hollywood, to offer total one-stop service to our clients," he says. "This adds DVD (MPEG2) compression and authoring capabilities to our mastering, manufacturing and distribution services." With the first DVD product off the lines last month, Technicolor has the capacity to produce 40 million CDs and CD-ROMs a year, plus 5 million to 6 million DVD discs with the initial investment. "DVD-Video will clearly 'carry' the introduction of the new format," Raimondo observes. "DVD-ROM will become the 'bulk' of the product and will provide the legs of the long-term success of the format."

"There's no reason why the home-video industry shouldn't experience the same lift in sales from DVD-Video as the music industry did from CD-Audio," observes Frank LoVerme, VP, sales, advanced media, at Warner Media Services, speaking for himself but expressing the feelings of many industry leaders. "I think we'll sell a lot of movies on DVD, and it only gets better with a large screen TV/PC like Gateway's Destination and new models from RCA (Thomson) and Compaq, among others. As the installed base of DVD-ROM drives reaches 2 million to 3 million homes, the games industry will make a huge transition. By early 1998, it's likely that every new PC that would have had a CD-ROM drive will have a DVD-ROM drive. It's a no-lose proposition for the consumer and bodes well for our replication industry." ■



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DVD PACKAGING

Continued from page 42

into a plastic container, a more costly endeavor to amend in the case of a printing mistake than a simple throw-away cardboard insert.

THE OPTIONS

At last count, the contenders in the DVD box battle numbered close to 10. The packaging pool ranges from WAMO's "Snapper Pack," which houses titles from all of the Warner-distributed labels, to the clear plastic Amaray box being touted by the Sony labels to a combo box endorsed by Simitar Entertainment to several versions of the jewel box. However, only a few of the selections—the ones that are being used by the companies that have the majority of

current market share—are capturing the most attention.

Given the uneven support for DVD from the major studios, which has seen new distributors dribbling into the market during the past six months, it doesn't look like a consensus on packaging will come any time soon. "Each label has its own favorite choice at the moment that they are evaluating," says David Rubenstein, president and CEO of Cinram. "At some juncture, I would assume within a year, each studio will settle on its own choice, and maybe there will be a standard and maybe there won't. In the beginning, it is more important for the studios to have a separate identity in the market."

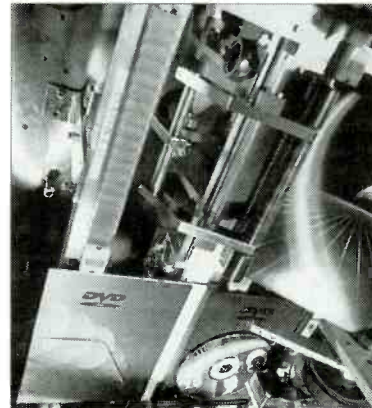


Erick Hansen, Optical Disc Media

Today, most independent replicators and manufacturers are turning out jewel-box packaging for DVD titles, as well as several other types. And the format's newest cheerleader, Universal Studios, is considering endorsing a jewel-box size pack. But there is



Warner's DVD titles (above) come in "Snapper Packs" (below)



a tide building against a jewel-box-only DVD presentation, and the Video Software Dealers Assn. has come out with specs that are the same width as a standard VHS box, but much thinner, to accommodate the DVD disc.

"Our clients want to differentiate between DVD and CD, and this is difficult to do with a jewel box," says Erick Hansen, CEO of Optical Disc Media, which is capable of churning out 600,000 DVD units per month. He adds that the ease of theft of product housed in jewel box is another key sticking point with many distributors. "Our clients are concerned with pilferage, and it is tough to get the other DVD boxes in your pocket."

Hansen says that although the waters appear crowded with DVD packaging options, only a few actually are passing muster. "There are only a few acceptable mediums out there now," he says. "Many of them break or crack and are not up to the standards of our clients."

MANUAL LABOR

Although most replicators are steering clear of endorsing one box or another and are willing to do just about any type of custom work as they build new client bases, the lack of a standard means most are handling manually jobs that otherwise could be accomplished via automated equipment. And the current scenario is a real catch-22: Manual labor may cost more than automated tasks, but the newfangled automated packaging equipment carries a price tag anywhere between \$250,000 and \$500,000 and is a risky gamble in these uncertain times.

Nimbus CD International Inc., whose DVD capacity runs at about 15 million units per month, has been offered equipment from several vendors, but Nimbus president Lyndon Faulkner says he is holding off on making a decision. "We are not buying automation

for all these packages—to do that would be very expensive," he says. "It is our hope that somewhere along the line more volume would be going to one package, and then we would go automated for that package. Until then, we have a slightly higher cost to put all these packages out on the shelf."

At Cinram, which in August will jack up its DVD capacity to 300,000 units per month, the current DVD packaging story is a familiar one. "We do a great deal of special packaging already, so we have a large department set up to do manual packaging" says Rubenstein. "Other than the jewel box, we are treating every [DVD] configuration as a special configuration. Certainly, it costs more to do something manually rather than automate it, but it is not a problem."

Optical Disc has settled on somewhat of a packaging compromise for now. The company last month purchased its first piece of machinery that automates production of the Amaray box. However, the equipment also automates jewel-box production, which serves the company's DVD as well as CD operations. "We can do 100 pieces per minute now, so to a certain degree we are saving money," Hansen says. He adds that Warner Bros. has approached Optical Disc about becoming an authorized producer of the WAMO packaging, but he is not taking the bait for now. "Their packaging is so expensive that I don't make a penny on it," he says.

WHAT'S IN STORE

Of course, much of the lobbying ultimately could come from the retailer, who has no interest in repeating the reshelving nightmare that accompanied the segue from vinyl albums to CDs housed in jewel boxes less than a decade ago. "I can understand why the video business is looking for a reasonably effective alternative to the VHS box," Faulkner says. "And they are trying to do that in line with creating marketing and without having to deal with the cost of replenishing shelf size."

"It would be good to have a standard size if not a standard box," Hansen says. "There's going to be a lot of confusion with the retailers if they have to set up different racks for different studios' products. And if it isn't easy for the retailers, it isn't going to fly." ■

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IFPI FIGHTS PIRACY

Continued from page 44

SID REPLICANTS

Garnett cited the Source Identification (SID) code, which allows each disc to be traced back to the machine on which it was made. At first, SID codes were used only by reputable plants and the inclusion of such a code in the information on a CD was a guarantee of its authenticity. However, the pirates' discovery of how to replicate SID codes meant this recognized sym-

its rules. Indeed, if some plants chose not to participate in the scheme, the absence of a replicator's name from the code might in itself carry a message to potential customers.

The need for such new, novel and reinvigorated anti-piracy efforts was underscored by Garnett in one of the most passionate and earnest speeches he has made during his five-year tenure at the helm of the IFPI.

Noting the threats to the record industry posed by the digital envi-

"It's better to spend \$1 million closing down a CD plant than \$10 million chasing the discs it has produced."

—Nic Garnett, IFPI

ronment, Garnett said that, nonetheless, the greatest challenge facing the business was the rise in unlicensed CD manufacture.

"Piracy is getting worse," he said. "It is getting much worse." The rising tide of illegitimate discs has the power to "engulf" the legitimate business, Garnett stated. He was scathing about manufacturers of CD pressing equipment who, he argued, needed to be more vigilant and discerning in deciding who should be allowed to buy their machinery.

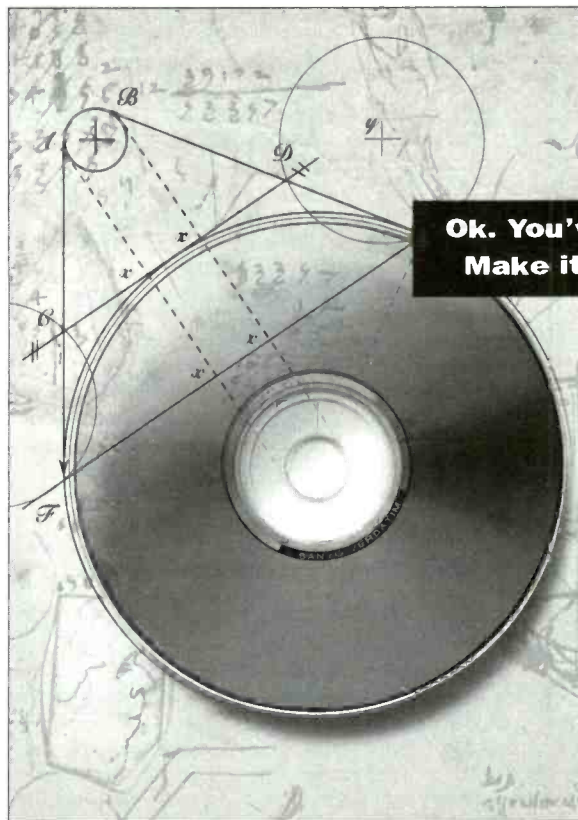
"The equipment manufacturers have to be part of the solution because at the moment they are a very important part of the problem." ■

While the details and potential viability of a code of conduct had not yet come under discussion, Garnett said, he speculated that such a document could contain sanctions for any plant breaking

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HIGHER SPEED

Continued from page 44

company's engineering group is working on the DVD molds with such OEM accounts as manufacturers like Netstal, Arburg, Roboshop and Sumitomo, and system integrators like Data Disc, ODME, Robi System and First Light, with a cycle time goal of 3.7 seconds per disk.

Data Disc Robots and Fanuc jointly developed a new Roboshop 50e electric injection molding machine currently cycling at 3.8 seconds to Red Book specifications. It features AC digital servo motors with high repeatability and positional accuracy, and Data Disc's Gabi Hauch says it may be best suited to DVD production. The firm also introduced its Starline 580 duoliner, with the

Balzers Swivel metalizer and an optimized handling system, which claims a cycle time of 1.5 seconds per CD.

First Light Technology demonstrated a Unijet monoline system with a Netstal Discjet 600 operating at under 3.5-second cycles. It offers total process control, a full-featured Uniline 3000 metalizer, and the First Connect modem service that offers real-time access from a remote location.

Krauss Maffei showed its fully automated CD-HD injection molding machine developed for DVD production, which operates without buffer technology. Compression flow can be finely adjusted to maintain a high-flow front speed that reduces cycle times to an average 3.9 seconds, according to the firm's Josef Marti.

Leybold Systems introduced to North America its Arcadia CD and DVD monoline, claimed to be the fastest in the world, with a quoted cycle time of 2.8 seconds. Also shown was its Apollo bonder based on UV-bonding, which can be integrated into both its Arcadia



ODME was among the exhibitors at REPLitech '97.



Robi System's Solitaire

and DVD-Speedline Plus systems.

Marubeni Disc Systems showed its improved DVD-CD compatible Marubeni dual-line system, which offers an optimized cycle time of 1.6 seconds/disc with two injection molding machines connected via conveyor systems, according to executive VP Toshio Koike. He says it is the only system offering the ability to produce CD or CD-ROM and DVD discs from the alternate conveyor systems at the same time, also offering CD/CD and DVD/DVD



Sumitomo's SD 30 molding machines

ny claimed the top share worldwide for DVD and CD-R molding systems, according to general manager Koichi Kasamatsu.

The new Toolex Alpha DVD Fi-Fo replication system, introduced at REPLitech Asia last October, uses a unique inline bonding system that works with capillary action—the two discs are held in place by vacuum chuck to create a tapered distance.

Among the first systems installed are the EMI Compact Disc plant in Uden, Holland, now running; Warner Advanced Media Operations in Alfdorf, Germany, which is conducting pre-production tests on its full system; and PolyGram in Hanover, Germany, already using a High Density Molder and now testing the feasibility of batch-bonding DVDs on a new stand-alone Toolex

combinations. In the U.S., Technicolor is one of the first to install the full system, with other accounts including KAO Info-systems and Warner Advanced Media Operations.

Pioneer Video/Mitsui Plastics featured three product launches, including its first fully integrated DVD replication unit. It combines two injection molding machines, a sputtering machine, two overcoating units and a UV catatonic bonding unit into a single line that produces a DVD in 4 seconds.

Robi System made its North American introduction for its Solitaire single-line replication system for CD and DVD. It claims one of

DVD bonding machine.

Trace Optical introduced the latest upgrades to its Optiline replication system. Production speed of the newest machine, optimized for both CD and DVD, has been increased by 20% to under 2 seconds per disk from 2.5 seconds with a similar 95% yield, according to Bill Ford, who recently joined as senior product marketing manager. First new units, each with a pair of Sumitomo SD 30 molding machines, were shipped in July to Modus Media International in Salt Lake City. Additional installations are planned for the firm's other worldwide locations, confirms Mike Baker, Modus Media VP,

Sony Electronics' SLIM-HD does not require a clean room and offers a changeover for CD or DVD application with the touch of a button.

the fastest molding-machine cycle times on the market, able to run at 3 seconds per disk, according to managing director Jacques Ramo. European sales director Hubert Kaiser reports the first Solitaire systems were sold to Koch International in Germany and Eastgate in Singapore, and the first U.S. and U.K. deals are expected to be announced very soon.

Sony Electronics showed off its new SLIM-HD (Sony Lean Integrated Mastering System), a fully automatic, inline clean "tunnel" that covers the complete process, from glass recycling to nickel layer application. It does not require a clean room and offers a changeover for CD or DVD application with the touch of a button, according to Dr. Koichoro Arita, senior general manager.

Sumitomo Plastics Machinery featured its new manufacturing optical-disc molding system compatible with CD, CD-ROM, DVD and CD-R, among other formats. As of this past March, the compa-

CD-ROM services.

While all the new technology, equipment and systems are very impressive, especially for DVD, John Town, Nimbus Manufacturing VP, research and development, offers a pragmatic perspective. "With many more critical processes required in DVD mastering, molding and bonding, the leading replicators have to take this equipment and turn it into an efficient, high-quality product," he emphasizes. "You must have the engineering know-how to tweak the system to its best level of operation. We've spent the last year in our Charlottesville plant getting our DVD system up to speed, and we're all learning together. Our Marubeni demilines are running at 1.55 seconds, and our Sumitomo molding machines as low as 3.6 seconds. However, a machine should be judged on the number of good discs it produces each month, with the highest yield percentage being the true bottom line." ■

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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

EU Piracy Haven's End In Sight New Luxembourg Law Closes Loophole

BY JEFF CLARK-MEADS

BRUSSELS—The door is about to be shut on the twin threats to the European Union's music industry: piracy and parallel imports.

New copyright law in Luxembourg means the last remaining legitimate route for parallel imports from the U.S. into the EU is to be closed. In addition, the pirates who have taken advantage of lax conditions in this tiny country in the heart of Europe are about to face new and potent legislation.

The passage of the new copyright law in Luxembourg is a response to pressure applied by the International Federation of the Phonographic Industry (IFPI) and EU and U.S. trade authorities. The issue came to a head in September last year when the IFPI made a complaint before the European Commission against Luxembourg's failure to implement EU copyright directives (Billboard, Oct. 5, 1996).

Those directives have now been adopted by the country's parliament and will become law upon their publication in the legislature's official gazette. Olivia Regnier, legal adviser at the IFPI office in Brussels, says she anticipates that publication before mid-September.

Regnier says the practical effect of the law will be seen in three areas:

- the raising of the protection period from 25 to 50 years;
- the granting to record companies of rental rights and neighboring rights for the first time; and
- the right of labels to control distribution of their material in the country.

While Luxembourg is a tiny market—the total population of the Grand Duchy is less than 400,000—its land borders with Germany, France, and Belgium combined with the free movement of goods within the single European market means that parallel

imports and pirate product entering the EU there rarely stay within the country.

That spillage of product is made possible by a lack of efficacy on the part of the country's authorities—a failure that, Regnier believes, the new law will go a long way toward correcting.

She says, "The effect of the new law is to give Luxembourg the tools to be effective against imports and pirate product. The authorities will have the legal armory to act effectively."

She notes that while Luxembourg has longstanding anti-piracy laws, their weakness led to a relaxed attitude by the country's authorities toward copyright infringement. With the new legal weaponry, she says, customs and police can be more vigilant at the borders. "They will check more shipments of records, and that helps in finding and fighting pirate product," Regnier says.

In addition to better policing, the new law should result in higher fines and

longer prison sentences for convicted pirates, Regnier says. The details, though, will not be known until the law's publication.

When IFPI made its complaint before the European Commission last year, it said that the laxity of current Luxembourg copyright law meant that "between 1 million and 2 million pirate CDs enter the EU through the Duchy annually."

IFPI director of operations Mike Edwards said at the time, "Luxembourg is the last safe haven in the EU for an international bootleg business that last year cost the legitimate music industry an estimated \$500 million."

Parallel imports from the U.S. are, until the new legislation is enacted, legal in Luxembourg if they remain within the country. However, as with the pirate product entering the EU through the Luxembourg corridor, parallel imports rarely remain inside this small territory.

U.K. Report Says New Acts Increasing Chart Presence

This story was prepared by Mark Solomons, international editor of Billboard Bulletin.

LONDON—Newer artists, those who have broken through in the last five years, are outselling their longer-established counterparts, according to the fifth U.K. Record Industry Annual Survey.

Eleven of the top 50-selling albums in the U.K. last year were debuts, and only one-quarter were by acts whose first success was more than five years ago. By contrast, in 1993, there were just four top 50 debuts, and "older" artists had two-thirds of those.

"If this pattern persists," says the report, "it will undermine much of the perceived wisdom in the industry, where the trend in recent years has been to grant increasingly favourable deals to established U.K. superstars." The survey also points out that most of the U.K. acts that have recently reached the top half of The Billboard



JAMIROQUAI

200 are new, citing early 1997 breakthroughs by White Town, Chemical Brothers, Mark Morrison, and Jamiroquai.

(Continued on page 60)

Indonesia Makes Strides In Collecting Performance Fees

BY DEBE CAMPBELL

JAKARTA, Indonesia—Royalty payments, traditionally a thorny subject here, have begun to climb, according to the Malaysian collection body. However, while the organization says performance payments are increasing steeply, mechanical royalties remain a small percentage of revenues.

The collecting body, the Indonesian Creative Foundation (Yayasan Karya Cipta Indonesia [YKCI]), says that in 1992, only 20% of music users in its target cities paid royalties at all, a figure that climbed to 40% the following year and to almost 70% by 1994.

These figures, though, relate to concentrated areas of this vast country; if the nation as a whole was taken into account, the percentage of those paying for music usage would be much smaller. YKCI maximizes the impact of its resources by focusing on Indonesia's major markets—Jakarta, Surabaya, Manado, Ujungpandang, Palembang, Bandung, and Jayapura—and is expanding to include Denpasar and Yogyakarta this year, according to GM

(Continued on next page)

Norway Takes Steps To Boost Exports

BY KAI ROGER OTTESEN

OSLO—The first Norwegian music export conference may not have resulted in as much energy and creativity as had been hoped, but all parties agree it was a necessary step toward boosting sales of the country's music abroad.

On Aug. 12, 88 executives from the Norwegian music business met with a number of trade organizations and politicians in the Culture Ministry's headquarters here. Among the decisions made was an agreement to create an annual music seminar and to take the first steps in setting up a local music export office.

The intention of the conference was to look at the obstacles the country faces in the international marketplace and to identify which resources the music industry can apply to the problem.

The conference was established

under the auspices of Culture Minister Turid Birkeland, who has argued that pop and rock could be better promoted by the Norwegian industry and that lessons could be learned from the success of neighboring Sweden (Billboard, May 31).

A majority of the attendees at the conference stressed the importance of establishing strategic alliances, increasing the competence and knowledge about the individual foreign markets, and of leaving behind the inferiority complex in relation to "big brother" Sweden.

Two U.K. industry representatives, Fundamental Records managing director Tim Prior and International Managers Forum secretary general James Fisher, provided the international view on Norway.

Prior told the attendees, "The international music market doesn't see Nor-

way. It sees Scandinavia and spells it S-W-E-D-E-N."

He added that "Norway has a good talent source. I wasn't aware of that," and mentioned such artists as Bel Canto (EMI), Sissel Kyrkjebø (PolyGram), and Deepika (BMG). He called for the Norwegian business to have more confidence in its ability and artists.

Erling Johannessen, director of local A&R at PolyGram, called for Norwegian labels to invest in talent, arguing that "a lot of money is invested in the products we are competing with."

Continued Prior, "My view is that the international markets have never been more open [to music from nontraditional A&R sources], and there is no reason why it shouldn't happen with Norway."

PolyGram Norway managing director Jorn Johnsen commented after the

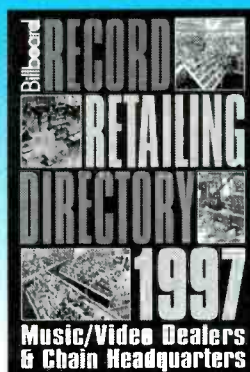
(Continued on next page)

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International

Album Due For 'Songs & Visions' Show Multi-Artist Concert Also Set For Further Broadcasts

BY PAUL SEXTON

LONDON—TV production company Tribute is planning what chairman Tony Hollingsworth calls "the first live album with three weeks of studio recording and performances that will have been seen in 60 countries."

The record will commemorate Tribute's "Songs & Visions" live spectacular, which took place Aug. 16 at Wembley Stadium here and celebrated 40 years of rock. A slew of international stars performed, including Jon Bon Jovi, Rod Stewart, Toni Braxton, and Seal, as well as best-selling Japanese artist Yazawa.

Hollingsworth, the executive producer of the show, says "Songs & Visions" was aired live on TV in 20 countries, chiefly in Europe, and in 24 nations on radio. Deals in other major markets are now being finalized for post-produced TV and radio versions.

"I didn't want to close those deals [in Germany, France, Italy, Japan, and elsewhere] till we'd done the show," he notes, "because I was absolutely confident that it was much stronger than it read on paper."

A one-hour edit of the 150-minute-plus show was screened that night by Fox in the U.S., while BBC1 in the U.K. gave "Songs & Visions" a prominent 2½-hour slot the same evening. Hollingsworth says the Fox transmission "was designed to be a flagship event in that market," leading to a longer broadcast later. He expects the concert to be broadcast in 60 countries within three months.

Before a live audience close to Wembley's 72,000 capacity, the show began with Stewart sharing the stage with Mary J. Blige, Steve Winwood, and Chaka Khan for a version of "Papa Was A Rolling Stone." It then moved backward one or two years at a time with single- and multi-artist covers of key songs, matched with iconic images of each period. Performances included Seal and Blige's duet of his "Kiss From A Rose," Blige and Stewart's take on the Sinéad O'Connor hit "Nothing Compares 2 U," and Khan and k.d. lang's "Every Breath You Take."

Other highlights were Seal and Steve Winwood's "I Still Haven't Found What I'm Looking For"; an interpretation of "Like A Rolling Stone" by Seal, Robert Palmer, and Jon Bon Jovi; and, on the 20th anniversary of his death, an Elvis Presley

NORWAY TAKES STEPS

(Continued from preceding page)

conference, "If the Ministry can come up with new ways of supporting music export, we think that is positive, but there aren't any indications of that. The minister, however, shows an understanding for our music, which is our bread and butter."

BMG Norway managing director Elly Joys agrees with Johnsen, stating, "It's good to have started the dialogue so that the industry can receive the help and support it needs."

tribute that began with Braxton's "Love Me Tender."

"I must say it was a great success," says Winwood of the show. "It was a credit to Tony and all the production team. 'I Still Haven't Found What I'm Looking For' is a song I would never have sung, but that was Seal's call, and when we did it, I realized it was a great idea. The crowd was wild, they made so much noise, and even friends of mine who are apt to shy away from showbizzy things seemed to enjoy it."

International broadcasters have rights to a second airing of the show to coincide with the record's release, which Hollingsworth says will come either in November or early 1998. He is negotiating a label deal, and a charity element is planned in which 50% of artist royalties will be donated to an as-yet-undecided cause.

Musical director for the event was record veteran Stewart Levine, known for his work with Simply Red, Sly & the Family Stone, and many others. "We needed the discipline of a record producer," says Hollingsworth of the choice. "So often when you see performances by artists at awards shows

and so on, they've had an hour's rehearsal and picked up a band on the way. Stewart and [horn arranger] Jerry Hey had been working on these arrangements for three months."

Band and artist rehearsals for the show took place at Olympic Studios in southwest London. "We made a little record out of every single song," says Levine, "with Lisa Fischer singing guide vocals. So when the musicians [including Nathan East on bass and Vinnie Colaiuta on drums] went to play them when the artists arrived [from Aug. 10, six days before the concert], they could switch easily from 'Keep The Faith' to 'Kiss From A Rose.'"

Levine relishes the prospect of making a live record of the project. All of the artists' rehearsal performances were also recorded, "so there's any number of possibilities," he says. "But I still think the ones from the night are the ones to use." He is now producing the show for further broadcast.

"The way they dealt with the project as a repertory company was great," he continues. "I think [the artists' management and labels] are going to encourage rather than discourage an album. When you have Rod Stewart and Mary J. Blige dueting on 'Nothing Compares 2 U,' I don't know anyone that wouldn't want to have that."



STEWART



BON JOVI

INDONESIA MAKES STRIDES

(Continued from preceding page)

Candra Darusman. Since smaller cities' understanding of copyrights remains low, he says, they will be a secondary focus. "We cannot force them if they don't fully understand the idea," Darusman comments.

YKCI bases its royalty rate on international standards modified for local conditions, and administers rights for songs by local and foreign artists and composers used by Indonesian companies.

YKCI collected \$200,000 in royalties in 1991 and nearly \$700,000 in 1994. Last year's royalties totaled \$1.4 million, of which 90% was for performing rights. Darusman estimates a better balance of payments this year.

Warner/Chappell Asian regional director Harry Hui says a recent agreement accounting for 1996 Indonesia sales has paid off well, with the major labels paying publishers July 23. For the royalty payment growth shown by YKCI, however, Hui says, it is important to note that "the driver has been only in performance royalties." The executive adds that YKCI has done "a very good job on the performance side. Their ability to license on the performance side of things has been great."

Establishing a culture of mechanical royalty payment in the country remains slow and difficult. While the concept of royalty payments is strongly supported by ASIRI, the local grouping of the International Federation of the Phonographic Industry, a source says, "The irony is that ASIRI represents the record companies, the ones that could move the mechanicals issue that much further that much more quickly... but it doesn't."

Darusman says mechanical rights

collection is hindered by the industry. "It'll take another three or four years to restructure the local music industry to fully prepare for them. Since we deal within the existing structure, it's hard to apply the international system."

Royalties in Indonesia are based on the Copyright Act of 1982, updated in 1987. But authors' royalty collection began only in 1990 with the foundation of YKCI. Copyright law violations carry maximum penalties of seven years in prison and a \$42,000 fine.

YKCI began collecting performance royalties through a census, monitoring songs played on radio and television, according to Darusman, but station reports are also an important part of the mix. He comments, though, "It's impossible to be accurate. It would cost a fortune, but we try to reach an estimate by, for instance, giving the composers compensation for certain conditions."

Artists are typically paid under a flat system with a one-time advance, losing the opportunity for royalties if the music is a hit. "We try to recognize the problem from the producer's side, setting up a fair method to measure the mechanical right through accurate cassette returns," he says, adding that producers sometimes take back unsold cassettes after releasing them even if the composer is paid in advance.

YKCI consults with the Indonesian Producers Assn. and the Organization of Indonesian Recording Artists, Arrangers, and Composers (Persatuan Artis, Pencipta Lagu dan Penata Musik Rekaman Indonesia [PAPPRI]) on a regular basis to increase artists' understanding of the system. PAPPRI's role is to educate and improve artist professionalism, while YKCI plays the copyright watchdog.

PopKomm, Cologne, Germany Aug. 14-17

newsline...

MTV EUROPE'S HAMBURG-BASED CENTRAL SERVICE is to increase its German-language programming from four hours to 12 hours per day starting Sept. 1. Announcing the move at PopKomm, MTV Central managing director Michael Oplesch said that the station had won around 30% more viewers when it introduced its current level of local language content in March, but that "four hours is not enough." The channel will launch two German-language shows as part of the expansion: "MTV Sports"—a weekly 30-minute program featuring



extreme and street sports such as skateboarding—and "50:1," a daily countdown of 50 music videos linked by a central theme. Presented by VJ Christian Ulmen, "50:1" will kick off Sept. 1 with a 1990s greatest-hits show, followed by programs featuring summer hits, beach videos, and boy bands. Existing content that will be localized includes afternoon shows "The Big Picture," "Stylissimo," and "Weekend Edition"; MTV has yet to reveal its plans for the channel's morning programming.

CHRISTIAN LORENZ

AMERICAN PERFORMING RIGHT GROUP BMI plans to distribute new music from Europe and Australia to college radio in the U.S. It will service a 30-minute CD titled "Planet Stereo," including interviews, to U.S. stations starting next month. "By the time records come out on import, it's already too late for many college stations," says BMI European VP Phil Graham.

DOMINIC PRIDE

GERMAN TELECOMMUNICATIONS GIANT Deutsche Telekom plans to launch a music-on-demand service. According to a company spokesman, the service will use Deutsche Telekom's T-Online network to link users with a database containing information on the titles available, while the music itself will be supplied by record labels through Telekom's ISDN network T-Net. The service will be launched once a framework contract with the International Federation of the Phonographic Industry (IFPI) has been signed; German IFPI managing director Peter Zombik confirms that the parties "are in the final stages of negotiations."

POLYGRAM GERMANY AFFILIATE MOTOR MUSIC has split its dance imprint Urban into two labels, effective immediately. Urban Tracks will focus on dancefloor productions, servicing DJs and clubbers with the latest sounds, while Urban Empire will develop "pop acts whose roots go back to the dance-floor" but appeal to a wider audience. Headed by product manager Katrin Erichsen, Urban Tracks will handle repertoire from distributed labels including Strictly Rhythm and Ultra from New York and Germany's Superstition, Kontor, and Le Petit Prince, as well as dance product from U.K.-based part-PolyGram-owned ffr; key artists to be handled by Urban Tracks include Italian dream-house pioneer Robert Miles, Talla 2XLC, and Ultra Naté. Helge Haas will product-manage Urban Empire, whose roster includes domestic artists Nana and Mark'Oh and international acts on the ffr, London, and Motown imprints, such as Armand Van Helden and the All Saints.

CHRISTIAN LORENZ

GERMAN MUSIC TV STATION VIVA has forged an alliance with teen magazine Bravo. Viva managing director Dieter Gorny says that the companies will "cooperate in the development of new, digital-media formats." Claus-Dieter Grabner, Bravo group managing director at publisher Bauer Verlag, hopes that the pact will "extend Bravo's appeal to an older audience."



GERMAN ROCK BAND FURY IN THE SLAUGHTERHOUSE has signed to Spin Records, an imprint owned by Cologne-based EMI Electrola. Previously with indie SPV, based in Hannover, Fury has built a strong domestic following in Germany through extensive touring.

DOMINIC PRIDE

THE ATTITUDE of radio professionals and legislators toward Digital Audio Broadcasting (DAB) has changed from mildly euphoric to lukewarm over the past 12 months. Heralded as a chance to introduce more cutting-edge music into Germany's radio landscape at last year's PopKomm, DAB got the thumbs-down during a Music & Media panel at this year's show. The panel members criticized the delays in the development of commercially available receivers and unanimously called DAB's ability to transfer additional visual information as its strongest selling point. "After almost two years of DAB pilot projects, there are only 2,000 DAB receivers in Germany at present," said Antenne Bayern PD Victor Worms, "and all of them are installed in cars."

CHRISTIAN LORENZ

Queen And U2 Among Comet Award Winners

BY DOMINIC PRIDE

COLOGNE—Queen was honored with the Lifetime Achievement Award at the third annual Comet Awards, which took place Aug. 15 here during PopKomm. Band members Brian May and Roger Taylor were on hand to pick up their award at the ceremony, held at



SETLUR

the Cologne Akropolis venue on the city's outskirts.

Bono from U2 was also present to accept the band's prize for best international act.

Two separate awards took place at the event, which was attended by an invited audience of industry guests.

The Comet Media Awards were presented to acts and were voted on by German cable music station Viva. The Comet Industry Awards were given to industry figures for their achievement in the German market and were chosen by a jury consisting of national and international media, including Billboard, Music & Media, and German trade magazines Der

Musikmarkt and Musik Woche.

Sony Music Europe president Paul Russell was a guest at the ceremony and gave it his endorsement. "I was at the show two years ago, and it's advanced more than two years in that time," he says. "Dieter [Gorny, Viva managing director] and his team are to be congratulated."

As to whether the awards give acts



a sales boost, Russell notes that the Comets have an effect but lack the clout of more established awards in Europe. "It's not the Brits or the Echos, or even the Victoires yet, as it's on one cable channel in Germany."

There's room for more than one awards show, says Russell. "In the U.K. there's the Brits, the Mercurys, Smash Hits, and the Q Awards, to name a few. They all work on a different level, and there's no reason why this shouldn't be true in Germany."

The ceremony was to be shown three times over three days on Viva, starting Aug. 22.

Among winners of the national prizes were Tic Tac Toe (best national act), Mr. President (best dance act), Nana (best newcomer), and Sabrina Setlur (best video for "Du Liebst Mich (Continued on page 60)

Growth In E. Europe Varied Existing Markets In Many Stages

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media.

COLOGNE—The harmonization of Western Europe's economies is being reflected in the East of the continent by a greater fragmentation of the markets, a PopKomm panel was told.

The increasing differences among the record markets in the former communist nations of Eastern Europe are directly affecting the way the music business operates in the region, and global players have to take a local approach to the music business in Eastern European countries.

After the collapse of the Berlin Wall and the political changes in the region, some countries, such as Poland and the Czech Republic, have been able to develop a sound music industry, while others, such as Romania and the former U.S.S.R. Republics, are still failing to build a legitimate business, the panel Window on the East European Market was told.

"We used to talk about Eastern Europe as a homogeneous region, but we are now confronted with a variety of countries with different political and legal systems and different stages of economical development," stated Warner Music International East

Europe president Manfred Lappe.

Lappe identified two main types of countries in East Europe—those that are in an advanced development stage and have stabilized their economies and implemented adequate copyright legislation and those that are still struggling to overcome an unstable political and economic situation.

The first group encompasses such countries as Poland, Hungary, the Czech and Slovakian Republics, and Slovenia (Billboard, Aug. 23). The second encompasses Romania, Bulgaria, the Baltic States, the former Yugoslavia, Croatia, Ukraine, Belarussia, Russia, and the CIS states. "The further you go east, the worse the situation gets," said Lappe.

Bianka Kortlan, who was director of the International Federation of the Phonographic Industry's East Europe office in Poland until the end of August, argued that legislation, which provides a proper frame for a legitimate industry, and business factors, such as the presence of foreign investors in the music industry, are key to the development of countries in the region.

Kortlan said that such countries as Poland have benefited from the input and presence of international companies, which have helped stabilize the

(Continued on page 60)

August 1997

01	CLAUDINHO & BUCHECHA	CLAUDINHO & BUCHECHA
02	TITAS	ACUSTICO
03	SO PRA CONTRARIAR	SO PRA CONTRARIAR
04	VARIOS	A INDOVADA
05	LEIÃO URBANA	UMA NOVA GERAÇÃO
06	SPICE GIRLS	SPICE
07	NETINHO	AO VIVO
08	TOMI BRAXTON	SECRETS
09	PLANET HEMP	OS CÃES LADRAM MAS ...
10	RAÇA NEGRA	VOLUME 3
11	BANDA EVA	AO VIVO
12	LEANDRO & LEONARDO	VOLUME 11
13	CHICLETE COM BANANA	E FESTA
14	THALIA	EN EXTASIS
15	ROBERTA MIRANDA	VIDA
16	DJAVAN	SONGBOOK
17	GRUPO SENSACÃO	PRA SE ENCONTRAR...
18	GRUPO MALICIA	SÉTIMO CÉU
19	BANDA MAGNIFICOS	ME USA
20	HANSON	MIDDLE OF NOWHERE
21	DEPECHE MODE	ULTRA
22	JOÃO PAULO E DANIEL	VOLUME 3
23	MARIA BETHANIA	IMITAÇÃO DA VIDA
24	J. QUEST	J. QUEST
25	FERNANDA ABREU	RAIO X
26	ZE RAMALHO	20 ANOS ANTOLOGIA ACUSTICA
27	JON BON JOVI	DESTINATION ANYWHERE
28	EXALTASAMBA	LUZ DO DESEJO
29	SHAKIRA	PIES DESCALZOS
30	VARIOS	GOOD TIMES 99
31	MILTON NASCIMENTO	NASCIMENTO
32	CASSIA ELLER	YENENO ANTIMONOTONIA
33	JOANNA	EM SAMBA CANÇÃO
34	SANDRA DE SA	A LUA SABE QUEM EU SOU
35	LIMÃO COM MEL	VOLUME 3
36	MASTRUZ COM LEITE	EM TODO CANTO DO...
37	NEGRITUDE JR	HOSSO NINHO
38	RITA LEE	SANTA RITA DE SAMPA
39	ELBA RAMALHO	BIAOQUE
40	PRODIGY	THE FAT OF THE LAND
41	GABRIEL, O PENSADOR	QUEBRA-CABECA
42	DEBORAH BLANDO	UNICAMENTE
43	VARIOS	PLANETA DO SWING
44	CELINE DION	FALLING INTO YOU
45	GILBERTO GIL	QUANTA
46	VARIOS	CASA DA BOSSA
47	KATINGUELE	MUNDO DOS SONHOS
48	VARIOS	PLAY LIST JOVEM PAN
49	MARISA MONTE	BARULHINHO BOM
50	PLACIDO DOMINGO	DE MI ALMA LATINA 2

All about CDs in
the Brazilian Market.

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HITS OF THE



WORLD

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JAPAN (Dempa Publications Inc.) 08/18/97			GERMANY (Media Control) 08/19/97			U.K. (Chart-Track) 08/18/97			FRANCE (SNEP/IFOP/Tite-Live) 08/16/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	HOWEVER GLAY PLATINUM	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH	1	1	MEN IN BLACK WILL SMITH COLUMBIA	1	1	ALANE WES SAINT GEORGE/SONY
2	NEW	WAKE ME UP! SPEED TOY'S FACTORY	2	11	EVANS (FEAT. 112) ARIOLA	2	2	I'LL BE MISSING YOU PUFF DADDY & FAITH	2	2	MEN IN BLACK WILL SMITH COLUMBIA
3	NEW	DEATTA KORO NO YONI TOY'S LITTLE THING AVEX TRAX	3	2	MEN IN BLACK WILL SMITH COLUMBIA	3	14	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE	3	3	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
4	1	GARUSUNO SYONEN KINKI KIDS JOHNNY'S ENTERTAINMENT	4	3	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/ROUGH TRADE	4	3	TREBUKAMP CHUMBAWAMBA EMI	4	9	BELLINI SAMBA DE JANEIRO MIKADO/BMG
5	2	HIDAMARINO UTA LE COUPLE PONY CANYON	5	8	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA	5	NEW	FREED FROM DESIRE GALA BIG LIFE	5	4	MMMBOP HANSON MERCURY
6	3	THANATOS—IF I CAN'T BE YOURS LOREN & MASH KING	6	5	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EASTWEST	6	10	ALL I WANNA DO DANNI WEA	6	7	TOUT LARA FABIAN POLYDOR
7	4	BURN THE YELLOW MONKEY FUN HOUSE	7	4	TIC TIC TAC CHILLI FEATURING CARRAPICHO ARIOLA	7	4	EVERYTHING MARY J. BLIGE MCA	7	5	BALLA BALLA DOMINO MIKADO/BMG
8	5	FOREVER TAKASHI SORIMACHI WITH RICHIE SAMPORA MERCURY	8	9	SAMBA DE JANEIRO BELLINI VIRGIN	8	6	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA	8	8	DAM DAM DEO FELICIDAD EMI
9	9	BEAT RIUICHI KAWAMURA VICTOR	9	7	A-N-N-A FREUNDESKREIS COLUMBIA	9	5	BITCH MEREDITH BROOKS EMI	9	6	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY
10	8	HIGH PRESSURE T.M. REVOLUTION ANTINOS RECORDS	10	6	DU HAST RAMMSTEIN MOTOR MUSIC	10	NEW	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE	10	10	I'LL BE MISSING YOU PUFF DADDY & FAITH
11	6	CALLING B'Z ROOMS RECORDS	11	10	SUNSHINE DR. MOTTE & WESTBAM RCA	11	7	ALL OUT OF LOVE OTT EPIC	11	11	IL EST VRAIMENT PHENOMENAL! PHENOMENAL CLUB
12	10	CHANGE YOURSELF! TOMOYASU HOTEI TOSHIBA EMI	12	14	MR WICHTIG TIC TAC TOE RCA	12	NEW	EVERYLONG FOO FIGHTERS CAPITOL	12	16	ECUADOR SASH! FULL ACE/SONY
13	12	HIMAWARI TSUYOSHI NAGABUCHI FOR LIFE	13	18	MEET HER AT THE LOVE PARADE DA HOOL ARIOLA	13	8	FREE ULTRA NATE A&M	13	12	LUCIE PASCAL OBISPO EPIC
14	NEW	MR. LONELY KOJI TAMAKI SONY	14	NEW	GOTHAM CITY R. KELLY ROUGH TRADE	14	18	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY	14	14	LA SALSA 2 BE 3 EMI
15	7	LOVE IS DREAMING MAX AVEX TRAX	15	17	THE AGE OF LOVE SCOOTER EDEL	15	12	BLACK EYED BOY TEXAS MERCURY	15	15	AMENO ERA MERCURY
16	13	TSUAIETIKOTO GA ARUNDA KAZUMASA ODA FUN-HOUSE	16	16	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI	16	13	YOUNG HEARTS RUN FREE KYMMAZELLE EMI	16	13	I'M DREAMING OF YOU WORLDS APART EMI
17	16	MONONOKE HIME YOSHIKAZU MERA TOKUMA JAPAN	17	15	HISTORY MICHAEL JACKSON EPIC	17	19	OUTLAW OLIVE RCA	17	NEW	L'HOMME PRESSE NOIR DESIR BARCLAY
18	19	GO THE DISTANCE FUMIYA FUJII PONY CANYON	18	12	BAMBOLEO GARCIA WEA	18	11	ECUADOR SASH! FEATURING RODRIGUEZ MULTIPLY	18	19	X-RAY (FOLLOW ME) SPACEFROG DANCE POOL/SONY
19	14	LOVE IS ALL MUSIC TOMOMI KAHARA PIONEER LDC	19	NEW	MMMBOP HANSON MERCURY	19	9	PICTURE OF YOU BOYZONE POLYDOR	19	NEW	LA NEIGE AU SAHARA ANGGUN COLUMBIA
20	11	SUNAO NORIYUKI MAKIHARA SONY	20	13	SUMMERTIME C-BLOCK WEA	20	NEW	FILMSTAR SUEDE NUDE	20	18	LA DANSE D'HELENE MELI MELO & MISS HELENE VERSAILLES/SONY
1	NEW	ALBUMS	1	NEW	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	NEW	MAKI OHGURO POWER OF DREAMS B-GRAM	2	1	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	2	2	VARIOUS ARTISTS FRESH HITS '97 GLOBAL TV	2	2	ERA AMENO MERCURY
3	NEW	SMAP SMAP 011 SU VICTOR	3	2	SOUNDTRACK BANDITS-DIE MUSIK ZUM FILM POLYDOR	3	5	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN/POLYGRAM	3	3	MYLENE FARMER LIVE À BERCY POLYDOR
4	NEW	AMI OHNUKI & YUMI YOSHIMURA SOLOSOLO EPIC SONY	4	3	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	4	NEW	TEXAS WHITE ON BLONDE MERCURY	4	4	ANDREA BOCELLI ROMANZA POLYDOR
5	1	MEGUMI HAYASHIBARA IRAVATI KING	5	4	TIC TAC TOE KLAPPE DIE 2TE RCA	5	7	PRODIGY THE FAT OF THE LAND XL	5	5	PASCAL OBISPO SUPERFLU EPIC
6	NEW	NAMIE AMURO CONCENTRATION 20 AVEX TRAX	6	5	PRODIFY THE FAT OF THE LAND INTERCORD	6	7	MEREDITH BROOKS BLURRING THE EDGES CAPITOL	6	7	SPICE GIRLS SPICE VIRGIN
7	2	CORNELIUS FANTASMA POLYSTAR	7	6	ANDREA BOCELLI ROMANZA POLYDOR	7	4	SPICE GIRLS SPICE VIRGIN	7	6	DOC GYNECO PREMIERE CONSULTATION VIRGIN
8	3	MIKI IMAI PRIDE FOR LIFE	8	NEW	RAMMSTEIN HERZELEID MOTOR MUSIC	8	13	VARIOUS ARTISTS THE BEST DANCE ALBUM IN THE WORLD... EVER! 7 VIRGIN	8	10	WES WELENGA SAINT GEORGE/SONY
9	NEW	KINKI KIDS A ALBUM JOHNNY'S ENTERTAINMENT	9	7	MEREDITH BROOKS BLURRING THE EDGES EMI	9	NEW	SOUNDTRACK MEN IN BLACK COLUMBIA	9	14	NOIR DESIR 666667 CLUB BARCLAY/POLYGRAM
10	6	EIKICHI YAZAWA YES TOSHIBA EMI	10	11	WOLFGANG PETRY ALLES ARIOLA	10	NEW	VARIOUS THE ESSENTIAL SELECTION SUMMER '97 POLYGRAM TV	10	8	SOUNDTRACK MEN IN BLACK COLUMBIA
11	5	LE COUPLE ANOTHER SEASON—5 BANME NO KISETSU PONY CANYON	11	8	BOB DYLAN THE BEST OF SMM	11	11	BACKSTREET BOYS BACKSTREET'S BACK	11	19	2 BE 3 PARTIR UN JOUR EMI
12	4	NANASE AIKAWA PARADOX CUTTING EDGE	12	14	ANDREA BOCELLI BOCELLI POLYDOR	12	8	SEAHORSES OK IT YOURSELF GEFEN	12	13	SCHTROUMPFS SCHTROUMPF PARTY VOL. 3 FTD/POLYGRAM
13	10	POCKET BISCUITS COLORFUL TOSHIBA EMI	13	9	FREUNDESKREIS QUADRATUR DES KREISES COLUMBIA	13	12	RADIOHEAD OK COMPUTER PARLOPHONE	13	11	PRODIGY THE FAT OF THE LAND DELABEL/VIRGIN
14	11	HANSON KIRAMEKI MMBOP MERCURY	14	15	JON BON JOVI DESTINATION ANYWHERE MERCURY	14	15	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	14	12	JAMIROQUAI TRAVELLING WITHOUT MOVING SMALL/SONY
15	9	EVERY LITTLE THING EVERLASTING AVEX TRAX	15	12	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	15	6	SWV RELEASE SOME TENSION RCA	15	15	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
16	NEW	SOUNDTRACK MONONOKE HIME TOKUMA JAPAN	16	18	HANSON MIDDLE OF NOWHERE MERCURY	16	NEW	VARIOUS ARTISTS 1997 MERCURY MUSIC PRIZE MUSIC PRIZE	16	18	ADIEMUS SONGS OF SANCTUARY VIRGIN
17	8	KOME KOME CLUB THE LAST SYMPOSIUM SONY	17	10	SOUNDTRACK MEN IN BLACK COLUMBIA	17	17	BILLY OCEAN LOVE IS FOREVER JIVE	17	16	PATRICIA KAAS DANS MA CHAIR COLUMBIA
18	7	TUBE BRAVO! SONY	18	13	SCHLUEMPFE BALLA BALLA VOLUME 5 EMI	18	NEW	VARIOUS ARTISTS 1997 MERCURY MUSIC PRIZE MUSIC PRIZE	18	16	HANSON MIDDLE OF NOWHERE MERCURY
19	17	CHISATO MORITAKA PEACHBERRY ONE UP MUSIC	19	NEW	SKUNK ANANSIE STOOSH VIRGIN	19	19	SHERYL CROW SHERYL CROW A&M	19	NEW	EDDY MITCHELL MR. EDDY POLYDOR
20	14	MATT BIANCO WORLD GO ROUND VICTOR	20	16	ELVIS PRESLEY FOREVER IN LOVE RCA	20	14	VARIOUS ARTISTS THE BEST LATINO CARNIVAL IN THE WORLD... EVER! VIRGIN	19	17	LARA FABIAN PURE POLYDOR
20	14	RYUICHI KAWAMURA CRANBERRY SODA VICTOR	20	16	NANA NANA MOTOR MUSIC	20	14	THE WORLD... EVER! VIRGIN	20	15	MC SOLAAR PARADISIAQUE POLYDOR
1	NEW	ALBUMS	1	NEW	ALBUMS	1	1	ALBUMS	1	1	ALBUMS
2	NEW	SMAP SMAP 011 SU VICTOR	2	1	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	2	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN/POLYGRAM	2	2	MYLENE FARMER LIVE À BERCY POLYDOR
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8	3	MIKI IMAI PRIDE FOR LIFE	8	NEW	RAMMSTEIN HERZELEID MOTOR MUSIC	8	13	VARIOUS THE ESSENTIAL SELECTION SUMMER '97 POLYGRAM TV	8	10	NOIR DESIR 666667 CLUB BARCLAY/POLYGRAM
9	NEW	KINKI KIDS A ALBUM JOHNNY'S ENTERTAINMENT	9	7	MEREDITH BROOKS BLURRING THE EDGES EMI	9	NEW	BACKSTREET BOYS BACKSTREET'S BACK	9	14	SOUNDTRACK MEN IN BLACK COLUMBIA
10	6	EIKICHI YAZAWA YES TOSHIBA EMI	10	11	WOLFGANG PETRY ALLES ARIOLA	10	NEW	SEAHORSES OK IT YOURSELF GEFEN	10	8	2 BE 3 PARTIR UN JOUR EMI
11	5	LE COUPLE ANOTHER SEASON—5 BANME NO KISETSU PONY CANYON	11	8	BOB DYLAN THE BEST OF SMM	11	11	RADIOHEAD OK COMPUTER PARLOPHONE	11	19	SCHTROUMPFS SCHTROUMPF PARTY VOL. 3 FTD/POLYGRAM
12	4	NANASE AIKAWA PARADOX CUTTING EDGE	12	14	ANDREA BOCELLI BOCELLI POLYDOR	12	8	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	12	13	PRODIGY THE FAT OF THE LAND DELABEL/VIRGIN
13	10	POCKET BISCUITS COLORFUL TOSHIBA EMI	13	9	FREUNDESKREIS QUADRATUR DES KREISES COLUMBIA	13	12	SWV RELEASE SOME TENSION RCA	13	11	JAMIROQUAI TRAVELLING WITHOUT MOVING SMALL/SONY
14	11	HANSON KIRAMEKI MMBOP MERCURY	14	15	JON BON JOVI DESTINATION ANYWHERE MERCURY	14	15	BILLY OCEAN LOVE IS FOREVER JIVE	14	12	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
15	9	EVERY LITTLE THING EVERLASTING AVEX TRAX	15	12	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	15	6	VARIOUS ARTISTS 1997 MERCURY MUSIC PRIZE MUSIC PRIZE	15	15	ADIEMUS SONGS OF SANCTUARY VIRGIN
16	NEW	SOUNDTRACK MONONOKE HIME TOKUMA JAPAN	16	18	HANSON MIDDLE OF NOWHERE MERCURY	16	NEW	BILLY OCEAN LOVE IS FOREVER JIVE	16	18	PATRICIA KAAS DANS MA CHAIR COLUMBIA
17	8	KOME KOME CLUB THE LAST SYMPOSIUM SONY	17	10	SOUNDTRACK MEN IN BLACK COLUMBIA	17	17	VARIOUS ARTISTS 1997 MERCURY MUSIC PRIZE MUSIC PRIZE	17	16	HANSON MIDDLE OF NOWHERE MERCURY
18	7	TUBE BRAVO! SONY	18	13	SCHLUEMPFE BALLA BALLA VOLUME 5 EMI	18	NEW	SHERYL CROW SHERYL CROW A&M	18	NEW	EDDY MITCHELL MR. EDDY POLYDOR
19	17	CHISATO MORITAKA PEACHBERRY ONE UP MUSIC	19	NEW	SKUNK ANANSIE STOOSH VIRGIN	19	19	VARIOUS ARTISTS THE BEST LATINO CARNIVAL IN THE WORLD... EVER! VIRGIN	19	17	LARA FABIAN PURE POLYDOR
20	14	MATT BIANCO WORLD GO ROUND VICTOR	20	16	ELVIS PRESLEY FOREVER IN LOVE RCA	20	14	THE WORLD... EVER! VIRGIN	20	15	MC SOLAAR PARADISIAQUE POLYDOR
20	14	RYUICHI KAWAMURA CRANBERRY SODA VICTOR	20	16	NANA NANA MOTOR MUSIC	20	14	THE WORLD... EVER! VIRGIN	20	15	MC SOLAAR PARADISIAQUE POLYDOR

HITS OF THE WORLD

CONTINUED

EUROCHART 08/20/97			MUSIC & MEDIA			SPAIN (AFYVE/ALEF MB) 08/13/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES			
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAD BOY/ARISTA	1	6	ANONIM ANONIM MAX			
2	2	MEN IN BLACK WILL SMITH COLUMBIA	2	NEW	PLASTIC THE SECRET KEY OF LIFE CNR ARCADE			
3	4	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR	3	7	GREENSLEEVES (MANGAS VERDES) TWO DEE-JAYS FEATURING MEDIEVAL MAX			
4	3	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE	4	1	ATTACK VOL. 1 PASTIS & BUERNI DJs AT W MAX			
5	6	SAMBA DE JANEIRO BELLINI VIRGIN	5	9	VIRTUAL EXPERIENCE COCOOMA GINGER			
6	5	MMMBOP HANSON MERCURY	6	NEW	MMMBOP HANSON POLYGRAM			
7	NEW	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY	7	RE	REMIXES EX-3 GINGER			
8	7	ALANE WES SAINT GEORGE/COLUMBIA	8	10	FREE ULTRA NATE BLANCO Y NEGRO			
9	NEW	BITCH MEREDITH BROOKS CAPITOL	9	NEW	CAFE DEL MAR ENERGY 52 MAX			
10	9	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS 1ST AVENUE/EMI	10	RE	VELOCITY III D.J. KONIC BIT			
ALBUMS			ALBUMS					
1	1	PRODIGY THE FAT OF THE LAND XL	1	2	JARABE DE PALO LA FLACA VIRGIN			
2	NEW	BACKSTREET BOYS BACKSTREET'S BACK JIVE	2	1	ANA TORROJA PUNTOS CARDINALES ARIOLA			
3	2	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	3	3	MONICA NARANJO MONICA NARANJO EPIC			
4	3	PUFF DADDY & THE FAMILY NO WAY OUT BAD BOY	4	6	NEK NEK WEA			
5	4	SPICE GIRLS SPICE VIRGIN	5	7	PRODIGY THE FAT OF THE LAND CAROLINE ESPANA			
6	NEW	MEREDITH BROOKS BLURRING THE EDGES CAPITOL	6	5	ANA BELEN MIRAME ARIOLA			
7	5	HANSON MIDDLE OF NOWHERE MERCURY	7	4	BACKSTREET BOYS BACKSTREET BOYS JIVE/VIRGIN			
8	6	RADIOHEAD OK COMPUTER PARLOPHONE	8	9	THE CORRS FORGIVEN, NOT FORGOTTEN DRD			
9	RE	TEXAS WHITE ON BLONDE MERCURY	9	RE	DOVER DEVIL CAME TO ME SUBTERFUGE			
10	8	U2 POP ISLAND	10	RE	HANSON MIDDLE OF NOWHERE POLYGRAM			

MALAYSIA (RIM) 07/29/97			PORTUGAL (Portugal/AFP) 08/19/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	911 THE JOURNEY EMI	1	1	PAULO GONZO QUASE TUDO SONY
2	3	DR ALBAN THE VERY BEST OF 1990-1997 BMG	2	2	THE KELLY FAMILY ALMOST HEAVEN EMI
3	1	VARIOUS ARTISTS MEGAROCK BALLADS EMI	3	NEW	BACKSTREET BOYS BACKSTREET'S BACK EMI
4	4	HANSON MIDDLE OF NOWHERE POLYGRAM	4	3	DELFIN SABER A MAR BMG
5	NEW	VARIOUS ARTISTS METAL 60S LIFE RECORDS	5	7	RIO GRANDE RIO GRANDE EMI
6	9	RAIHAN PUJI-PUJIAN WARNER	6	NEW	GABRIEL O PENSADOR QUEBRA-CABECA SONY
7	6	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	7	4	SKUNK ANANSIE STOOSH VIRGIN
8	7	ZIANA ZAIN PUNCAK KASIH BMG	8	NEW	HANSON MIDDLE OF NOWHERE POLYGRAM
9	8	XPDC BRUTAL LIFE	9	5	ANTONIO VARIACOES O MELHOR DE ANTONIO VARIACOES EMI
10	RE	XU MEI JING JING CAI 13 SHOU WHAT'S MUSIC	10	9	PRODIGY THE FAT OF THE LAND MVM

SWEDEN (GLF) 08/15/97			DENMARK (IFPI/Nielsen Marketing Research) 08/14/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
2	2	MEN IN BLACK WILL SMITH SONY	2	3	LONELY NANA POLYGRAM
3	3	MMMBOP HANSON POLYGRAM	3	4	MEN IN BLACK WILL SMITH SONY
4	NEW	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ WARNER	4	2	BAILANDO PARADISIO SCANDINAVIAN
5	5	ROSES ARE RED AQUA UNIVERSAL	5	6	SUPER HERO DAZE SONY
6	4	VAMOS A LA DISCOTECA! PARADISIO CNR	6	9	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EDELPITCH
7	NEW	UH LA LA LA ALEXIA K-TEL	7	12	(UN, DOS, TRES) MARIA RICKY MARTIN SONY
8	9	BAILANDO PARADISIO CNR	8	7	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS VIRGIN
9	8	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS VIRGIN	9	5	ECUADOR SASHI SCANDINAVIAN
10	RE	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI	10	NE	SAMBA DE JANEIRO BELLINI VIRGIN
ALBUMS			ALBUMS		
1	1	JOHN FOGERTY BLUE MOON SWAMP WARNER	1	1	ANDREA BOCELLI ROMANZA POLYGRAM
2	2	PRODIGY THE FAT OF THE LAND MNW	2	4	AQUA AQUARIUM UNIVERSAL
3	3	SPICE GIRLS SPICE VIRGIN	3	NEW	POUL KREBS KOSMORAMA SONY
4	5	AQUA AQUARIUM UNIVERSAL	4	NEW	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN
5	4	ERIC GADD THE RIGHT WAY STRAWBERRY/EDELPITCH	5	6	MOONJAM SAXOPHONE SONGS VOL. 2 REPLAY
6	7	HANSON MIDDLE OF NOWHERE POLYGRAM	6	5	PRODIGY THE FAT OF THE LAND MD
7	6	PUFF DADDY & THE FAMILY NO WAY OUT BMG	7	3	TAESKEHOLDET VI SPARKER ROV UNIVERSAL
8	9	SMURFANA SMURFHITS 2 CNR	8	NEW	BIG FAT SNAKE FLAMES MEGA
9	8	NO DOUBT TRAGIC KINGDOM UNIVERSAL	9	2	SOULTANS LOVE, SWEAT & TEARS BMG
10	NEW	SARAH BRIGHTMAN/LSO TIMELESS WARNER	10	NEW	BOB DYLAN THE BEST OF SONY

NORWAY (Verdens Gang Norway) 08/05/97			FINLAND (Seura/IFPI Finland) 08/17/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	1	1	MATO APULANTA LEVY
2	4	C U WHEN I GET THERE COOLIO FEAT. 40 THEVZ WARNER	2	2	D'YOU KNOW WHAT I MEAN? OASIS SONY
3	3	MEN IN BLACK WILL SMITH SONY	3	4	VAMOS A LA DISCOTECA! PARADISIO K-TEL
4	2	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI	4	NEW	THE AGE OF LOVE SCOOTER K-TEL
5	7	BITCH MEREDITH BROOKS EMI	5	3	BAILANDO PARADISIO K-TEL
6	6	I'LL BE THERE FOR YOU THE REMBRANDTS WARNER	6	5	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
7	10	TIC, TIC, TAC CHILLI FEATURING CARRAPICHO BMG	7	NEW	TURN ME ON E-ROTIC EMI
8	8	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS VIRGIN	8	RE	SYNTYNYT KOYHANA TEHOSEKOTTIN LEVY
9	5	BAILANDO PARADISIO ARCADE	9	8	LAST NIGHT ON EARTH U2 POLYGRAM
10	NEW	BITTERSWEET SYMPHONY THE VERVE SONY	10	7	SAMBA DE JANEIRO BELLINI EMI
ALBUMS			ALBUMS		
1	NEW	BACKSTREET BOYS BACKSTREET'S BACK VIRGIN	1	NEW	BACKSTREET BOYS BACKSTREET'S BACK EMI
2	1	BOB DYLAN THE BEST OF SONY	2	1	PRODIGY THE FAT OF THE LAND SMD
3	2	SMURFENE SMURFHITS 3 ARCADE	3	3	PRINCESSA CALLING YOU WARNER
4	5	AQUA AQUARIUM UNIVERSAL	4	2	ALEXIA FAN CLUB SONY
5	3	MEREDITH BROOKS BLURRING THE EDGES EMI	5	5	HANSON MIDDLE OF NOWHERE POLYGRAM
6	4	PRODIGY THE FAT OF THE LAND MD	6	4	JOHN FOGERTY BLUE MOON SWAMP WARNER
7	9	HANSON MIDDLE OF NOWHERE POLYGRAM	7	6	SASHI! IT'S MY LIFE K-TEL
8	6	ANDREA BOCELLI ROMANZA POLYGRAM	8	7	SENTENCED STORY SPINEFARM
9	8	JOHN FOGERTY BLUE MOON SWAMP WARNER	9	RE	U2 POP POLYGRAM
10	10	TROSTE & BAERE GREATEST HITS TYLDEN & CO	10	9	PUFF DADDY & THE FAMILY NO WAY OUT BMG

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

INDIA/PAKISTAN: One of the outstanding achievements of renowned Pakistani *qawwali* singer Nusrat Fateh Ali Khan (Global Music Pulse, Billboard, Aug. 2) was his ability to break down musical and political barriers. As well as his contribution to East/West fusion, the singer/composer did his bit toward healing the rift between Muslim Pakistan and Hindu India. One of his last major projects, realized before his death Aug. 16 (see story, page 10), was the soundtrack to the Indian film "Aur Pyar Ho Gaya" (And Love Happened), which was scheduled to open at cinemas on India's Independence Day, Aug. 15. The film stars Aishwarya Rai and has already gained significant impetus thanks to the success of Khan's soundtrack, released in India in May by HMV/EMI. Since then, the company has reported album sales of 1 million units, with videos enjoying heavy rotation on numerous TV shows. Without question, sales will receive a further boost once the movie goes into national and international release. "Aur Pyar Ho Gaya" is unique in that it is the first time an Indian film has featured music entirely written by a Pakistani artist. Having composed music for other singers on the soundtrack, Khan performs two songs himself, including the title track, rendered in characteristic style, infusing a classical sound with modern-day appeal. Another song performed in the style of a traditional *qawwali* acts as a backdrop for a wedding sequence, in which Khan and his accompanying musicians appear on screen, a trend among current Indian films that has so far guaranteed both strong soundtrack sales and box-office success. **NYAY BHUSHAN**



SWEDEN: R&B/jazz/funk/hip-hop collective Blacknuss has extra reason to be happy for the success in America of singer/songwriter Robyn's single "Do You Know (What It Takes)." Blacknuss' sophomore album, "Allstars" (BMG), includes the popular R&B cut "Roll With Me" featuring Robyn. "A year ago when we heard her for the first time, we couldn't believe it," says Blacknuss member Martin Jonsson enthusiastically about the teenager's vocal talent. Out on promo disc last year, the track may yet be given a commercial release as a single. But if not, Blacknuss still hopes it will generate extra interest in the album's international release in the U.S. and in the U.K., where Robyn is relaunching her career with the July 28 release of "Do You Know (What It Takes)." **KWAKU**

NETHERLANDS: While the Beatles and Paul Weller have used street names for their album titles—"Abbey Road" and "Stanley Road," respectively—and Scottish rockers G.U.N. co-opted a Glasgow phone number ("0141 632 6326"), Dutch happy hardcore (aka *gabber*) group the Party Animals have used their E-mail address, party@worldaccess.nl, as the title of their second album on Roadrunner's Mokum imprint. Masterminded, as before, by producers Flamman and Abraxas, but with a revised group lineup, the project has changed course slightly. The half-English, half-Dutch vocals are more prominent than in the past, while elements of drum'n'bass have been incorporated among some of the 16 tracks, notably "Can't Run, Can't Hide." The first two singles are both covers, namely Blondie's "Atomic" and Frank Sinatra's "My Way," which is arranged along similar lines to the Sid Vicious parody. Although certain "rave hooligans" have taken the band's name a bit too literally, the group members and producers have explicitly dissociated themselves from a riot caused at one of their wilder gigs last year here. Recently seen at a MIDEEM Asia showcase, the act, for the second year running, appeared at the Racism—Beat It! festival Aug. 17 in Spaarnwoude, just outside the city of Haarlem. **ROBERT TILLI**

POLAND: "Eon," released on the small independent label Słońce and distributed by Ars Mundi, is the third album by art-rock group Annalist. According to the band, the 12 Polish-language songs mark a move away from the complicated tendencies of its previous albums, "Artemis" (1995) and "Memories" (1994), in favor of more accessible rock, pop, and folk elements. The change of direction has found favor with fans of progressive, jazz, and even heavy metal, and the first single, "Gdzie Skarb Tam Serce" (Where Is The Treasure, There Is The Heart), has hit the top 30 of Polish Radio 3 and been programmed by many other local radio stations. **BEATA PRZEDPIĘSKA**



IRELAND: In the last year or so, several nostalgic and spiritual records have enjoyed broad popularity and big sales here. These include "Faith Of Our Fathers" (Lunar), "Chants" by the Monks Of Glanstal (Aimn), and "Oro" by Na Casaidigh (the Cassidys) (RTE). The latest such success is "Heavenly" (Columbia), a beautifully sung, 17-track album of inspirational songs from Dublin trio the Vards Sisters—Cathy, Lisa, and Wendy—who were signed to Sony Ireland after A&R director Olan McGowan heard them singing in a church when he attended a friend's wedding. The Vards' career has been directed by eldest sister Cathy, a soprano who studied at the Royal Irish Academy of Music and the Dublin College of Music. She and Lisa won a duet competition on RTE Radio 1's "Gay Byrne Show," and in 1993 the sisters sang with Germany's Bayer Choir in Dublin, which led to an invitation to perform with the choir again in Germany. The album includes "The Flower Song" from Delibes' opera "Lakme," Sean O'Riada's "Ag Christ An Siol" (Christ Is The Seed), Schubert's "Ave Maria," Andrew Lloyd Webber's "Pie Jesu," and three compositions by modern Irish composer Liam Lawton. **KEN STEWART**

FRANCE: While Lionel Jospin's new Socialist Party government has announced a formula that should grant right of residency to some of the thousands of illegal African immigrants, known here as *les sans papiers* (those without papers), their campaign to stay in this country, which gained international attention this time last year with a hunger strike and occupation of a Parisian church, continues. As an upbeat reminder, Syllart Productions, the label of top African record producer Ibrahim Sylla, has just released "Sans Papiers Acte II," a compilation featuring several Francophone artists, including Fode Baro, Nyboma, and Tony Chasseur, that pulsates with joyous soca, soukous, highlife, and merengue rhythms. **KWAKU**



Hanson Gets Down Under. Mercury Records Australia marked the emergence of Hanson in Australia with commemorative awards acknowledging the double-platinum (140,000 sales) success of the single "Mmmhob" and the platinum (70,000 sales) status of the album "Middle Of Nowhere." The label says Australian sales of the album have now topped 110,000. Pictured, from left, are Isaac Hanson, Taylor Hanson, PolyGram Australia group managing director Paul Dickson, Zachary Hanson, Mercury Australia managing director Mike Allen, and Hanson manager Chris Sabec.

QUEEN AND U2 AMONG COMET AWARD WINNERS

(Continued from page 57)

Nicht" [You Don't Love Me]). International winners included Aerosmith (best live act), 'N Sync (best new-comer), and Spice Girls (best video for "Wannabe").

A Comet Industry Award went to Tic Tac Toe A&R executive Axel Alexander for his work with the million-selling trio. Eins Live (part of Cologne-based broadcaster WDR) was voted music format of the year. Kraftwerk beat former Can member Irmin Schmidt and dance music producer Toni Cottura for the outstanding contribution/special jury prize.

Other winners were Juergen Otterstein, formerly managing director of EastWest Germany, for his marketing work on Sarah Brightman and Andrea Bocelli's duet "Time To Say Goodbye." The award for pop event of the year went to Berlin's Love Parade festival and its organizer, Dr. Motte.

The Comet Awards are sponsored

by Viva and Musik Komm, organizer of the PopKomm trade fair, as well as Volkswagen, satellite company Eutelsat, and consumer goods company Blna.

Germany already has one set of industry and consumer awards with the Echos, which are an initiative of the German Phono Academy. The Academy's director, Werner Hay, says he does not believe that the Comets are in direct competition with the Echos.

"If you look at the target group, our audience through the [national] broadcasters we've had, such as ARD and ZDF, then it's completely different," Hay says. "It's actually great that the idea of an awards show made in Germany is being extended and developed, and that German music is being given another outlet."

Assistance in preparing this story was provided by Christian Lorenz.

U.K. REPORT

(Continued from page 55)

The report, written by Cliff Dane and published by Media Research Publishing, analyzes published accounts filed by record labels, distributors, and manufacturers and found that in 1996, the industry enjoyed its best-ever year in terms of profits generated, with the

total figure of 211 million pounds (\$337.6 million) some 44% ahead of the comparable sum in 1995. Major labels were the main source of this wealth, contributing 134.4 million pounds (\$215 million) to the total.

Several indie companies managed to significantly increase profitability in 1996, though, and chief among these was Creation Records, whose profits were boosted 13-fold by the second Oasis album, "(What's The Story) Morning Glory?," which helped the label reach a total just under 7 million pounds (\$11.3 million). Among the majors, the Virgin and EMI companies reported the highest individual levels of operating profit, and Virgin Records also turned in the top profit margin, at 21.1%. That figure compares with 15.9% for Warner Music U.K. and 13.6% for BMG Entertainment International U.K. and Ireland. Sony Music Entertainment, boosted by 14 million pounds "received as settlement in respect of various claims" (thought to relate to the company's agreement with George Michael), was able to report operating profits up five-fold to just under 19 million pounds (\$30.6 million). Despite this, Sony's profit margin, at 5.2%, is well behind those of its competitors.

TO OUR READERS

Home & Abroad will return in the Sept. 13 issue.

Fearing Cuts An Upbeat 'Lullaby'

True North To Target Artist's Broader Base

BY LARRY LeBLANC

TORONTO—Long heralded in Canada for his articulate songwriting, immense guitar skills, and dusky baritone, singer/songwriter Stephen Fearing now figures that the climate for his folk music is better than at any time previously.

Fearing's fourth album, "Industrial Lullaby," is being released in Canada Sept. 2 by True North Records, distributed by Universal Music Canada.

"With bands like Wilco and Beck, the [pop music] barriers are off," says the 34-year-old, a 10-year veteran of Canada's folk club and festival circuit. "What's going on now is marvelous because it goes right back to [top 40] radio where you would hear one [musically different] song after another."

The foundation of Fearing's diverse album lies with his work last year with Blackie & the Rodeo Kings, a trio including Canadian blues and folk guitarist/producer Colin Linden and Junkhouse mainman Tom Wilson. In 1996, the three released the critically acclaimed, richly textured roots album "High On Hurtin'," a collection of 15 songs originally penned by Willie P. Bennett, one of Canada's most revered folk songwriters. That album was also on True North.

Along with sizable airplay of several of the album's tracks on Canadian country and rock radio and on CMT Canada, the trio was a major hit on Canada's folk festival circuit last summer. Perhaps more significant, the three—who came together because of a common love for Bennett's music—also greatly influenced each another's music.

"Creatively, Blackie & the Rodeo Kings set up a lot of circumstances," says True North president Bernie Finkelstein, who is also Bruce Cockburn's longtime manager. "Stephen learned a lot [musically] hanging out with Tom and Colin. Stephen also played Willie P. Bennett's songs over and over again and got to appreciate a certain kind of conciseness, which I think you're now hearing on his new album."

"With Blackie, we all became close friends," says Linden, who produced "Industrial Lullaby" and is a former Bennett sideman who today supports Cockburn. "As well, [musically] Tom rubbed off on both of us, I rubbed off on both of them, and Stephen rubbed off on Tom and I."

It was Linden, while recording "High On Hurtin'," who said that he'd like to produce Fearing's next album. Linden told Fearing that the latter's previous True North album, 1993's "The Assassin's Apprentice," had been a "technicolor record," and that he'd like to record him in "black and white." Fearing, however, was initially unsure what Linden meant by that latter term.

Explains Linden, "His previous records were all good, but I thought he'd been recorded somewhat in a vacuum. He had outside players [on the sessions], but [recording] had always been [too] focused on him."

While "The Assassin's Apprentice," produced by Steve Berlin at producer Bruce Fairbairn's 48-track Armoury Studio in Vancouver, had indicated that Fearing had finally become assured of his vocal and songwriting prowess, its

recording had so fatigued Fearing that he wanted to record differently. "I wanted [the follow-up] to be very spontaneous," he says. "I wanted to have a good time making the record."

The first single, "Anything You Want," is being issued to Canadian radio Monday (25). A video of the track, directed by Warren Sonoda of Toronto's Black Walk Productions, will follow in mid-September. "For beginners, we're concentrating on hot AC and 'new' country stations, but we feel we can get airplay elsewhere," says Finkelstein.

To set the album up here, Fearing will be doing a national promotional tour in September, with stops in Montreal (Sept. 4); Ottawa (Sept. 5); Winnipeg, Manitoba (Sept. 8); Calgary, Alberta (Sept. 9); Edmonton, Alberta (Sept. 10); and Vancouver (Sept. 11 and 12).



FEARING

There's also talk of a fall double-bill tour of Canada with Corner Muse Records singer Laura Smith.

Finkelstein believes that even though "High On Hurtin'" was not a major seller in Canada, it significantly

broadened Fearing's fan base. "The album sold about 12,000 units, which may not appear to be much, but I believe it was to a different [audience] than the 10,000 [to which] Stephen had been selling," he says.

Finkelstein is optimistic that "Industrial Lullaby" will attract more radio airplay than Fearing's previous efforts. "Stephen's had a lot of [Canadian] college airplay, but he's had little [commercial radio] airplay," he says. "Expectations' [from 'The Assassin's Apprentice'], which Sarah McLachlan sang on, got some [commercial] airplay, but we hope to build on that now."

Last year, "The Assassin's Apprentice" was released in Europe on True North, distributed by Continental Record Services in the Netherlands, and released in the U.S. by Cooking Vinyl Records. "The album was already two years old by the time we got it out [in the U.S.]," says Finkelstein. "Still, we got a lot of good press clippings."

While there are no confirmed plans to release "Industrial Lullaby" outside of Canada, Finkelstein says that he's "talking with several U.S. labels" about an early 1998 release. The album, he says, will be out in Italy in early '98 on True North, which is distributed there by Nettle Distribution.

Recorded at Chemical Sound and the Gas Station studios in Toronto, "Industrial Lullaby" was mixed at Manta Sound, also in Toronto, and engineered by John Whynot.

Among those playing on the album are Linden and Wilson, as well as several other musicians who had participated on last year's Blackie & the Rodeo Kings sessions, including Bennett, Cockburn on guitar, John Dymond on bass, and the Band keyboardist Richard Bell. Additionally, there's backup by Blue Rodeo bassist Basil Donovan, Cowboy Junkies singer Margo Timmins, as well as Gary Craig (drums), Ravi Naimpali (percussion), Janice Powers (keyboards), and Oliver Schroer (violin).

"My role model for the record was Jesse Winchester's [1970s Bearsville

Records] singer/songwriter recordings," says Linden. "We wanted [the album] to be a little bit rough-edged. Not necessarily to add rough edges to what Stephen does, but to focus on that side of who he is."

Widely criticized in the past for being too dark on previous albums, Fearing sounds like a ray of sunshine on "Industrial Lullaby."

"The Assassin's Apprentice," however, was more upbeat than its murky predecessors: 1988's "Out To Sea" on Aural Tradition in Vancouver, which sold 15,000 units, according to Fearing; and 1990's "Blue Line," recorded for Rough Trade in the U.K., which he says sold about 2,500 copies.

Fearing is slightly bemused by the suggestion that his songs are more upbeat now. "The subject matter is dark in places, but overall it is a happier album [than previous albums], even though 'The Assassin's Apprentice' was working its way toward slightly conjuring up the odd smile," he says.

"[Previously] I've found it difficult to write sometimes [while happy], but these songs all came in sort of a rush," Fearing continues. "Some of the album was written a week before we went into the studio. For example, I wrote 'Dog On A Chain' in my car outside of Tom's house [in Hamilton, Ontario] five days before we began recording. I had been listening to Nick Lowe's 'The Best In Me' [from 'The Impossible Bird'], which I've been fascinated by, and I thought, 'I really want to write a song like this.'"

Although Fearing has written with others over the years, "Industrial Lullaby" is his first album to feature co-written songs. They include "Coryanna," with Bennett, and "Anything You Want" and the title track, both with Wilson. According to Fearing, the Bennett collaboration was by chance, while Wilson's was deliberate.

"Two years ago, Willie and I had worked on something else, and when I was writing 'Coryanna' this chorus popped into my head and I went, 'Wait a second, this is very familiar. Where is it from?' 'Anything You Want' and 'Industrial Lullaby' [were written with] me driving to Tom's house [and] sitting down with blank paper. He's very laid-back, very comfortable with throwing a line in and retracting it if I didn't like it."

Fearing says that because he moved around for much of his life, his musical inspiration comes from varied sources. Born in Vancouver, he lived in Dublin from 1969 to 1981, after his parents divorced and his mother remarried. This was followed by two years in Minneapolis and a brief period in northern British Columbia, before settling in Vancouver. Today, he lives in Toronto.

"In Ireland, I was a typical teenager, listening to pop music, Abba, the Clash, and the Sex Pistols, but my musical interests didn't really peak until we moved to the United States, and I really started buying records," he says.

"When I sit down to write, I don't have a cultural root I can hang my hat on," Fearing continues. "I really envy songwriters who can go, 'I have no inspiration today, so I'll lean on my [musical] roots.' Mine are somewhere in the middle of the Atlantic."

JAPAN

Japan's new crop of high-profile independent producers is changing the way pop music is made in Japan by creating its own musical visions. In a market where producers traditionally have never had the creative clout seen in the West, three men, especially, have delivered a triple whammy to the Japanese music industry in the past year: They've helped two upstart indie labels grab market share from established record companies. They've accelerated the trend toward market-dominating megahits. And they've further eroded the A&R role of Japanese labels.

The titanic trio—Tetsuya Komuro, Takeshi Kobayashi and Tamio Okuda—have become stars in their own right instead of settling for the traditional anonymity of Japanese record producers. CD jackets display their names as prominently as the acts they produce, and they're in big demand not only as producers but also as media celebrities.

Besides bringing a new level of sophistication to Japanese pop, they've made bucketsful of yen for themselves and their labels. Komuro and Kobayashi, in particular, have played a crucial role in the rapid growth of indie labels Avex and Toy's Factory, respectively, into major powers in the Japanese music industry whose every move is watched by other labels keen to duplicate their success.

PERFORMERS TO PRODUCERS

Komuro, Kobayashi and Okuda all started out as performers and continue to work either as members of bands (Komuro in the trio globe [sic], Kobayashi in My Little Lover), or solo, as in Okuda's case. Of the three, Komuro (born in Tokyo on Nov. 28, 1958) is undoubtedly the busiest. Formerly a member of dance-pop trio TMN, since the early '90s he has pioneered the concept of the individual producer who's often better known than the artists whose music he produces.

Besides producing and writing songs for such major Avex acts as trf, hitomi and globe, Komuro writes for and produces female singer Tomomi Kahala on his own Orumok label (distributed by Pioneer LDC), as well as doing one-off projects such as the theme tune for the movie "Speed 2."

Komuro, who ranked fourth on the list of individual Japanese taxpayers for 1996, wrote or co-wrote



Indie Producers To In-House A&R: "Move Over."

Refusing to settle for the traditional anonymity of their craft, a trio of non-aligned hit men kicks open the doors of the Japanese music industry.

BY STEVE McCLURE

seven of Japan's top 10 royalty-earning songs for the year, according to copyright society JASRAC.

Kobayashi (born in Tokyo on June 7, 1959), first made a name for himself as the producer of the band Mr. Children, which offers a literate (despite their odd English moniker) and melodic pop that's been enormously successful since the band's 1992 debut with the album "Everything." These days, Kobayashi devotes most of his energies to My Little Lover, a three-person band of which he is a member and whose vocalist, Akko, is his wife. Last year, Kobayashi, as part of the fictitious "Yen Town Band," co-wrote and produced the music for the film "Swallowtail Butterfly."

FISHING FOR TALENT

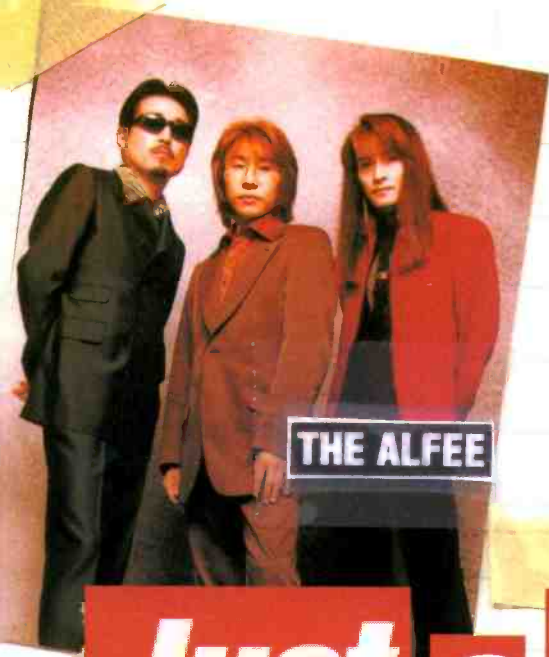
Okuda (born in Hiroshima May 12, 1965) first rose to fame as a member of the rock band Unicorn, which broke up in 1993 after a successful seven-year career. After taking a sabbatical during which he concentrated on fishing for black bass, Okuda went solo and started working as a producer. He struck paydirt in spring 1996 with the extraordinary success of female pop duo Puffy, whose music he writes, arranges and produces as well as contributes to as a performer.

While Okuda works as a freelance producer, he continues to have strong ties with Sony—his solo albums as well as his recent collaboration with singer/songwriter Yosui Inoue are released by Sony Records (the latter album in conjunction with indie imprint For Life Records).

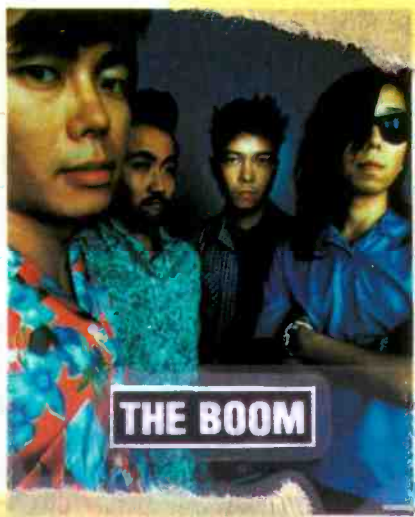
Foreign influences abound in the work of all three men. Komuro's fast-paced dance-oriented pop is very much in the Eurobeat vein, while Kobayashi's guitar-oriented rock reminds many listeners of early-'70s British rock. As for Okuda, the jangly pop style he affects on his solo albums in particular is not a million miles removed from R.E.M. Check out the Puffy single "Kore Ga Watashi no Ikiru Michi" ("This Is The Path I Follow in My Life") (Epic/Sony), which is liberally spiced with guitar riffs taken from Beatles songs.

That's not to say they're mere copyists—their genius lies in their ability to synthesize such influences into something altogether new. Komuro, for example, accurately describes his music as blending dance beats with kar-

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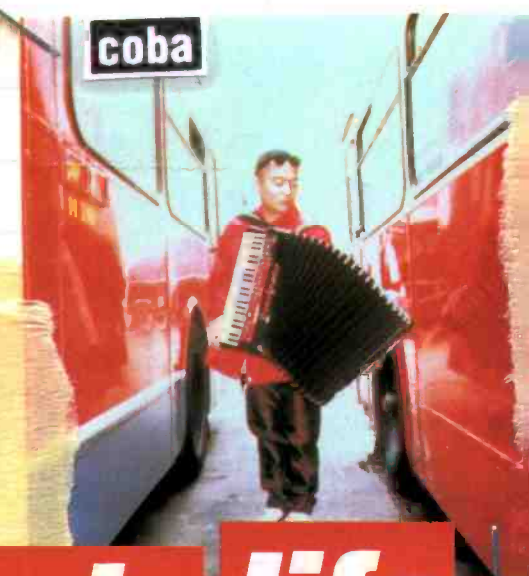
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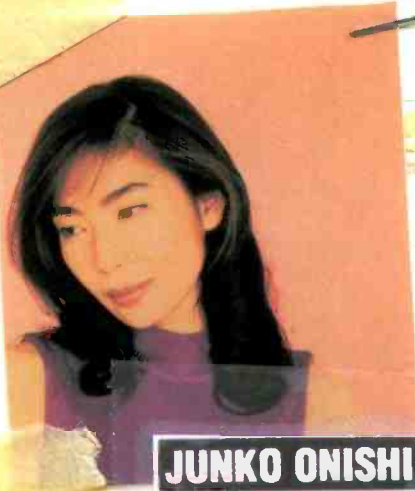


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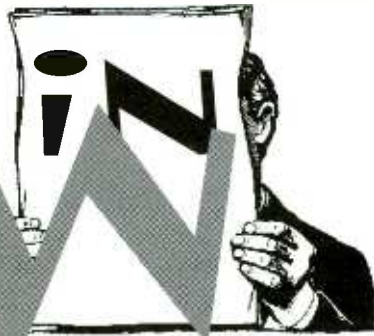


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JAPAN

NEWS REVIEW



Significant developments in the Japanese music and home-entertainment market during the past 12 months...

AS PART OF ITS EFFORT to put more emphasis on breaking new international acts in Japan, Avex D.D. in September 1996 signed a three-year licensing deal with the Zomba group's Jive and Silvertone labels. The deal included the catalogs of the two labels.

FALLING SALES AT RECORD COMPANY Pony Canyon led to the appointment in October 1996 of Akinori Inaba as president in place of Akira Ijichi.

DIGITAL VERSATILE DISC (DVD) made its world premiere in Japan Nov. 1, when Toshiba and Matsushita rolled out the first consumer-model DVD players. By mid-1997, five other companies had launched DVD players, and despite a relative dearth of software, the industry was predicting total sales in Japan of 600,000 units by the end of 1997.

IN NOVEMBER, HMV AND TOWER announced plans to open two major stores in Tokyo: HMV, a 36,000-square-foot outlet in the center of the city's Shibuya district in May 1998 and Tower, a 35,000-square-foot outlet in the Shinjuku area in October 1998.

IN DECEMBER, THE DIET (parliament) passed legislation bringing Japan's retroactive copyright protection for pre-1971 sound recordings up to the worldwide standard of 50 years.

TO COMMEMORATE THE LEGACY of Joe Miyazaki, former general manager of Shinko Music Publishing's international division, who died Dec. 3, 1995, Shinko established the Joe Miyazaki Music Awards last year. The awards, presented in Tokyo Dec. 3, went to individuals who made outstanding contributions in the field of foreign music in Japan. In the music-publisher category, the award went to Koji Matsuo of Fujipacific Music, who played a key role in introducing a number of Swedish acts to the Japanese market. In the record company category, the award went to Shigeru Fujita of Toshiba-EMI, who was instrumental in launching dance label Intercord Japan, while in the promoter and broadcast/print media category, the winner was Toru Miyata of promotion company HIP, who anticipated the popularity in Japan of overseas "club scene"-style acts.

ON MAY 20, MUSIC Publishers Association Of Japan chairman Misa Watanabe was the guest of honor at a special tribute held in Hong Kong during MIDEM Asia by the event's organizers to recognize her career of more than 40 years in the music industry.



Misa Watanabe

AT THE BEGINNING OF 1997, BMG Victor changed its name to BMG Japan and underwent a major reorganization into two main label groups—RCA Ariola, headed by Fumimaru Kawashima, and Arista, headed by Jack Matsumura—and a media division, headed by Tomoyuki Tashiro. The Fun House label, which BMG Victor bought in 1996, continues to operate separately, with Kazunaga Nitta as president.

IN JANUARY, SONY MUSIC Entertainment (Japan), Toshiba-EMI and Nippon Crown took a collective 11%

stake in Avex D.D. in what was seen as an unprecedented move in the Japanese music industry. Sony's stake is 5.5%, while the other two firms each have a 2.75% share in Avex.

THE EPONYMOUS DEBUT album of Tetsuya Komuro's dance/pop trio globe [sic] (Avex Trax) became the first Japanese album ever to top the 4-million-sales mark. Not surprisingly, the Recording Industry Association Of Japan awarded the Album Of The Year award to globe at the RIAJ's Gold Disc Awards ceremony in Tokyo March 5. Singer Namie Amuro (Avex Trax), who is produced by Komuro, won the domestic Artist Of The Year gong by selling 4.25 million albums and 4.68 million singles in 1996—more than any other Japanese artist.



Namie Amuro

The top international act was Danish female duo Me & My (Toshiba-EMI), with sales of 1.29 million albums and 64,663 singles. Me & My also copped the foreign Album Of The Year award for "Dub-I-Dub," which shipped 1.27 million units. The top-selling domestic single was "Namonaki Uta" by Mr. Children (Toy's Factory), which sold 2.45 million copies, while the No. 1 foreign single, at 302,793 units, was "Now You're Not Here" by U.K. duo Swing Out Sister, whose career has been given a new lease on life in ever-loyal Japan.

IN MARCH, MASAOKI SAITO was named the new president of Toshiba-EMI, Japan's No. 3 record company, replacing Takeshi Okkotsu, who will serve as chairman. Saito, 49, is the first president of the company to be born after World War II and the first to have started his career with Toshiba-EMI (in 1970). Following the announcement, Toshiba-EMI's marketing, A&R and promotion departments were reorganized into a Virgin division combining both international and Japanese music, and an EMI division combining EMI's international repertoire and Japanese artists signed to Toshiba-EMI was set up.



Masaaki Saito

RYUZO "JUNIOR" KOSUGI resigned March 31 as chairman of Warner Music Japan for health reasons. Warner Music International president Stephen Shrimpton will serve as WMJ's acting chairman until a replacement is found. Reporting to Shrimpton are WMJ vice chairman Kiyoshi Hachiya, WEA Japan president Mitsuaki Tsunekawa and East West Japan president Takeyasu Hashizume.



Ryuzo Kosugi

FOR THE YEAR ENDING MARCH 31, Sony Music Entertainment (Japan), Japan's biggest record company, reported a 10% drop in net sales over the previous year, to 103.1 billion yen (\$832.6 million), and blamed it on a drastic cutback in the number of new domestic releases. Net income fell 40.6% to 6.82 billion yen (\$55.1 million), with revenue from Sony Computer Entertainment, in which SMEJ has a 50% share, accounting for some 75% of the

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Who's No. 1?

DEPENDS, ON WHICH CHART YOU USE

Hindered by a lack of good information about what is happening in the marketplace, Japanese stores and labels will soon have two—and maybe three—competing POS charts. How will they "keep it real"?

BY STEVE McCLURE

Faced with a relatively flat, increasingly unpredictable market, Japanese labels, music stores and others in the music industry are looking for more accurate, detailed chart information to keep track of market trends. Until recently, that kind of data just hasn't been available. Charts were based on data collected by phone and fax, or were compiled by individual record chains or radio stations, which don't provide a broadly based overview of the market.

But now, established trade magazine *Original Confidence*, better known as Oricon, and relative newcomer SoundScan Japan, are putting together rival point-of-sale (POS)-based chart systems in a battle to win the allegiance of Japan's music industry.

And as Oricon and SoundScan Japan get ready to fight it out, the Recording Industry Association Of Japan is watching from the sidelines as it debates whether to develop its own POS-based weekly charts.

"The charts in Japan mean a tenth what they do in the rest of the world," says David Terrill, HMV Japan's marketing director. "They've never really been invested in to the extent that was necessary. [The charts are] lists, and they need to be much more than that."

So far, SoundScan Japan—operated by JVC subsidiary

"The charts in Japan mean a tenth what they do in the rest of the world," says David Terrill, HMV Japan's marketing director. "They've never really been invested in to the extent that was necessary. [They are] lists, and they need to be much more than that."

Soft Business Information Planning Inc. (SIP) which in 1995 signed a licensing deal with SoundScan in the U.S.—has signed up about 600 of Japan's 5,000-plus music outlets. Japanese record companies who have signed deals with SoundScan Japan to receive its on-line chart service are Matsushita-affiliated labels Victor Entertainment, MCA Victor and Teichiku Records, along with indie imprints Nippon Crown, VAP and Toy's Factory. Conspicuously absent from the list are the labels of Sony Music Entertainment in Japan, which account for about 17% of the market, as well as other major players, such as Toshiba-EMI, Avex and PolyGram K.K.

The industry consensus is that SIP's JVC/Matsushita links mean that it will be a cold day in hell before Sony and its labels, whose product is handled by Sony-affiliated distributor JDS, become SoundScan Japan subscribers.

PRODUCTION VS. SALES FIGURES

SoundScan Japan's online data service is updated daily. It tracks sales of individual albums, singles and videos, as well as providing sales data arranged according to such criteria as geographical region, record company and musical genre.

Earlier this year, HMV Japan became the first foreign retailer to sign up with SoundScan Japan. SoundScan currently collects data from the six HMV Japan stores equipped with POS systems. That number is set to rise to 12 in the near future (HMV Japan has 20 outlets nation-

Continued on page 69

ARTIST: Ua
ALBUM: "11"
LABEL: Speedstar
DISTRIBUTOR: Victor Entertainment
PUBLISHER: Various
MANAGEMENT: aloha productions [sic]
BOOKING AGENT: aloha productions

A sublimely beautiful album that sets the ethereal-but-earthly voice of Osaka's Ua against rich, ambient-ish/trip-hop grooves created by various Japanese and foreign producers. Ua's highly individual vocal style is matched by her unconventional image—not many Japanese singers pose nude while pregnant for a magazine photo feature. Unlike most other J-pop albums, "11" exudes a refreshing sense of self-assurance and originality. Besides establishing Ua as a major musical talent, "11" typifies the more adventurous A&R course being followed lately by Victor Entertainment.



ARTIST: Soul Flower Union
ALBUM: "Electro-Asyl Bop"
LABEL: Ki/oon Sony
DISTRIBUTOR: Sony Music Entertainment
PUBLISHER: Breast Music Publishing
MANAGEMENT: Breast Music Publishing
BOOKING AGENT: SOGO

Impassioned ethno-psychedelia by one of Japan's most interesting bands. The subject matter of the songs varies between the militantly political and the cosmic. What other Japanese band would do a cover of the Irish republican song "Foggy Dew"? The standout track, though, on "Electro-Asyl Bop" is "Mangetsu no Yube" ("A Full Moon Evening"), an aching beautiful ballad that should eventually be acknowledged as a classic in the same league as "Ue O Muite Aruko" (known—inaccurately—in the West as "Sukiyaki"). The song was co-written by SFU's Takashi Nakagawa and Hiroshi Yamaguchi of the duo Heat



JAPAN

CRITIC'S CHOICE

The following 10 albums are some of the most interesting and/or significant to have been released in Japan in the last year, according to Steve McClure, Billboard's Japan Bureau Chief. These 10 releases are very different creative efforts that collectively show the amazing diversity and high quality of Japanese pop music today.

Wave. Compared to Heat Wave's previously released version of the song, SFU's version is much more "ethnic," with instruments such as the "sanshin," or three-stringed lute, Japanese drums and Korean percussion giving it an offbeat, East Asian feel. English translations of the lyrics are included in the album's liner notes, which is good news for foreign fans of Japanese music.

ARTIST: Yumiko Hattori
ALBUM: "Empty Days"
LABEL: Sony Records
DISTRIBUTOR: Sony Music Entertainment
PUBLISHER: Sony Music Stars
MANAGEMENT: Sony Music Stars
BOOKING AGENT: Disk Garage

Japanese "bedsit" music of rare quality. Hattori pours out her soul in subtly observed, impassioned songs whose general theme is the alienated existence of a

young woman living alone in Tokyo's endless urban sprawl. Hattori, along with Ua and Chara, is one of today's most talented female Japanese vocalists. She eschews cuteness, instead investing her songs with a gutsy, almost masculine quality that is complemented by producer Kazuki Tawa's rock and folk instrumental accompaniment.



ARTIST: Pugs
ALBUM: "Pugs Bite The Red Knee"
LABEL: Casual Tonalities/Prime Disk/Chibari Rec.
DISTRIBUTOR: Cargo
PUBLISHER: Columbia Publisher/Chibari Music
MANAGEMENT: Chibari Inc.
BOOKING AGENT: Chibari Inc.

A great introduction to one of Japan's most outrageous bands, which is now attempting to crack the American market after the Japanese market decided they were too weird. This is seriously over-the-top music, dominated by the mad wailings of vocalist Honey*K (imagine a friendlier, sexier Nina Hagen) and great crashing slabs of guitar and synth riffing. "Pugs Bite The Red Knee," its U.S. debut, is a compilation of songs released on the band's first four Japanese albums put together by Los Angeles label Casual Tonalities. Meanwhile, back home, the Pugs have released another excellent album, "Mushi Mushi Tengoku," and an album they recorded with Steve Albini during their spring '97 sojourn in the States will be out early next year.

ARTIST: Various
ALBUM: "GS I Love You: Japanese Garage Bands Of The 1960s."
LABEL: Big Beat Records
DISTRIBUTOR: Ace Records
PUBLISHER: Various
MANAGEMENT: None
BOOKING AGENT: None

The "GS" in "GS I Love You" stands for "group sounds," which is the term used to describe the band scene that blossomed in Japan in the mid-'60s after the Ventures, the Beatles and other Western

Continued on page 70

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JAPAN

Producer Profile: TAKESHI KOBAYASHI

The prominent independent has a personal vision that includes success in America. But he admits, "It would be hard to keep up with the fast pace of the Japanese market if I were working internationally. No one will wait for you in the Japanese music market."



Takeshi Kobayashi, 38, is one of the biggest names on the Japanese music scene today. Along with Tetsuya Komuro and Tamio Okuda, he's pioneered the role of the independent producer in a country where producers have traditionally been faceless record company employees. His work with such major acts as Mr. Children and My Little Lover as well as the Yen Town Band one-off film soundtrack project, is characterized by a sound that's somewhere between standard Japanese pop and '70s British rock.

Billboard Japan Bureau Chief Steve McClure recently caught up with Kobayashi at the offices of his management company for a chat about Japan's current "producers boom" and the state of the Japanese music scene in general.

What do you think of the so-called "producers boom" on the Japanese music scene?

I think it's a case of record companies trying to use the name value of well-known producers to boost their sales. The producers themselves haven't created this trend. In the Japanese music scene, the focus has traditionally been on creating stars, and the role of other people involved in the creative process has been downplayed. In that sense, then, it's good that producers are now in the limelight. It helps to create a new working climate in which there's more emphasis on the content and the quality of music.

How significant is the fact that you and other big-name producers work independently and not as record label employees?

I think this is an epoch-making development that is good for both labels and independent producers. The record companies are more aware of the need to develop individual talents and not just concentrate on marketing, and on the other hand, producers are now involved in marketing product instead of concentrating only on the recording process.

Continued on page 68

INDIE PRODUCERS

Continued from page 61

aoke-style melodies. Love it or hate it, the music is instantly recognizable as having been produced by the ubiquitous TK, as he is known in the industry. Likewise, Kobayashi and Okuda have their individual sounds, which tend to be warmer and less shrill than conventional Japanese pop.

MIXED BLESSING

Some see the three independent producers' rise to the top of the Japanese pop heap as a mixed blessing.

Until Komuro, Kobayashi and Okuda came along, Japanese producers played a relatively minor role in the creative process compared to their Western counterparts, notes Aki Morishita, VP and general manager of EMI Music Publishing Japan and Virgin Music Japan.

"Komuro took Japanese music to a higher level, and so now the focus is finally on producers," Morishita says. Frustrated musicians (like Morishita himself, he points out), who ended up working at labels or publishers, can now consider production work as a career option.

But the downside, Morishita points out, is that now

"THERE ARE MANY, MANY GOOD ARTISTS IN JAPAN, BUT PEOPLE ARE NOT PAYING ATTENTION TO THEM. THE MARKET IS SONG-ORIENTED—IT'S STILL NOT ARTIST-ORIENTED. I HOPE THE PRODUCERS BOOM WILL ENCOURAGE NEW PRODUCERS TO GO IN A DIFFERENT, MORE ARTIST-ORIENTED DIRECTION."—AKI MORISHITA, EMI MUSIC PUBLISHING, VIRGIN MUSIC (JAPAN)

everybody wants to be like Komuro, Kobayashi and Okuda, and labels concentrate on achieving megahits.

"All of a sudden, Avex and Toy's became big, and everybody followed them," says Morishita. "There are many, many good artists in Japan, but people are not paying attention to them. The market is song-oriented—it's still not artist-oriented. I hope the producers boom will encourage new producers to go in a different, more artist-oriented direction."

Another worrying aspect of the producers boom is that it highlights how many Japanese labels are increasingly cut off from the creative side of the music business.

"The labels are desperate to find someone to tell them



My Little Lover

what's going on," says one industry source here. "These producers and production companies seem to be more in touch with what's going on, and the record labels are working much more like marketing outfits. So I don't think the producers boom is necessarily good. It would be better if the labels themselves were a bit more in touch."

POINTS OVER FLAT FEES

One sign of the high regard the labels have for their hot-shot producers is that Komuro, Kobayashi and Okuda get points on the records they produce, instead of being paid a flat fee like other producers, according to industry sources.

Tower Records Far East managing director Keith Cahoon compares the situation in Japan to the United States in the early '60s. "America went through a similar transformation back then, where all the producers were in-house, and then people got recognized for their skills as a producer, and started going independent," Cahoon explains. "So I think in that way the 'boom' is good, because there's more creativity going on."

One key difference between the new crop of Japanese producers and their Western counterparts is that the Japanese knob-twirlers are still very active as artists. Japan has yet to develop homegrown versions of producers like George Martin, Phil Ramone or Walter Afanasieff.

Continued on page 68

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JAPAN

INDIE PRODUCERS

Continued from page 66

While at least Japanese producers may be doing better for themselves, the artist is still very much the low man on the totem pole.

"Artists still make really lousy royalties, but they usually are on a payroll," notes one industry observer.

Hoppy Kamiyama, a leading figure in Tokyo's indie/underground scene, says the music being made by the talented threesome is too normal for his taste.



Mr. Children

"[The producers boom] is a good thing, but the stuff they make is 'safe,'" says Kamiyama, whose work as a performer, writer and producer with indie bands such as Optical 8, Fomollo and the Pugs is as far removed from 'safe' as Godzilla is from Bambi. "I think producers will become more important on the Japanese music scene, but I hope they try to make 'future' music that doesn't copy Western music."

The next crop of hot Japanese producers will likely come out of Tokyo's thriving club scene, says Masa Matsuzaki, manager of entertainment programs at Japan Satellite Broadcasting (WOWOW). "I think the three producers are changing into 'past persons,'" says Matsuzaki. "I think the Japanese market is ready for a new kind of producer—for example, club DJs, who are making good music." ■

Q&A: TAKESHI KOBAYASHI

Continued from page 66

Do you see yourself following the same path as Tetsuya Komuro?

In his case, songwriting is central to his work. But in my case, I'm more of a performer, in the sense that I try to set the direction of the music from the point of view of someone playing music. My style is closer to that of British or American producers.

When it comes to making music, what matters most to you?

I want to make music that's different from other people's, music that's not boring. It doesn't have to be complicated—just as long as it has a "twisted" flavor.

What are your musical influences?

Well, I was more influenced by American and European music than Japanese music. I always followed the top 40, but I was also influenced by jazz. I loved and still love music that can grab people's minds.

What about Japanese music?

I was interested in Yellow Magic Orchestra, because their music had a lot of power. I also liked the music that came out of Japan's "new music" singer-songwriter boom (in the '70s and '80s), for example, Happy End and Tetsuya Komuro.

What future projects are you planning?

I'm going to do more production work. I want to develop a more efficient and economical way of producing music. I want to get away from the idea that music should be produced for big stars, and instead think about what kind of artists should be developed for the sake of making better music. But I don't want to go in the same direction as Tetsuya Komuro, although I envy him because of the way he can devote so much time and energy to producing music.

One thing that always strikes foreign observers of the Japanese music scene is the incredibly



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fast pace of the market. Do you think this is a problem?

I think so, yes. What I envy about America is that when musicians make an album, they can spend two years on a concert tour promoting it. In Japan, we don't have this kind of situation. If we did, we could produce music using a longer-term strategy. But because Japan is so small in terms of area compared to the United States, people from Hokkaido to Okinawa are familiar with a song as soon as it's released. Japan is a very singles-oriented market. I don't like this, but I don't know how I can change the situation. In America, the country is so big that it takes time for an individual song to penetrate the national market.

Speaking of America, you just bought a house in Los Angeles. Why?

In Japan, we're surrounded by too much information, which bothers me. When I'm in Los Angeles, I can be isolated from all that. The reason why I didn't choose New York is that it's quite similar to Tokyo in terms of environment, the volume of information and the pace of life. I want to be free of such distractions when I'm making music. I stay in L.A. two or three months a year. It's very important to change your point of view by staying in a foreign country.

Do you want to work with American musicians?

I want to find a female vocalist for a project which will be similar to the Yen Town Band. I haven't decided whether this project should be aimed at the Japanese market alone or the worldwide market. And I haven't decided whether the singer should be a Japanese or an American girl. We've been in contact with Ken Berry of Virgin about this. I've met him twice in Tokyo and will meet him again in London.

Japanese acts such as Buffalo Daughter, Pizicato Five and Hi-Standard have achieved some popularity in the U.S. Are you thinking of marketing your music overseas?

Yes, I am. But there's a limit in terms of what kind of music can be sold overseas, and making it internationally is not at the top of my list of priorities. I want to base myself on the Japanese market, because I don't want to give up the pleasure of creating the kind of music that's loved by Japanese people and instead launch some sort of campaign to spread my music to the world. And it would be hard for me to keep up with the fast pace of the Japanese market if I were working internationally. No one will wait for you in the Japanese music market. ■

WHO'S NO. 1?

Continued from page 63

wide).

"SoundScan is the way to go," says HMV's Terrill. "One of the biggest problems we have here is a real lack of good information about what is happening in the marketplace. That's no criticism at all of Oricon—they've chosen to focus on a particular part of what is happening: the latest hits. We're much more interested in the total market. Virtually all the reports that one reads about Japan are based on production, not on retail sales. From our side, that's completely misleading. So we think the SoundScan approach is the right one, because we think it will focus more tightly on the reality of the situation."

In recent months, SoundScan Japan has made significant progress in adapting its data-collection system so that sales of imported product can be tracked. While imports from the U.S., Britain, France and Germany can now be handled, a lot of work is still needed before product imported from Southeast Asia is included, according to SIP managing director Isamu Taniguchi.

"It's absolutely vital that imports are included," says Terrill. "If you don't include imports, you're misleading in terms of what's happening out there in the market." Imports accounted for about 8% of the Japanese prerecorded-music market in 1996, but are obviously a major concern at chains such as HMV, where they account for roughly 45% of stock.

One key difference between Japan's charts and those in other countries is the speed at which songs move up and down the charts, reflecting Japan's fast-paced, youth-oriented music market. *Music Labo's* June 30 album chart, for example, featured no fewer than five first-time chart entries in the top 10.

ORICON'S TRUE BIG TREE

Realizing the challenge posed by SoundScan, Oricon (which this year celebrates its 30th anniversary) is not about to rest on its laurels as the publisher of Japan's definitive charts. Oricon started using POS data in compiling its weekly music charts at the beginning of this year. At present, Oricon collects sales data from about 600 stores nationwide by fax and from another 300 based on POS data.

"SoundScan is now our rival," says *Original Confidence* editor-in-chief Katsuya Taruishi.

What effect will the introduction of POS technology have on Japanese charts and the market as a whole?

Says Taruishi, "The way we collect data with our new 'Shintaiju' [literally, "true big tree"] system has changed, but the content of the data won't change so much." In the future, however, changing music-retailing patterns may be reflected in the charts, he notes.

"Recently, music has begun to be sold at places other than record stores," says Taruishi. "We need to include data from such places in our charts," and the Shintaiju system will help to do that, he says. Oricon's aim, states Taruishi, is to have all Japanese record companies, as well as music-production companies and advertising agencies, become subscribers to Shintaiju's online service.

Oricon publishes two editions: *Original Confidence*, a weekly magazine (circulation: 8,000) aimed at the music industry, and *The Ichiban*, also a weekly (circulation: 360,000), that targets general consumers.

Both magazines feature an incredibly wide variety of charts. Besides the top 100 singles and album charts, Oricon features charts on sell-through and rental video, computer game software, "manga" comic books, CD-ROMs, karaoke hits, TV programs and books. There's even a chart listing the most popular TV commercials, which perhaps isn't surprising, given that major recording artists regularly appear in TV ads for all sorts of products.

TIE-UPS ON THE TOP 100

An interesting feature of Oricon's singles chart is that it lists the TV commercial/program "tie-up" for each single. Just how widespread the tie-up phenomenon has become is shown by the fact that, of the top 100 singles on the June 30 chart, 76 were tie-ups. The chart also includes useful data such as the length of each song's instrumental introduction and the song's total duration.

Oricon also publishes international and domestic album charts, as well as a combined foreign/domestic album chart.

While Oricon, as a publisher, is well-placed to disseminate its chart data, SoundScan Japan is currently looking at ways to market its charts in print form as opposed to its online service.

"We're not a publisher," says SIP's Taniguchi matter-of-factly. "If we can find a good partner, then we can develop [a mass-media version of SoundScan Japan's chart data]."

Besides SoundScan and Oricon, weekly music charts are

Continued on page 72

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JAPAN

CRITIC'S CHOICE

Continued from page 64

groups inspired young Japanese to take up the electric guitar and turn the volume up to at least 11. This compilation, released in Britain last year, shows that the GS bands, while highly imitative of such Western models, had an incredible energy and drive of a type that's often missing from today's anodyne Japanese pop. The liner notes are a wealth of information about the Japanese music scene of 30-plus years ago, and any serious student of Japanese pop should have this album in his or her collection.

ARTIST: Yen Town Band

ALBUM: "Montage"

LABEL: Epic/Sony

DISTRIBUTOR: Sony Music Entertainment

PUBLISHER: Oorong-sha Music, YS Corp.

MANAGEMENT: None

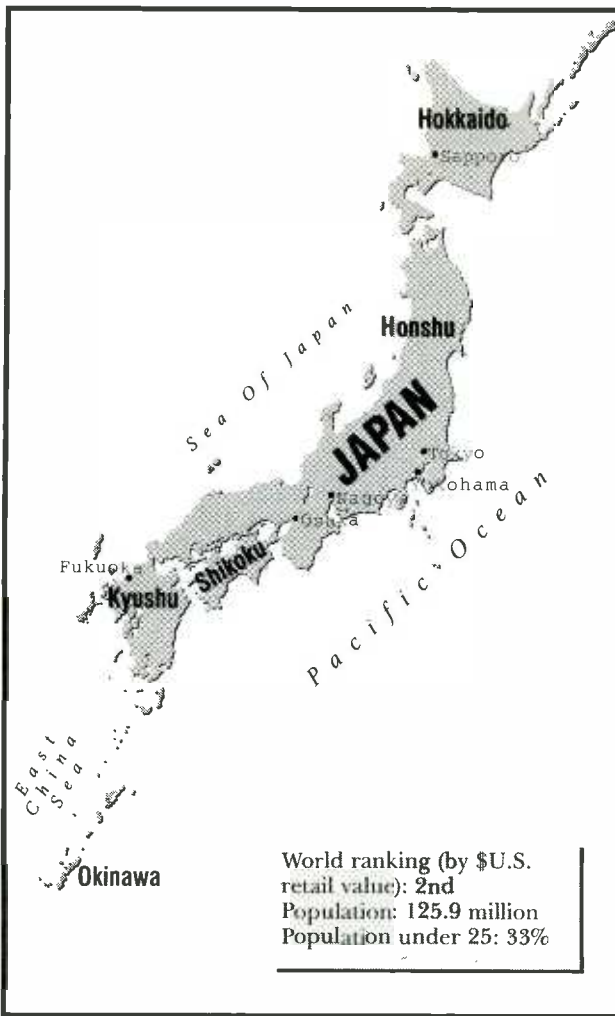
BOOKING AGENT: None

More evidence that Japanese producers are finally finding their voice. In this case, the producer is Takeshi Kobayashi (who handles production work for major acts Mr. Children and My Little Lover), whose careful attention to sonic detail (nobody else in Japan brings out drum sounds as well as he does) is very evident on "Montage," a low-key but satisfying set. The album was a one-off movie soundtrack project, and that seems to have helped Kobayashi and chanteuse Chara to stretch out a bit musically. Chara's confident English vocals on "Montage" come



Chara

Continued on page 72



World ranking (by \$U.S. retail value): 2nd
Population: 125.9 million
Population under 25: 33%

ECONOMIC WATCH

Currency: Yen Exchange rate \$1 = 116 yen

GDP (1994): \$ 4,595.3 billion

Inflation rate (1995): -0.1%

Unemployment rate (April 1997): 3.3%

SALES WATCH

Average wholesale album price (\$U.S.): \$15.09 - \$16.90

Average retail album price (\$U.S.): \$21.55 - \$24.13

Mechanical royalty rate: 6%

Sales tax on sound recordings: 5%

Unit sales (1996): 426.7 million

Change over previous year: +1%

Per capita album sales: 2.6

Piracy level: Not available

CD player/household penetration: 72%

Platinum album award: 400,000 domestic units, 200,000 international units

Gold album award: 200,000 domestic units, 100,000 domestic units

MEDIA WATCH (key promotional outlets)

Space Show, music television—1.7 million households

MTV Japan—1.5 million households

Rocking On, monthly magazine—circulation 300,000

FM Station, twice-monthly magazine—approx. circ. 150,000

Tokyo FM, pop radio—No. 1 FM station in greater Tokyo broadcast area of 37 million listeners

RETAIL WATCH (key retail outlets)

Shinseido—233 stores; music-related revenues approx. \$600 million

Tower Records—40 stores; music-related revenues approx. \$330 million

Yamano—38 stores; music-related revenues approx. \$307 million

HMV—20 stores; music-related revenues approx. \$230 million

Sumiya—89 stores; music-related revenues approx. \$208 million

CHART WATCH

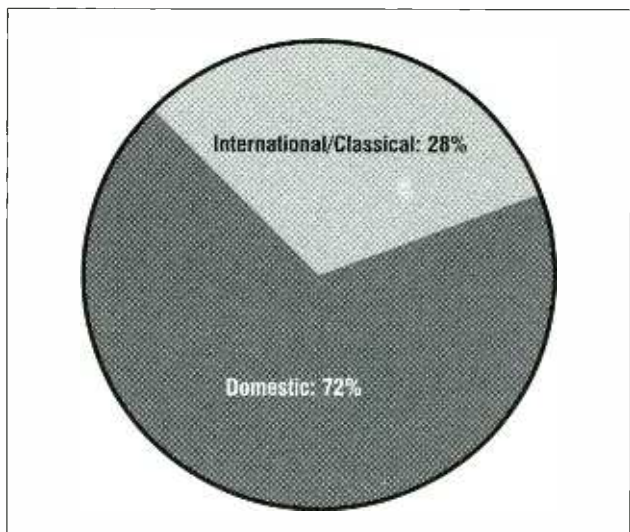
Top Selling Albums: January-June 1997 (Source: SoundScan Japan)

1) Bolero (Toy's Factory)—Mr. Children
2) Faces Places (Avex Trax)—globe
3) The Power Source (Epic/Sony)—Judy And Mary
4) Zard Blend (B-Gram)—Zard
5) Starting Over (Toy's Factory)—Speed
6) Smiling (WEA Japan)—Noriyuki Makihara
7) Ever Lasting (Avex Trax)—Every Little Thing
8) Magma (Rooms)—Koshi Inaba
9) Flash Back (BMG Japan)—B'z
10) Smile (Tokuma Japan)—Mayo Okamoto

Top-Selling Singles: January-June 1997 (Source: SoundScan Japan)

1) Can You Celebrate? (Avex Trax)—Namie Amuro
2) Face (Avex Trax)—globe
3) You Are The One (Konetto Project)—Konetto Project
4) Everything [It's You] (Toy's Factory)—Mr. Children
5) Shiroikumonoyouni (Nippon Columbia)—Saruganseki
6) Red Angel (Toshiba-EMI)—Pocket Biscuits
7) Magokorono Hashi (Nippon Columbia)—Aurora Teruko
8) Hate Tell A Lie (Orumok)—Tomomi Kahala
9) Dynamite (Victor)—SMAP
10) Nagisani Matsuwaru Etcetera (Epic/Sony)—Puffy

REPERTOIRE BREAKDOWN



TRADE CONTACTS

IFPI national group: RIAJ

Mechanical-rights society: JASRAC

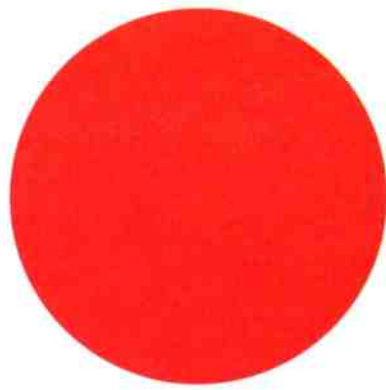
Performing-rights society: JASRAC

Music-publishers associations: MPAJ

(Source: IFPI, Soundscan Japan, Video Research, and Billboard research)

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JAPAN

CRITIC'S CHOICE

Continued from page 70

as a pleasant surprise. She's able to carry over the coquettish inflections that distinguish her Japanese vocals to English without sounding silly, and that augurs well for her as a singer with international potential.

ARTIST: Yosui Inoue and Tamio Okuda

ALBUM: "Shopping"

LABEL: Sony Records, For Life Records

DISTRIBUTOR: Sony Music Entertainment

PUBLISHER: Sony Music Artists, Fire Music Publishers

MANAGEMENT: Sony Music Artists (Okuda), Camp Corp. (Inoue)

BOOKING AGENT: Sony Music Artists, Camp Corp.

Proof that the art of songwriting is alive and well in Japan. This collaboration between singer/songwriter Inoue, one of the most distinctive voices in Japanese pop music, and producer/artist Okuda (the brains behind megapopular female pop duo Puffy) is full of absolutely great jointly written songs like "2 Cars," which has a kind of mystic, melancholy air that few songwriters are able to achieve. The depth of Japan's songwriting talent is one of the world's great undiscovered treasures, and this album is further proof of that. These two guys obviously had fun making this album, and their enthusiasm comes through clearly.

ARTIST: Pizzicato Five

ALBUM: "Happy End Of The World"

LABEL: Readymade Records

DISTRIBUTOR: Nippon Columbia

PUBLISHER: Columbia Music Publishing Co., Ltd.
MANAGEMENT: in Japan: Hougado Corp.; in U.S.: Chibari Inc.

BOOKING AGENT: Hot Stuff Promotion Co., Ltd.

My, but these people are silly. The track "Collision And Improvisation" is described as "Jingle for your car's tires, battery and anti-freeze solution, that will promise you a nice driving no matter how rough the road is." Producer/Svengali Yasuharu Konishi, a musical magpie if there ever was one, once again takes the art of popmusic pastiche to new heights on P5's latest effort. The emphasis, as always, is on a particularly cheesy sort of '60s movie-soundtrack sound, but there's enough stylistic variation in the album to keep the set from degenerating into self-parody. Apart from Maki Nomiya's vocals, there's nothing inherently Japanese about this music, apart from the surreal sonic juxtapositions that only the Japanese seem capable of. And with "Mon Amour Tokyo," Konishi has written a genuinely great "kayokyoku" (Japanese pop) song that's only slightly tongue-in-cheek.



ARTIST: Various

ALBUM: "TK Million Works"

LABEL: Avex Trax

DISTRIBUTOR: Nippon Crown

PUBLISHER: Various

MANAGEMENT: Various

BOOKING AGENT: Various

A very useful introduction to the world of hyper-successful producer/composer/arranger Tetsuya Komuro, who dominates the Japanese music world in a way that few, if any, have ever done. This album gathers together several million-selling hits Komuro has produced for various Avex artists over the last couple of years. Acts represented in "TK Million Works" include dance/pop group trf ("Overnight Sensation," "Boy Meets Girl"), globe ("Departures," "Is This Love") and Namie Amuro ("Chase The Chance," "Don't Wanna Cry"), the petite Okinawan vocalist whose gap-toothed smile is everywhere you look in the Japanese mass media. While Komuro's music is undoubtedly formulaic, you can't deny the fact that the guy has a genius for pop hooks. If you want to know what



Okuda and Inoue

the bulk of the Japanese music-buying public is into, this is the album to get.

ARTIST: Ulfuls

ALBUM: "Let's Go"

LABEL: Toshiba-EMI

DISTRIBUTOR: Toshiba-EMI

PUBLISHER: Fujipacific Music

MANAGEMENT: Taisuke

BOOKING AGENT: Taisuke

Conventional wisdom is that Osakans are earthy and unrestrained compared to uptight Tokyoites, and certainly Osaka's Ulfuls live up to the stereotype with their uniquely weird sensibility—I mean, you've got to like a band whose lead singer calls himself Tortoise Matsumoto. Since the Ulfuls are a very visual band (the Kabuki take-off in the video version of their single "Guts Da-ze" is a classic), something of their appealing weirdness is lost on record, especially for those who don't understand Japanese. But they still manage to communicate their madcap sensibility, mainly due to the music's warped, Ventures-meet-Godzilla style. On "Let's Go," the Ulfuls cleverly alternate between pure silliness ("Let's Go Monday") and songs that show a more serious side to the band ("O-Yasumi Tokyo," or "Tokyo Holiday"). Unlike the many Japanese bands—who are thrust into the studio when they're still wet behind the ears, the Ulfuls have paid their dues by doing the live-house circuit over several years, and the result is this musically solid, always entertaining album. ■



NEWS IN REVIEW

Continued from page 63

label's profits.

THE JAPANESE MUSIC BUSINESS suffered one of its worst-ever slumps in the latter part of 1996 and early 1997, with sales down as much as 30%, according to many retailers. The industry consensus was that a dearth of new releases by big-name acts was responsible for the slump, but some observers saw it as evidence of a deeper malaise affecting the industry, as more young people spend their disposable income on such items as computer games and cellular telephones instead of music. Total production of audio software in 1996 was 472.3 million units, up just 1% over 1995, for a wholesale value of 583.86 billion yen (\$4.82 billion), up 2%, according to the Recording Industry Assn. Of Japan, while shipments in the first five months of 1997 were down 1% in quantity terms and up 3% in wholesale value, compared to the same period of 1996.

PERFORMANCE/MECHANICAL-RIGHTS SOCIETY JASRAC announced May 21 that its copyright fee collections for the year ending March 31, 1997, were up 9.7%, to 90.6 billion yen (\$802.1 million), mainly due to a deal worked out in 1996 between JASRAC and Japan's online karaoke-business operators, who previously had not paid copyright fees to the society. ■

WHO'S NO. 1?

Continued from page 69

put together by daily electronics-industry newspaper *Dempa Shimbun*, based on data sent by fax from about 100 stores nationwide. Individual stores belonging to the major retail webs maintain their own sales-based charts, which provide information about specific markets (charts from stores in Tokyo's trendsetting Shibuya district are watched with special interest). And major FM stations, such as Tokyo's J-WAVE, also have their own charts.

RIAJ + POS

The RIAJ, which for the past eight years has published monthly shipments-based charts in its newsletter, *The Record*, is now looking at the possibility of developing weekly album and singles charts. The problem, however, is money.

"We've had many requests from our member companies asking us to provide weekly data based on a POS system," says RIAJ secretary-general Saburo Kimura. "But it's expensive to set up a POS system in each shop." Another thorny issue for the RIAJ is whether it, as a non-profit body, should go into competition with private businesses like Oricon and SIP. Kimura says the RIAJ has talked with SIP about possible cooperation in putting charts together, but so far nothing concrete has come from such discussions. ■

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EMD Confab Kicks Off New Regime Company Maps Out Its Strategy For The Future

■ BY ED CHRISTMAN

VANCOUVER—For the second year in a row, EMI Music Distribution's (EMD) annual convention served as a healing conduit, helping company staffers adapt to dramatic corporate changes.

This year, the convention, held July 28 through Aug. 1 here, came a month after the North American corporate structure was eliminated, the EMI label was shut down, and Richard Cottrell was appointed president of the distribution company, replacing Russ Bach. Last year, the convention was held three months after Cema Distribution underwent a downsizing and was re-christened as EMD.

On July 29, in his first formal meeting with his troops, Cottrell, with a scant 18 days and seven hours on the job, chose to address the concerns of his staffers head on. At the start of the convention, amid swirling smoke from dry-ice machines, strobe lights, searching spotlights, sirens, loud music, and fireworks, Cottrell made his entrance.

After the pyrotechnic display ended, he stepped up to the podium, welcomed all to the convention, and said he chose to make a dramatic entrance to highlight two things. One, that in this business, a distribution company has to be serious about the music and its customers. His second point was that there is a fun side to this business as well, and he implied that both areas would be covered during the convention.

Cottrell noted that since joining EMD, he has spent as much time as possible in the field, with trips to New York, Detroit, Dallas, and Amarillo, Texas. He also pointed out that the previous day he sat down with most of the company's market teams.

Based on his field trips and the first day of meetings, Cottrell reassured the staff that while "EMD has undergone tremendous change, you deserve tremendous credit. The operation is working well. We have a fantastic base to build for the future."

But he noted that as EMD has changed, so has the marketplace. "Customer expectations are increasing," he said. "We have to make sure we have the best selling machine in the industry for the benefit of our artists and labels."

He said that the company has one overriding mission: to be No. 1.

That means being No. 1 in sales service to the company's customers and in supporting the profit and artist goals of EMD's labels, he said.

"Going forward," he said, "we must work closer with labels; we need to understand them and their needs better. I want to be seen as an integral part of the labels [and] not just be referred to as the distribution company."

Also, he continued, "customer service is a fundamental priority. In every interface, we should be easy to do business with."

He noted that all companies aren't

the same and that EMD must be flexible to fill the needs of labels and accounts.

At the convention, morning meetings were devoted to internal operational seminars, and afternoons were allocated to product presentations. After the Cottrell opening address, Bill Hearn, president/CEO of the Christian Music Group, highlighted some of his label's upcoming releases from developing artists, including Switchfoot, which played during the presentation, and Supertones, which played that night at the showcase.

He also noted that among the company's priorities for the fourth quarter would be the third in the series of "Wow" gospel compilation albums. The first set in the series went platinum in seven months, he said. He added that the company could spend as much as \$3 million in television advertising for the new edition.

Next up was Virgin Records, with label president Phil Quartararo presiding. Most of the presentation was devoted to upcoming albums from developing artists, including Sneaker Pimps, Cellophane, Seagram, Lauren Hoffman, and Brigitte McWilliams. Hoffman, McWilliams, comedian Paul Rodriguez, and hip-hop star Shaggy played that night at the label showcase, and Virgin artist Julia Fordham played during the presentation.

In addition to introducing new artists, Quartararo took time to elaborate on the company's big guns for the fourth quarter.

First he outlined the marketing plan for Yanni's label debut. He then announced that Virgin would have a new Spice Girls album to promote dur-

ing the holiday selling season. He noted that the U.S. was the last Virgin affiliate to release Spice Girls' first album, which has been certified quadruple-platinum, and that now the rest of the world is awaiting a new set from the group. Consequently, he said, Virgin and EMD will have the pleasure of working two Spice Girl albums over the holiday selling season.

He played three tracks from the Janet Jackson album, which he promised was everything that attendees were hoping for. He also played two tracks from the new Rolling Stones set, "Bridges To Babylon," and said it would be backed by a tour that will open Sept. 23 in Chicago. The label made a video of Mick Jagger and Keith Richards, who told convention attendees, "We wish we could be there, but we are busy planning a Borders acoustic tour."

The following day, after internal meetings, Capitol Nashville kicked off its presentations with a performance from Deana Carter. Later in the day, José Behar, president of EMI Latin, thanked EMD for helping the label become the market share leader in '95 and '96. But, he said, he still wants to build on that success. The presentation closed with a scorching set from Thalía.

That night, the artist showcase was put on by EMI Canada and Ark 21. EMI Canada presented Dayna Manning, and Ark 21 presented Wayne Hancock, who had the audience yodeling from the rafters, and Liquid Soul, who turned the house into a dance club.

On July 31, Capitol Records moved the convention to a movie theater where attendees could access popcorn and a cappuccino bar during the presentation. Capitol president Gary Gersh kicked things off by noting that thanks to the music, Capitol is now "a very exciting
(Continued on next page)



Aftermath, Brilliant Digital Debut DVD Interactive Vids

■ BY BRETT ATWOOD

LOS ANGELES—A second generation of interactive movies is on the way via DVD and the Internet. Despite consumer resistance to earlier efforts in the genre, Aftermath Media and Brilliant Digital Entertainment (BDE) are among the companies hoping to carve a niche for nonlinear films using newer technologies.

Former Trilobyte executives Rob Landeros and David Wheeler, co-creators of the pioneer full-motion-video CD-ROM "The 7th Guest" and its sequel, "The 11th Hour," are now focusing on DVD video and DVD-ROM to deliver their latest interactive projects.

The two recently formed Aftermath Media to launch their debut DVD effort, the psychological thriller "Tender Loving Care."

The disc was originally created as a CD-ROM but has since been enhanced with higher-quality video and AC3 digital audio for a DVD release. The title stars actor John Hurt and is being created for playback on both DVD video and DVD-ROM. Computer users will use a mouse and DVD video owners will use their remote controls to choose their own story lines at various branch points in the film.

A linear version of the movie is also contained on the disc for consumers who prefer a passive viewing experience.

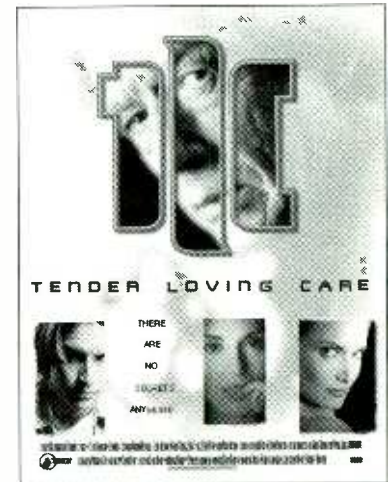
Germany-based FunSoft will distribute the title in Europe and Australia, but a distribution deal is still looming for North America and Asia.



The company is aiming to bundle a demo version of the disc with DVD players and DVD-ROM drives, according to Wheeler.

While several home video companies have shown early software support to the DVD video format, few companies are taking the leap into the creation of early DVD-ROM titles. However, Landeros is not deterred by the small installed base for DVD video and DVD-ROM.

"This is déjà vu, in that it is exactly



The forthcoming Aftermath interactive DVD title "Tender Loving Care" can be played back with both linear and nonlinear plot lines.

the same criticism that I encountered in 1991 with 'The 7th Guest,'" he says. "The market may be nonexistent now, but it's about to bloom. 'The 7th Guest' was successful in part because it was the only game of its type out at the time. It allowed CD-ROM owners to show off the potential of their system, which is what we aim to do again with ['Tender Loving Care'] on the DVD format."

Other DVD titles in development by Aftermath include the mystery romance "Five Minutes With A Stranger" and the sci-fi flick "The Mind."

BDE is using the Internet to deliver interactive movie programming using its own proprietary technology, marketed as Multipath Movies.

As with other other interactive movies, users can choose multiple plot paths. However, unlike full-motion-video efforts, Multipath Movies are completely computer-generated, which allows each film to be downloaded quickly via the Internet.

Five episodes of the first project, "CyberSwine," are already accessible at <http://www.bde.com.au>. These episodes are being offered free for a limited time, but BDE will eventually charge an access fee to download each installment.

Other interactive titles are in the works, including titles based on the
(Continued on next page)

Trans World Enjoys Healthy 2nd Quarter Chain's Comp-Store, Total Sales Increase 9%

■ BY DON JEFFREY

NEW YORK—Trans World Entertainment, continuing to outperform most other large music chains, reports that sales from stores open more than a year increased a robust 9% in the second fiscal quarter. This was the sixth consecutive quarter of same-store sales gains (Billboard Bulletin, Aug. 15).

"We had some strong new releases, and catalog's been selling very well," says chairman/CEO Robert Higgins.

Total sales for the quarter, which ended Aug. 2, also rose nearly 9%, to \$105 million from \$96.7 million in the same period a year ago, despite a 7% decline in the number of stores. At quarter's end, the Albany, N.Y.-based

chain operated 468 stores, compared with 503 a year earlier.

Higgins says, "The major closings are behind us."

The retailer still reports a net loss for the quarter, which is typical for music retailers during the non-holiday period, but it was narrowed to \$834,000 from \$2.4 million a year ago.

With higher sales per store, the chain raised its gross profit margin to 37.6% in the quarter from 35.8% the year before. In addition, it reduced its selling, general, and administrative expenses ratio to 34% of sales from 35.3%, excluding a gain of \$2.5 million last year for the termination of a business development agreement.

The loss was also reduced by a decline in interest expense during the

quarter to \$1.5 million from \$3.1 million a year ago. This was the result of lower outstanding revolving-credit balances, long-term debt, and interest rates.

Meanwhile, Trans World is set to acquire the 118-store Strawberries, which has been operating under Chapter 11 bankruptcy protection. Higgins says that he hopes the deal will close by Oct. 15.

Following the announcement of the second-quarter results, Trans World's stock rose \$1 to \$24 in Nasdaq trading. It had been selling for as low as \$5 a share in the past year.

The company operates stores under the names Record Town, Coco-nuts Music and Movies, Saturday Matinee, and F.Y.E.

Ticketmaster Offers Sales On Wheels Mobile Ticket Van Hits The Road In Southern Calif.

BY DOUG REECE

LOS ANGELES—Thanks to a new, specially equipped mobile ticketing center, Ticketmaster Ticketing is taking its shows on the road, literally.

The prototypical vehicle, Ticketmaster's Mobile Ticket Van, debuted Aug. 8 at Lollapalooza's stop in San Bernardino, Calif. (Billboard Bulletin, Aug. 8), and will be roving Southern California in the coming months, offering ducats to all Ticketmaster-sponsored events in the region.

Aug. 15-17, the van acted as the ticket booth for Jet Jam, a convention for owners of personal watercraft held in Anaheim, Calif.

No sales figures from either event where the van appeared were available at press time.

According to Ticketmaster Ticketing executive VP Claire L. Rothman, the potential uses for the vans are vast.

"We're still learning more about the van and letting our imaginations go," she says. "There is an unlimited number of promotional tie-ins we could initiate. I think we'll find so many uses for this that one won't be nearly enough to cover L.A., and I wouldn't be surprised if we roll them out in major cities throughout the country."

In addition to showing up at Ticketmaster-sponsored events to assist with will-call and regular ticket sales, the van gives the company access to consumers who may not live near a regular Ticketmaster outlet, usually housed in retail stores such as Tower Records, Rothman says.

She notes that the van will be especially useful for events that draw consumers who may not have access to Ticketmaster due to the neighborhoods they live in.

The van may also appear at tourist attractions, festivals, or sporting events to help prompt impulse ticket sales.

"One of the things I would love to do is put the van at [local tourist attraction] Universal City Walk," says Rothman. "I could definitely imagine a businessman having lunch who sees the van and decides to get those tickets to a show at



Ticketmaster's Mobile Ticket Van debuted recently at Lollapalooza '97.

the Hollywood Bowl that his wife has been wanting to see."

Still, Rothman says, the van, because of its designation as a mainly promotional vehicle, is not likely to pose a threat to competing ticket agencies.

"It could be perceived as a threat if we rolled out a fleet of 25. But one van that is primarily a promotions tool—and in many cases just augments what

we are doing with people we are already working with—shouldn't be a big concern for anybody else," says Rothman.

For security reasons, the van, which is manned by two Ticketmaster employees, will accept only credit card purchases.

The van can tap into a general power supply and telephone lines at each location or, if isolated, can operate for nearly three hours on electricity generated by a running engine while conducting ticket transactions through cellular lines.

Ticket surcharges will remain the same as those on purchases via traditional means, though Rothman says that prices at the van could go up or down, depending on cellular charges and other associated business fees.

The van was donated to Ticketmaster by General Motors, but \$60,000 to \$70,000 was spent to retrofit it.

AFTERMATH, BRILLIANT DIGITAL DEBUT DVD VIDS

(Continued from preceding page)

licensed characters Popeye and Ace Ventura.

Multipath Movies will also be distributed via CD-ROM and will be bundled with more than 6 million Packard Bell PCs.

Both Brilliant and Aftermath face a challenge in getting consumers to embrace the new generation of interactive movies. The first wave of full-motion-video-based interactive movies was poorly received by consumers and critics.

However, Landeros says the creative limitations of the CD-ROM format have been shattered by what is possible with DVD and the Internet.

"A lot of people have been skeptical based on the checkered history of full-motion video in games," he says. "Some people say that the market may have passed us by, but I disagree. As technology improves, it allows us to create a richer interactive product. If we can overcome the bias to the format, then the quality will speak for itself."

EMD CONFAB KICKS OFF NEW REGIME

(Continued from preceding page)

place." He backed that up by having Meredith Brooks play a short set. Later, Less Than Jake tore up the hall.

In addition to the company's upcoming releases, Gersh noted that the label picked up a couple of EMI acts, including Fun Lovin' Criminals and Blessid Union, formerly known as Blessid Union Of Souls. In both cases, the

bands' current albums will be rereleased with a new album cover, and the material on the albums will be altered either through remixing (in Fun Lovin' Criminals' case) or by the addition of new songs (in Blessid Union's case).

That night, the convention saw high-energy sets from Foo Fighters and Radiohead.

During the Capitol presentation, Bruce Lundval, president of Blue Note, presented his company's offerings for the fourth quarter. He noted that the label wants to double its sales volume by 1999 and closed his segment by presenting Cassandra Wilson and Jacky Terrasson, who played songs from their upcoming "Rendezvous" album.

Last up was the Angel presentation, in which label president Steve Murphy showed staffers how the label has changed to meet the needs of its consumers. He noted that among Angel's big projects for the fourth quarter will be an oratorio from Paul McCartney. Also, the label will issue Christmas albums from Roberta Flack, Melissa Manchester, Ann Calloway, and Peabo Bryson. The presentation also featured a performance from Todd Rundgren, who described his new album as a bossa nova/acoustic cocktail jazz album.

Cottrell closed the convention by noting that the company had "fun this week, but now we have to deliver" success in the fourth quarter for the company's acts, customers, and labels. Now "we need to walk the walk," he stated. "After [meeting] you this week, I have every confidence you will deliver."

EXECUTIVE TURNTABLE

DISTRIBUTION. Rentrak Corp. in Portland, Ore., appoints **Michael Lightbourne** executive VP. He was senior VP of marketing.

Simitar Entertainment in Minneapolis names **Jim Chiado** senior VP of sales, **Michael Meyer** VP of marketing, **Mark Rosen** VP of filmed entertainment, **Andrew Darrow** VP of business and legal affairs, and **Michael McCall** warehouse manager. They were, respectively, senior VP sales and marketing at Essex Entertainment, VP of sales at Time Line Productions, VP/general sales manager at Cannon Films, senior partner at the law firm of Darrow & Hart, and distribution center manager at Software, Etc.

INTERACTIVE. Disney Interactive in Burbank, Calif., appoints **Steve Finney** CFO and **Jan Smith** senior VP. They were, respectively, CFO of the Disney Store North America and Disney Direct Marketing and VP/group publisher at Disney Publishing for Children.



LIGHTBOURNE



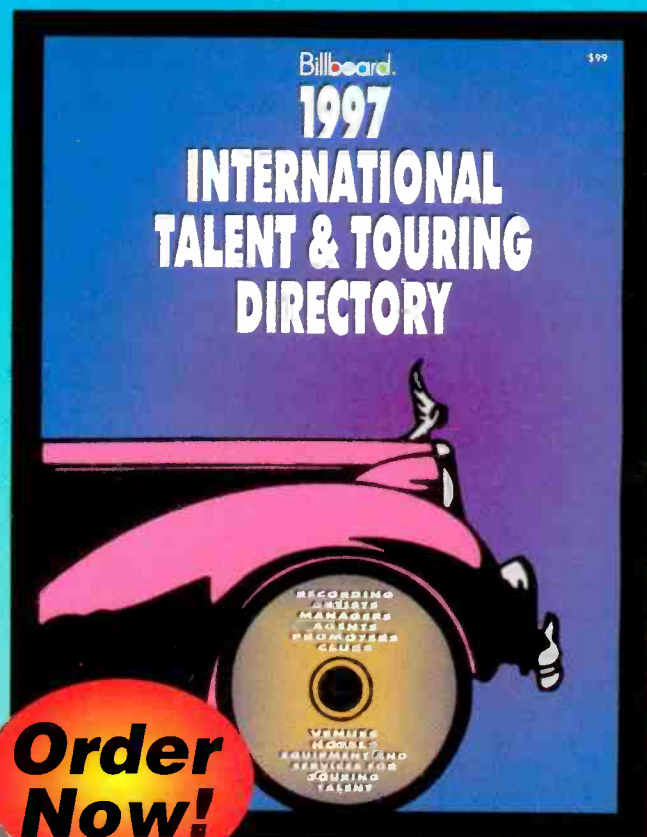
FINNEY

HOME VIDEO. **Tim Palen** is promoted to executive director of creative and audiovisual services at Columbia TriStar Home Video in Culver City, Calif. He was creative director.

RELATED FIELDS. High Five Entertainment in Nashville names **Sarah Brock** director of programming development and promotes **Jo Pincek** to director of music development and **JuLee Brand** to creative director. They were, respectively, director of creative affairs at Wind Dancer Production Group, talent director, and director of design.

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newsline...

READER'S DIGEST ASSN., the direct marketer of music, video, books, and audiobooks, reports that revenue from its home entertainment and books segment declined 12% to \$1.9 billion for the fiscal year ending June 30. Operating profit fell 38% to \$201.1 million. The declines were due to foreign currency changes and lower revenue in Europe from reduced prices and lower customer response rates to mailings. Profit also decreased due to "higher inventory writedowns resulting from lower customer responses to third- and fourth-quarter promotional mailings." Overall, the Pleasantville, N.Y.-based company reports net income of \$133.5 million on revenue of \$2.8 billion, compared with net profit of \$80.6 million on \$3.1 billion in revenue the year before.

BORDERS GROUP says that sales from Borders Books & Music superstores open at least a year rose 7.5% for the second fiscal quarter, which ended July 27. The Ann Arbor, Mich.-based retailer finished the quarter with 171 superstores, compared with 127 at the same time last year. The company also operates 929 mall-based Waldenbooks. Overall, the company reports net income of \$900,000 on sales of \$929.9 million, compared with a loss of \$5.7 million on \$818.3 million in revenue.

NEW VIDEO GROUP is releasing on Sept. 30 a three-video set, "Roots Of Rhythm," that traces the history of Latin music. Harry Belafonte is the narrator and host of the series. The videos include performances and interviews with such artists as Dizzy Gillespie, Perez Prado, Machito, Xavier Cugat, and Desi Arnaz. The list price for the set is \$39.95. An accompanying three-CD set called "Routes Of Rhythm" has already been released by Rounder Records.

RECOTON, a manufacturer of consumer electronics accessories sold in music stores, reports net profit of \$1.08 million on \$108.5 million in sales for the second fiscal quarter, which ended June 30, compared with a net income of \$565,000 on sales of \$51.8 million for the same period last year. The big jump in sales was principally due to the acquisition in August '96 of loudspeaker manufacturer International Jensen (now Recoton Audio Corp.).

THE GOOD GUYS!, a San Francisco-based consumer electronics retailer, reports a \$4.1 million loss on \$194.8 million in sales in the third fiscal quarter, which ended June 30, compared with a \$3.4 million loss on sales of \$196.5 million a year earlier. Sales from stores open at least a year were down 3% from the year before. But the company notes a 1.3-percentage point improvement in its gross profit margin and "positive consumer response" to its second WOW! store, a joint venture with Tower Records, in Long Beach, Calif. The first is in Las Vegas. The retailer operates 76 outlets.

CINRAM, a manufacturer of CDs, audio and videotapes, CD-ROMs, and DVD for movie and record companies, reports net profit of \$6.3 million on \$112.3 million in sales for the second quarter, compared with income of \$4.5 million on sales of \$69.1 million in the same period last year. The results include sales from newly acquired Disc Manufacturing Inc. and Cinram Espana, as well as revenue from the new DVD format. Toronto-based Cinram agreed in June to purchase PolyGram Manufacturing & Distribution Centres B.V., an operator of a video and audiocassette replicator in Amersfoort, Netherlands, which under separate deals will supply most of the videocassettes for Sony Music and Columbia TriStar Home Video in the U.K.

CD RADIO, the developer of a satellite-to-car 50-channel radio broadcast service in the U.S., says that it has obtained \$45 million in financing from Loral Space & Communications Ltd. Loral, which is the company's satellite vendor, has purchased \$25 million worth of stock in Washington, D.C.-based CD Radio and will defer \$20 million in payments to be made in connection with the company's satellite contract for three years. Two CD Radio satellites are scheduled for launch in 1999.

THE MARQUEE GROUP, a New York TV production and talent representation company, has acquired QBQ Entertainment, which books tours for such acts as Billy Joel, Metallica, Lynyrd Skynyrd, Luther Vandross, and Bruce Hornsby, for an estimated \$3 million cash. After the deal closes, Dennis Arfa, founder/CEO of QBQ, will become CEO of a new unit called Marquee Music. Marquee Group president/CEO Robert Gutkowski was formerly president of New York's Madison Square Garden.

NTN COMMUNICATIONS, a provider of interactive entertainment, reports a net loss of \$2.2 million on sales of \$6.2 million in the second quarter, which ended June 30, compared with a profit of \$650,000 on \$7.1 million in sales last year. Revenue from NTN's online ventures—interactive trivia and sports games—rose 40% in the quarter. In other news, NTN and GTECH have jointly agreed to terminate a deal in which NTN would be acquired by the other company.



Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	1	SOUNDTRACK ▲ POLYDOR 825095/A&M (10.98/17.98)	GREASE 31 weeks at No. 1	215
2	3	BOB MARLEY AND THE WAILERS ▲ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	427
3	2	PINK FLOYD ▲ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1065
4	4	METALLICA ▲ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	314
5	6	SARAH MCLACHLAN ▲ NETTWERK 18725*/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	153
6	5	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	42
7	21	FLEETWOOD MAC ▲ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	262
8	8	GARTH BROOKS ▲ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	140
9	—	ALANIS MORISSETTE ▲ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	114
10	7	JAMES TAYLOR ▲ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	356
11	11	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	342
12	9	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	108
13	10	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	311
14	22	FLEETWOOD MAC ▲ WARNER BROS. 3010* (7.98/15.98)	RUMOURS	137
15	12	BOB SEGER & THE SILVER BULLET BAND ▲ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	147
16	—	ELVIS PRESLEY ● RCA 6382 (10.98/16.98)	THE NUMBER ONE HITS	10
17	13	311 ▲ CAPRICORN 942041/MERCURY (11.98 EQ/17.398)	311	76
18	14	BONE THUGS-N-HARMONY ▲ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	108
19	18	TOM PETTY AND THE HEARTBREAKERS ▲ MCA 10813 (10.98/17.98)	GREATEST HITS	187
20	16	DAVE MATTHEWS BAND ▲ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	149
21	17	EAGLES ▲ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	145
22	15	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	136
23	23	GARTH BROOKS ▲ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	226
24	19	PINK FLOYD ▲ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	451
25	20	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	192
26	24	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	350
27	27	SHANIA TWAIN ▲ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	129
28	25	METALLICA ▲ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	387
29	33	SOUNDTRACK ▲ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	240
30	28	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	56
31	26	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	415
32	30	CREEDENCE CLEARWATER REVIVAL ▲ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	232
33	36	STEVE MILLER BAND ▲ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	322
34	29	ENIGMA ▲ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	321
35	35	AEROSMITH ▲ Geffen 24716 (12.98/17.98)	BIG ONES	62
36	32	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	276
37	45	RAGE AGAINST THE MACHINE ▲ EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	152
38	42	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	242
39	31	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	87
40	44	GUNS N' ROSES ▲ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	331
41	34	CELINE DION ▲ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	182
42	—	TRACY CHAPMAN ▲ ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	103
43	38	METALLICA ▲ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	341
44	—	BRUCE SPRINGSTEEN ▲ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	55
45	39	ABBA ▲ POLYDOR 517007/A&M (10.98/17.98)	GOLD	140
46	43	METALLICA ▲ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	359
47	37	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN	77
48	—	GARTH BROOKS ▲ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	225
49	40	ELTON JOHN ▲ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	284
50	—	JARS OF CLAY ▲ ESSENTIAL/SILVERTONE 41580/JIVE (11.98/16.98) HS	JARS OF CLAY	82

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 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 or present Heatseeker title. ©1997, Billboard/BPI Communications, and SoundScan, Inc.

WHO SAYS A MODERN MANSION HAS NO ROOM FOR A GHOST?

NOT US.
The friendliest ghost you know is the esprit de corps behind a multi-million dollar franchise that's gone from its humble haunts in comic book land to such upscale digs as multi-plexes and toy superstores.

We haunted Executive Soundtrack Producers Jonnie Forster and Ron Kenan until they explained what the ghost of soundtracks present was thinking when it put together the album for Fox Home Video's new direct-to-video kid-pleaser



"We set out to make a fun record with groups that would interest kids, teens, young adults and parents. Our first single, 911's 'LOVE SENSATION' sets the album's upbeat and accessible tone. They're huge internationally, and now Virgin is blowing them up in the States. We also locked in the BACKSTREET BOYS, who've sold 10 million records worldwide and have a Top 5 single here.

KC And THE SUNSHINE BAND and KOOL & THE GANG's rendition of the Casper theme lets parents introduce their kids to music they grew up with.

And to round out the album, we've got great tracks by Big Bad Voodoo Daddy, Bobby McFerrin, Oingo Boingo, Bis, Shampoo and Supergrass.



Casper's a part of everyone's upbringing, and the music we chose really reflects the friendly ghost's impact on each generation."

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OURS PREFER OPENING THEM!

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Just clip and fax this strip, along with your name and mailing address, to 213.692.1294 by Friday, August 30, 1997 for entry in a random drawing for a special limited edition Casper collectible.

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INDI To Close 2 Warehouses As Part Of Overhead Cuts

BEHIND THE OVERHEAD: Independent National Distributors Inc. (INDI) is in the process of implementing the reduction in overhead that it promised last fall. On Friday, Aug. 15, it told employees at the CRD facility in San Fernando, Calif., that it is shutting down the warehouse component, and then the following Tuesday, it announced that it was

shutting the Malverne warehouse in Secaucus, N.J. Both locations retain a sales staff.

Product from both facilities will be shipped to the Big State warehouse in Dallas, which will serve as the INDI warehouse for the immediate future.

Larry Stessel, president of INDI, says that these moves should be completed within 60 days. Also, he says

the company is still discussing whether Dallas will serve as the final destination for INDI product, or whether the company's warehouse will be integrated into Alliance's One-Stop Group facilities in Santa Fe Springs, Calif., and Coral Springs, Fla. He said that decision will be made by next spring.

Stessel notes that there was a slight downsizing of the INDI staff beyond the closing of the warehouses. He says that buying, back-office, and financial functions were being integrated into the home office in New York, and that the radio promotion staff of five was eliminated. Stessel says he believes that an independent distributor doesn't need a promotion staff.

In the New York office, the label development department, which numbered four employees, was eliminated, except for Larry Braverman, who is staying on in an expanded capacity, according to Stessel.

As for the sales staff, "we are not touching the sales reps per se, but we may fine-tune their territories," he states. He reports that instead of having two sales representatives in Seattle, the company will now have one in Portland, Ore., instead. But he adds that despite the loss of that job, "the sales team is not being reduced at all."

He says that while INDI has lost some labels and will likely lose a couple more due to the Chapter 11 filing by Alliance, most labels "are standing by us. Of course, they are watching and are concerned, but they seem

more comfortable than they previously were."

Stessel notes that most labels have agreed to shift from selling to INDI cash-on-delivery to "net 30," which means that the company has to make payment within one month of receiving product. He also reports that about 90% of the account base is doing business with INDI, and that "we expect the other 10% to rectify themselves over the next week or so."

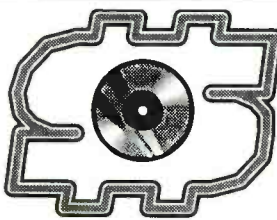
IN OTHER NEWS, Alliance Entertainment Corp. won

the right to cut \$2.7 million in salaries on Aug. 20, when a motion to terminate the employment agreements for some of the company's senior management

and reduce compensation for others was approved by the bankruptcy court. The executives whose contracts were terminated are Billy Emerson, CEO of INDI; Toby Knobel, president of the defunct Passport Music Distribution division; and Elliot Newman, senior executive VP at corporate. Also, CEO/co-chairman Al Teller, co-chairman Joe Bianco, and VP at corporate Anil Narang experienced salary reductions.

AT THE END OF JULY, PolyGram Group Distribution (PGD) did some housekeeping on its selling policies. According to a letter from John Madison, executive VP at PGD, it appears that the changes outlined are to allow for more frequent replenishment at lower quantities and cheaper prices. It changes minimum-order
(Continued on page 78)

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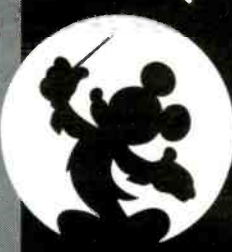
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by Ed Christman



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Au Go Go Hits U.S. Via Mordam

GOIN' TO AU GO GO: Some deals appeal to the freak in us.

Indie-rock distributor Mordam Records in San Francisco is now manufacturing and distributing the demented Melbourne, Australia-based Au Go Go Records in the U.S.

Au Go Go has been in business since 1979. The company specializes in flaming slabs of way-left rock'n'roll: Its bulging catalog has included releases by such home-grown noisemongers as the legendary **Scientists** and added U.S. practitioners like **Panther Burns** and the **Jon Spencer Blues Explosion**, to name but a handful of acts. The American bands have usually been represented on Au Go Go with exclusive packages unavailable at home, like the Blues Explosion's fantastic "Mo' Width."

Among the initial titles available through Mordam are "When The Revolution Comes," from the crushing Texas roots/punk unit **the Lord High Fixers**; "What Remains Inside A Black Hole," a collection of B-sides by the extraterrestrial surf combo **Man Or Astroman?**; "Get Shitfaced With The Onyas," a set from the blotto Aussie drunk-punks; "Tokyo Trashville," a compilation of low-fi insanity by such zoned-out Japanese groups as **Guitar Wolf**, **Teengenerate**, the **5.6.7.8's**, and **Jackie & the Cedrics**; and "Texas," a self-explanatory comp of Lone Star garage rockers like **Jack O' Fire**, **Sons Of Hercules**, the **Motards**, and **Fireworks**. Soon to follow will be a batch of releases that will include a live **Chrome Cranks** album hitherto unavailable in the U.S. except as a pricey import.

ACE'S HIGH: Malaco Records in Jackson, Miss., has secured a long-term license to market the Ace Records catalog in the U.S. and Canada from the U.K. firm Music Collection, which purchased Ace's holdings earlier this year.

Ace was founded in Jackson by legendary Specialty Records A&R man **Johnny Vincent**. During its heyday in the '50s and '60s, the label waxed classic New Orleans R&B and rock'n'roll hits by Huey "Piano" Smith & the Clowns, **Frankie Ford**, **Earl King**, **Jimmy Clanton**, and Smith's frequent lead vocalist **Bobby Marchan**; in later years the label moved into the Southern soul market with records by **Willie Clayton** and **Cicero Blake**.



by Chris Morris

DISTRIBUTOR-GO-ROUND: A couple of indie distributors have announced personnel additions that bring some veteran indie players to new homes.

Now headquartered in Salem, Mass., after the closure of its Minneapolis facility Aug. 1, the REP Co. has brought **Ira Kessler** on board as its new buyer and hired **Connie Kirch** as marketing director. Kessler was formerly with Alliance Entertainment's one-stop group and with CD One Stop; Kirch joins REP from NYNO Records after stints at Rounder and Antone's.

Select-O-Hits in Memphis has corralled **Gary Barnard** as its head buyer and label coordinator. Barnard is a 20-year vet most recently with Independent National Distributors Inc. (INDI) in Dallas. With Barnard's arrival, **Tiffany Phillips** moves over to become a full-time sales manager. On Aug. 18, **Tony Spinoso**, formerly with the now-defunct Passport Music in Denver, joined Select-O-Hits as its Midwest rep; the distributor had formerly serviced Midwestern accounts out of Memphis.

In other personnel news, **Rick Hocutt**, L.A. branch manager for INDI, was laid off Aug. 15 after the branch was shuttered. Hocutt can be reached at 310-417-8713.

MR. CLINE KEEPS BUSY: Back in April, we wrote in Flag Waving about the peripatetic guitarist **Nels Cline's** multiplicity of current projects. Cline now has two more new records on the market that have an interestingly intertwined recording history.

Little Brother Records in Eugene, Ore., has just issued "Pillow Wand," an album of probing, largely restrained duets between Cline and **Sonic Youth's Thurston Moore**. Moore, who is one of the most compulsive record shoppers we know, met Cline years ago in L.A. when the latter musician was still working behind the counter at Rhino Records' Westwood retail location.

While they were cutting the album in L.A. last December, Cline and Moore decided to play an in-store at Rhino. That stunning set—46 minutes of bin-rattling axe dueling—was recorded by Cline's longtime associate **Wayne Peet** and has now been issued on CD as "In-Store."

The record is a joint release of W.D.T.C.H.C., an L.A.-based label operated by Rhino retail GM **Dave Crouch**, and **Father Yod**, the Deerfield, Mass.-based concern of writer (and former Rhino employee) **Byron Coley**. It's so especially fine that we hope other indie retailers will consider issuing some of their better in-store shows on record.

FLAG WAVING: **Seana Carmody**, singer/guitarist for the Boston-based pop band **Syrup USA**, wasn't expecting
(Continued on next page)

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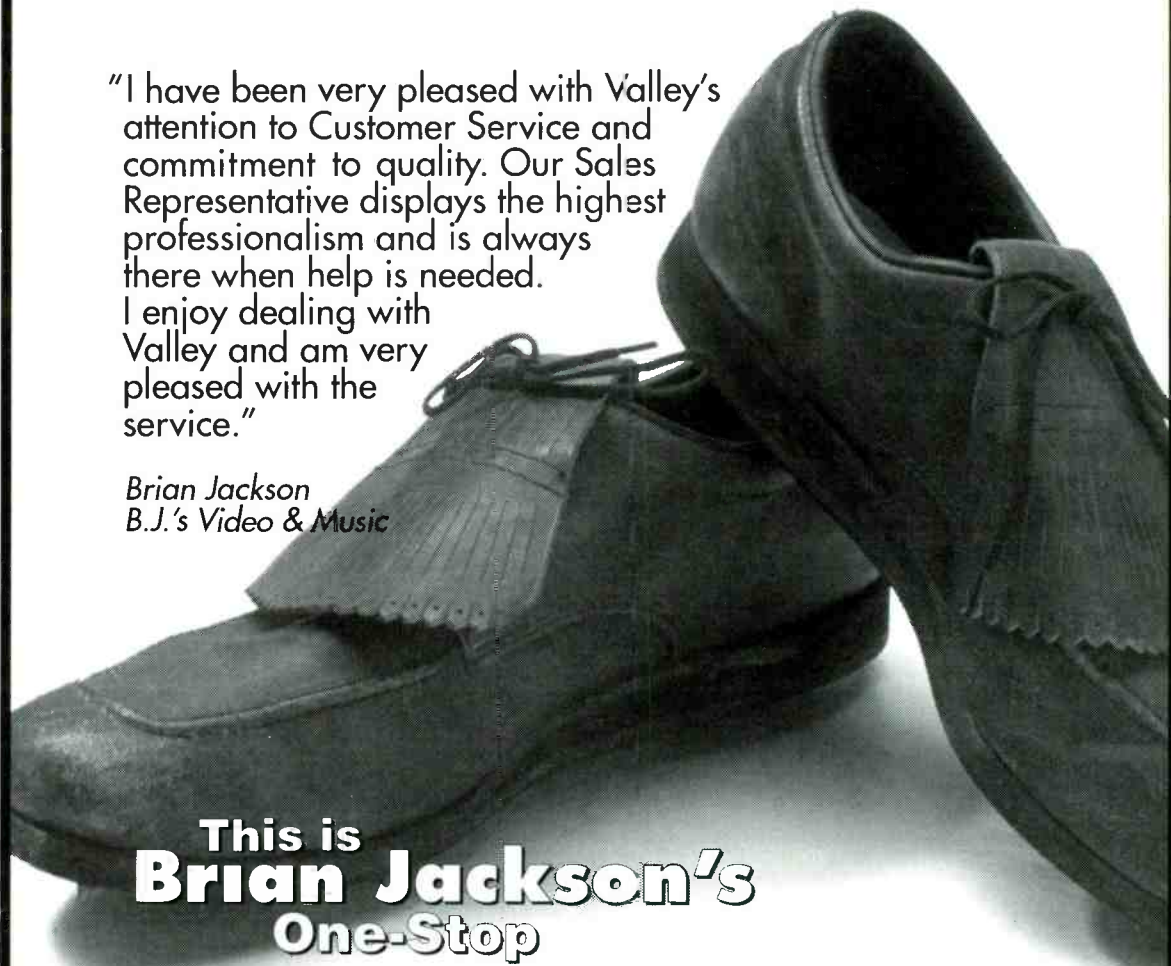
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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

her band to be a full-time concern when she organized it in 1994. Originally a side group, it has now become a full-time gig, and its first album, "All Over The Land," arrives Oct. 21 from the Newport, R.I.-based Flydaddy Records.

In '94, Carmody was still the front woman in the Swirlies, a Beantown unit that combined frazzling noise with off-kilter pop tendencies. "I think they were trying to hide the fact they were pop," Carmody says.

"I started [Syrup USA] as a cute little project with a friend of mine," she

adds. "And then I got serious about it."

The band—which also includes keyboardist **Matt Fein**, bassist/vocalist **Sam Mallory**, and drummer **Orrin Anderson**—first released a pair of singles on its own Tru-Luv Recordings imprint and contributed a couple of tracks to compilations. The group was then signed by Flydaddy, a label that specializes in the forward-looking neopop of artists like **Number One Cup** and ex-**Cardinal** member **Richard Davies**.

"All Over The Land"—which was

produced by **Christina Files**, who replaced Carmody in the Swirlies—sports a number of divergent influences: Its keyboard-heavy sound is simultaneously reminiscent of the **John Cale-era Velvet Underground** and **Stereolab**, while its oft-perky rhythms call up memories of the early **B-52's**.

"It definitely comes from new wave," Carmody confesses. "Three of us were brought up in the '80s. We are all into that stuff."

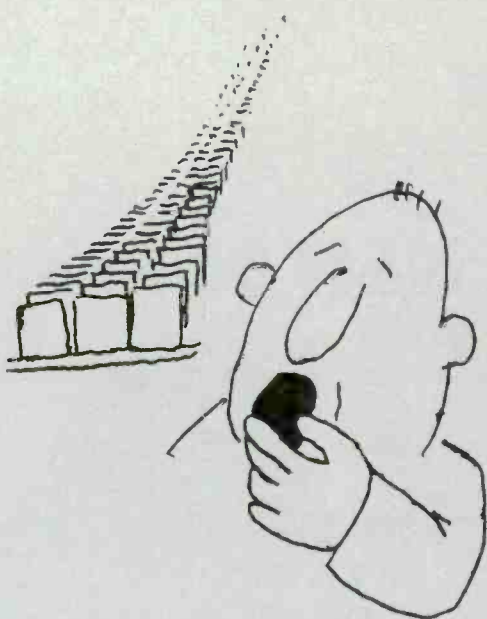
Both Carmody and Anderson bristle slightly at the Stereolab comparisons, which they have obviously heard before (unsurprisingly, since the Boston band has shared a stage with the U.K. group).

"We are much more a pop construction," Anderson says. "[The Stereolab sound] tends to be a piece of the song. That's my official defensive position."

But, sonic similarities aside, Syrup USA has its own sense of style, with Carmody's innocent yet slyly sexy vocals playing neatly off Fein's overloaded keyboard sound. "All Over The Land" is a deft, skewed-pop debut.

On Halloween, Syrup USA will begin a national club tour with fellow Bostonians **Helium**.

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RETAIL TRACK

(Continued from page 76)

surcharges and lowers minimum orders for most product lines, which means that loose-pick charges are more lenient.


In other moves, the company has eliminated its incentive/disincentive charges for all singles. It also has gone to a one-way basis for vinyl albums. In other words, you buy it, you own it.

PGD also extended new-release deals to the Tuesday after street date. That move, which has been embraced by other majors, helps to eliminate front-loading, because it allows accounts time to more accurately judge how a record will sell in its initial period of availability.

In one of the more significant moves detailed in the letter, PGD has embraced Sony Music's and Warner Music's thinking on selling product internationally via the Internet. It says that Internet sales come under its import and export policies, which I guess means that a U.S.-based Internet merchant can only sell to U.S.-based customers.


The other significant move the company made is increasing the bonus and penalty for cassette orders and returns. The change raises the bonus on cassette purchases from 1% to 1.75%, while increasing the penalty from 5.88% to 10.29%, with the break-even staying at 17%. While some may argue that is good for accounts that buy cassettes wisely because they can make more money, others argue that the higher penalty essentially prepares another nail for the coffin of the cassette.

MAKING TRACKS: Larry Cohen, formerly head of music and video at Lechmere, is seeking opportunities and can be reached at 312-943-6366. Also seeking opportunities is Glenn Rosskeind, formerly director of sales at Atlantic Records, who can be contacted at 215-321-1215.



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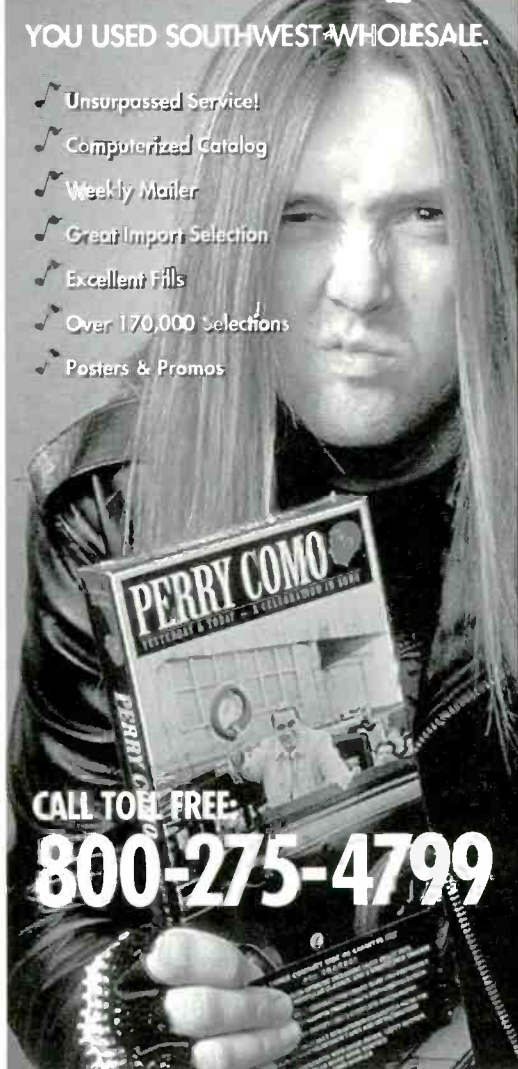
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Retailers Rally Around Raffi Retrospective Box

RAFFI-RAMA: Raffi, the acknowledged king of real-live children's performers, marks his 20th year as a kids' recording artist in 1997. He and his label, Troubadour/Rounder Records, have a number of events planned in honor of the milestone. Significantly, his Rounder commemorative boxed set, "The Singable Songs Collection" (three CDs at \$29.98, three cassettes at \$19.98), has been selling 500 units a week, according to SoundScan.

Rounder has been pushing the boxed set—which contains Raffi's first three "Singable Songs" albums, "Singable Songs For The Very Young," "More Singable Songs," and "The Corner Grocery Store"—in part via in-store



by *Moira McCormick*

Singable Songs 20th Anniversary parties. Some 50 stores in the Zany Brainy chain (purveyor of children's toys, books, video, audio, and computer software) held Raffi parties July 9. Rounder provides Raffi magnets, pins, stickers, postcards, pencils, balloons, coloring sheets, and games. Participating stores

can enter a display contest by sending a color photo of their Singable Songs 20th Anniversary display, along with pertinent store information, to Rounder. The entry deadline is Jan. 31, 1998. The winning outlet will receive a \$200 gift certificate to "a fun eatery of the winner's choice," says a Rounder spokesman.

In addition, an in-store customer contest for kids involves having them create a drawing of their favorite "Singable Song." Three randomly drawn winners will receive a complete Raffi CD library and personally autographed poster. Each store submitting a winning entry will receive a portable CD player. That entry deadline is also Jan. 31.

Bing Broderick, Rounder's director of special marketing, says that a number of chains, including Borders Books & Music and Noodle Kidoodle, are picking up on the Raffi parties. He notes

girl soprano, Shallow is officially targeted to the 14- to 22-year-old age group. But whenever Shallow would make in-store appearances, "We kept getting all these 11- and 12-year-olds, and even younger," says **Fiona Bloom**, Zero Hour's director of artist development. "We thought, 'Wow, we must have something here [that appeals to grade-schoolers].'"

That something is Shields herself. Not only does she "look like she's 15 and sound like she's 11," as Bloom puts it, the singer is a positive role model. "She likes to talk about the fact that she's really clean-living. She doesn't smoke or drink and stays away from negative influences. Her love and joy is music."

Zero Hour plans to market Shallow to the upper-grade and preteen audience once the band is on "a full tour," says Bloom (Shallow is on the road with Space Age Recordings/Reprise act **Spectrum**). "We'd like to have Julie appear in elementary schools and junior highs, talking about staying drug- and alcohol-free and maybe perform some songs." Bloom notes that Shields has already appeared in grade schools in the band's hometown.

LEGENDARY: One of the best kids' spoken-word recordings we've heard is **Odds Bodkin's** "The Hidden Grail: Sir Percival And The Fisher King" from RiverTree Productions in Bradford, N.H. Veteran recording artist Bodkin,

a bardic storyteller who accompanies himself on harp and guitar, gives this most mystical of Arthurian legends a rich, captivating treatment.

"The Hidden Grail," which focuses on bumbling country bumpkin-turned-knight Percival and his encounters with the Grail's keeper, the Fisher King, is about "second chances," says Bodkin, "which gives it a good modern angle. A lot of people are on second families or careers. 'The Hidden Grail' is about how it can work out all right." "The Hidden Grail," which was commissioned by the Joseph Campbell Festival of Myth, Folklore and Story, is Bodkin's 15th title in 15 years and is being distributed by Rounder Kids, Silo Music, and Penton Overseas.

Bodkin is working on an original 10,000-word "high fantasy" epic poem, which he's publishing free, canto by canto, on his World Wide Web site (<http://www.oddsbodkin.com>). "The Rowan Canticles: A Tale Told In The Ancient Manner" is being written in heroic couplets of iambic tetrameter (the second canto, he says, will be quadrains).

"The Hidden Grail," like "The Odyssey" (which Bodkin has also recorded), contains themes of universal relevance, he says. In all Bodkin's retellings of the classics, "I try to find themes which are most meaningful to me and work with them."

Billboard® AUGUST 30, 1997

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THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST/SERIES LABEL, CATALOG NUMBER/DISTRIBUTING LABEL (SHELF PRICE)	TITLE
*** No. 1 ***				
1	3	104	VARIOUS ARTISTS ▲ CLASSIC DISNEY VOL. I - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60865 (10.98/15.98)	
2	2	85	VARIOUS ARTISTS ▲ ³ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 WALT DISNEY 60605 (6.98/13.98)	
3	1	12	READ-ALONG HERCULES WALT DISNEY 60287 (6.98 Cassette)	
4	6	82	SING-ALONG ● WINNIE THE POOH WALT DISNEY 60889 (10.98 Cassette)	
5	5	104	VARIOUS ARTISTS ● CLASSIC DISNEY VOL. II - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60866 (10.98/15.98)	
6	4	6	VARIOUS ARTISTS CLASSIC DISNEY VOL. IV - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60909 (10.98/15.98)	
7	12	82	VARIOUS ARTISTS WINNIE THE POOH: TAKE MY HAND SONGS FROM THE 100 ACRE WOOD WALT DISNEY 60863 (9.98/16.98)	
8	7	40	VARIOUS ARTISTS 20 SIMPLY SUPER SINGABLE SILLY SONGS WALT DISNEY 60819 (9.98/13.98)	
9	8	22	THE SIMPSONS SONGS IN THE KEY OF SPRINGFIELD RHINO 72723 (10.98/15.98)	
10	10	50	VARIOUS ARTISTS ▲ ² DISNEY CHILDREN'S FAVORITES VOLUME 2 WALT DISNEY 60606 (9.98/13.98)	
11	9	59	VARIOUS ARTISTS CLASSIC DISNEY VOL. III - 60 YEARS OF MUSICAL MAGIC WALT DISNEY 60907 (10.98/15.98)	
12	11	104	BARNEY ▲ ² BARNEY'S FAVORITES VOLUME 1 BARNEY MUSIC/SBK 27115/EMI (9.98/15.98)	
13	13	81	READ-ALONG ▲ ² THE LION KING WALT DISNEY 60254 (6.98 Cassette)	
14	14	12	SING-ALONG HERCULES WALT DISNEY 60925 (10.98 Cassette)	
15	16	91	KENNY LOGGINS ▲ RETURN TO POOH CORNER SONY WONDER 57674/COLUMBIA (9.98 EQ/13.98)	
16	15	71	VARIOUS ARTISTS DISNEY'S PRINCESS COLLECTION WALT DISNEY 60897 (8.98/11.98)	
17	17	87	READ-ALONG TOY STORY WALT DISNEY 60265 (6.98 Cassette)	
18	21	85	CEDARMONT KIDS CLASSICS ACTION BIBLE SONGS BENSON 217 (3.98/6.98)	
19	20	7	READ-ALONG WINNIE THE POOH & TIGGER TOO WALT DISNEY 60231 (6.98 Cassette)	
20	22	7	READ-ALONG WINNIE THE POOH & THE HONEY TREE WALT DISNEY 60229 (6.98 Cassette)	
21	23	43	READ-ALONG 101 DALMATIANS (LIVE ACTION) WALT DISNEY 60272 (6.98 Cassette)	
22	18	12	VARIOUS ARTISTS TRAVEL SONGS WALT DISNEY 60838 (9.98/13.98)	
23	24	79	BARNEY ● BARNEY'S FAVORITES VOLUME 2 BARNEY MUSIC/SBK 28338/EMI (9.98/16.98)	
24	19	5	ART GARFUNKEL SONGS FROM A PARENT TO A CHILD SONY WONDER 67674/COLUMBIA (9.98/13.98)	
25	RE-ENTRY		CEDARMONT KIDS CLASSICS TODDLER TUNES BENSON 056 (3.98/6.98)	

Children's recordings: original motion picture soundtracks excluded. ● 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. Most albums available on cassette and CD. *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. © 1997, Billboard/BPI Communications, and SoundScan, Inc.



that the promotion's success lies partly in the rapport Rounder has developed with Raffi's Vancouver-based label, Troubadour Records. "We've been taking a multitiered approach to marketing and distributing 'The Singable Songs Collection,'" Broderick says. "[Rounder's wholesale arm] Distribution North America is hitting traditional record retail. The specialty markets are being served by [Rounder's children's distribution company] Rounder Kids and [Waterbury, Vt.-based wholesaler] Silo Music, and [distributors] Kimbo Educational and Instructional Fair are handling the educational market. Also, we have a strong mail-order presence, in catalogs like Book of the Month Club and Wireless." Broderick notes that Rounder is offering self-shipper prepacks that hold 30 cassettes or 22 CDs.

There's even more going on in the world of the Raffmeister. PBS affiliates have been screening Raffi's "In Concert" video as of Aug. 1. In October and November, Raffi embarks on his 20th Anniversary tour, his first solo jaunt in 15 years. He's agreed to be a judge on the executive committee for the John Lennon Songwriting Contest in the children's music category. Plus, Raffi's working on an autobiography.

"Raffi is timeless, not trend- or media-driven," says Broderick. The enthusiastic consumer response to "The Singable Songs Collection," he says, proves that Raffi is "a trusted name among parents, teachers, and day-care providers."

CALLOW SHALLOW: When staffers with the New York-based indie-rock label Zero Hour began promoting "High Flyin' Kid Stuff," the new release by shimmering Kansas City, Mo., dream pop band Shallow, they observed something very interesting. Led by 21-year-old singer **Julie Shields** and her little-

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Gay Films Find Growing Niche Majors Losing Their Unease With Genre

BY ANNE SHERBER

NEW YORK—Gay-themed movies are finding a home in Hollywood and, by extension, on video. The market isn't in the mainstream, but it's big enough to support vendors and distributors that specialize in the genre.

Consider what's coming out in Hollywood these days. In "Chasing Amy," a young man woos a lesbian. In "Love! Valour! Compassion!," starring "Seinfeld's" Jason Alexander, playwright Terrence McNally offers his off-Broadway-to-screen paean to gay life in the '90s.

On TV, Ellen DeGeneres reveals her sexual identity in "Ellen" and in real life, while Disney shrugs off a threatened boycott.

That's just this year. Over the past five years, the studios have increasingly embraced gay characters and situations that on occasion generate big theatrical and cassette numbers. The shining examples are Columbia TriStar's "Philadelphia," about a lawyer dying of AIDS, and MGM's "The Birdcage," the thoroughly Americanized "La Cage Aux Folles."

There have also been starring roles in "Wigstock," "To Wong Foo, Thanks For Everything, Julie Newmar," "Priest," and "Jeffrey" and featured performances in moneymakers like "Four Weddings And A Funeral" and "Mrs. Doubtfire." Rupert Everett, playing a gay publisher, steals Columbia TriStar's "My Best Friend's Wedding," a candidate for direct-to-sell-through release this fall.

But is Hollywood ready to open the closet and embrace what's inside? Yes

and no, according to studio executives involved in marketing this product.

There are indications the video business is responding to the demand for homosexual product. Several major retail chains, including Virgin, Tower, and Blockbuster, have dedicated gay and lesbian sections in a number of their stores. And executives at two companies that specialize in gay- and lesbian-themed product say that, due to recent high-profile TV shows and movies, sales are up.

Maria Lynn, VP of distribution at Wolfe Video, says that in addition to a list of 100,000 consumers and 400 gay and lesbian bookstores, the company does business with Ingram Entertainment and Baker & Taylor, among other mainstream wholesalers.

Wolfe, which distributes its own titles and those of BMG Video and Columbia TriStar, got a leg up on the competition when Lily Tomlin chose the company to be the exclusive distributor of her videos, including her best-selling "The Search For Signs Of Intelligent Life In The Universe." That drew the studios' attention—as well as the Wolfe catalog, which showed them "we're targeting markets that they're not already in," Lynn notes.

Unlike most other niche product, gay-themed video tends to sell through, even at a rental price point. "A lot of people are embarrassed to rent this product," says Tracy Colona, executive director of marketing and advertising for Columbia TriStar.

This fall, the studio will be repricing "The Celluloid Closet," a documentary about gays in Hollywood. Says Colona, "Not everyone lives in West Hollywood

or in the West Village. Unfortunately, in a large part of the country, there is still some stigma attached." (The two communities, in Los Angeles and New York, have large gay populations.)

Lynn says enough consumers can be reached via direct mail that Wolfe has created a marketing piece encouraging them to reserve copies with a \$25 deposit. A fourth-quarter '96 brochure offers "Wigstock," "Jeffrey," "The Incredible True Adventures Of Two Girls In Love," and others.

Water Bearer Films, whose catalog is divided between art-house films and "alternative lifestyle" product, distrib-

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T. Rex Sets Sail. Universal Studios Home Video recently celebrated the Nov. 4 sell-through launch of "The Lost World: Jurassic Park" at the Central Park Boat House in New York. The sequel will receive \$50 million in marketing support. Leading T. Rex to retail, from left, are Charlie Katz, Universal Studios' senior VP of marketing; Madeline Di Nonno, VP of strategic marketing; "Lost World" cast member Vanessa Chester; and Andrew Kairey, Universal executive VP.

DVD Video Group Ramps Up Its Marketing Blitz For The 4th Quarter

SCHOOL DAYS: Kids had their usual summer break, but classes never let out for DVD marketers. Hardware and software suppliers are still at the low end of the learning curve in the school of hard knocks called retail.

The newly formed DVD Video Group (DVG) held a tutorial Aug. 15 at Sony headquarters in New York in an effort to launch its first joint advertising and promotion campaign, timed for the all-important fourth quarter. A successful holiday season—extending into January, when gift certificates are redeemed—is crucial. DVD hasn't disappointed since its March launch; then again, expectations were purposely dampened until Warner Home Video rolled out nationally.

Now software and players should be everywhere, while new releases continue to flow unabated into the market. Even if suppliers haven't pinpointed demand. Anchor Bay Entertainment, savvy in VHS sell-through, admits that it has no idea who's buying what or how many they're purchasing. Nonetheless, the company has high hopes for its first DVD slate, anchored by the horror classic "Halloween."

Display racks need the fresh blood (and, in many stores, something that explains the format), because the goods are moving. PolyGram Video president **Bill Sondheim** told video retailers attending the annual Sunsplash weekend in Myrtle Beach, S.C., that he's shipping laserdisc-sized quantities of his leadoff titles—20,000 of "Lord Of The Dance" and 25,000 of "Fargo."

Barely 2 months old, DVD is already turning a profit, Sondheim noted (holding to a schedule set down in a pre-launch announcement earlier this spring). With results like these, PolyGram and player manufacturer Philips have the incentive they need to attract crowds to a joint DVD demonstration at the East Coast Video Show Oct. 7-9 in Atlantic City, N.J.

Ironically, the only dust clouding the picture is from Philips and Sony. The pair lost out in the DVD format battle that ended 18 months ago and now seem to be getting payback via newspaper headlines. When Sony announced last month in Tokyo that it, Philips, and Hewlett-Packard were pursuing a recordable DVD standard, The Wall Street Journal sounded the alarm: The development was "clouding digital videodisks' future." Never mind that the proposal relates currently only to computer applications, is years away from implementation, and doesn't begin to deal with the thorniest consumer issue, copyright controls. The Journal still managed to get phones ringing.

Ultimately, the DVG should be able to smooth ruffled feathers. At the New York meeting, the first since the trade group emerged during July's Video Software Deal-

ers Assn. (VSDA) Convention in Las Vegas, DVG was more concerned with housekeeping details like establishing an 800 number, linking a World Wide Web site to those of its members, and handing off promotional responsibilities.

Douglas Consulting Group in Los Angeles, which organized the VSDA presentation, got the job to mount a fall consumer print campaign hailing DVD. An Aug. 12 press release points the direction: "Holiday gifts take on new sights and sounds." Philips DVD Entertainment Group executive VP **Emiel Petrone** expects that the general public "will know what DVD is" by year's end and that 1998 will herald the start "of a very successful platform."

DVG has added seven to 10 members since VSDA for a total of 26, including post-production houses, replicators, and packagers. Retailers also are being solicited. "We're very pleased by the response," says Petrone, who chairs the group.

The September meeting likely will be held in Los Angeles as part of a monthly bicoastal drill. If and when the fence-sitting studios—Disney, Fox, and Paramount—enter the business remains a puzzle. Given the positive start and glowing outlook, "I'm just scratching my head," Petrone says. "I just don't get it."

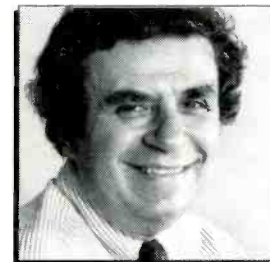
ANCHOR'S AWAY: Blockbuster's loss is Anchor Bay's gain in DVD. The Dallas-based chain ran out of rights to **John Carpenter's** "Halloween," which it issued as a retail exclusive, and "we were able to do a new deal," says Anchor Bay acquisitions VP **Jay Douglas**. He's picking up where the previous licensee and predecessor company, Video Treasures, left off three years ago.

Douglas has assembled a horrifyingly strong opening DVD lineup, including "Dawn Of The Dead," "Prom Night" (like "Halloween," starring the '70s queen of slice and dice, **Jamie Lee Curtis**), "Hellraiser," and **David Cronenberg's** "Dead Ringers" (with **Jeremy Irons** playing twin gynecologists). Sometime next year, Anchor will introduce Hammer titles new to the video genre, among them "Dracula, Prince Of Darkness," "Plague Of Zombies," "Quatermass," and "Lost Continent." Laserfile is packaging the \$24.98 DVD titles; Nimbus probably will replicate, at a rate of about 15,000 copies each.

Future releases could involve New Jersey-based Elite Entertainment, which produces and sells laserdiscs like "Night Of The Living Dead" that Anchor uses as masters for VHS copies. The two team up to "track down who owns the license," says Elite's **Vini Bancalari**. Elite has a DVD line as well (see Shelf Talk, page 82).

PICTURE THIS

by Seth Goldstein



Cable, Satellite, Vid Execs Debate Digital TV Options

NEW YORK—Executives in cable, satellite, and video attending the Aug. 12-14 Digital Television Summit here, sponsored by Kagan Seminars Inc., were nicer to each other than they've been in the past.

But the rivals for consumer attention took to familiar barricades when they debated how best to bring digital entertainment into the home. DVD proponents contended that packaged media offers the best solution. Meanwhile, cable and satellite advocates opted for direct-to-home transmission.

One executive trotted out a premise as old as cassette rentals in an attempt to bridge the gap. Ed Bleier, president of domestic pay-TV cable and network features for Warner Bros., suggested that pay-per-view movies actually promote rentals.

"Pay-per-view helps home video. We spend a fortune promoting movies on cable. But as we know, pay-per-view offers a lot of promotion," said Bleier. "As many people who see those promos go to the video store to rent the movie as order pay-per-view."

In the race between formats, all agreed the studios will continue to grant winner's status to whichever delivery system makes the most money.

DVD is already beginning to fulfill its promise, according to a panel consisting of **Emiel Petrone**, executive VP of Philips DVD Entertainment Group; **Mike Fidler**, VP of DVD at Sony Consumer Products; and **Steve Nickerson**, DVD marketing VP for Toshiba America Consumer Products. Their remarks had the support of Kagan analyst **Larry Gerbrandt**, who was optimistic about near- and long-term results. Gerbrandt forecast 800,000 DVD units installed by the end of 1997, 15 million in five years, and 40 million in 2006.

The format competition will keep the studios on their toes. Warner Home Video president **Warren Lieberfarb**, a DVD panelist, said, "Its going to be hard to keep any form of packaged media going in this new digital landscape. Pay-per-view and near-video-on-demand will grow because of channel capability, start times, and convenience. But the growth will have to be very significant before there is a shift in current window patterns."

To compete with online digital transmission, Lieberfarb continued, studios will have to view DVD not as an alternative to television but as a business more closely resembling music and

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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	7	SCREAM (R) ★★★★★ No. 1 ★★★★★	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
2	2	5	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
3	4	4	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
4	3	4	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
5	6	4	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
6	5	5	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
7	8	4	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
8	9	5	SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
9	7	9	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
10	14	2	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
11	10	10	MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
12	13	6	VEGAS VACATION (PG)	Warner Home Video 14906	Chevy Chase Beverly D'Angelo
13	11	11	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
14	18	5	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek
15	36	2	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
16	15	6	BEVERLY HILLS NINJA (PG-13)	Columbia TriStar Home Video 82503	Chris Farley
17	12	11	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
18	34	2	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
19	16	13	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
20	20	5	GHOSTS OF MISSISSIPPI (PG-13)	Columbia TriStar Home Video 95103	Alec Baldwin James Woods
21	17	6	FIERCE CREATURES (PG-13)	Universal Studios Home Video 82824	John Cleese Jamie Lee Curtis
22	24	12	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
23	19	7	JACKIE CHAN'S FIRST STRIKE (R)	New Line Home Video Warner Home Video N4456	Jackie Chan
24	22	9	MARVIN'S ROOM (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10496	Diane Keaton Meryl Streep
25	NEW		CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
26	21	7	TURBULENCE (R)	HBO Home Video	Lauren Holly Ray Liotta
27	23	3	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne
28	28	8	MY FELLOW AMERICANS (PG-13)	Warner Home Video 14535	Jack Lemmon James Garner
29	25	2	ALBINO ALLIGATOR (R)	Touchstone Home Video Buena Vista Home Video 10460	Matt Dillon Faye Dunaway
30	NEW		BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
31	26	9	BEAVIS AND BUTT-HEAD DO AMERICA (PG-13)	Paramount Home Video 332503	Animated
32	27	6	THE CRUCIBLE (PG-13)	FoxVideo 0414485	Daniel Day-Lewis Winona Ryder
33	37	7	IN LOVE AND WAR (PG-13)	New Line Home Video Warner Home Video N4559	Sandra Bullock Chris O'Donnell
34	29	12	ONE FINE DAY (PG)	FoxVideo 4145	Michelle Pfeiffer George Clooney
35	32	12	DAYLIGHT (PG-13)	Universal Studios Home Video 82828	Sylvester Stallone Amy Brenneman
36	NEW		THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
37	33	12	STAR TREK: FIRST CONTACT (PG-13)	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes
38	30	20	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
39	31	11	THE MIRROR HAS TWO FACES (PG-13)	Columbia TriStar Home Video 82523	Barbra Streisand Jeff Bridges
40	35	22	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn

♦ 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.

GAY FILMS FIND GROWING NICHE

(Continued from preceding page)

utes only its own releases, all at \$39.95 suggested list. Sales VP Mike Stimler says, "We acquire our own titles exclusively, and then we market them through the entire system to gay and lesbian bookstores, gay general novelty stores, Tower, and Virgin."

Stimler says Water Bearer arrived at \$39.95 after some experimentation. "We originally priced gay and lesbian videos at \$59.95," he notes. "Even though \$39.95 is neither fish nor fowl, we've found it sells really well at that price." Stimler also attributes recent sales gains to broader acceptance in Hollywood. "The studios are beginning to realize that you can market to the gay and lesbian population without offending the general population."

Though Water Bearer does best on the East and West coasts, in major metropolitan areas, and on and around college campuses, he knows of more exceptions to those rules than one might expect: "There are three general-interest, mom-and-pop video stores in Des Moines [Iowa] that do a spectacular business."

Des Moines notwithstanding, mar-



The corps de ballet in New Line's "Love! Valour! Compassion!" gently spoofs gay sensibilities. Homosexual- and lesbian-oriented titles are gaining wider acceptance in theaters and on cassette, as chains broaden their purchases.

eters in general bemoan the difficulty of getting retailers to focus on demand rather than personal tastes. "What I've found is with that gay-themed, or African-American-themed [releases], for that matter, retailers tend to underbuy initially because they're not really sure how it will rent or sell," says Michele Bell, New Line

Home Video's VP of marketing for rental product.

As proof, Bell cites reorder patterns for repriced titles like "The Incredible True Adventures Of Two Girls In Love." The numbers are often disappointing unless New Line takes the extra step.

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Top Special Interest Video Sales

Compiled from a national sample of retail stores sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
RECREATIONAL SPORTS™				
★★ NO. 1 ★★				
1	2	9	TIGER WOODS: SON, HERO & CHAMPION FoxVideo (CBS Video) 4098	14.98
2	1	67	MICHAEL JORDAN: ABOVE & BEYOND FoxVideo (CBS/Fox) 8360	14.98
3	3	39	THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS Orion Home Video 96002	14.98
4	4	386	MICHAEL JORDAN: COME FLY WITH ME♦ FoxVideo (CBS/Fox) 2173	19.98
5	6	3	THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 8452	19.98
6	7	27	NBA AT 50 FoxVideo (CBS/Fox) 8450	19.98
7	10	217	MICHAEL JORDAN: AIR TIME FoxVideo (CBS/Fox) 5770	19.98
8	RE-ENTRY		MUHAMMAD ALI: SKILL, BRAINS, & GUTS MPI Home Video MP7116	19.98
9	12	67	DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS PolyGram Video 8006353633	19.95
10	9	83	MIKE TYSON: THE INSIDE STORY MPI Home Video 7074	19.98
11	16	291	MICHAEL JORDAN'S PLAYGROUND FoxVideo (CBS/Fox) 2858	19.98
12	13	29	MICHAEL JORDAN: THE ULTIMATE COLLECTION FoxVideo (CBS/Fox) 4101090	29.98
13	11	31	THE OFFICIAL 1996 NBA FINALS VIDEO FoxVideo (CBS/Fox) 8345	19.98
14	5	15	MARK MESSIER: LEADER, CHAMPION & LEGEND FoxVideo (CBS/Fox) 8425	14.98
15	8	3	THE OFFICIAL 1996-97 STANLEY CUP CHAMPIONSHIP VIDEO FoxVideo (CBS/Fox) 4090	19.98
16	RE-ENTRY		MUHAMMAD ALI: THE WHOLE STORY Warner Home Video D5586	109.98
17	17	35	SUPER SLUGGERS Orion Home Video 96001	14.98
18	15	437	DORF GOES FISHING◊ Victory	19.95
19	RE-ENTRY		NHL OVERTIME FoxVideo (CBS/Fox) 8357	14.98
20	18	39	THE 1996 WORLD SERIES VIDEO Orion Home Video 91096	19.98

♦ ITA gold certification for sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, or 50,000 units or \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Compiled from a national sample of retail stores sales reports.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Program Supplier, Catalog Number	Suggested List Price
HEALTH AND FITNESS™				
★★ NO. 1 ★★				
1	1	81	THE FIRM: 5 DAY ABS BMG Video 80116-3	14.98
2	2	17	THE FIRM: FIRM CARDIO BMG Video 80314-3	19.98
3	3	43	THE FIRM: ABS, HIPS & THIGHS SCULPTING BMG Video 80114-3	19.98
4	4	17	THE FIRM: FIRM STRENGTH BMG Video 80305-3	19.98
5	7	43	THE FIRM: AEROBIC INTERVAL TRAINING BMG Video 80112-3	19.98
6	6	103	THE GRIND WORKOUT HIP HOP AEROBICS♦ Sony Music Video 49659	12.98
7	5	85	THE GRIND WORKOUT: FITNESS WITH FLAVA♦ Sony Music Video 49796	12.98
8	14	29	THE GRIND WORKOUT: STRENGTH AND FITNESS♦ Sony Music Video 49805	12.98
9	10	19	THE FIRM: THE HARE WORKOUT BMG Video 80124-3	19.98
10	8	131	CINDY CRAWFORD/THE NEXT CHALLENGE GoodTimes Home Video 05-7100	19.99
11	11	19	THE FIRM: THE TORTOISE WORKOUT BMG Video 80123-3	19.98
12	9	43	THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING BMG Video 80115-3	19.98
13	15	63	THE FIRM: UPPER BODY BMG Video 80118-3	14.98
14	12	75	THE FIRM: BODY SCULPTING BASICS BMG Video 80110-3	19.98
15	20	45	THE FIRM: TIME CRUNCH WORKOUT BMG Video 80113-3	19.98
16	16	149	YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS Healing Arts 1088	14.98
17	13	59	THE FIRM: LOWER BODY SCULPTING BMG Video 80120	14.98
18	17	77	THE FIRM: LOW IMPACT AEROBICS BMG Video 80111-3	19.98
19	18	39	CRUNCH: FAT BLASTER PLUS Anchor Bay Entertainment SV10092	9.98
20	19	163	BUNS OF STEEL 3 WITH TAMILEE WEBB WarnerVision Entertainment 131	9.95

Elite Brings Horror To DVD; Sony Seeks Animation Deal

TAKING THE PLUNGE: Specialty laserdisc supplier Elite Entertainment is jumping on the DVD bandwagon with its tiny catalog of horror films.

The Rockaway, N.J.-based Elite just shipped 3,000 units of a special collector's edition of "Night Of The Living Dead." The title has a suggested retail price of \$29.99. Three-year-old Elite has already released 15 titles on laserdisc, including "The Texas Chainsaw Massacre." By the end of this year, it will release an additional dozen titles on laserdisc.

President Vini Bancalari says the company took "the DVD plunge" because its laser orders began dropping off about a year ago.

"When we first started three years ago, if a supplier had a pre-order for 1,000 laser units, they would order 2,000 from us" in anticipation of a sell-out, says Bancalari, half of Elite's two-man operation. "Now, with the talk about DVD, a supplier usually orders 1,020 units on a 1,000 unit pre-order." Most authoring is being done by Crofton, Md.-based NB Digital Solutions; Laserfile is the packager.

Elite has no plans to cease selling laserdiscs. "I think the two formats will co-exist for a while, and laser is not going away for a while," he says.

Bancalari, who started Elite out of his love for horror films, says the DVD editions will contain as much additional material as he can get his hands on. For example, "Night Of The Living Dead" has commentary from director **George Romero** and a second audio track featuring cast members, theatrical trailers, original television commercials, and a student-made short, "Night Of The Living Bread," in which slices of bread (instead of zombies) attack people.

Next on the schedule are "Re-Animator" and "Lady In White," which will include more than 80 photographs and a separate soundtrack. Both titles will be out in time for Halloween.

SONY'S LOOKING: With the popularity of Japanese animation videos on the rise, Sony Wonder is looking for a way to participate.

"Japanese animation is very successful, and its followers buy everything available," says senior VP of marketing **Wendy Moss**. "But it's definitely a niche market." Moss would like a distribution deal with an established player in order to enter the business "instantly."

But don't look for Sony to pick up any of the racy material typical of Japanimation. "It will be adult programs, but not offensive," says Moss. In addition, she notes, the label is looking to take a new direction and may pick up some sports programs as well.

PAJAMA PARTY: In a unique marketing joint venture, PolyGram Video and Random House Children's Publishing are teaming to launch a series called "The Crayon Box."

Under terms of the deal, the companies jointly own the property, which will air in syndication this fall, according to PolyGram director of children's marketing **Laura Smith**.

Random House will debut a book Nov. 1, and in 1998 PolyGram will distribute videos from the series. The companies are signing up licensees for toy and other merchandise rights.

The television show will be distributed by Sachs Family Entertainment, which introduced the Australian import "Bananas In Pajamas" to

the U.S. market two years ago. In order to raise awareness for "The Crayon Box," a 15-minute segment of the show will air with 15 minutes of "Bananas."

Sachs has already cleared the program in all markets (90% of the U.S.) that now air "Bananas."

"Partnering 'Crayon Box' with 'Bananas' is good timing for the producers of 'Bananas,'" says Smith. "It freshens up 'Bananas,' and the producers get a break from making 30-minute programs." The two shows also share the same director.

"The Crayon Box" is an animated program about battling crayons that must learn to work together to create pictures. It is based on a poem written by **Shane DeRolf**.

MEETING OF THE MINDS: Five companies are joining forces to produce "Great Minds Of Business," a project that will be released in various formats beginning in September.

Forbes Inc., Unapix Entertainment, PBS station WGBH Boston, John Wiley & Sons, and Simon & Schuster Audio are partners in the deal. The five-part series, produced by WGBH and Unapix, gathers leading business leaders for one-on-one interviews with Forbes magazine senior editor **Gretchen Morgenson**.

Featured guests are former Federal Reserve chairman **Paul Volcker**; Intel CEO **Andrew Grove**; toy manufacturer **Pleasant Rowland**, who founded the American Girls Doll Collection; Federal Express founder **Fred Smith**; and former Magellan Fund manager **Peter Lynch**. Each will tackle a different business topic, including finance, management, marketing, investing, and entrepreneurship.

PBS will begin airing the series Sept. 15, followed by a video release the next day. Tapes will sell for \$19.98 each or \$79.98 for the boxed set. Each segment runs 30 minutes. A John Wiley companion book is due in stores Sept. 19, day-and-date with the Simon & Schuster audiotape.

SHELF TALK
by Eileen Fitzpatrick



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
1	1	11	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
2	2	4	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	26.99
3	3	2	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
4	5	8	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
5	4	6	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98
6	NEW ▶		POOH'S GREAT ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99
7	NEW ▶		SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
8	6	6	TURBO-A POWER RANGERS MOVIE	FoxVideo 4181	Mighty Morphin Power Rangers	1996	PG	19.98
9	7	26	LORD OF THE DANCE ▲	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
10	8	64	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
11	9	11	HAPPY GILMORE	Universal Studios Home Video 82820	Adam Sandler	1996	PG-13	14.98
12	10	6	ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE	Warner Reprise Video 38476	Alanis Morissette	1997	NR	19.98
13	11	11	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
14	12	11	I'M BOUT IT	No Limit Video Priority Video 53423	Master P	1997	R	19.98
15	13	5	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PBV0811	Various Artists	1997	NR	19.98
16	14	18	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
17	22	2	BIOHUNTER	Urban Vision Entertainment 1001	Animated	1997	NR	19.95
18	21	4	BEAVIS & BUTT-HEAD: INNOCENCE LOST	MTV Music Television Sony Music Video 49332	Animated	1997	NR	14.98
19	17	4	A RUGRATS VACATION	Nickelodeon Video Paramount Home Video 837793	Animated	1997	NR	12.95
20	15	5	PLAYBOY'S BIKER BABES-HOT WHEELS & HIGH HEELS	Playboy Home Video Universal Music Video Dist. PBV0815	Various Artists	1997	NR	19.98
21	19	9	PLAYBOY'S REAL COUPLES II	Playboy Home Video Universal Music Video Dist. PBV0809	Various Artists	1997	NR	19.98
22	20	23	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
23	24	81	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
24	NEW ▶		ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	19.99
25	NEW ▶		PLAYBOY CELEBRITY CENTERFOLD: FARRAH FAWCETT	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
26	16	60	JURASSIC PARK ◇	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
27	23	21	DUNE ◆	Universal Studios Home Video 80161	Kyle MacLachlan Sting	1984	PG-13	14.98
28	NEW ▶		ESCAPE FROM L.A.	Paramount Home Video 332493	Kurt Russell	1996	R	14.95
29	25	90	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
30	18	24	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
31	26	13	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
32	35	22	GOODFELLAS	Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
33	39	78	PRETTY WOMAN	Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
34	27	37	VERTIGO	Universal Studios Home Video 82940	James Stewart Kim Novak	1958	PG	19.98
35	28	18	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Universal Music Video Dist. PBV0820	Various Artists	1997	NR	19.98
36	29	83	AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
37	32	2	GOOSEBUMPS: THE HAUNTED MASK II	FoxVideo 4398	Various Artists	1997	NR	14.98
38	30	148	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
39	36	10	G3: LIVE IN CONCERT	Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	1997	NR	19.98
40	34	5	THE PINK PANTHER	MGM/UA Home Video Warner Home Video 663843	Peter Sellers David Niven	1964	NR	14.95

● 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. ◆ 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.

GAY FILMS

(Continued from page 81)

For instance, the company created an advertising campaign specifically for Out magazine to drum up interest in "Even Cowgirls Get The Blues," a box-office disaster directed by Gus Van Sant. New Line exhorted readers to "go to your video store and ask for it now if your retailers has no plans to bring it in," Bell says. As result, she adds, the title enjoyed "significant incremental bumps" and exceeded sales goals.

But for every title that overachieves, several underachieve. Stimler says that Water Bearer's very best releases sometimes reach 8,000 units. BMG Video marketing director Stephanie Kovner acknowledges that "Stonewall," the critically acclaimed documentary about the landmark 1969 melee at a gay bar in New York's Greenwich Village, "didn't do great," although "we were fine with the numbers."

According to Kovner, BMG eschewed audience-specific advertising largely because the potential audience for "Stonewall" is much broader than gays. Kovner believes the low sales had "less to do with the film's gay theme and more to do with the fact that retailers perceived it as a B title."

However, there is an interesting footnote to the "Stonewall" story. "I got a call from [a representative] at Columbia Records," Kovner recalls. "From the street date forward, sales of the film's soundtrack jumped." The album, which is promoted at the beginning of the video, includes performances by Judy Garland and Patty LaBelle.

CABLE, SATELLITE

(Continued from page 80)

books. Two Hollywood majors, unsure about DVD until now, are near to making that decision, he believes.

Lieberfarb predicted Disney and Fox will announce their plans to release movies on DVD at year's end. The third fence-sitter, Paramount, is dealing with issues associated with sister subsidiary, Blockbuster; and what DVD may mean to rentals, in his view.

Warner, which has released more DVD titles than any other supplier, still hasn't formulated plans for secondary and direct-to-video titles. However, Lieberfarb sided with Toshiba's Nickerson, who said DVD will open up programming areas that haven't been viable on VHS: "You'll see [what] you don't see in the bookstore."

Operas with subtitles, ballets, and "certain definitive rock concerts" are "potential sleeper products," Lieberfarb concurred.

DVD panelists were skeptical about the potential of the pay-per-view technology known as Zoom TV to affect the format. Zoom was widely publicized at the July Video Software Dealers Assn. convention in Las Vegas as a way for program suppliers to share in DVD revenues; consumers could either buy the disc or pay for a viewing.

"It was designed by copyright lawyers, who like any plan that generates a per-use fee," said Lieberfarb. He doubted any of the studios currently releasing DVD titles would endorse Zoom and said any of the fence-sitters testing the system would do so on a nonexclusive basis. Lieberfarb said it was unclear who would make the Zoom hardware and whether it would be compatible with all DVD players.

ANNE SHERBER

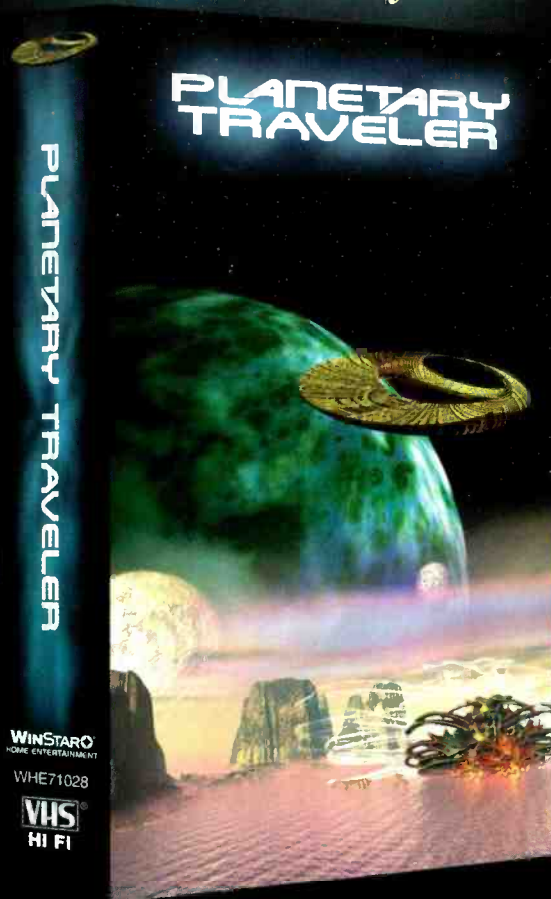
PLANETARY TRAVELER

THIS IS ONE TRIP YOU DON'T WANT TO MISS

From Jan C. Nickman,
Creator of the Original
"The Mind's Eye"

"I am Sumoc, last of the Phleg,
The Planetary Travelers..."

With these words begins the ultimate quest of a mysterious alien race. Their visual flight legs unfold in a mesmerizing display of nature's art on a cosmic scale. Spectacular planetary landscapes overwhelm the senses in an unparalleled fusion of computer animation and originally scored music.



"A feature production that's truly of the 21st century... the fluid landscapes demonstrate state-of-the-art digital computer effects that will mesmerize..."

Catherine Applefeld Olson
Billboard Magazine

KEY SELLING POINTS

- *Planetary Traveler* is the brainchild of two-time Emmy® award winning director/producer Jan C. Nickman. His ground breaking projects include the multi-platinum computer animated video hit *The Mind's Eye!*
- The brilliant original musical score was created by Grammy nominated composer Paul Haslinger, formerly of Tangerine Dream.
- A revolutionary production... This breathtaking production triumphs as the first full-length program ever produced entirely on desktop computers.

MARKETING SUPPORT

- A massive publicity blitz in print and television. Your customers can't miss the news about *Planetary Traveler*.
- Television advertising: 30 second spots will air after street date on The Sci-Fi Channel, ESPN2, Fox Sports Net, and The Travel Channel.
- You and your customers can visit the *Planetary Traveler* website for more background and additional product information. Take a look—the address is <http://www.thirdplanet-inc.com>.
- *Planetary Traveler* shelf-talkers available for in-store promotion.
- *Planetary Traveler* Mini-Posters are available.

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Top Music Videos™

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE, Label Distributing Label, Catalog Number	Principal Performers	Type	Suggested List Price
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®			
			★★★★ NO. 1 ★★★★★			
1	1	11	I'M BOUT IT ▲ No Limit Video Priority Video 53423	Marley P	LF	19.98
2	3	9	WELCOME TO THE FREAK SHOW Forefront Video Chordant Dist. Group 24504	dc Talk	LF	19.98
3	4	46	LES MISERABLES: 10TH ANNIV. CONCERT VCI Columbia TriStar Home Video 88703	Various Artists	LF	24.95
4	2	7	JAGGED LITTLE PILL, LIVE Warner Reprise Video 38476	Alanis Morissette	LF	19.98
5	5	22	WHO THEN NOW? Epic Music Video Sony Music Video 50153	Korn	LF	19.98
6	20	14	ELVIS-ALOHA FROM HAWAII LightYear Ent. WarnerVision Entertainment 5042	Elvis Presley	LF	19.98
7	7	41	ENLARGED TO SHOW DETAIL ● PolyGram Video 4400439253	311	LF	19.95
8	6	20	SELENA REMEMBERED EMI Latin Video 77826	Selena	LF	19.98
9	8	13	HISTORY ON FILM: VOLUME II Epic Music Video Sony Music Video 50138	Michael Jackson	LF	19.98
10	40	12	THE ALTERNATE ALOHA CONCERT LightYear Ent. WarnerVision Entertainment 54077-3	Elvis Presley	LF	19.95
11	10	189	OUR FIRST VIDEO ▲ Dualstar Video WarnerVision Entertainment 53304	Mary Kate & Ashley Olsen	SF	12.95
12	11	11	G3: LIVE IN CONCERT Epic Music Video Sony Music Video 50157	Joe Satriani/Eric Johnson/Steve Vai	LF	19.98
13	RE-ENTRY		'68 COMEBACK SPECIAL LightYear Ent. WarnerVision Entertainment 54021	Elvis Presley	LF	19.95
14	18	16	JOY IN THE CAMP Spring Hill Video Chordant Dist. Group 101	Bill & Gloria Gaither And Their Homecoming Friends	LF	19.98
15	14	39	THE COMPLETE WOMAN IN ME ● PolyGram Video 4400450893	Shania Twain	LF	9.95
16	RE-ENTRY		THE VIDEO COLLECTION: VOL. II Capitol Video 77820	Garth Brooks	LF	12.95
17	15	147	THE BOB MARLEY STORY ▲ Island Video PolyGram Video 4400823733	Bob Marley And The Wailers	LF	9.95
18	13	114	PULSE ▲ Columbia Music Video Sony Music Video 50121	Pink Floyd	LF	24.98
19	28	41	WOW-1997 Sparrow Video Chordant Dist. Group 1615	Various Artists	LF	19.98
20	9	4	LIVE IN LONDON Verity BMG Video 43023	Hezekiah Walker & The Love Fellowship Crusade Choir	LF	19.98
21	17	16	OZZFEST I-LIVE! Red Ant Video 17000	Ozzy Osbourne	LF	19.98
22	25	94	LIVE FROM AUSTIN, TEXAS ● Epic Music Video Sony Music Video 50130	Stevie Ray Vaughan And Double Trouble	LF	19.98
23	16	190	LIVE SHIT: BINGE & PURGE ▲ ¹⁰ Elektra Entertainment 5194	Metallica	LF	89.98
24	12	23	LIVE IN EUROPE 1968 ● WarnerVision Entertainment 50191	The Doors	LF	19.98
25	19	25	WOMAN, THOU ART LOOSED! Integrity Video 2394	T.D. Jakes	LF	19.95
26	23	190	THIS IS GARTH BROOKS ▲ ⁸ Liberty Home Video 40038	Garth Brooks	LF	24.98
27	22	82	VULGAR VIDEO ● WarnerVision Entertainment 50345-3	Pantera	LF	16.98
28	21	8	RUSTED ROOT LIVE PolyGram Video 8006368553	Rusted Root	LF	19.95
29	26	39	NO BULL: LIVE AT PLAZA DE TOROS, MEXICO Elektra Entertainment 40192	AC/DC	LF	19.95
30	31	180	LIVE AT THE ACROPOLIS ▲ ⁵ Private Music BMG Video 82163	Yanni	LF	19.98
31	RE-ENTRY		BLOOD BROTHERS Columbia Music Video Sony Music Video 50139	Bruce Springsteen & The E Street Band	LF	19.98
32	27	42	VIDEO HITS: VOLUME 1 ● Warner Reprise Video 3-38428	Van Halen	LF	19.98
33	34	133	LIVE! TONIGHT! SOLD OUT!!! ▲ Geffen Home Video Universal Music Video Dist. 39541	Nirvana	LF	24.98
34	29	7	BACK HOME IN INDIANA Chapel Music Group 46165	The Gaither Vocal Band	LF	29.98
35	24	11	FEELIN' AT HOME Chordant Dist. Group 4956	Gaither & Friends	LF	29.95
36	32	173	\$19.98 HOME VID CLIFF'EM ALL! ▲ Elektra Entertainment 40106-3	Metallica	LF	19.98
37	38	38	THE EVOLUTION TOUR: LIVE IN MIAMI Epic Music Video Sony Music Video 50149	Gloria Estefan	LF	19.98
38	35	3	J.D. SUMNER & THE STAMPS Chordant Dist. Group 4925	J.D. Sumner & The Stamps	LF	29.95
39	30	10	KEPPEL ROAD PolyGram Video 4400548813	Bee Gees	LF	19.95
40	RE-ENTRY		HELL FREEZES OVER ▲ ² Geffen Home Video Universal Music Video Dist. 39548	Eagles	LF	24.98

○ RIAA gold cert. for sales of 25,000 units for video singles; ● RIAA gold cert. for sales of 50,000 units for SF or LF videos; ▲ RIAA platinum cert. for sales of 50,000 units for video singles; ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos; ◇ RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991; ● RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. LF long-form. SF Short-form. VS Video single. ©1997, Billboard/BPI Communications.

Update

CALENDAR

AUGUST

Aug. 20-24, **Vibe Music Seminar**, Waldorf-Astoria, New York. 212-446-7499.
 Aug. 22-24, **36th Annual Philadelphia Folk Festival**, Old Pool Farm, Schwenksville, Pa. 215-242-0150, 800-556-FOLK.
 Aug. 23, **Henry Mancini Institute Summer Concert Series Finale**, California State Long Beach campus, Long Beach, Calif. 310-845-1900.
 Aug. 26, **WBAI-FM Rock On: The Sound Of Music Series**, WBAI New York. 718-693-1280.
 Aug. 28-31, **International Country Music Expo Singers Expo**, Opryland Hotel, Nashville. 800-PRO-SING.
 Aug. 29-Sept. 1, **Bumbershoot**, Seattle Arts Festival, Seattle Center, Seattle. 206-281-8111.

SEPTEMBER

Sept. 3-6, **CMJ Music Fest '97**, Lincoln Center, New York. 516-498-3150.
 Sept. 5-7, **Sixth Annual Reggae Ambassadors Worldwide Conference And Showcase**, Radisson Hotel, Asheville, N.C. 910-385-5786.
 Sept. 5-7, **Texas Heritage Music Festival**,

Louise Hays Park, Kerrville, Texas. 210-367-3750.
 Sept. 8-11, **MIDEM's Latin America & Caribbean Music Market**, Miami Beach Convention Center, Miami Beach, Fla. 212-689-4220.
 Sept. 10, **SESAC Latin Music Awards**, Big Time Studio, Miami Beach, Fla. 212-957-7945.
 Sept. 11, **Remixing The Producer: How The Role Of The Producer Is Being Changed By Technology**, National Academy of Recording Arts And Sciences' New York Chapter office, New York. 212-245-5440.
 Sept. 11, **Opportunities In Broadcasting Seminar**, sponsored by On the Air Studios, Sobelson School, New York. 212-362-0830.
 Sept. 11-14, **National Assn. of Record Merchandisers' Fall Conference**, Marriott's Laguna Cliffs Resort, Dana Point, Calif. 609-596-2221.
 Sept. 16, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Breaking Down The First Door: Part II," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.
 Sept. 17-20, **National Assn. Of Broadcasters Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.
 Sept. 24, **Country Music Assn.'s 31st Annual**

Country Music Awards, Grand Ole Opry House, Nashville. 615-244-2840.
 Sept. 25, **SESAC Country Music Awards**, SESAC headquarters, Nashville. 615-320-0055.
 Sept. 26-29, **Audio Engineering Society's 103rd Convention**, Jacob K. Javits Center, New York. 212-661-8528.
 Sept. 27, **Technical Excellence & Creativity Awards**, Marriott Marquis, New York. 510-939-6149.
 Sept. 27, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

OCTOBER

Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.

GOOD WORKS

HAND DELIVERED: Curb/Universal Records artist **James T. Horn** has donated a check for \$1,039 to the Carl Perkins Center for the Prevention of Child Abuse in Nashville. The funds came from an impromptu jam session held recently at the Paris, Tenn., home of Horn's manager, **Brent Greer**, where 200 guests chipped in after Horn played selections from his forthcoming debut album. When Horn heard that **Perkins** was holding a telethon on WBBJ-TV Jackson, Tenn., the following day, he decided to donate the money in person. Contact: **Kirt Webster** at 615-399-8521.

LIFELINES

BIRTHS

Girl, Chelsea Lynn, to **Sean and Kimberly Caldwell**, Aug. 6 in Clearwater, Fla. Father owns Sean Caldwell Productions, a voice-over company.

Boy, James Terence, to **Steve and Mery Kennedy**, Aug. 10 in Northport, N.Y. Father is New York sales manager at Sony Music Distribution.

Girl, Margot Frances, to **Moir Bailey and Thom Duffy**, Aug. 11 in London. Mother is a writer at Time Life International. Father is international deputy editor at Billboard.

Boy, Ricardo Luke, to **Rick and Karla Trevino**, Aug. 15 in Austin, Texas. Father is a Columbia Records recording artist.

MARRIAGES

LeTia Bramble to **Marcus Blasingsame**, July 27 in Bloomfield, N.J. Bride is director of artist development at Arista Records.

Debi Fleischer to **Charlie Robin**, Aug. 17 in Nashville. Bride is VP of promotion at Columbia Records. She will use the name Debi Fleischer-Robin.

DEATHS

Don Steele, 61, of lung cancer, July 5 in Hollywood, Calif. Steele worked the afternoon slot at KRTH Los Angeles. He is survived by his wife, Shaune.

Fred Faber, 66, of a heart attack, July 30 in London. One of the best known U.K. record promotion reps of the post-war years, Faber started his music career in the Philips recording studio

FOR THE RECORD

European airplay monitoring firm Music Control is a joint venture between Media Control of Germany and Broadcast Data Systems (BDS) of the U.S. (Billboard, Aug. 23). BDS is a subsidiary of BPI Communications.

before moving to EMI Records, where he worked with artists produced by George Martin and then headed the company's jukebox promotion office. He later worked for Pye Records and BBC Records. For the last 10 years, Faber was in partnership with Mike Collier, exploiting the Campbell Connelly repertoire and other back catalog controlled by Music Sales. Faber and Collier also launched a successful reissue series called "One Foot In The Groove," featuring CD compilations of stars of the '30s and '40s. Faber is survived by daughters Linda and Donna, son Stephen, and grandson Nathan.

Luise King Rey, 83, of natural causes, Aug. 4 in Sandy, Utah. An original member of the King Sisters, which included her sisters Alyce, Donna, and Yvonne, the big-band singing act that was known for its four-part harmonies and accompanied bands led by Horace Heldt; Luise's husband, Alvino Rey; Artie Shaw; and Kay Kayser. The quartet's biggest songs include "The Hut-Sut Song," "Rose O'Day," "My Devotion," "I'll Get By," and "Saturday Night (Is The Loneliest Night Of The Week)." The group appeared on various radio programs in the '30s and '40s; on TV shows hosted by Ed Sullivan, Johnny Carson, and Merv Griffin and on its own TV show in the '60s called "The King Family"; and in numerous movies, including "Sing Your Worries Away," "Meet The People," "The Thrill Of Romance," and "Cuban Pete." Rey began her career as part of the Driggs family of entertainers, which included her entire family, led by her father, music teacher William King Driggs. She and sisters Alyce and Maxine eventually started their own spinoff act, performing as the Boswell Sisters to earn extra income and later incorporated sisters Donna, Yvonne, and Marilyn, in place of Maxine, to become the Six King Sisters. Rey is survived by her husband; three children, Robert Rey, Jon Rey, and Liza Butler; four sisters, Maxine Thomas, Marilyn King, Donna Conkling, and Yvonne Burch; six grandchildren; and one great-grandson.

RODGERS & HART

(Continued from page 38)

of the series, which is titled "Radio Rhythms" and is the least jazz-oriented of the titles. "Radio Rhythms" features presentations by Helen Kane, Hoagy Carmichael, Ruth Etting, Rudy Vallee, Lillian Roth, and Bing Crosby.

Carmichael is among the songwriters represented in "Radio Rhythms." He is featured in a self-titled 1939 short with trombonist Jack Teagarden's band. Carmichael serves up some of his songs with a band singer. Unfortunately, some of the selections include racist snippets involving Southern blacks, who are supposed to mirror the sentiments of a song such as "Lazy River."

Also, this Swing Era survey of the Carmichael catalog, which includes such great ones as "Stardust" and "Two Sleepy People," gives no credits to the lyricists in title credits or in the short itself, a failing on many other shorts in the collection.

Self-evident recognition for the lyricist is contained in the same volume's "Hollywood Rhythm," a promo film featuring lyricist Mack Gordon and composer Harry Revel, writers of such evergreens as "Did You Ever See A Dream Walking?" and "Stay As Sweet As You Are." This short good-humoredly gives a bit of insight on how the pair wrote their songs, with Gordon giving Revel some handy advice on where to go with a tune.

This short's title also serves as the overall theme of the Kino release, which will be released Tuesday (26). Volumes list at \$24.95 each or \$89.95 for the boxed set. **IRV LICHTMAN**

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

★ LORRIE MORGAN

Shakin' Things Up

PRODUCERS: James Stroud & Lorrie Morgan
BNA 67499

Featured in *Music to My Ears*, Aug. 23.

★ VARIOUS ARTISTS

The Songs Of Jimmie Rodgers—A Tribute

PRODUCERS: various
Egyptian/Columbia 67676

Featured in *Music to My Ears*, June 28.

★ ORIGINAL CAST RECORDING

The Life

PRODUCERS: Cy Coleman, Mike Berniker
Sony Classical 63312

One of the stronger entries among musicals on Broadway last spring, "The Life" has the right Broadway-ized urban rhythms as it depicts a melo-lower tawdriness than one remembers of Times Square in the '70s. Composer Cy Coleman's own background as a jazzy keyboardist and singer is a big, tuneful assist, and Ira Gasman's lyrics are right in the groove. As Queen, Pamela Isaacs gives her all to three fine plaintive songs—"He's No Good," "I'm Leaving You," and "We Had A Dream." "Easy Money" is Coleman in his frisky, "Sweet Charity" element. Isaacs' other vocal companions include Kevin Ramsey and Lillias White. A new-show score from a true professional, which is in short supply these days.

COUNTRY

★ DALE ANN BRADLEY

East Kentucky Morning

PRODUCER: Sonny Osborne
Pinecastle 1064

Dale Ann Bradley, lead singer for the New Coon Creek Girls, steps out on her own in a very authoritative solo outing. Blessed with a pure soprano voice and impressive writing chops, she evokes Alison Krauss and Dolly Parton while carving out her own turf. She does a cover of U2's "I Still Haven't Found What I'm Looking For" but doesn't need it, since songs like the title cut, "I Want It Back," and "Will You Think Of Me" are chillbump-raising gems of exquisite beauty.

DAVID ALLAN COE

Live: If That Ain't Country . . .

PRODUCERS: David Allan Coe, Warren Haynes, and Blake Chancey

Columbia Lucky Dog 67996

More than two decades on, cult country artist David Allan Coe remains as defiant and unconventional as ever. He's drawing new audiences to his high-energy live shows, where they rediscover his classic compositions, such as "Take This Job And Shove It," "Would You Lay With Me In A Field Of Stone," "Willie, Waylon And Me," and, especially, his reworking of Steve Goodman's "You Never Even Called Me By My Name" into the "perfect country song."

SPOTLIGHT



VARIOUS ARTISTS

The Music Of Kurt Weill

PRODUCERS: various

Sony Classical 63046

The songs of Kurt Weill have always captured the hearts of music cognoscenti, from the innumerable stars who made "Mack The Knife" a household hit to Jim Morrison, who rendered "Alabama Song" into one of the Doors' most haunting tracks. Current tribute features some of the most distinctive artists interpreting the Weill canon, from P.J. Harvey's riveting "Ballad Of The Soldier's Wife" to murder balladeer Nick Cave's appropriately spooky "Mack The Knife." Other highlights include Lou Reed's title cut; historical recordings by Weill's wife, Lotte Lenya, and his partner, Bertolt Brecht; two entries by opera diva Teresa Stratas licensed from her Nonesuch catalog; and David Johansen's "Alabama Song." A perfect matching of timeless material and inspired performances.

JAZZ

★ TOMMY FLANAGAN TRIO

Sea Changes

PRODUCERS: Todd Barkan & Satoshi Hirano

Evidence 22191

Masterful veteran hard-bop pianist Tommy Flanagan casts his gaze backward 40 years with a new album that

SPOTLIGHT



FLEETWOOD MAC

The Dance

PRODUCERS: Lindsey Buckingham & Elliot Scheiner

Reprise 46702

It seemed only a matter of time before the members of Fleetwood Mac's most successful lineup—Lindsey Buckingham, Mick Fleetwood, Stevie Nicks, Christine McVie, and John McVie—found their way back to each other. The first fruit of their reunion is this live album, which celebrates the 20th anniversary of "Rumours" and the 30th anniversary of the band with live remakes of such "Rumours" classics as "Dreams," "Go Your Own Way," and "You Make Loving Fun," plus other Fleetwood Mac staples like "Rhiannon" and "Land-slide." The album also contains three new songs and a beautiful version of "Silver Springs," initially a B-side and now the emphasis track. Unlike most reunions, this one yields satisfying results and suggests a new musical life for one of the most enduring acts of all time.

remakes some of the material from his critically hailed 1957 "Overseas" set. Backed by bassist Peter Washington and drummer Lewis Nash, Flanagan is clearly still a force to be reckoned with, as he revises original themes that are marked by the breathless poignancy of the uptempo "Verandi," the warm balladry of "Delarna," and the Rollins-

SPOTLIGHT



SWV

Release Some Tension

PRODUCERS: various

RCA 07863

Act's third set takes it back to the street with gritty, infectious R&B tracks and performances. Project is highlighted by satisfying funky loops and star-power vocals by guest performers. "Someone," the head-nodding lead single, taps the soundboard resources of super hot Sean "Puffy" Combs, who doubles on vocals as alter ego Puff Daddy, all to the drooping loop of "Ten Crack Commandments," by the Notorious B.I.G. Other guests lending their talents include Snoop Doggy Dogg, Foxy Brown, Redman, Lil' Caesar, Missy Elliott, Lil' Kim, and E-40. Despite the plethora of featured artists, SWV manages to maintain its independent identity on such trio-only cuts as the gentle "Rain," the swaying "Here For You," and the kick-back track "When U Cry."

esque, island-stylings of "Eclypso." Beginning with Flanagan's smart, elastically swinging title cut, the album establishes a maritime theme with such standards as a brightly hued "Between The Devil And The Deep Blue Sea," a dreamily wistful "How Deep Is The Ocean," and a deeply bluesy "C.C. Rider." Also features a gently naive solo piano take on "Dear Old Stockholm" and an infectious arrangement of Charlie Parker's "Relaxin' At Camarillo," which was another track from that 1957 album.

LATIN

DLG

Swing On

PRODUCER: Sergio George

Sony Tropical/Sony 82340

Grammy-nominated trio lead by ultra-emotive front man Huey Dunbar will not suffer sophomore jinx, as this eight-song set contains the same sort of contagious R&B, reggae, and salsa blends as group's maiden effort. Old-school salsa stomp "Juliana" (with guest vocal cameo by Cuco Valoy) plus rhythm and salsa entries "Ya" and "Todo" sport best shots at tropical radica.

VICTORIA

El Color Del Amor

PRODUCER: Roberto Livi

Fonovisa 6067

With female pop idols in usual short supply, the timing could not be better for striking young diva from Argentina

CLASSICAL

★ NOBUKO IMAI

A Bird Came Down The Walk

PRODUCER: Jens Braun

BIS 829

With its dark, vocal timbre, the viola speaks an emotive language that is all too rarely spotlighted. One of the world's leading viola virtuosos—with great records of Hindemith and Schnittke to her credit—Nobuko Imai has put together an alluring recital of artful miniatures with pianist Roland Pöntinen. Including the title work by the late Japanese master Toru Takemitsu and pieces by Britten, Bridge, Liszt, Sibelius, and Enescu, among others, "A Bird Came Down The Walk" is grand and grave, intimate and accessible. A highlight: Nino Rota's irresistible "Intermezzo." Distributed in the U.S. by Qualiton.

CONTEMPORARY CHRISTIAN

EAGER

PRODUCER: Jimmie Lee Sloas

Questar Mission 46723

There has been a great deal of anticipation surrounding this release from the new band developed by former PFR bassist Patrick Andrew. Eager lives up to expectations, delivering music that Christian modern rock and pop stations will find easy to add to their airwaves. Andrew handles bass and lead vocals and enlists three talented musical colleagues to round out the foursome—drummer Paul Eckberg, guitarist Mark Kloos, and lead vocalist/guitarist Greg Pope. Songwriting responsibilities are shared by Andrew and Pope—each wrote five songs solo and co-wrote the final cut, "Million Dollars." There's a clean, unfettered approach to the music that lets the deft guitar playing shine and the lyrics take center stage. Among the standout tunes are the first single, "Crimson For Downy Flake," "Decide For You," "Found Out," and "The Hand That Can."

NEW AGE

★ JAMSHIED SHARIFI

A Prayer For The Soul Of Layla

PRODUCERS: Jamshied Sharifi & Akira Satake

Alula 1005

"A Prayer For The Soul Of Layla" is a seductive and serene album borne out of the rhythms and melodies of the Middle East. A film composer ("Harriet The Spy") and keyboardist with the techno-tribal group Mo Boma, Jamshied Sharifi brings together musicians from many traditions who call out spiritual chants, sing elaborate minarets of melody, and gallop through some driving rhythms. Paula Cole intones a gospel-like, wordless vocal on "Ammeh Kimia," and Hassan Hakmoun, the Moroccan *sintirist* and singer, has rarely been more aptly used. Contact: 503-257-8480 (Allegro); 800-932-5852 (Alula).

VITAL REISSUES

MATERIAL

Seven Souls

PRODUCER: Bill Laswell

Meta/Worldly Triloka/Mercury 314 534 905

Way ahead of his time, producer extraordinaire Bill Laswell was incorporating spoken word and cut-and-paste sound shaping into his intrepid brand of out-of-this-world music. Originally released in 1987 on Virgin, "Seven Souls" features the late William Burroughs intoning his apocalyptic "The Western Lands" over a set of sublime Indo-jazz improvisations by some killer players: violinists L. Shankar and Simon Shaheen, guitarist Nicky Skopelitis, drummer Sly Dunbar, percussionist Aiyb Dieng, keyboardist Jeff Bova, and bassist Laswell. There are some very powerful grooves here, and as a bonus, the Triloka reissue includes three acute remixes by Tetsu Inoue, Terre Thaemlitz, and Tim Simenon. The only smudge on a noble, timely rerelease is the obscuring of the original evoca-

tive, artful cover collage with a lame computerized overlay (an attempt to attract the electronica crowd, no doubt).

IKE QUEBEC

Ballads

REISSUE PRODUCER: Michael Cuscuna

Blue Note 56690

When you come home frazzled with a big need to chill, there are few musicians more satisfying than the late tenor sax stylist Ike Quebec, whose sonorous, chesty tone and way with a ballad hits the spot every time. When the braying weedle-dweedle of so many contemporary jazz sax players starts to grate, try turning to this time-tested, blue-light, slow-soul master and pick a track like "Nancy With The Laughing Face." (The label's new "Ballads" series, by the way, also includes a collection by another tenor monarch with sure blue-fire talent, Joe Henderson.) Care for a chilled martini?

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 (JM): 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 R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. 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

▶ BOYZ II MEN 4 Seasons Of Loneliness (4:27)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHERS: EMI-April/Flyte Tyme, ASCAP
Motown 32077 (cassette single)

The long-anticipated "Evolution" is previewed with a heart-rending ballad that underlines the act's signature harmonies with a quietly rumbling R&B groove. Producers Jimmy Jam and Terry Lewis wisely do not fuss too much with the act's hit-making formula, which still sounds fresh after all these years—thanks mostly to the friendly and often romantic personalities the lads bring to the material. Others may be able to duplicate Boyz II Men's technical sound, but you can't manufacture vibe and personality, both of which are in ample supply here. The countdown to No. 1 starts now.

▶ ELTON JOHN Something About The Way You Look Tonight (3:56)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Rocket 00522 (cassette single)

You should not reach for Elton John records expecting innovation or experimentation anymore. Rather, you should now expect the comfort of finely crafted tunes that soothe the senses and maintain a reasonably high standard for mainstream adult pop. This peek into his new album, "The Big Picture," is a grandly executed ballad that washes John's larger-than-life performance in cinematic strings and whooping, choir-styled backing vocals. An instant fave for die-hards, this single will bring kids at top 40 to the table after a few spins.

▶ ROBYN Show Me Love (3:27)

PRODUCERS: Denniz Pop, Max Martin
WRITER: not listed
PUBLISHER: not listed
RCA 6843 (c/o BMG) (cassette single)

The brash glee of Robyn's breakthrough hit, "Do You Know (What It Takes)," is followed by the far more seductive tone of this jeep-pop confection. Although it's too soon to tell how this teenage talent will evolve, she proves her capability to handle a meaty tune with a respectable degree of soul. She tweaks the song's ear-grabbing chorus and muscular bassline with subtle improvisations and an assertive edge that impresses. All this adds up to another outta-da-box top 40 smash that leaves the listener wanting more.

▶ 3RD PARTY Love Is Alive (3:50)

PRODUCER: LCD
WRITER: G. Wright
PUBLISHER: MCA, ASCAP
REMIXERS: LCD, Steve Chavez, Albert Castillo, Charles Chavez, Stonebridge
DVB 526 (c/o A&M) (cassette single)

The follow-up to the slow-burning hit "Can U Feel It" will not take nearly as long as its predecessor did to win a broad and ardent audience. Besides the familiarity of this deconstructed classic rocker by Gary Wright, this track is also a far more friendly vehicle for lead singer Maria Christensen, who oozes with *mucho* star power. This petite young woman vamps and belts with the bravado and earthy soul of a seasoned, old-school diva. By the end of this single, you'll be hankering to hear more of what she has to offer on the act's forthcoming full-length debut, "Alive." Until then, indulge in the pleasure of this hit-bound dance/pop anthem.

RAY GUELL DeJame (Let Me Go) (3:33)

PRODUCERS: Chris Barbosa, Lenny Hoffman
WRITER: not listed
PUBLISHER: not listed
Groovy Tunes 1356 (CD single)

There are no less than 14 versions of this bilingual song offered on its CD pressing. Excessive? You bet—especially when none of them are as strong as the primary mix, which stokes with NRGetic dance/pop flavor. Guell is a heartthrob in the making, with his swarthy Latin image and boyish tenor vocal range. He does a solid job with the song's simple but infectious hook. Give it a shot. Contact: 305-275-7522.

R & B

▶ PHAJJA So Long (Well, Well) (4:22)

PRODUCERS: Tita Gray, Joy Bailey, Kevin K. Jackson, Li'l Rick
WRITERS: K. Jackson, R. White, E. Roberson
PUBLISHERS: K Jack Top Ten/Baxter/Smoke Effect, ASCAP

Warner Bros. 8971 (cassette single)
Up-and-coming female vocal group Phajja turns in an impressively produced and lyrically sound ballad with "So Long." Full of heart-tugging melodies and heavy-hitting verses, the ladies play the role of a hurt but strong-willed woman who decides to accept the thorns as well as the roses of a relationship gone bad. Expect lovelorn females to clog the request lines for this track, as it's a "girl, get over him" single that encourages and allows its listeners to maintain their self-respect and self-esteem, while wiping away the footprints of a cheating mate.

▶ BRIAN MCKNIGHT You Should Be Mine (Don't Waste Your Time) (4:49)

PRODUCERS: Sean "Puffy" Combs, Ron Lawrence
WRITERS: S. Combs, R. Lawrence, M. Betha, K. Price, J. Brown
PUBLISHER: not listed

Mercury 74761 (c/o PolyGram) (cassette single)
McKnight is back in action with a lively, funk-fortified kicker that ushers in his new "Anytime" collection. The magic touch of Sean "Puffy" Combs is strongly felt here, whose superstar cachet will open radio doors previously locked to the super-talented McKnight. The singer rises to the occasion with a performance that is equal parts street swagger and smooth lover man. He is supported by a slick guest rap by Mase and sweet harmonies by Kelly Price. An easy bet for R&B success, with a transition into the pop winner's circle both likely and much deserved.

▶ BROWNSTONE Kiss And Tell (4:12)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Bogeystone, Cutfather & Joe Work Group/MJJ 34234 (c/o Sony) (cassette single)
These divas-in-training continue to earn stripes with a jeep chugger that makes the most of their glossy harmonies and sassy lead vocals. The song itself is not the best they've ever offered, but they impress nonetheless. Also, the beat rocks nicely and is right in the pocket of current R&B format trends. However, these ladies deserve meatier material next time around.

COUNTRY

▶ TRISHA YEARWOOD & GARTH BROOKS In Another's Eyes (3:32)

PRODUCER: Allen Reynolds
WRITERS: B. Wood, J. Peppard, G. Brooks
PUBLISHERS: Rio Bravo/Major Bob/Cat's Eye/No Fences, BMI/ASCAP
MCA 72021 (c/o Uni) (7-inch single)

The fact that this single is going to be a huge hit seems almost too obvious to mention. However, the real news is that "In Another's Eyes" has far more going for it than merely star power. It's a finely crafted song with a powerful lyric and delicate melody. Yearwood and Brooks turn in great performances.

Together, they have a wonderful blend and natural vocal chemistry that will make listeners wish they'd record together more often.

▶ PAM TILLIS Land Of The Living (3:25)

PRODUCERS: Billy Joe Walker Jr., Pam Tillis
WRITERS: W. Patton, T. Sillers
PUBLISHERS: MCA/Delta Kappa Twang, ASCAP; Tom Collins, BMI

Arista 3096 (c/o BMG) (CD promo)
Tillis has an uncanny way of writing or selecting songs that convey the intricacies of the human condition with considerable savvy and heart. "Land Of The Living" is about life continuing in the aftermath of a failed relationship, and it ranks right up there with the no-holds-barred observations found in such previous hits as "Spilled Perfume." "Let That Pony Run," and "All The Good Ones Are Gone." Song, performance, and production add up to create a strong record that should find favorable reaction from programmers and fans alike.

▶ LITTLE TEXAS The Call (3:59)

PRODUCERS: Christy DiNapoli, Doug Grau
WRITERS: T. Rushlow, W. Aldridge
PUBLISHERS: Square West/Tall Tale Tunes/Howlin' Hits/Rick Hall/Waterdown, ASCAP
Warner Bros. 8968 (CD promo)

The song boasts a more laid-back, acoustic approach than the act's past efforts, and it feels like a breath of fresh air. The group's approach is earthy, organic, and totally accessible—and it works extremely well. "The Call" displays a mighty appealing side of the band's musical personality. Written by lead singer Tim Rushlow with veteran hitmaker Walt Aldridge, it's a strong song that really says something. We hope that radio will reward the effort with airplay.

NEW & NOTEWORTHY

JAKARANDA Everynight, Everyday (3:20)

PRODUCERS: The Berman Brothers
WRITERS: C.H. Berman, F. Berman, J. Coplan, M. Dexter
PUBLISHERS: Shark Media Songs/Warner-Chappell, BMI; Humassive, ASCAP

Crave 2384 (c/o Sony) (cassette single)
The fine folks at Crave are on a Euro-pop roll, as this bouncy ditty comes fast on the heels of "Rhythm Of Love" by DJ Company. Masterminded by the ever-hot Berman Brothers, "Everynight, Everyday" is designed to attract listeners who like their music feather-light and as sweet as cotton candy. The act's videogenic female singers gleefully chirp over a springy, reggae-kissed groove à la Ace Of Base, delivering a hook that you won't be able to shake for hours after an initial spin. In fact, look for this to be among the enticing guilty pleasures of the fall.

KIM FOX I Wanna Be A Witch (3:36)

PRODUCER: Paul Mahern
WRITER: K. Fox
PUBLISHERS: BMG Songs/Rituculous Songs, ASCAP
REMIXER: Ben Grosse

DreamWorks 5035 (c/o Uni) (cassette single)
It may be easy to initially discard Fox as another in a lengthening line of hyper-sensitive female singer/songwriters. But if you actually listen to this first single from her finely crafted debut album, "Moon Hut," you will discover a formidable young artist with a knack for combining irony and humor with acoustic-rock-rooted melodies that have a subtle Tin Pan Alley feel. Yeah, stations that are stuck on Fiona Apple, Sarah McLachlan, and the rest can (and should) play this. But there's a lot more going on here that needs to be discovered. Listen closely.

★ MARTY STUART Sweet Love (3:21)

PRODUCERS: Tony Brown, Justin Niebank
WRITER: D. Shannon
PUBLISHERS: Bug/Shidel, ASCAP
MCA 55319 (c/o Uni) (CD promo)

This record has a great feel to it. There's a freshness in the production by Tony Brown and Justin Niebank, as well as an energy in Stuart's vocal performance that's extremely appealing. Penned by Del Shannon, the tune provides Stuart an opportunity to cut loose and groove, and he makes the most of it. The song has a late-summer, radio-friendly feel that should catch attention.

★ KATHY MATTEA Love Travels (3:54)

PRODUCERS: Ben Wisch, Kathy Mattea
WRITERS: B. Halligan Jr., L. Halligan
PUBLISHERS: BMG Songs/Wood Monkey, ASCAP; Careers-BMG/Elymax, BMI

Mercury 131 (c/o PolyGram) (CD promo)
Previous singles from Mattea's current album didn't set radio on fire, but this could be the record that rekindles country radio's love affair with the Grammy-winning artist. Penned by Bob and Linda Halligan, the lyric is powerful and poetic with a positive message that is buoyed by the soaring melody. Mattea delivers a charming performance, utilizing members of Nashville-based band Ceili Rain to provide backing vocals and instrumentation, which gives the tune wonderful Celtic touches. Mattea is a talented artist making some of the best music of her career, and such artistry deserves to be heard.

THE TRACTORS The Last Time (3:59)

PRODUCERS: Steve Ripley, Walt Richmond
WRITER: not listed
PUBLISHER: ABKO, BMI

Beyond Music 212 (CD promo)
The first single from "Stone Country"—a collection of Rolling Stones songs covered by such country acts as Deana Carter, Travis Tritt, George Jones, and Collin Raye—is this feisty outing by the Tractors. The whole notion of a country tribute to the Stones may seem a little odd, but this interpretation shows that the results could prove quite entertaining. Steve Ripley's distinctive vocal style stamps his personality all over this cover in a winning way. As to whether country radio will play this tune remains to be seen, but longtime Tractor fans will enjoy the adventure.

DANCE

▶ KIM ENGLISH Learn To Love (6:36)

PRODUCERS: Mood II Swing
WRITERS: L. Springsteen, J. Ciafone
PUBLISHERS: Moody Black Keys/Sorted, BMI; Commitment/Misam, ASCAP
REMIXERS: Mood II Swing, Jon Ciafone, Tommy Musto, R.H. Factor, Francois K.

Nervous 20248 (CD single)
English serves her club disciples a spiritually charged, optimistic house anthem that is destined for saturating exposure. Her performance is etched with warm, subtle vocal strokes, which works perfectly with Mood II Swing's restrained, R&B-inflected house instrumentation. R.H. Factor transforms the song into an NRGetic radio contender, while Tommy Musto contributes one of his well-regarded soul-house versions. All in all, a well-conceived, must-have package. Contact: 212-730-7160.

A C

▶ MADELEINE PEYROUX Dreamland (no timing listed)

PRODUCERS: Yves Beauvais, Greg Cohen
WRITER: M. Peyroux
PUBLISHER: Pennywell, BMI

Atlantic 8126 (CD promo)
Peyroux already has many critics with good taste tripping over themselves with accolades. The time has come for radio programmers and consumers to join the party. This skittling tune deftly merges elements of traditional roots rock with bits of delicate jazz/cabaret. The rightful cen-

terpiece of this recording is Peyroux's vocal, which is riddled with a disarming contrast of hope and worldliness. This is where triple-A tastemakers get to look like heroes and start the ball rolling for a most interesting and exciting artist.

ROCK TRACKS

LOVERBOY Big Picture (4:37)

PRODUCER: not listed
WRITERS: P. Dean, K. McKenzie, M. Reno, S. Smith
PUBLISHER: not listed

CMC International 87230 (c/o BMG) (cassette single)
The band that scored eons ago with "Turn Me Loose" and "Working For The Weekend" has resurfaced with a completely enjoyable, fast-paced track that is cut from the same rock mold. Unlike other bands with distinctive sounds hitting the comeback trail, these lads are smart enough not to try and reinvent themselves as grunge or acoustic pop. Instead, they're banking on the sound that has always worked—not to mention a heaping dose of nostalgia—to push them back into prominence. Use this fun single as a springboard into the album "Six" and then look for Loverboy on the road this fall with ZZ Top.

RAP

▶ THE BEATNUTS FEATURING BIG PUNISHER & CUBAN LINK Off The Books (3:34)

PRODUCERS: the Beatnuts
WRITERS: L. Fernandez, J. Tineo, C. Rios
PUBLISHERS: Inkjuy, ASCAP; Let Me Show You, BMI
Relativity 0628 (CD single)

The Beatnuts are one of the few acts to start out and remain hardcore throughout the pop-leaning, "Big Willie," player days. Concentrating foremost on lyrical content and original, gritty beats, "Off The Books" adds Big Pun and Cuban Link to the Beatnuts' already perfect appeal. With its radio-friendly production—the track is rooted in hardcore samples and bass, but bouncy enough for radio PDs—and its metaphorically rich and less-violent clean version, "Off The Books" is set to move the Beatnuts beyond the underground, local hip-hop fame they currently enjoy.

HURRICANE G. Somebody Else (3:46)

PRODUCER: D-Moet, Al "Butter" McLean
WRITER: not listed
PUBLISHER: not listed

H.O.L.A. 41026 (c/o PolyGram) (CD single)

Hurricane G. comes on like a castrating mama on this funky ode to a tired lover. The grabber of this jam is the use of the chorus from the Jones Girls disco classic "You Gonna Make Me Love Somebody Else," which injects instant familiarity to a cut that might otherwise get lost in the crush of competition. Taken from the album "All Woman," this cleverly rhymed jam hints at a lyrical talent worth developing. Should be interesting to see where Hurricane goes next.

THE 45 KING FEATURING LADY CHAMPAIN

Beats Don't Fail Me Now/And You Don't Stop (no timing listed)

PRODUCER: The 45 King
WRITERS: D. Grable, EZD, I. Woolfolk, C. Ivey
PUBLISHER: not listed

CLR 5221 (c/o Relativity) (CD single)

Having spearheaded the successful run of Flavor Unit (Queen Latifah, Chill Rob G., Lakim Shabazz) as the mastermind behind the beats, the 45 King puts his hat back into the hip-hop ring with new artist Lady Champaign fronting him. While the King still has an eye for a skilled lyricists (close your eyes, and Champaign sounds like the Queen in her lyrically hungrier, grittier early years), his ear for music hasn't matured. Here, he weaves tracks characteristic of his heyday in the '80s, but that are somewhat unmarketable and "same-o!" going into the millennium. While the B-side, "Terrordome," is undoubtedly easier on the ear with its '70s blaxploitation vibe, his beat selection is stilt, unfortunately, light-years behind current sampling choices.



MUSIC

FLEETWOOD MAC: THE DANCE

Warner Reprise Video
106 minutes, \$19.98
Fleetwood Mac's return to the music scene is nothing short of a triumph in this age of soggy vanilla reunions. The group's debut public performance of 1997 is captured in all its glory in this MTV production, which the cable network has been airing as much as possible during the past few weeks. At once raucous and sentimental, the concert is a gift from a band of musicians who obviously are reveling in the chance to be back onstage as a team. All the hits are here, and although Lindsey Buckingham's voice at times seems a bit strained, not one song is disappointing. The tone of the show ebbs and flows from a genuinely tearful moment between Stevie Nicks and Buckingham on "Landslide" to a nod back to the "Tusk" videoclip of yesteryear in which the group is joined onstage by the University of Southern California marching band.

JON BON JOVI: DESTINATION ANYWHERE

PolyGram Video
70 minutes, \$19.95
Jon Bon Jovi transforms his latest album of the same name into a longform music video that doubles as a short film. Written and scored by Bon Jovi with help in the director's chair from Mark Pellington, the drama finds the singer cum actor in the company of an all-star cast, including Demi Moore, Annabella Sciorra, Whoopi Goldberg, and, yes, the omnipresent Kevin Bacon. The story, about the bleak existence of an estranged couple struggling to deal with the death of their young daughter against a backdrop of drugs and sex, is cut with music videos in the form of slight plot diversions. The film debuted in June on MTV and has received mixed reviews, but it is a collector's item for any Bon Jovi fan and anyone else interested in seeing some proven Hollywood talent in an unusual collaborative project.

CHILDREN'S

BANANAS IN PAJAMAS: IT'S MUSIC TIME

PolyGram Video
25 minutes, \$12.95
It's all about music and movement in the latest addition to the antics of the twin Aussie bananas. Each of the short segments revolves around some sort of sound. In "Musical Stairs," B1 and B2 turn a creaky step into a song, and the Teddies make a xylophone of sorts with jars meant to collect drips from a leaky pipe. In "Getting Rhythm," the Bananas find an old guitar on the beach, and in "Take One" the four friends try to capture their musical magic on tape and realize that recording the perfect take is more difficult than it would seem. Each tape comes packaged with a 10-minute sampler from Capitol Records' upcoming audio companion, "It's Singing Time."

SO SMART!

The Baby School Co.
30 minutes, \$14.95
The current parental mind-set appears to be that it's never too early to start stimulating the mind of an infant. And as with most trends du jour, it hasn't taken long for this one to trickle down to the video market. This latest narrationless spectacle of black-and-white geometric shapes infused with splashes of bright colors is set to classical music from the likes of Bach and Beethoven.

In a gesture to keep babies entertained and in touch with their world, a parade of objects dance across the screen, ranging from a cat to a butterfly to a house to a face that's designed before their eyes with the addition of hair, ears, mouth, etc. Although the video is a half-hour in length, a warning at the outset suggests shorter viewing segments are probably the best bet for infants. Contact: 800-663-2741.

KRATTS' CREATURES: SHARKS!

PolyGram Video
53 minutes, \$12.95
The latest video version of the popular television series is out to dispel the widespread fear of sharks and to prove that some of them aren't such bad guys after all. The location is the waters around a string of small islands off the coast of Florida, where the fearless hosts undertake a quest and find plenty of saw-toothed companions. Back at command central, a little surfing on the computer turns up plenty of facts as well. The program tells when the first sharks appeared on earth, some of the many species, some common habits, and more. Along the way, the Kratts also provide insight about some other creatures of the deep, such as sting rays and certain varieties of fish, and even detour to take a look at other water wildlife, such as flamingos. Also new in the series is "Checkin' Out Chimps."

DOCUMENTARY

BACK FROM THE BRINK: SAVING AMERICA'S CITIES BY DESIGN

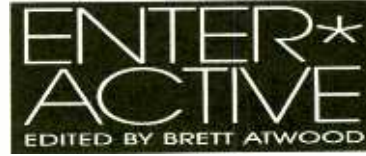
The American Architectural Foundation
56 minutes, \$24.95
This fascinating program that has been airing on select PBS stations probes the salvation and prosperity of three Ameri-

can cities through their architecture and design. A former mayor of Seattle takes to the streets of downtown Portland, Ore.; Suisun, Calif. (in the San Francisco Bay Area); and Chattanooga, Tenn., to reveal how Portland is keeping up with dramatic growth. It also explores how Chattanooga and Suisun are bringing themselves back from near-disastrous social and economic conditions. Interviews with public officials, city planners, architects, and the all-important citizens of each city pave a powerful story of what it means to be part of a modern cooperative community. Contact: 202-626-7300.

INSTRUCTIONAL

THE COMPLETE ON-LINE BUSINESS GUIDE

Visual Edge Productions
45 minutes, \$24.95
Those countless how-to videos created to help the average Joe get on the Internet are beginning to get more specific, as this tape proves. The myriad reasons an Internet presence can help businesses gain a leg up in today's high-tech culture are presented in plain language here, in the words of several executives and entrepreneurs who are achieving success in cyberspace. The tape covers the three primary segments of the Internet—the World Wide Web, E-mail, and news groups and forums—and the ways in which each can contribute to a marketing/business plan. Among the specific areas covered are design tips, promotional tactics, and how to determine what information to put on a home page. There are even tips for the uninitiated about how best to interact with the Net culture. A well-produced product with a strong message. Contact: 800-405-4638.



CRUTCH

<http://www.construct.net/projects/crutch>
This fascinating site will wow World Wide Web surfers who enjoy comic books with on-the-edge animation and dark themes. Crutch tells a weird and wondrous tale of a mysterious desert wanderer, a television-addicted gas station clerk, and a scavenger bird. Each of these desert dwellers has a different story line, but the plot lines are interwoven through three separate narratives consisting of comic-book panels and 3D animation. The Internet-delivered 3D graphics are truly astounding, rivaling even some of today's console games. But the price of the high-quality graphics is patience. Expect a ridiculously long download time to get through each of the three stories. To see the 3D graphical environments, computer users must first download Silicon Graphics' virtual reality markup language plugin, known as Cosmo Player. All those who are bandwidth-impaired should beware, but otherwise click away!

DiracPC

Hughes Network Systems
The World Wide Web is often called the World Wide Wait because the Internet can be painfully slow at times. One fast-speed solution is the satellite modem service DiracPC, which is now available anywhere in the continental U.S. This mini-dish satellite-delivered Internet-access service can receive data at up to 400 kbps—which is about three times as fast as ISDN. Surfing the Internet at

this lightning-fast speed is an amazing experience. Large files are downloaded almost instantly. Internet audio and video newcasts are considerably improved in quality. Users who also want to receive direct-broadcast satellite programming may want to check out the combined DirecDuo service, which uses the same mini-dish to receive DirecTV and United States Satellite Broadcasting services.



AMBUSH AT FORT BRAGG

By Tom Wolfe
Read by Edward Norton
BDD Audio
3 hours (unabridged), \$21.95
ISBN 0-553-478-96-6

This audio has garnered much press attention because it's Wolfe's first work in a decade and it's only being released on audio, although the story was previously published in Rolling Stone magazine. The story itself is classic Wolfe: sharp, sardonic, and bitingly insightful. Here he turns the spotlight on the media elite. Irv Durtzsch is the producer of a prime-time TV news-magazine. He resents the fact that all the attention goes to the show's mouthpiece, a blond actress who knows nothing about current affairs but reads with flair and conviction. Irv's team is working on a sensational story involving three U.S. soldiers who are accused of killing a fellow soldier because he was gay. Irv and his team bug the soldiers' favorite hangout with cameras and microphones and secretly catch them confessing to the crime. To grab ratings, Irv decides to ambush the soldiers. His plan is to show them the tape and accuse them of the murder on camera. The result is unexpected, as one soldier turns the tables with a tirade against the media that hits too close to home. Norton's narration is superb, and he is able to bring out all the irony and satire of the work. The Academy Award-nominated actor also does an exceptionally good job with the soldiers' Southern "good ol' boy" accents. "Ambush At Fort Bragg" is clearly the audio event of the year. Although it's released on four cassettes, it's a mere three hours long. Three-hour audios are generally produced on two cassettes; the use of four cassettes looks like an attempt to fool the customer into thinking the audio is longer than it is. Also, the title's price is \$3-\$6 higher than other three-hour titles.

THE ANGEL DOLL

By Jerry Bledsoe
Read by J. Charles
Nova Audiobooks (an imprint of Brilliance Corp.)
1 hour (unabridged), \$13.95
ISBN 1-56740-755-2

In this nostalgic tale, a grown man recalls a heartwarming, bittersweet childhood experience. He describes his '50s childhood in a small town and remembers that when he was 10 years old, his best friend was a poor, fatherless boy whose little sister had polio. The sister's dream was to have an angel doll, something that wasn't available in the local stores. Her loving brother set out to fulfill her dream in an imaginative way. Later, as an adult, the narrator is reminded of the gift, which turns out to have repercussions through the years. It's a well-told tale, and narrator Charles reads in an appropriately reminiscent tone. But parents should be warned: Despite the inclusion of a cute angel ornament with the tape, the story itself takes a tragic turn that will upset young children. Save this one for adults and kids over age 10.

IN PRINT

THAT'S ALRIGHT, ELVIS BY SCOTTY MOORE, as told to JAMES DICKERSON Schirmer Books \$25, 288 pages

Subtitled "The Untold Story Of Elvis's First Guitarist And Manager, Scotty Moore," "That's Alright, Elvis" is a personal story that has been as bittersweet as the King's life and career.

But a good ol' boy like Moore would likely call that analysis hogwash. The tone of Dickerson's writing reflects a man who neither enjoyed nor wanted the star trappings that consumed Presley. Raised a simple country boy from Tennessee, Moore was happy just to play the guitar and make a few good records.

A humble and modest man, Moore doesn't take much credit for revolutionizing rock'n'roll. His "that's alright" demeanor, however, cost him dearly, and Presley and especially Colonel Tom Parker, his manager, took advantage of it. But Moore harbors no ill will toward the Colonel or Presley.

"If there was something that troubled Scotty, it . . . saddened him . . . that Elvis didn't come through . . . but he never cursed him," recalled Moore's third wife, Emily Sanders.

Others wouldn't be so kind. In the years that Moore worked with Presley, from the 1954 Sun Rec-

ords days to the "1968 Comeback Special" on TV, Moore earned a paltry \$30,123.72.

"That's Alright, Elvis" follows Moore's life chronically in a matter-of-fact manner, free of malicious mudslinging. The first few chapters give some insight into the reasons he grew into a good-natured fellow, but they really aren't that interesting. Childhood on the farm, joining the Navy, and marrying early don't stand out all that much.

Of course, the story picks up when Moore encounters the shy and demure young kid named

Elvis Presley.

Moore breaks down the creation of their first hit, "That's All Right," which he calls "a fluke," and tells how the group finally broke into the big time.

With success came the Colonel. From the start, Moore and bass player Bill Black knew Parker wanted to get rid of them. "Once he felt he had Elvis' confidence, he took aim at his next target: the Blue Moon Boys," the name Moore and Black were billed under.

To his credit, at first Presley refused to let the Colonel fire Moore and Black, but by 1957, after hundreds of one-night stands and little pay, Moore resigned from the group after reading an interview Presley had done in The Memphis Press-Scimitar.

The article quoted him saying that he knew nothing about Moore and Black's requests for more money: "Had they come to me, we would have worked it out, and they would have got more money."

Moore had requested raises from the Colonel, who he believes never told Presley. "He wanted to get rid of anyone who was pre-Parker."

Although Moore's career with Presley yields some juicy insider information, the book is more well rounded than your average tell-all.

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PROMENADE (AVERY FISHER HALL)
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PLAZA LEVEL (AVERY FISHER HALL)
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Exhibits
PROMENADE (AVERY FISHER HALL)
10:00AM-11:15AM
Marketing 101: Marketing A New Artist
MODERATOR: Peter Standish (Warner Bros.)
AVERY FISHER HALL
The Sound of Music: Soundtrack Panel
BRUNO WALTER AUDITORIUM
The Retail World: Shape Up Or Ship Out
CHARLES DANA LOUNGE
Ob-La-Di, Ob-La-Da:
Life After The Industry Kicks You Down
MODERATOR: Thomas Westfall (Jeff McCusky & Associates, Inc.)
HELEN HUNTINGTON HULL ROOM
11:00AM
Gravesend
CMJ and Island Digital Media are proud to bring you *Gravesend*, a new film by 22-year-old producer Salvatore Stabile, presented by Oliver Stone. This is an edgy, darkly comic tale of four friends who are confronted with the greatest problem of their lives: it's Saturday night, a gun accidentally goes off and a corpse lies sprawled on the floor. Their attempt to unload the body leads them into wild encounters, petty theft and a series of pointless mind-games. The film stars Tony Todd, Michael Paroucci, Tom Malloy, Thomas Brandise and Mackey Amadio.
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11:30AM-12:45PM
In The Name Of Love: Social Consciousness In Music
MODERATOR: Katherine Miller (RAINN)
AVERY FISHER HALL
The Future Of The Medium
What It Takes To Survive As A Music Website
MODERATOR: Marc Geiger (Artist Direct)
BRUNO WALTER AUDITORIUM
School House Rock:
College Radio Programming
MODERATOR: Miwa Okumura (Grand Royal)
CHARLES DANA LOUNGE

Face Value: The Importance of Packaging
MODERATOR: Sandie Drake (Universal Records)
HELEN HUNTINGTON HULL ROOM
1:00PM-2:15PM
Keynote Speakers



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AVERY FISHER HALL

The Jazz Panel
HELEN HUNTINGTON HULL ROOM
Under Pressure:
Who Is Metal Radio Responsible To?
MODERATOR: Jason Upright (Revelation)
CHARLES DANA LOUNGE

2:30PM-3:45PM
Trendspotting: Breaking The Connection Between Drugs And The Music Industry
MODERATOR: Dr. Nancy Sobel (Psychotherapist)
AVERY FISHER HALL

Major League: Major Label Promotion
MODERATOR: Cheryl Valentine (Epic)
BRUNO WALTER AUDITORIUM
Breaking Metal: The Loud Rock Chart
CHARLES DANA LOUNGE
The Zine Scene: What Does The Future Hold?
MODERATOR: Dorian Gerry (Girlie Action)
HELEN HUNTINGTON HULL ROOM

3:00PM
Bandwagon
CMJ Classic Film
Proprietors and Lakeshore Entertainment present a sneak preview of *Bandwagon*. Written and directed by John Shultz, the film stars Kevin Corrigan, Steve Parlavacchio, Doug MacMillan, Lee Holmes and Matthew Hennessey. Soundtrack from Wilson Records.
THE WALTER READE THEATER
4:00PM-5:00PM
Musical Economic Blues: Real or Imaginary?
MODERATOR: Julie Gordon (Velvet Rope)
AVERY FISHER HALL

The Inela Promotion Panel
MODERATOR: Bill McGathy (McGathy Promotions)
BRUNO WALTER AUDITORIUM
The Independent Hip-Hop Panel
MODERATOR: Chris Kelly (Om Records)
CHARLES DANA LOUNGE
Alternative Careers In The Music Industry
MODERATOR: Andrew Ellis (Converse)
HELEN HUNTINGTON HULL ROOM

Friday, September 5, 1997

9:00AM-5:00PM
Registration
PLAZA LEVEL (AVERY FISHER HALL)
10:00AM-5:00PM
Exhibits
PROMENADE (AVERY FISHER HALL)
10:30PM-1:15PM
Keeping Your Company Afloat In Hard Times
MODERATOR: Patrick Moxey (Payday)
AVERY FISHER HALL

Untangling The Web: Website Basics
MODERATOR: Jen Garber (Ultimate Band List)
BRUNO WALTER AUDITORIUM
The XX Files: Women And The Music Industry
MODERATOR: Tracey Grandstaff (MTV)
CHARLES DANA LOUNGE
You Oughta Be In (Independent) Pictures
MODERATOR: Alex Patsavas (Concord Pictures)
HELEN HUNTINGTON HULL ROOM

11:00AM
Welcome To Sarajevo
CMJ and Miramax Films present *Welcome To Sarajevo*, a Michael Winterbottom film. Enter the world of the international press corps—a group of war correspondents covering the news in one of the most dangerous places on earth. The year is 1992, the beginning of the siege on Sarajevo. Based on true stories, the film stars Stephen Dillane, Woody Harrison, Marisa Tomei, Emira Nusevic, Kerry Fox, Goran Visnjic and Emily Lloyd.
THE WALTER READE THEATER

The Downward Spiral: The Record Sales Slump!
AVERY FISHER HALL
TV PARTY: Marketing Music Through Television
MODERATOR: Beth Jacobson (Elektra)
BRUNO WALTER AUDITORIUM
Independent's Day
MODERATOR: Howard Greynolds (Thrill Jockey)
CHARLES DANA LOUNGE
Law And Order: Music On The Internet
HELEN HUNTINGTON HULL ROOM

12:30PM
Hurricane Streets
CMJ, United Artists and Mammoth Records present a special advance screening of the powerful urban drama *Hurricane Streets*. Directed by Morgan J. Freeman and starring Brendan Sexton III, Isidra Vega, Shawn Elliott, David Roland Frank, L.M. Kit Carson. *Hurricane Streets* is the winner of three Sundance Film Festival Awards including the coveted Audience Award.
WALTER READE THEATER

1:00PM
Metal Keynote Speaker Max Cavalera
AVERY FISHER HALL

4:00PM-5:15PM
Pressing Issues: Rock Journalism And The State Of The Publicity Art
MODERATOR: Steve Karas (A&M Records)
CHARLES DANA LOUNGE
Now A Word From Our Tour Sponsors:
Increasing New Artist Awareness Through Corporate Sponsorship
HELEN HUNTINGTON HULL ROOM

2:30PM
Boogie Nights
CMJ and New Line Cinema present a special screening of *Boogie Nights* starring Mark Wahlberg, Burt Reynolds, Jane Moore and Hunter Graham. Soundtrack on Capitol Records.
THE WALTER READE THEATER

2:30PM-4:45PM
The A&R Panel
AVERY FISHER HALL
College Radio On The Web
MODERATOR: Julie Smith (AudioNet)
BRUNO WALTER AUDITORIUM
Keeping It Real:
Maintaining Indie Cred On A Major Label
CHARLES DANA LOUNGE

The Blues Panel
MODERATOR: John Weller (Point Blank/Virgin Records)
HELEN HUNTINGTON HULL ROOM
3:45PM-4:45PM
The Artist Currently Known As Label
AVERY FISHER HALL
The Art Of Scoring A Film
BRUNO WALTER AUDITORIUM
The Flaming Lips Experimental Panel
CHARLES DANA LOUNGE

The Triple AAA Panel
MODERATOR: Chris Roldan (Jackknife Productions)
HELEN HUNTINGTON HULL ROOM

Saturday, September 6, 1997

9:00AM-5:00PM
Registration
PLAZA LEVEL (AVERY FISHER HALL)
10:00AM-3:00PM
Exhibits
PROMENADE (AVERY FISHER HALL)
10:30AM-11:30AM

The Babytalker's Club: The Management Panel
AVERY FISHER HALL
The Future Sound Of Music Distribution:
Online Distribution
MODERATOR: Gerry Kearby (Liquid Audio)
BRUNO WALTER AUDITORIUM
Road Rules: DIY Touring Panel
MODERATOR: Grant Lawrence (Mint Records/The Smugglers)
CHARLES DANA LOUNGE
Fight For Your Right:
Clarifying The Difference Between Copyright, Publishing & Performance Rights
MODERATOR: Randy Sabiston (PolyGram Music)
HELEN HUNTINGTON HULL ROOM

12:00PM-1:15PM
Games Without Frontiers:
Video Games Vs. Recorded Music
MODERATOR: Dalton Ross (Caroline Records)
AVERY FISHER HALL
Direct Effect: Blurring The Line Between Music Videos And Feature Films
BRUNO WALTER AUDITORIUM
My Way: The DIY Music Industry
MODERATOR: Ira Robbins (MJJ Broadcasting)
CHARLES DANA LOUNGE

World Music Panel
MODERATOR: Bill Bragan (Central Park Summer Stage)
HELEN HUNTINGTON HULL ROOM
1:00PM
Gummo
CMJ, Fine Line Features, and London Records present a special advance screening of *Gummo*, the directorial debut of 23-year-old Harmony Korine, screenwriter of *Kids*, featuring Chloe Sevigny, Carisa Bara, Jacob Reynolds, Linda Manz, and Max Perlich.
THE WALTER READE THEATER

1:30PM-2:00PM
The Artist Panel
MODERATOR: Dimitri Ehrlich (MTV)
AVERY FISHER HALL
The RPM Panel: Electronic Music Of The '90s
BRUNO WALTER AUDITORIUM
Too Hype: Mythologizing Negative Aspects Of The Hip-Hop Culture
MODERATOR: Sophia Chang (Chang & Lipari)
CHARLES DANA LOUNGE
Foreign Affair: Overseas Licensing
HELEN HUNTINGTON HULL ROOM

3:00PM
Deconstructing Harry
CMJ and Fine Line Features present an advance screening of Woody Allen's new comedy, *Deconstructing Harry*. Written and directed by Woody Allen, the film features a stellar cast: Caroline Aaron, Woody Allen, Kirstie Alley, Bob Bataban, Richard Benjamin, Eric Bogosian, Billy Crystal, Judy Davis, Hazelle Goodman, Maria Hemingway, Amy Irving, Julie Kavner, Eric Lloyd, Julia Louis-Dreyfus, Tobey Maguire, Demi Moore, Elizabeth Shue, Stanley Tucci and Robin Williams. Q&A to follow.
THE WALTER READE THEATER

1:30PM-3:00PM
Would You Add It?:
The Alternative Radio Programming Game
MODERATOR: Megan Frampton (CMJ New Music Report)
AVERY FISHER HALL
DJ Demonstration
BRUNO WALTER AUDITORIUM
Songwriters Panel
MODERATOR: Franklin Bruno (Nothing Painted Blue)
CHARLES DANA LOUNGE
The Industrial Panel
MODERATOR: Rik Millhouse (Razorburn Promotions)
HELEN HUNTINGTON HULL ROOM

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Doing The Rounds. At WEJE (the Edge) Fort Wayne, Ind.'s recent Edgefest, Dr. Judy Kuriansky of Premiere Radio Networks' syndicated "Dr. Judy And Jagger's LovePhones Show" participated in a tongue-fest with the members of the budding Artificial Joy Club, photo left. At right, Dr. Judy hangs during an intimate moment with Gravity Kills lead singer Jeff Scheel at the X Fest, sponsored by WRZX (X) Indianapolis.

Teens Contribute To AC, N/T Shifts Country Down Again Among Younger Demos

This story was prepared by Sean Ross, editor of the *Airplay Monitors*.

NEW YORK—Those pesky teens. No major format admits to targeting them. And yet the fluctuations in their radio listening—often the result of being involuntarily exiled from one format or another—may have had a lot to do with the fate of two seemingly unlikely formats in the spring, according to Billboard/Airplay Monitor's exclusive national Arbitron ratings.

Adult contemporary stations, which slid sharply from 1992 to '95, have been creeping forward over the last three books, up 14.3-14.5-14.7-14.8 since last summer. Much of that rise has taken place at the format's younger end. AC outlets were up 8.3-9.0 in the teen demo from winter to spring. They were also up 15.5-16.1 in the 18-34 demo. By contrast, AC was up slightly in 25-54 (17.1-17.3) and off very slightly in 35-64 (16.7-

16.6).

Teen listening had been in the 7- to 8-share range at AC since the early '90s, largely a result of the number of markets that no longer offered a top 40 option. Now, with top 40 beginning to resurface in most markets, the lower-end boost at AC may also be tied to the rise of modern AC stations, as well as a more rock-based mix at other hot AC and adult top 40 outlets. The net result is that AC, which lost the No. 1 national spot to news/talk radio in 1994, is closer than it has been in years to N/T, which was off 16.6-15.6 this spring.

Now, consider what's happening at country. After rebounding slightly in the winter for only the second time in an otherwise continuous slide since fall '92, country was down again in the spring, 10.6-10.4, for its lowest 12-plus number since the summer of 1990. Country is flat in 35-64 at an 11.9 share and off only slightly in 25-54 (10.9-10.7).

But it's down noticeably in 18-34 (10.0-9.6), particularly among teens (7.6-6.7).

Country has now trailed AC among teens for a year and a half. But 6.7 was its lowest teen share since winter 1992 B.C.—Before Cyrus—when Billy Ray gave the format a bona fide teen idol. Then again, the country/rock flavor that seemed to coincide with a 12-34 jump at a format not traditionally known for younger listeners has been noticeably absent in recent months, with country often sounding a lot more like the ballad- and midtempo-dominated format that it was in the mid-'80s.

BUYERS DON'T CARE. WHY SHOULD I?

Advertisers still target 25-54, of course, and so do country and AC stations. So the news of their young-end fluctuations might not seem to make much difference for either. But the numbers show that 12-24 can make a difference in a format's momentum and critical mass. And country record sales were never as strong as they were in the era when teen listening was higher (it reached double digits in '94).

Country and AC differ from top 40 and R&B radio in that there's little history of automatic teen usage. R&B and top 40 have always managed some teen numbers, even though both have discouraged teens at various times and top 40 has fallen from more than a 50 share in teens in 1990 to less than 30% of teen listening today, due to several years when the format suffered from severe "25-54-itis."

R&B radio, through much of 1995-96, achieved a record-high number with each successive national ratings book. It was flat in the winter, but in the spring, R&B was up 10.9-11.0 for another record 12-plus number, and it was third overall, ahead of country (No. 4). R&B was off slightly in the teen demo (24.3-24.0), although it remained a solid No. 2 there, but it set records in 25-54 (10.5-10.7) and 35-64 (8.5-8.8), as well as with adult women (10.8-10.9).

R&B's upper-demo growth took place despite the fact that adult R&B (Continued on page 94)

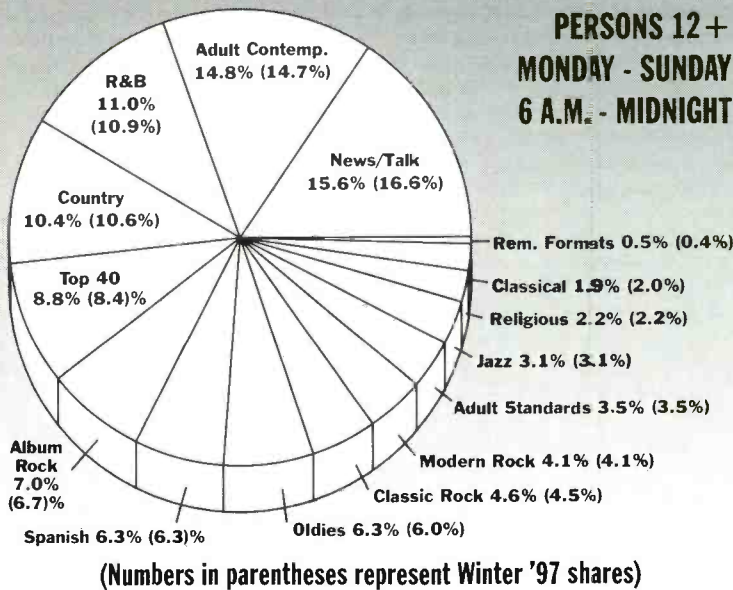
newsline...

RADIO ON THE ROAD. According to a new report from Interep Research, out-of-home radio listening makes up the majority of all listening across all major dayparts and demographics. At-work listening constitutes 64% of overall listening, divided between in-car listening at 30% and at-work listening at 34%. The report theorizes that the numbers bode well for the radio industry, "as home-based media scramble to hold on to their audience [amid] a barrage of in-home entertainment technologies [vying] for American's attention."

OVERNIGHT WITH THE JONESES. Jones Radio is at it again. This time, the radio syndicator is offering "Jones Through The Night," designed for use by oldies, country, and AC stations. The new programs offer three personality-intensive evening programs, with the option to continue into the overnight daypart. Evening programs run 8 p.m. to 1 a.m. and overnights from 1 a.m. to 6 a.m. The programs are "Dave's Diner" and "Through The Night With Gary Outlaw" for oldies, "Hot Country Nights With The Con-man" and "Country Through The Night With Bob Booker" for country, and "Heart To Heart With Friday Epley" and "AC Through The Night With Scott Curtis" for AC.

BEATSTOCK IN BROOKLYN. WKTU New York will bring the retro beat to Brooklyn with its Saturday (23) Beatstock '97. More than 37 artists are lined up to perform their hits, which span 1976 through this year. Among those booked: Vicki Sue Robinson, Andrea True Connection, France Joli, Sugar Hill Gang, Shannon, Evelyn "Champagne" King, Jocelyn Brown, Company B, George Lamond, Black Box, Crystal Waters, Sandy B, and Diana King. Oh, and Vanilla Ice.

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Danish Breakout Group Aqua Toys With U.S. Pop Success With Its 'Barbie Girl'

IN THE BARBIE WORLD: Ever wonder where world phenomena grab their first breath of life?

In the case of what is quickly becoming the novelty song of the year—"Barbie Girl" from Danish act Aqua—inspiration started rolling on two wheels, during a bicycle ride by group member **Søren Rasted**.

"I had just been to an art museum exhibition for kids on Barbie," the co-songwriter explains, "and I started singing the line to myself, 'Life in plastic/It's fantastic,'" followed by the song's inescapable chief hook, "I'm a Barbie girl/In the Barbie world."

Rasted quickly pedaled to the band's recording studio, where he began spinning random ideas into a playfully naughty Euro-dance ditty on the private whims and desires of our plastic pal and her male mainstay, Ken. "I started to think it could be fun to do it as a song and to understate the humor," he says. "It just popped up like that."



AQUA

A little more than six months later, the one-listen, bubble-gum morsel is poised to pop up on top 40 playlists nationwide. Already, it is No. 36 on Hot 100 Airplay this issue, with a commercial single slated for release Aug. 19.

"It has all the dressings of a classic, three-minute slice of pop heaven," says **Carmen Cacciatore**, senior director of East Coast A&R for MCA Records. "It's fun, it's quirky, it's camp, it's a little left-of-center, which I think is what top 40 is looking for. And it taps into a slice of American culture in a very positive way. All of Aqua's songs are very uplifting and humorous, with a little bit of sexual innuendo here and there."

And how: Who could resist the giddy 3:16 tale that begins with Ken roaring up in his Corvette, offering the ever-alluring Barbie a ride, with the ensuing lines, "You can brush my hair/undress me everywhere/Imagination/Life is your creation" and "Make me walk, make me talk, do whatever you please/I can act like a star, I can beg on my knees."

But despite the quirky thematics of "Barbie Girl," Aqua is hardly a one-in-

spiration wonder. In its native Denmark, the group is well on its way to becoming as famous as the bleached-blond dolly herself.

From its debut album, "Aquarium," the foursome has already scored three No. 1 singles in Denmark, first with the dance/pop jewels "Roses Are Red" and "My Oh My," then with "Barbie Girl," which entered the singles chart



by Chuck Taylor

there at No. 1. The album, meanwhile, controlled the national chart for 11 weeks and has already become one of the top 10 best-selling albums in Danish history.

To top it all, Aqua was nominated for Denmark's equivalent of a Grammy for best Danish dance release, while it also has a fanzine, Aquascope, along with a half-dozen World Wide Web sites in its honor (the official one, in Norwegian, can be found at <http://www.aqua.dk>).

The band met four years ago, while male vocalist **René Dif** was a leading Scandinavian DJ and female lead **Lene Grawford Nyström** (who, incidentally, never owned a Barbie as a little girl) was hosting a TV show. Dif heard Nyström sing and introduced her to his bandmates, Rasted and **Claus Norreen**, who wrote music together at the gas station where they worked. Among their achievements: creating the score for a highly popular children's film in Denmark.

They all collaborated on "Aquarium," on which Rasted says the goal was to craft songs that offer a dimension unique from the typical male-rap/female-chorus formula of most Euro-dance tracks. For one, Aqua, which sings all its lyrics in English, features two lead singers: the husky-timbred Dif and the pliable, at times early **Cyndi Lauper**-esque Nyström. As well, while the band focuses on beat-heavy fare, it also packs some surprising production twists into more serious cuts, such as the ballads "Be A Man" and "Turn Back Time."

"We worked on making Lene's voice a little special on each song," Rasted says. "We dared to do songs very differently from each other. We really wanted to give each one a new sound. The voices are what you remember about Aqua. They're very distinct."

And the themes that pervade songs like "Happy Boys & Girls" and "Lollipop (Candyman)"? "A lot of things that come are just fun, crazy ideas about pictures and things we see. We try to play around with words and her singing and his voice," he says.

One would swear, in fact, that Nyström's vocals were sped up on "Barbie Girl," but Rasted claims that Barbie's squeaky-clean persona is the singer's own creation, sans technology. "That was the idea," he says, "to make Barbie the kind of girl you think of, very high, very childish. I think Ken is a very masculine fellow, which is actually very much how we work. Lene is the sweet thing, and René is the tough thing. It's a good contrast."

Amazingly, the words you've read here already represent 100% more than Danish audiences knew by the time "Barbie Girl" was released in Scandinavia. The band decided early on to grant no press interviews until it felt the time was right.

"In Denmark, 'Roses Are Red' started out at No. 20, and nice and easy it climbed to No. 1," says Rasted. "Then, 'My Oh My' came out and took the No. 1 spot from ['Roses']. At that point, we hadn't gone to any newspapers, [done] any interviews, nothing before we released the album. The press were very curious about who we were. I guess we made them hungry."

And then the group was nominated for the Danish Grammy. "It was very unreal to hear of this success when nobody knew who we were," he says. At the awards ceremony, "compared to the Danish rock scene, we looked like wannabes."

"Our Aqua look is very colorful, and people were staring at us," he says with a shrug. "We didn't win anything, but just being there was cool. It's something you always dream about."

In the spring, Aqua began radio stops throughout the Scandinavian region, where it would play "Barbie Girl" with just two acoustic guitars and vocals. The band is now beginning the task of converting its repertoire into a live stage act. "We just haven't had time," Rasted says. "It's all come about

(Continued on page 94)

Hardin Refines The Rock Sound Of WXTB, WTBT

WHEN BRAD HARDIN arrived at WEBN Cincinnati, it was a dream come true for a guy who started in radio in nearby Louisville, Ky., while still in high school.

Hardin wandered into the Jacor tornado that sucks up talent wherever it goes and redistributes it across the country, transferring from the PD seat at rock WEBN Cincinnati to the controls of Tampa, Fla.'s active rock WXTB (98 Rock) and classic rock WTBT (Thunder 105.5) as operations manager.

Job one upon his arrival was to "refocus the music on 'XTB to make it 25-34," Hardin says. "We would still play some of the 18-24 stuff, but do we need to play Marilyn Manson in morning drive? I don't think so. We can still play it at night. So, we stepped it back and created the center sound for the station, consisting of Van Halen, Rush, AC/DC, Aerosmith, Led Zeppelin. And with the '90s stuff, the center sound from

Alice In Chains, Soundgarden, and Stone Temple Pilots, and we just made sure that if we played something new, we always came back to that center sound. And it has helped the station."

98 Rock finished the spring book with a 4.8-5.3 rise, for sixth place in the market and Tampa's highest-rated rock signal.

Here's a recent 3 p.m. hour on WXTB: AC/DC, "Highway To Hell"; Creed, "My Own Prison"; Rush, "Tom Sawyer"; Offspring, "Gone Away"; Metallica, "The Unforgiven"; Van Halen, "You Really Got Me"; Megadeth, "Trust"; Pearl Jam, "Alive"; Led Zeppelin, "Rock And Roll"; Alice In Chains, "Man In The Box"; Stone Temple Pilots, "Interstate Love Song"; and Tool, "H."

Next up was mornings. While 98 Rock was still under the Citicasters umbrella, top 40 WFLZ (now 98 Rock's sister) beat WXTB among men 18-34 in mornings. "One of our first goals was to get those men back, so we put a product on that appealed

to them. The station never had a morning show—never, ever—over the years. We wanted to put a high-profile morning show on 'XTB, and we had Bubba [the Love Sponge], who was doing nights at 'FLZ for years and was ready to do mornings. He's a rock guy at heart, and his content always appealed much more to a male audience than a teen, female-leaning audience. So, we put Bubba on in mornings, and it caught fire immediately. It was the biggest buzz in the market.

"We like to position his show as the things that guys talk about when girls aren't around, stuff you talk about on the golf course or at the gym or whatever. When he took over mornings, it was ranked 12th 25-54. After the winter book, it was eighth, and after the spring book, he was third, two-tenths away from being second."

But of course, the missing piece for any station in the Jacor family was the attitude promotions the group is so well known for: "98 Rock is definitely the male, testosterone radio station," Hardin says. Aside from the obligatory pregnant bikini contests, "we do the boob jobs. We're doing the Triple-X games here soon—a takeoff of the X games—at a nudist colony."

Hardin has also "let the other jocks express their creativity. Before, they were just 'read these liners, read these liners,' and a lot of them were frustrated. I said, 'Open it up. If you go too far, and you do something wrong, I'll tell you to come back. I'd rather you try and fall down than not try at all.'"

Hardin thanks Spice Girls for helping 98 Rock find its place in the market. Two years ago, WFLZ went through a much-publicized switch from rhythmic top 40 to a more modern rock-driven mainstream format. "That's the kind of top 40 music that was out at the time," Hardin notes.

"Now, there's Spice Girls and things

(Continued on page 94)



BRAD HARDIN
Operations Manager
WXTB/WTBT Tampa, Fla.

And the Winner is . . .

find out at the

Billboard & Monitor

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The Immortal/Epic soundtrack to the film "Spawn" has an apt, odd-bedfellows conceptual bent, as a lineup of hard rock acts collaborate with a set of artists of the electronic persuasion. From the Dust Brothers laying beats upon a track by hate rockers Korn to Metallica guitarist Kirk Hammett adding leads to an Orbital song, from Moby making the most of the Butthole Surfers to Slayer and Atari Teenage Riot bringing the noise in tandem, the pairings do their damndest to evoke the movie's dark, comic book-derived story line.

At No. 30 on Modern Rock Tracks is the "Spawn" single, "(Can't You) Trip Like I Do" from Filter and the Crystal Method. The latter is a digital duo from groovy Las Vegas, while the team's "human" element comes courtesy of Richard Patrick of Filter, an act with its

own mechanistic side. "I've always been attracted to electronic music," Patrick says. "That stuff is intuitive for me. And Filter is a kitchen-sink band anyway. Acoustic guitars on top of electronic beats, whatever."

A former tour guitarist for Nine Inch Nails, Patrick



"There's some cool stuff on 'Spawn,' and there are some real turds, too."
—Richard Patrick of Filter

scored a hit a couple of years ago with Filter's "Hey Man, Nice Shot," a song that took about "10 minutes to write," he says. "The best things always seem to work

that way. 'Trip Like I Do' was one of the easiest things I've ever done. I started writing lyrics as soon as the Crystal Method guys sent me the tape of their song, then I just put vocals and guitars over it."

The movie was just "OK," Patrick says, but "Spawn" the album was a worthy experiment. "There's some cool stuff there, like Marilyn Manson with the Sneaker Pimps and Moby with the Butthole Surfers. There are some turds, too, though. The Stabbing Westward track [with Wink] is the quintessential stink bomb."

"It's been interesting to see electronic music take a stab at the mainstream—although it had its day in the '80s with Depeche Mode," Patrick adds. "But everything has a cycle. I think heavy guitars are going to come back. Everything comes back. For Christ's sake, punk rock came back."

Billboard® AUGUST 30, 1997

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T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★ ★ ★ No. 1 ★ ★ ★ 5 weeks at No. 1 ♦ COLLECTIVE SOUL	
1	1	15		LISTEN	ATLANTIC
2	2	21		IF YOU COULD ONLY SEE	TONIC POLYDOR/A&M
3	4	8		TURN MY HEAD	LIVE RADIOACTIVE/MCA
4	3	16		THE DIFFERENCE	THE WALLFLOWERS INTERSCOPE
5	6	14		TRUST	MEGADETH CAPITOL
6	9	4		MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
7	16	16		PINK	AEROSMITH COLUMBIA
8	8	12		BLEEDING ME	METALLICA ELEKTRA/VEEG
9	7	25		PUSH	MATCHBOX 20 LAVA/ATLANTIC
10	5	12		CAROLINA BLUES	BLUES TRAVELER A&M
11	11	6		TOUCH, PEEL AND STAND	DAYS OF THE NEW OUTPOST/GEFFEN
12	12	6		LAZY EYE	GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
13	10	13		BATON ROUGE	THE NIXONS MCA
14	14	11		LAST CUP OF SORROW	FAITH NO MORE SLASH/REPRISE
15	15	27		GONE AWAY	THE OFFSPRING COLUMBIA
16	18	6		LIVE THROUGH THIS (FIFTEEN STORIES)	MIGHTY JOE PLUM ATLANTIC
17	13	9		YOU	QUEENSRYCHE EMV/VIRGIN
18	17	7		LOCKED & LOADED	JACKYL EPIC
19	19	10		SUPERMAN'S DEAD	OUR LADY PEACE COLUMBIA
20	20	7		SOUL OF LOVE	PAUL RODGERS VELVEL
21	21	5		I CHOOSE	THE OFFSPRING COLUMBIA
22	25	2		EVERLONG	FOO FIGHTERS ROSWELL/CAPITOL
23	23	3		SUGARCANE	CRY OF LOVE COLUMBIA
24	24	6		VILLAINS	THE VERVE PIPE RCA
25	26	5		AENEMA	TOOL ZOO/VOLCANO
26	22	11		WALKING IN A HURRICANE	JOHN FOGERTY WARNER BROS.
27	35	2		CONGO	GENESIS ATLANTIC
28	29	2		ONE ANGEL	STIR AWARE/CAPITOL
29	30	4		PLACE YOUR HANDS	REEF EPIC
30	NEW	1		FLY	SUGAR RAY LAVA/ATLANTIC
31	27	17		MONKEY WRENCH	FOO FIGHTERS ROSWELL/CAPITOL
32	NEW	1		MY OWN PRISON	CREED WIND-UP
33	34	3		BRING IT ON	LYNYRD SKYNYRD CMC INTERNATIONAL
34	33	3		FADE TO BLUE	38 SPECIAL RAZOR & TIE
35	39	2		HIGH	JIMMIE'S CHICKEN SHACK ROCKET/POLYDOR/A&M
36	36	3		D' YOU KNOW WHAT I MEAN?	OASIS EPIC
37	NEW	1		HIT THE GROUND RUNNING	JONNY LANG A&M
38	31	3		TRANSISTOR	311 CAPRICORN/MERCURY
39	38	25		FALLING IN LOVE (IS HARD ON THE KNEES)	AEROSMITH COLUMBIA
40	28	17		HOLE IN MY SOUL	AEROSMITH COLUMBIA

Billboard® AUGUST 30, 1997

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				★ ★ ★ No. 1 ★ ★ ★ 5 weeks at No. 1 ♦ SUGAR RAY	
1	1	10		FLY	LAVA/ATLANTIC
2	2	7		WALKIN' ON THE SUN	SMASH MOUTH INTERSCOPE
3	3	18		PUSH	MATCHBOX 20 LAVA/ATLANTIC
4	4	12		TURN MY HEAD	LIVE RADIOACTIVE/MCA
5	5	7		D' YOU KNOW WHAT I MEAN?	OASIS EPIC
6	6	12		WRONG WAY	SUBLIME GASOLINE ALLEY/MCA
7	7	9		BUILDING A MYSTERY	SARAH MCLACHLAN ARISTA
8	8	19		6 UNDERGROUND	SNEAKER PIMPS CLEAN UP/VIRGIN
9	13	5		EVERLONG	FOO FIGHTERS ROSWELL/CAPITOL
10	9	23		SEMI-CHARMED LIFE	THIRD EYE BLIND ELEKTRA/VEEG
11	10	23		IF YOU COULD ONLY SEE	TONIC POLYDOR/A&M
12	14	6		CRIMINAL	FIONA APPLE CLEAN SLATE/WORK
13	12	26		THE IMPRESSION THAT I GET	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
14	15	15		SELL OUT	REEL BIG FISH MOJO/UNIVERSAL
15	11	16		THE DIFFERENCE	THE WALLFLOWERS INTERSCOPE
16	19	5		JACK-ASS	BECK DGC/GEFFEN
17	18	10		SICK & BEAUTIFUL	ARTIFICIAL JOY CLUB CRUNCHY/INTERSCOPE
18	26	4		THE RASCAL KING	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
19	21	8		BREATHE	PRODIGY XL MUTE/MAVERICK/WARNER BROS.
20	22	6		LAZY EYE	GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
21	20	21		SONG 2	BLUR FOOD/PARLOPHONE/VIRGIN
22	23	23		NOT AN ADDICT	K'S CHOICE 550 MUSIC
23	27	4		GRADUATE	THIRD EYE BLIND ELEKTRA/VEEG
24	28	5		SUPERMAN'S DEAD	OUR LADY PEACE COLUMBIA
25	24	8		WHAT DO YOU WANT FROM ME?	MONACO POLYDOR/A&M
26	16	9		TRANSISTOR	311 CAPRICORN/MERCURY
27	25	14		LISTEN	COLLECTIVE SOUL ATLANTIC
28	17	10		LAST NIGHT ON EARTH	U2 ISLAND
29	31	4		VILLAINS	THE VERVE PIPE RCA
30	30	3		(CAN'T YOU) TRIP LIKE I DO	FILTER AND THE CRYSTAL METHOD IMMORTAL/EPIC
31	36	3		LET DOWN	RADIOHEAD CAPITOL
32	35	4		MY TOWN	BUCK-O-NINE TVT
33	37	3		NOT IF YOU WERE THE LAST JUNKIE ON EARTH	THE DANDY WARHOLS TIM KERR/CAPITOL
34	29	9		WIDE OPEN SPACE	MANSON EPIC
35	NEW	1		DREAMS	FOREST FOR THE TREES DREAMWORKS/GEFFEN
36	34	21		BITCH	MEREDITH BROOKS CAPITOL
37	32	14		TRIPPING BILLIES	DAVE MATTHEWS BAND RCA
38	NEW	1		MOST PRECARIOUS	BLUES TRAVELER A&M
39	NEW	1		HAVE YOU SEEN ME LATELY?	COUNTING CROWS DGC/GEFFEN
40	33	21		IT'S NO GOOD	DEPECHE MODE MUTE/REPRISE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 82 modern rock 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 those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.



HITS! IN TOKIO

Week of August 10, 1997

- MMMBop / Hanson
- I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- Sunshine Day / Matt Bianco
- Serial Thrilla / Prodigy
- Best Days / Juice
- Men In Black / Will Smith
- It Must Be Love / Robin S.
- I Say A Little Prayer / Diana King
- Bitch / Meredith Brooks
- Star / Primal Scream
- Smile / The Supernaturals
- All Kinds Of People / Big Mountain
- You Are The Universe / The Brand New Heavies
- Samba De Janeiro / Bellini
- Not Where It's At / Del Amitri
- Waiting For You / The Trampolines
- Anytime / Sarah Cracknell
- Just A Freak / Crystal Waters Featuring Dennis Rodman
- Should I Walk Away / Summercamp
- Melody / Ram Jam World Featuring Lisa
- Buddy / Kenji Ozawa
- Love Love Mode / Dimitri From Paris
- Happiness / Vanessa Williams
- Don't Wanna Be A Player / Joe
- Daijoubu / Touko Furuuchi
- Whatever / En Vogue
- Happy / Laurnea
- Lie To Me / Jonny Lang
- Pacific Oasis / Na Leo
- Honey / Mariah Carey
- Endless Summer Nude / Magokoro Brothers
- D'You Know What I Mean? / Oasis
- Shinshia / Tomoyo Harada
- One Angry Dwarf And 200 Solemn Faces / Ben Folds Five
- No Communication / Namie Amuro
- Hannah / Sugarplum
- Ain't That Enough / Teenage Fanclub
- Timemachine / Chara
- Little More Time With You / James Taylor
- So Help Me Girl / Gary Barlow
- Collie Weed / Shinehead
- Fly / Sugar Ray
- We Trying To Stay Alive / Wyclef Jean Featuring Refugee AllStars
- Nervous / Cory Sipper
- Koiba Itsumo Maborosino Youni / Hofudiran
- No Question / Allure Featuring LL Cool J
- Talk To Me / Wild Orchid
- C U When U Get There / Coolio
- Day-O / Dub Train
- Momotie / Miho Asahi

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.infojapan.com/JWAVE/>

Adult Contemporary

T. WK.	L. WK.	2	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	19	★★★ No. 1 ★★★ SUNNY CAME HOME COLUMBIA 78524	◆ SHAWN COLVIN 4 weeks at No. 1
2	2	2	15	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
3	3	4	17	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
4	5	9	7	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
5	4	3	12	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
6	8	8	10	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
7	6	7	15	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
8	7	5	20	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
9	12	17	4	TO MAKE YOU FEEL MY LOVE COLUMBIA 78641	BILLY JOEL
10	10	11	8	A SMILE LIKE YOURS ELEKTRA ALBUM CUT/EEG	NATALIE COLE
11	9	6	29	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
12	14	22	3	FOOLISH GAMES ATLANTIC ALBUM CUT	◆ JEWEL
13	18	27	3	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
14	17	20	5	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
15	13	13	26	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
16	11	10	34	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
17	20	19	63	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
18	16	18	46	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
19	15	12	21	I DON'T WANT TO LAFACE 24229/ARISTA	◆ TONI BRAXTON
20	21	26	3	★★★ AIRPOWER ★★★ TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
21	22	23	5	I AM NOT HIDING COLUMBIA ALBUM CUT	KENNY LOGGINS
22	19	14	9	HARD TO SAY I'M SORRY LAFACE 24223/ARISTA	◆ AZ YET FEAT. PETER CETERA
23	23	16	18	ALONE POLYDOR 571006/A&M	◆ BEE GEES
24	24	21	17	BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE	◆ BOB CARLISLE
25	26	28	3	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL

Adult Top 40

T. WK.	L. WK.	2	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	18	★★★ No. 1 ★★★ ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL 3 weeks at No. 1
2	2	2	27	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
3	3	3	17	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
4	8	9	7	FOOLISH GAMES ATLANTIC ALBUM CUT	◆ JEWEL
5	5	6	16	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC
6	4	4	28	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
7	6	5	15	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW
8	7	8	18	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
9	9	7	44	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
10	11	16	8	BUILDING A MYSTERY ARISTA 13395	◆ SARAH MCLACHLAN
11	10	11	9	MORE THAN THIS Geffen 19411	◆ 10,000 MANIACS
12	14	22	6	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS	◆ PAULA COLE
13	12	10	27	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
14	13	18	9	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
15	15	21	7	THE DIFFERENCE INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
16	17	23	8	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
17	16	12	41	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
18	19	14	19	BITCH CAPITOL 58634	◆ MEREDITH BROOKS
19	18	13	31	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS	◆ PAULA COLE
20	20	15	30	I WANT YOU COLUMBIA 78503	◆ SAVAGE GARDEN
21	22	20	14	SHAME ON YOU EPIC ALBUM CUT	◆ INDIGO GIRLS
22	21	17	21	MMMBOP MERCURY 574261	◆ HANSON
23	24	24	6	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
24	25	27	5	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	◆ THE MIGHTY MIGHTY BOSSTONES
25	23	26	8	FOUR LEAF CLOVER ARISTA AUSTIN 13097/ARISTA	◆ ABRA MOORE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 63 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

AQUA TOYS WITH U.S. POP SUCCESS WITH 'BARBIE GIRL'

(Continued from page 92)

so very fast."

The act will soon pull it all together for live dates at home, then will hit the road for an exhaustive tour of Sweden, Hong Kong, Taiwan, Singapore, Thailand, and Korea. It will then come to the U.S. in late summer, just before "Aquarium" is released here Sept. 9.

Already it is prepared to deal with controversy in these culturally correct times, where a smattering of women have complained that the song demeans women by allegedly placing Barbie in a servile role. It's the first that Rasted has heard of the issue. "The spirit is fun. We didn't make the song to hurt the doll, the girls, or the men and women," he responds. "We care as much about women's liberation as anyone else. Sometimes, you step on

somebody's toes, and that's not the way it was meant to be."

Even Mattel management overseas has given "Barbie Girl" an amused thumbs up. "One of the radio stations in Denmark phoned the Mattel company, and they said the song was very positive and felt it was fun. They knew we didn't want to hurt the doll in any way. We haven't heard from the American company yet, but hopefully they will think the same thing, because it was all in fun."

One report says that Mattel U.S. had huffed that it was looking into potential trademark infringement, even though Aqua printed a disclaimer on the CD single that says, "The song 'Barbie Girl' is a social comment and was not created or approved by the

makers of the doll."

That withstanding, Rasted says that he and the bandmates can't wait to touch down on U.S. soil. "In any interview, we always say how much we are looking forward to going to any country," he says. "But America has always been the biggest dream, because a Danish band has never had a song on the American charts. It is the place to be if people like it. I can't wait."

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

HARDIN

(Continued from page 92)

like that that are rhythmic, and that's the things they're playing."

Now that WXTB is on the path Hardin intended for it, he's preparing for his second chapter, the Thunder remake. That station's gotten a little more wiggle room lately. Hardin says, "When I got to the market, WHPT [the Point] was pretty much a triple-A/classic rock hybrid kind of radio station. Since then, they've moved it into more of a triple-A direction. They've had a real nice book, because the station's a lot more focused than it was before."

The first thing he did with Thunder was slash its 800-song library to a manageable 400-500 tracks. "They were doing silly things, like tracking albums once per daypart, which is fine if you're going to do that, but it wasn't packaged; they'd let the dead air go between each track," he says.

"We just tightened it up, big time," Hardin continues. "It's a 6,000-watt radio station with a 2.9 share, the highest ratings that it's had. And we're getting ready to go full power, 100,000 watts, by Sept. 1. So it's probably going to beat XTB in the fall book, because we're going to market it heavily, and there's such a hunger and hole in this market for classic rock. If you look back over the years, even the last two or so years of 'YNF, they were battling XTB, and it was like, 'Who could play the most new records first?' It's been five or six years since this market has had a classic-leaning rock station, so it's going to be on fire. It's going to be huge."

Here's a recent 3 p.m. hour on WTBT: Steppenwolf, "Born To Be Wild"; Eagles, "Take It To The Limit"; Doors, "Hello, I Love You"; Eric Clapton, "Wonderful Tonight"; Grand Funk Railroad, "We're An American Band"; Fleetwood Mac, "The Chain"; Phil Collins, "In The Air Tonight"; Pink Floyd, "Money"; Jackson Browne, "The Load-Out/Stay"; Beatles, "Sgt. Pepper/A Day In The Life"; Steve Miller, "Fly Like An Eagle"; Elton John, "Saturday Night's Alright For Fighting"; and Rolling Stones, "Wild Horses."

With 98 Rock going heavy on the attitude, Hardin sees Thunder as a refuge for listeners. "If someone has a problem with the content on Bubba's show or the content of [WXTB], they can always go to Thunder, and it's going to be much more mass-appeal," he says. "It's [for] a guy that's 45 now, and 15 years ago he thought AC/DC was too hard. That's his radio station. And we're doing more lifestyle stuff on there, more qualitative types of promotions, more higher-end stuff."

MARC SCHIFFMAN

TEENS CONTRIBUTE TO AC, N/T SHIFTS

(Continued from page 91)

stations were flat at a 3.7 share 12-plus, suggesting that the adult rise was at mainstream R&B radio. So maybe despite the publicity that hip-hop generated during the spring, the format got an equal boost from the "Love Jones" soundtrack and all the other retro-flavored R&B music released as part of the format's neo-progressive movement.

In fifth place, top 40 was up 8.4-8.8, its best number since fall '95. Top 40 was flat in 35-64 (at a 4.4 share) and at night (11.6), but up nicely in every other daypart and demo. It went 27.8-28.9 in the teen demo, 12.9-13.4 in 18-34, and 7.0-7.2 in 25-54. Top 40 was up 7.6-7.9 in mornings, 7.0-7.4 in middays, and 9.1-9.4 in afternoons.

It's worth noting that even in this era of top 40 again playing teen-appeal music, from Hanson, Spice Girls, Robyn, the Backstreet Boys, and others, the format's biggest audience bulge is in 25-34, where it gets 25.5% of its listening vs. 21.9% for teens and 23.4% in 18-24. Almost 25% of top 40's audience is over 35 years old. R&B also has its bulge in 25-34 (25.5%). AC has it in 35-44 (25.9%). Country has an even spread past age 25; its bulge is also in 35-44 (22.1%). Modern rock's bulge is in 25-34 (34.3%), despite its reputation as an 18-24 format.

ROCK REBOUNDS, CLASSICS STABLE

Album rock, which fell to its lowest point in the winter, came back 6.7-7.0, for sixth place, with its biggest rebound in 25-54 (8.1-8.6). While album and classic rock have tended to trade off good books, the ninth-place classic rock format was up slightly, 4.5-4.6, for its best book ever. The format also cracked the

5-share range for the first time in mid-days and afternoons (up 4.9-5.0 in both).

Even though the oldies format rebounded 6.0-6.3 in the spring from its lowest number in recent memory, format observers worry that its bulge is in the 45-54 demo (34.1% of its listening), while its 18-34-demo shares have dropped from the 5s to the 3s since '95, leading many to wonder if the format will become hard to sell in the same way that easy listening was 10-15 years ago. Classic rock seems to have a lot to do with oldies' demo shift. Many of today's classic rock stations evolved from '70s oldies and carried the 18-34s with them. Classic rock's bulge is in 35-44 (37.4%).

Tied with oldies for seventh place is Spanish radio, flat at a 6.3 share 12-plus. Spanish is up in mornings (6.1-6.5), off at nights (6.8-6.4), and flat during the rest of the day. It was off with teens (5.3-4.8), but up in 25-54 (6.6-6.8) and 35-64 (5.9-6.2).

In 10th place, modern rock has been stable at a 4.1 share for three consecutive books, down only a few tenths from its peak of a 4.4 share in early '96, despite the format's negative press. Modern's female numbers, the ones you might expect to be the hardest hit by modern AC, were at worst stymied at a relatively low level, flat at a 2.6 share, down from a peak of 2.9. With men, meanwhile, the format was up 4.6-4.7 this time, but short of modern's 5.1 share last spring.

Adult standards stations, which have grown sharply in number recently, didn't expand their audience during the spring; they were flat at a 3.5 share, followed by jazz (flat at 3.1), religious stations (flat at 2.2), and classical (2.0-1.9).

EXECUTIVE TURNTABLE

FOLKS. Dave Ervin, national PD for Bonneville, will be the new VP/GM of country KZLA Los Angeles when Bonneville takes over the station, which it says may be as soon as two weeks. He succeeds Bruce Raven-Stark. Ervin will report to newly named president of the company's Los Angeles/Salt Lake City Radio Group Richard Mecham.

Tom Owens is upped from VP of programming to senior VP of programming at Jacor Communications.

Tucson, Ariz., stations, replacing Larry Browning.

SALES. Following the controversy over the sale of noncommercial jazz outlet WDCU Washington, D.C., from the cash-strapped District government to religious Salem Broadcasting, the station has instead been sold to C-SPAN, which will flip it to an all-public-affairs format.

FORMATS. KNEW San Francisco picks up the syndicated Real Country format Sept. 15. Four staffers, including music director Richard Ryan, are out.

Info-Packed Panels, Surprises In Store At Billboard Vid Confab

BILLBOARD SCHEDULE: The 19th annual Billboard Music Video Conference and Awards is returning to Los Angeles with a jam-packed schedule of events for the music video community.

Check out next issue's Homefront column for an exciting announcement about this year's keynote speech. Expect some big news to be unveiled at the conference from not one but two major industry players.

The conference will be held Nov. 20-22 at the Beverly Hilton and is packed with panels for music video programmers, label executives, and production executives. Following are a few examples:

The Big Picture: Major-label and programming executives gather to discuss their view from the top of the music video industry.

The Viewers Speak: A Billboard Focus Group: Back by popular demand! Once again, Billboard is assembling a live focus group of teenage viewers who will discuss their likes and dislikes about music videos. This is a rare chance to hear about viewing habits straight from the source.

Music Video Production Assn. Presents: From the Director's Chair: Well-known clip directors discuss the art and commerce of music video making.

Show Me the Money: The Dollars and Sense of Music Video: Regional programmers discuss ways to survive and thrive in localized video programming. This panel will be followed by breakout sessions for the R&B, country, and modern rock formats.

Video Production vs. Video Programming: A Profitable Partnership or Unholy Alliance: Innovative and left-of-center videos get the attention of viewers but can be a pain to program. This session aims to rethink the conventional clip with new creative production, programming, and promotion strategies.

Artists Panel: Established and developing artists unveil their thoughts about making music videos.

The three-day event will conclude with the star-studded Billboard Music Video Awards. Watch this space for exciting announcements about this year's show, which will be held at Billboard Live on the Sunset Strip.

Labels and regional shows should already have received their nomination submission forms. All forms are due to **Maureen Ryan** in Billboard's New York office no later than Sept. 1. For further registration or show information, contact Maureen at 212-536-5002. Also check out Billboard

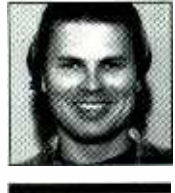
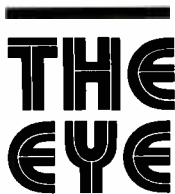
Online for event updates at <http://www.billboard.com/events>.

MTV AWARDS UPDATE: Marilyn Manson, Prodigy, and Jewel have been added to the list of performers appearing at the 1997 MTV Video Music Awards. In addition, rapper Lil' Kim will lead an all-star female hip-hop ensemble at the show, which will include Missy "Misdemeanor" Elliot, U2, Spice Girls, Beck, Jamiroquai, Puff Daddy, and the

Wallflowers have already been announced as performers at the event, which will be held Sept. 4 at New York's Radio City Music Hall.

In addition, LL Cool J will receive the channel's Video Vanguard Award. The rapper is being honored for his contribution to the music video medium, which includes several pioneering rap clips and an acoustic performance on "MTV Unplugged."

QUICK CUTS: Music video director Marcus Nispel will segue to the big screen to lens the theatrical adaptation of the popular '70s police drama "S.W.A.T." for TriStar Pictures... Commotion Pictures has signed director Sean Mullens... Duran Duran's Simon LeBon and partner Nick Wood have signed with Film Music Associates to foster development of motion picture scores and original compositions for the duo's Syn Studios... Los Angeles Director Michael Peleaux has joined SPI Productions' music video division.



by Brett Atwood

PRODUCTION NOTES

LOS ANGELES

Blond Films' Jodi Moore and Kerri Stuart directed Erin O'Donnell's debut video for "Didn't Even Know."

Adam Shankman lensed the comedic clip for Kacey Jones' "Men Are Some Of My Favorite People." David Landau produced for Sauce Entertainment.

Director Graeme Joyce delivered a retro sci-fi feel to the Pulsars' video for "Tunnel Song."

NEW YORK

Eric Haywood and Ruben Whitmore are the eyes behind the video for the ballad "Set U Free" for Ol Skül. It was produced by Whitmore for Tribal Communications.

Kyle Jason's "Butter Baby" was directed by Roberto Espinosa at the Lenox Lounge. Victoria Vallas produced.

NASHVILLE

"Go Away" by Lorrie Morgan was directed by Jim Hershleder of Picture Vision. Hershleder also directed "A Woman Like You" by Matt King.

OTHER CITIES

The Presidents Of The United States Of America swung by San Francisco to film a clip for "George Of The Jungle" with director George Evelyn. The song is on the soundtrack of the same name.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- 1 Foxy Brown, Big Bad Mamma
- 2 The Notorious B.I.G., Mo Money Mo Problems
- 3 Wyclef Jean, We Trying To Stay Alive
- 4 Missy "Misdemeanor" Elliott, The Rain...
- 5 Timbaland & Magoo, Up Jumps Da Boogie
- 6 Mary J. Blige, I Can Love You
- 7 Blackstreet, Fix
- 8 Will Smith, Men In Black
- 9 Lil' Kim, Not Tonight
- 10 Rahaan Patterson, Where You Are
- 11 Ginuwine, I'll Do Anything/I'm Sorry
- 12 Myron, We Can Get Down
- 13 Puff Daddy, It's All About The Benjamins
- 14 Usher, You Make Me Wanna
- 15 Laumea, Can't Let Go
- 16 God's Property, Stomp
- 17 Coolio Feat. 40 Thevz, C U When U Get There
- 18 Mariah Carey, Honey
- 19 SWV, Someone
- 20 Rampage, Take It To The Streets
- 21 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 22 Epm, Never Seen Before
- 23 702, All I Want
- 24 Erykah Badu, Otherside Of The Game
- 25 Bone Thugs-N-Harmony, Look Into My Eyes
- 26 Immature, I'm Not A Fool
- 27 Mary J. Blige, Everything
- 28 Wu-Tang Clan, Triumph
- 29 Lost Boyz, We And My Crazy World
- 30 Maxwell, Whenever Wherever Whatever

*** NEW ONS ***

- Milestone, I Care About You
Brownstone, Kiss And Tell
Jon B., Don't Say
Busta Rhymes, Put Your Hands Where My...
Natalie Cole, A Smile Like Yours
Byron Stingily, Sing A Song
Billy Porter, Show Me
Aaliyah, Hot Like Fire
Nastyboy Klick, Down For Yours
K-Ci & JoJo, Last Nights Letter



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 George Strait, Carrying Your Love With Me
- 2 Lee Ann Womack, The Fool
- 3 Diamond Rio, How Your Love Makes Me Feel
- 4 Tracy Lawrence, How A Cowgirl Sings Goodbye
- 5 Tim McGraw With Faith Hill, It's Your Love
- 6 Alabama, Dancin', Shaggin' On The Boulevard
- 7 John Michael Montgomery, How Was I To Know
- 8 Michael Peterson, Drink, Swear, Steal & Lie
- 9 Neal McCoy, The Shake
- 10 Toby Keith, We Were In Love

- 11 Sons Of The Desert, Hand Of Fate
- 12 Wade Hayes, Wichita Lineman
- 13 Trisha Yearwood, How Do I Live
- 14 Kenny Chesney, She's Got It All
- 15 John Anderson, Somebody Slap Me
- 16 Reba McEntire, What If It's You
- 17 Dean Miller, Nowhere, USA
- 18 River Road, Nickajack
- 19 LeAnn Rimes, You Light Up My Life
- 20 Alison Krauss & Union Station, Looking In...
- 21 John Fogerty, Southern Streamline
- 22 Lila McCann, Down Came A Blackbird
- 23 Blackhawk, Hole In My Heart
- 24 Jason Sellers, I'm Your Man
- 25 Matraca Berg, That Train Don't Run
- 26 James Bonamy, Naked To The Pain
- 27 Bryan White, Love Is The Right Place
- 28 Brady Seals, Natural Born Lovers
- 29 Joe Diffie, Somethin' Like This
- 30 Reba McEntire, I'd Rather Ride Around With You
- 31 Chely Wright, Shut Up And Drive
- 32 Bill Engvall, Warning Signs
- 33 Chris LeDoux, This Cowboy's Hat
- 34 Sara Evans, Three Chords And The Truth
- 35 Rodney Atkins, In A Heartbeat
- 36 Clay Walker, Watch This
- 37 Vince Gill, You And You Alone
- 38 Sawyer Brown, This Night Won't Last Forever
- 39 Asleep At The Wheel, Boogie Back To Texas
- 40 Buffalo Club, Nothin' Less Than Love
- 41 Ricochet, He Left A Lot To Be Desired
- 42 Blake & Brian, Another Perfect Day
- 43 Jack Ingram, Flutter
- 44 Lorie Morgan, Go Away
- 45 David Lee Murphy, All Lit Up In Love
- 46 Bryan Smith, Texas Twist Her
- 47 Victoria Shaw, Don't Move
- 48 Mark Chesnut, Thank God For Believers
- 49 Kinleys, Please
- 50 Deleantees, I'm Your Man

*** NEW ONS ***

- Michael Peterson, From Here To Eternity
Ricochet, Blink Of An Eye



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Puff Daddy, It's All About The Benjamins
- 2 Sugar Ray, Fly
- 3 The Notorious B.I.G., Mo Money Mo Problems
- 4 Mariah Carey, Honey
- 5 Matchbox 20, Push
- 6 Will Smith, Men In Black
- 7 Sublime, Wrong Way
- 8 Fiona Apple, Criminal
- 9 Sarah McLachlan, Building A Mystery
- 10 Prodigy, Breathe
- 11 Live, Turn My Head
- 12 Oasis, D' You Know What I Mean? **
- 13 Wyclef Jean, We Trying To Stay Alive
- 14 Wu-Tang Clan, Triumph
- 15 Hanson, Where's The Love
- 16 Chris Rock, Champagne
- 17 The Verve Pipe, Villains

- 18 Smash Mouth, Walkin On The Sun
- 19 Foxy Brown, Big Bad Mamma
- 20 Jewel, Foolish Games
- 21 Mighty Mighty Bosstones, The Rascal King
- 22 Foo Fighters, Everlong
- 23 Lil' Kim, Not Tonight
- 24 Spice Girls, 2 Become 1
- 25 Fleetwood Mac, Silver Springs
- 26 Sneaker Pimps, 6 Underground
- 27 Missy "Misdemeanor" Elliott, The Rain...
- 28 Reel Big Fish, Sell Out
- 29 Dandy Warhols, Not If You Were The Last
- 30 Reef, Place Your Hands
- 31 Mary J. Blige, Everything
- 32 Blackstreet, Fix
- 33 Backstreet Boys, Quit Playing Games
- 34 Ginuwine, When Doves Cry
- 35 Tool, Aenema
- 36 Filter & The Crystal Method, (Can't You) Trip...
- 37 Tonic, If You Could Only See
- 38 OMC, How Bizarre
- 39 Jamiroquai, Alright
- 40 Beck, Jack-Ass
- 41 Our Lady Peace, Superman's Dead
- 42 Busta Rhymes, Put Your Hands Where My Eyes...
- 43 Dru Hill, Never Make A Promise
- 44 Veruca Salt, Shutterbug
- 45 Coolio Feat. The Thevz, C U When U Get There
- 46 Squirrel Nut Zippers, Put A Lid On It
- 47 Sister Hazel, All For You
- 48 The Wallflowers, The Difference
- 49 U2, Last Night On Earth
- 50 Puff Daddy & Faith Evans (Feat. 112), I'll Be...

** Indicates MTV Exclusive

*** NEW ONS ***

- The Offspring, Meaning Of Life
Refugee Camp Allstars, Avenues
Talk Show, Hello Hello



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- 1 George Strait, Carrying Your Love With Me
- 2 Clay Walker, Watch This
- 3 Chris LeDoux, This Cowboy's Hat
- 4 Lee Ann Womack, The Fool
- 5 Neal McCoy, The Shake
- 6 Kenny Chesney, She's Got It All
- 7 Toby Keith, We Were In Love
- 8 Alabama, Dancin', Shaggin' On The Boulevard
- 9 Trisha Yearwood, How Do I Live
- 10 Diamond Rio, How Your Love Makes Me Feel
- 11 John Michael Montgomery, How Was I To Know
- 12 Deana Carter, Strawberry Wine
- 13 Reba McEntire, I'd Rather Ride Around With You
- 14 Tracy Lawrence, How A Cowgirl Sings Goodbye
- 15 Michael Peterson, Drink, Swear, Steal & Lie
- 16 Buffalo Club, Nothin' Less Than Love
- 17 Lila Mccann, Down Came A Blackbird
- 18 Blackhawk, Hole In My Heart
- 19 Lorrie Morgan, Go Away
- 20 John Anderson, Somebody Slap Me
- 21 Asleep At The Wheel, Boogie Back To Texas
- 22 Mark Chesnutt, Brother Jukebox

- 23 Michelle Wright, Take It Like A Man
- 24 Alan Jackson, She's Got The Rhythm
- 25 Tracy Lawrence, Allis
- 26 John Michael Montgomery, Line On Love
- 27 Charley Pride W/Hal Ketchum, For Today
- 28 Kathy Mattea, Walking Away A Winner
- 29 Bryan White, Look At Me Now
- 30 Travis Tritt Feat. Lari White, Helping M

*** NEW ONS ***

- Reba McEntire, What If It's You
LeAnn Rimes, You Light Up My Life



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Shawn Colvin, Sunny Came Home
- 2 Third Eye Blind, Semi-Charmed Life
- 3 Jewel, Foolish Games
- 4 Spice Girls, 2 Become 1
- 5 Hanson, Where's The Love
- 6 Dave Matthews Band, Crash Into Me
- 7 OMC, How Bizarre
- 8 Sarah McLachlan, Building A Mystery
- 9 The Wallflowers, One Headlight
- 10 The Wallflowers, The Difference
- 11 The Verve Pipe, The Freshmen
- 12 Fiona Apple, Criminal
- 13 10, 000 Maniacs, More Than This
- 14 Mariah Carey, Honey
- 15 Jon Bon Jovi, Janie, Don't Take Your...
- 16 Sister Hazel, All For You
- 17 Fleetwood Mac, Silver Springs
- 18 Paula Cole, I Don't Want To Wait
- 19 Duncan Sheik, Barely Breathing
- 20 Matchbox 20, Push
- 21 Marc Cohn, Walking In Memphis
- 22 Elvis Presley, Jailhouse Rock
- 23 Elvis Presley, Heartbreak Hotel
- 24 Elvis Presley, Love Me Tender
- 25 Elvis Presley, Burning Love
- 26 Elvis Presley, See See Rider
- 27 Meredith Brooks, Bitch
- 28 Sheryl Crow, A Change Would Do You Good
- 29 Duncan Sheik, She Runs Away
- 30 Savage Garden, I Want You

*** NEW ONS ***

- Meredith Brooks, I Need
Paul McCartney, Young Boy
Lazio Bane, Overkill
Mary J. Blige, Everything
Lori Carson, I Saw The Light
Lauren Christy, Breed
Genesis, Congo
Joe, The Love Scene
Wild Orchid, Supernatural

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING AUGUST 30, 1997.

THE BOX
MUSIC TELEVISION
YOU CONTROL

Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Mariah Carey, Honey

BOX TOPS

The Notorious B.I.G., Mo Money Mo Problems
Will Smith, Men In Black
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
SWV /Puff Daddy, Someone
Mia X, The Party Don't Stop
Coolio, C U When You Get There
Insane Clown Posse, Halls Of Illusion
Wu-Tang Clan, Triumph
Various Artists, The Jock Jam
Adina Howard, (Freak) And U Know It
Dru Hill, Never Make A Promise

NEW

- AZ, Hey AZ
Beck, Jack-Ass
Brian McKnight, You Should Be Mine
Busta Rhymes, Put Your Hands Where My Eyes Could See
Chris Rock, Champagne
Coolio, Ooh La La
Goo Goo Dolls, Lazy Eye
INOJ, Love You Down
Jamiroquai, Alright
Jon. B., Don't Say
K-Ci & JoJo, Last Night's Letters
Milestone, I Care About You
The Offspring, Meaning Of Life
Oran "Juice" Jones, Poppin' That Fly
Primus, Over The Falls
Shaquille O'Neal, Men Of Steel
Vanessa Williams, Happiness
Veruca Salt, Shutterbug
Alkaholiks, Off The Wall/Hip Hop Drunkies
Daz, Put The Monkey In It
Keystone, If It Ain't Love
Mobb Deep, Hoodlum
Shola Ama, You Might Need Somebody

Snot, Stoopid
Yvette Michelle, Crazy

M2
MOBILITY CHASM

Continuous programming
1515 Broadway
New York, NY 10036

NEW

Blur, M.O.R.
Howie B, Angels Go Bald Too
The Chemical Brothers, Elektrobank
Honeyrods, Love Bees
The Dambudizers, Burn This Bridge
Love Spit Love, Long Long Time
Chumbawamba, Tubthumping
Sandra St. Victor, Chocolate
Brimful Of Asha, Cornershop



- Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5
- Coolio, Ooh La La (new)
Supergarage, Fave (new)
The Gandharvas, Downtime (new)
Our Lady Peace, Automatic Flowers (new)
Jamiroquai, Alright (new)
The Chemical Brothers, Elektrobank (new)
SWV, Someone (new)
Zuckerbaby, Heavy (new)
Delerium, Duende (new)
No Doubt, Hey You (new)
Foxy Brown & Dru Hill, Big Bad Mama (new)
Filter & The Crystal Method, (Can't You) Trip... (new)
Robyn, Do You Know (What It Takes)
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
The Tea Party, Temptation
Prodigy, Breathe
Will Smith, Men In Black
Sheryl Crow, A Change Would Do You Good
Sarah McLachlan, Building A Mystery
Radiohead, Paranoid Android

MTV
LATINO

Continuous programming
1111 Lincoln Rd
Miami Beach, FL 33139

Savage Garden, I Want You
Control Machete, Andamos Armados
Paula Cole, Where Have All The Cowboys Gone
Hanson, Mmmmbop
Santa Sabina, Azul Casi Morado
Plastilina Mosh, Nino Bomba
Oasis, D'You Know What I Mean?
The Chemical Brothers, Block Rockin' Beats
Julieta Venegas, De Mis Pasos
Daft Punk, Around The World
U2, Last Night On Earth
Luis Miguel, Por Debajo De La Mesa
Meredith Brooks, Bitch
The Wallflowers, One Headlight
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
Olive, You're Not Alone
El Tri, Virgen Morena
Gus Gus, Polyesterday
Molotov, Voto Latino
10, 000 Maniacs, More Than This



- 1/2-hour show weekly
Signal Hill Dr
Wall, PA 15148
- Supertones, Adonai
Feld Zandura, Ember
Geoff Moore, Today
Considering Lily, Cup
Value Pac, Happy
Three Crosses, This Is Not My Home
Hokus Plick, I'm So Happy
God's Property, Stomp
Jeni Varnadeau, Between You And Me
Echoing Green, Oxygen
Bryan Duncan, When It Comes To Love

Power Play
MUSIC VIDEO
TELEVISION

Five hours weekly
223-225 Washington St
Newark, NJ 07102

Cunninghams, Bottle Rocket
Ben Harper, Faded
Pretenders, Goodbye
Manbreak, Ready Or Not
Kenickie, In Your Car
Genesis, Congo
Kara's Flowers, Soap Disco
Adina Howard, (Freak) And You Know It
Foxy Brown, Big Bad Mamma
The Dandy Warhols, Not If You Were The Last...
Cinnamon, Me As Helen Of Troy
Chantal, God Made Me
Blues Traveler, Carolina Blues
Coolio, C U When You Get There
The Mighty Mighty Bosstones, Rascal King
Honeyrods, Love Bees
Ronnie Henson, What Are We Gonna Do
Sarah McLachlan, Building A Mystery
Wild Orchid, Supernatural
Uncle Sam, Can You Feel It



- CALIFORNIA MUSIC CHANNEL
- 15 hours weekly
10227 E 14th St
Oakland, CA 94603
- Foxy Brown, Big Bad Mamma
Wu-Tang Clan, Triumph
The Notorious B.I.G., Mo Money Mo Problems
Magoo And Timbaland, Up Jumps Da Boogie
Mary J. Blige, Everything
Mariah Carey, Honey
Somethin' For The People, My Love Is The Shhh!
Bone Thugs-N-Harmony, Look Into My Eyes
Missy "Misdemeanor" Elliott, The Rain
Changing Faces, G.H.E.T.T.O.U.T.

LABEL DEVOTES BOXED SET TO ITS BEETHOVEN CATALOG

(Continued from page 1)

tenary celebrations late this year and next, the "Complete Edition" will contain Beethoven's every composition in performances by longtime label artists past and present, including Herbert von Karajan, Wilhelm Kempff, John Eliot Gardiner, Anne-Sophie Mutter, and the Emerson Quartet, among scores of others.

In U.S. stores Oct. 14, the deluxe boxed set contains 87 discs in 20 volumes along with a 300-page hardbound book, acrylic CD rack, and colorful carrying case. The edition will feature several works never before recorded, as well as some rare historical Beethoven recordings—such as that legendary Nikisch Fifth Symphony.

"Beethoven has so much significance for Deutsche Grammophon," says Anja Rittmüller, DG's product manager for reissues at its headquarters in Hamburg. "The company has a strong German identity, and he is what many people consider the greatest German composer. So the 'Complete Edition' is the ideal centenary project for DG."

Promotionally, "Complete Beethoven Edition" will benefit from the events surrounding DG's 100th birthday. Plus, the label's reputation in the repertoire precedes itself. Karajan's symphony cycles and Kempff's complete piano sonata recordings have been benchmarks and best sellers since their initial release, as have many DG discs of Beethoven chamber and vocal works.

Compiling many of its landmark recordings from over the years, DG issued a 60-LP Beethoven edition in 1977, which was one of the larger recording projects in history and was very successful. An indication of the continuing cultural (and commercial) allure of Beethoven's music can be found in 1994's "Immortal Beloved." The Beethoven biopic fared poorly at theaters, but the Sony Classical soundtrack topped Billboard's Top Classical Albums for '95.

"Beethoven was a visionary," says Albert Imperato, DG's VP and U.S. label director. "In many ways—such as his ideas of individual freedom, artistic and social—we're closer to Beethoven's values now than the general public of his own era."

Of course, no matter how much one appreciates or loves Beethoven, the retail list for the "Complete Edition" is a pricey one: about \$957. But in October, the edition's first five volumes will also be released individually at midprice, with the next five coming out in November and the final 10 in December. In Germany, DG is offering all the volumes in the edition as part of a subscription offer starting in September, at a cumulative price of 1,699 deutsche marks. After the new year, the set will retail in its entirety for 1,999 deutsche marks.

In the U.S., "Complete Beethoven Edition" will be highlighted as part of the label's extensive "100 Reasons You Should Be Listening To Classical Music" centenary campaign with Borders Books & Music and the Discover Card company (see story, page 1). And ads and upcoming editorial in such publications as Gramophone and BBC Music should draw attention to the "Complete Edition" in the U.S. and U.K., one of the primary homes for classical collectors. But Beethoven isn't just for Anglo-Saxons, of course, and Rittmüller expects Spain and Italy to welcome the set, too.

In most every territory, "Complete Beethoven Edition" will be featured in various contests and radio giveaways, as will Beethoven T-shirts and sundry other tchotchkes. The edition will be bolstered by considerable point-of-pur-

chase materials, including an expansive display rack. Also getting its own display is the Beethoven "Compactocheque," a 19-track sampler for the "Complete Edition" that includes a 90-page introductory catalog.

Issued in August, "Compactocheque" has appeared on classical best-seller lists in Germany, and its presaging of the boxed set helped put Beethoven on an autumn "in" list compiled by German lifestyle magazine Bunte. The sampler is budget-priced until January '98, when it joins the edition's other volumes at midprice.

In the U.S., "Compactocheque" seems to be moving briskly in a traditionally fallow selling period, according to Ray Edwards, national classical sales manager for Tower Records. And, he

adds, the sampler should be a good tool for nudging neophyte classical buyers toward the edition's individual volumes, if not the entire set.

"Putting the volumes out separately is a good idea, because I don't know how many of the entire box we'll sell—although we've certainly sold more expensive things, and I remember the old LP edition doing really well," Edwards says. "PolyGram was worried about retailers stocking the 'Complete Edition,' but we'll stock it substantially. We want to support something like this. Classical retail can use these sorts of events."

Highlights of the "Complete Edition" include vol. 1, the symphonies, in newly remastered transfers of Karajan's '63 symphony cycle with the Berlin Philharmonic; vol. 2, the concertos, with

such soloists as pianist Sviatoslav Richter and violinist Gidon Kremer; vol. 4, the composer's only opera, "Fidelio," as well as its early version, "Leonora," in a new recording by Gardiner; vol. 5, the piano sonatas, in the newly remastered versions by Kempff; vol. 9, the piano trios, with such artists as Kempff, violinist Henryk Szeryng, and cellist Pierre Fournier; vols. 11-13, the string quartets, with the Amadeus, Mendelssohn, Emerson, and LaSalle quartets; vol. 16, *lieder*, with such singers as Dietrich Fischer-Dieskau; and vol. 19, large choral works, such as the popular "Missa Solemnis."

The rarities in the "Complete Edition" include Beethoven's folk-song arrangements (many in brand-new recordings); miscellaneous piano pieces

and compositions for the stage; vintage performances by the likes of Annie Fischer and Wilhelm Furtwängler; and a world-premiere recording of the cantata "Der Glorreiche Augenblick" (The Glorious Moment). And the accompanying book is itself a rarity, as it's to be found only in the "Complete Beethoven Edition" (aside from a few promotional copies).

Produced in cooperation with the scholars of the Beethoven House in Bonn, Germany, the book and each of the volumes' accompanying booklets are lavishly researched and illustrated. "The whole package gives you such a sense of Beethoven's life," Rittmüller says, "and that really helps pull you into this great music."

FOR ITS 100TH, DG OFFERS AS MANY WAYS TO CELEBRATE

(Continued from page 1)

Dubbed "100 Reasons You Should Be Listening To Classical Music," the DG campaign kicks off in September and comprises a series of promotions and outreach programs conducted in tandem with Borders Books & Music and the Discover Card company. And although the 18-month campaign is broad, the promotion favors DG's core classics over any crossover titles, covering a mix of reissues and new releases by the label's stable of world-renowned artists.

"Our centenary demands a statement, and the one we're making is that we don't plan to rest on our legacy," says Albert Imperato, DG's VP and U.S. label director. "Classical record companies can't just look at the lowly 3%-4% market share and bemoan the lack of music education in this country. We have to step in and use the tools at our disposal to introduce people to all that's great about classical music."

"The man on the street thinks that the only reason he should listen to classical music is because it's good for him, like it's vegetables or medicine or something," Imperato continues. "But really, the reasons run the gamut from great entertainment to profound enrichment—and those usually coincide."

The "100 Reasons You Should Be Listening To Classical Music" campaign revolves around a series of colorful ads, tying each of those reasons to a specific DG release. For instance, reason No. 22 is "Meet interesting people" and spotlights sibling violin/piano duo Gil and Orli Shaham's "Dvořák For Two" album; reason No. 16 is "Get away from it all," touting the "Summer Adagio" anthology of slow movements from orchestral works conducted by Herbert von Karajan; reason No. 37 is "Explore the workings of a great mind," pitching the introductory sampler of the Emerson Quartet's complete Beethoven string quartets collection; and No. 5 is "For the sheer beauty of it," highlighting mezzo-soprano Anne Sofie von Otter's new collection of Haydn, Mozart, and Gluck opera arias (on Archiv, DG's early-music-oriented imprint).

The "100 Reasons" program encompasses 18 months of exclusive positioning at Borders for such releases, including a listening station dedicated to DG. The display will rotate five DG releases every three months, corresponding to the "100 Reasons" campaign. There will also be Borders promotions ranging from discounts on coffee drinks at the retailer's cafes to free shopping sprees, as well as more than 25,000 "100 Reasons" brochures and DG cassette samplers handed out. Moreover, Discover will sponsor DG-

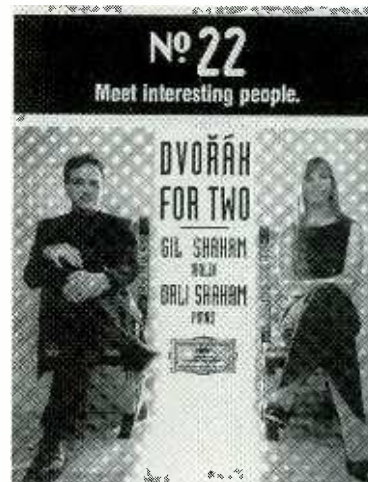
related events in nearly all of Borders' 170-some stores. Such artists as Gil Shaham will perform at various Borders around the country, and the chain will host educational seminars presented by various regional classical buyers and local music experts. According to Vicki Marshall, Borders' music co-op manager, the event portion of "100 Reasons" should entail as many as 2,000 in-stores by the campaign's end in December '98.

Borders' attraction to DG and classical music stems from the fact that "in most cases, the chain is at least in the top three of the country's biggest sellers of classical music, based on reports we get from all the labels," Marshall says, "and DG titles—like those by Gil Shaham—are among our most popular."

"We may have expanded to include pop in recent years," Marshall adds, "but the foundation of Borders' music business are the classical and jazz customers—serious music buyers."

Marshall says that contrary to reports of the demise of classical music, Borders feels that genre's appeal has been underestimated. "Only the surface has been tapped, really. There are a lot of opportunities in classical for marketing initiatives—they've just never been taken before."

Of late, Discover has been striving to be the card of choice for music purchases, even signing up country star Trisha Yearwood for a high-profile ad campaign. And the company believes that "classical has the chance to be as popular with our customers as any genre of music," says Lisa Lampert, VP of Discover's card-member marketing.



Deutsche Grammophon's campaign includes an innovative series of ads highlighting the reasons to listen to classical, such as No. 22, above.

As part of the firm's efforts, it publishes a Music Discover Style newsletter, which features Shaham in its September issue (going out to nearly 19 million people, the portion of Discover's cardholders who hold the balances that bring monthly bills).

Jamie Certilman, formerly director of strategic development for PolyGram Classics & Jazz and now head of the New York-based Universal Marketing & Promotions, helped develop the partnership among DG, Borders, and Discover. He predicts that "100 Reasons" is a harbinger for other such ambitious joint-marketing campaigns. "With mar-

keting budgets more and more limited these days, record companies really have to start looking outside themselves," he says. "And getting other corporations involved can be a powerful means of getting music to the masses."

As special releases appear throughout the rest of this year and '98, DG will tie them into the "100 Reasons" campaign—the label's "Complete Beethoven Edition" boxed set being a prime example (see story, page 1). Major tour events—like star violinist and exclusive DG artist Anne-Sophie Mutter's world trek on behalf of the Beethoven violin sonatas next year—will also figure into the program. And there will be virtual synergy for the campaign and various releases and tours via a "100 Reasons" Internet site (<http://www.polygram-us.com>).

As an age-old bastion of classical integrity—founded in 1898 by one of the inventors of the gramophone record, Emile Berliner—DG has taken some critical hits in recent years as the label has taken tentative steps to broaden its marketing. But, Imperato says, "the fact that DG represents these venerable values shouldn't preclude reaching out to a wider public. We want to make classical music popular music, and we'll use the personalities in it, the history of it, whatever we can to try to do that."

"There's no reason why classical labels need a Hollywood hit to sell records," Imperato adds. "But it's going to take work and the concerted efforts of a lot of people over the long term if we're going to lay the foundation for the next 100 years."

REAL WORLD DANCE SET TO HONOR LATE SINGER KHAN

(Continued from page 10)

barefoot as he brought his emotional take on Islamic tradition to new audiences.

His success in the West owed much to the patronage of Gabriel. Khan's first appearance outside the Islamic world was at the 1986 Womad Festival at Reading, England, shortly after he signed to Real World.

Gabriel used his voice in the 1988 soundtrack to the Martin Scorsese film "The Last Temptation Of Christ," and Khan made a string of albums for Gabriel's label, including "Shahen-Shah" (1989), "Shahbaaz" (1991), and "The Last Prophet" (1994). He also composed the score for the Anglo-Indian movie "Bandit Queen" (1995).

Ever keen to experiment, in 1990 he began a fruitful collaboration with Brook, producing "Mustt Mustt," an extraordinary album that fused tradi-

tional Islamic vocals with contemporary Western sounds; many regard the album as his classic work.

The title track was remixed by the Bristol-based trip-hop group Massive Attack and became a surprise dance hit; there was also talk, not realized by the time of his death, of a collaboration with Bjork. A second album with Brook, "Night Song," followed in 1996.

Khan came under attack from purists in Pakistan for his East/West collaborations, but he never lost the strong devotional quality of his music.

He was fascinated with Western electronic dance music and sanctioned many remixes. The compilation of some of his best work, rendered by such U.K. dance acts as Fun-da-mental, Blackstar Liner, Nitin Sawhney, and Talvin Singh, was in preparation at the time of his death and will be

released on Real World.

Also in the pipeline is "The Supreme Collection Volume 1," a two-disc set from Caroline Records that features liner notes by the late Jeff Buckley. The album, with material that has never before been available in the U.S., is due in the coming weeks.

Elsewhere in the U.S., Baba Varma, producer of Khan's 1996 world tour, is dedicating his first Good Karma Festival to the late singer (Saturday [30] in San Francisco and Aug. 31 in Los Angeles).

Says Sawhney of Khan, "He was totally in tune with mood and atmosphere. He had a raw energy which transcended all barriers, cultural, spiritual, and musical."

Assistance in preparing this story was provided by Nyay Bhushan.

WARNER ASSESSES ITS FUTURE

(Continued from page 1)

Those artists, including such breakthrough acts as Prodigy, Third Eye Blind, and Sugar Ray, "accounted for sales of 20 million albums in the last 12 months," Mount told the crowd.

"Pardon my bragging," Mount added, "but when you read in the press that we've lost our edge or that we're not developing new artists anymore, it just pisses me off."

Despite Warner Music's declining fortunes, WMG remains the No. 1 major music group, from Dec. 30, 1996-Aug. 17, 1997, according to SoundScan data.

In total album market share, WMG accounts for 19.5%. WMG's nearest major competitor is Universal Music Group (UMG), with a 12.8% market share.

Of WMG's 19.5%, the Atlantic Group accounts for 8.3%, Warner Bros. Records Inc. has 6.5%, and the Elektra Entertainment Group has 3.4%, with other WMG labels accounting for the remainder.

If one looks at current market share, which excludes the WMG labels' rich catalog, WMG has a 17.7% share, compared with UMG's 14%.

In spite of the fact that, even with the decline, WMG remains No. 1 among the majors, much of the press the company has received of late has Warner Music Group falling apart at the seams.

"It isn't as bad as it seems," says Harold Vogel, an analyst at the New York-based Cowen & Co., of the state of WMG. "They are still a major power both domestically and internationally. Their profile isn't as strong as it was five years ago, but they will probably be able to fix that over time."

With the music business in general on an apparent upswing (see related story, page 1), Vogel predicts WMG will show "improved results as the year progresses."

To further improve matters, WMG recently signed veteran producer David Foster to a new long-term deal, making him a senior VP of WMG and upping his 143 Records label deal with Atlantic into a joint venture (Billboard, Aug. 23).

The deal will have Foster available on an exclusive basis to produce WMG artists, and when he does do work outside the group, WMG will share in the profits. Foster will be available to consult with the various label chairmen, but none will report to him.

Still, WMG co-chairman Daly sees the Foster deal as an important step in the right direction, as the producer was being wooed by UMG.

Says Daly, "No doubt we lost the beat for a while, so bringing someone like David aboard is only a positive."

Daly reveals that Foster won't be the only new senior VP at WMG. "We are going to bring in two key positions in the next two or three months," he says. "They will be more corporate people. They won't be presidents. We have no intention of bringing in someone between us and the labels."

A business affairs executive is expected to be named in the next week, while another corporate executive appointment at WMG is expected in the next 60 days, Daly says.

The news at the WMG labels is mixed. The Atlantic Group is having a banner year, thanks to the long-term commitment to such acts as Jewel and Matchbox 20.

Elektra Entertainment, coming off its own record-setting year in 1996, is holding its own with hits from such acts as Missy "Misdemeanor" Elliot and Third Eye Blind.

However, Warner Bros. Records

Inc., which serves as the umbrella for Warner Bros. and Reprise, has been in a slump. As Warner Bros. Records Inc. chairman/CEO Russ Thyret admits, "It has been a tough 18 months."

Warner Bros. has scored big off Maverick, its joint venture with co-CEOs Freddy DeMann and Madonna, which has yielded such blockbusters as Alanis Morissette's "Jagged Little Pill" and Prodigy's "The Fat of the Land," which have sold 12.6 million and 795,000 units, respectively, according to SoundScan. But Warner Bros. has been slow to develop its own new talent lately.

In fact, much of the Warner Bros. and Reprise fortunes seem to be banking on such veteran acts as Eric Clapton, Neil Young, Joni Mitchell, recent signing Don Henley, and Fleetwood Mac.

The latter act's "The Dance," which was released Aug. 19 on Reprise with much fanfare, including exclusive concert broadcasts on MTV, is clearly Warner's event record of the summer.

With Fleetwood Mac's career sales of 70 million albums worldwide, it is clear that Warner Bros. is counting on "The Dance" to hit the multi-platinum heights of the band's '70s heyday with Warner Bros. (see story, this page).

"Fleetwood Mac is very important," says Daly. "Not only are the sales important, but the fact that they can come back and have a hit will also be a very big morale booster for the whole company, and they need a couple of good breaks."

Warner Bros. Records Inc. may also be looking to build on its executive talent. Sources say that if Virgin president Phil Quartararo becomes available, Thyret would like to bring him to the company as president of Warner Bros. Records Inc., a title once held by Lenny Waronker. Thyret declined to comment on the matter.

A CHECKERED RECENT PAST

It's easy to see why many might predict the premature death of the Warner Music Group. Beginning in 1994, the company was rocked by corporate turmoil that led to the departure of such executive talents as Mo Ostin, Waronker, Bob Krasnow, Henry Droz, Doug Morris, Mel Lewinter, and Danny Goldberg. Many predicted the executive exodus would take its toll on the labels and also lead to many artist departures.

WMG also buckled from pressure from its stockholders and anti-rap crusaders and sold off its share of red-hot Interscope Records (Billboard, Oct. 2, 1995), which reunited with Morris, but this time under the UMG banner (Billboard, March, 2, 1996).

That turmoil has left a bad taste in the mouths of WMG's current executive team. Elektra chairman Sylvia Rhone admits that she considered leaving the company while it was under the watch of former HBO executive Michael Fuchs, "but life has changed dramatically since then, for the better," she says.

Although she has no more experience than her counterparts at Atlantic and Warner Bros., Rhone is the veteran of the group in the role of chairman.

She rose to the title in July 1994 when Elektra's longtime chairman Krasnow was forced out by then WMG chairman Robert Morgado.

Thyret, who was named to the post of chairman/CEO of Warner Bros. Records Inc. by Fuchs, has held the title since August 1996.

Following Fuchs' dismissal in November 1995, Daly and Terry Semel, the co-heads of Warner Bros. Pictures, were named co-chairs of WMG.

Their first official appointment was Val Azzoli as co-chairman/co-CEO of the Atlantic Group in January 1996. It's a title Azzoli still shares with Atlantic founder Ahmet Ertegun.

While skeptics have doubted the wisdom of having Daly and Semel serve as the head of both Time Warner's film and music divisions, the executives inside the company say the duo's management style over the music group is a welcome relief. In fact, some liken it to the days when Warner Communications Inc. (now Time Warner) was run by Ross, long before the turmoil within WMG was making headlines.

"I wasn't here then," Azzoli says, "but Ahmet says that to me a lot—that it feels more like the old Warner Communications, which makes sense, because that's where Bob and Terry come from."

"They are there when I need them, but they're not in my face day to day," adds Azzoli. The executive points to October 1996, when Atlantic consolidated its efforts in what Azzoli explains was a pre-emptive measure designed to prepare Atlantic for the tough road ahead (Billboard, Oct. 12, 1996).

"When we did our cutbacks, I was the one that went to them and said, 'This is what I want to do at my company,'" Azzoli recalls. "The advice they gave me was not what I should or shouldn't cut back, but the most humane and gentlest manner to do it in without hurting people. I think that says a lot about where they are coming from."

Rhone says that Daly and Semel have wisely taken a low-key approach, offering support rather than corporate interference.

"They are very smart, very pragmatic, very creative businessmen. When entering into a new operation, like the music business, the smart thing to do is study it until you feel articulate in it. They've picked up the business very quickly, and they are able to advise management how to run our companies more efficiently."

For his part, Daly admits, "I would be the last person that I would pick to run a label for this company, but that isn't what I'm doing, that isn't what Terry is doing."

"I couldn't pick talent, but I also couldn't run production for Warner Bros.," Daly continues. "I wouldn't be the person on the movie side to sit with writers to develop scripts."

"We are executives. We're creative executives. Our job is to stimulate the people that work for us, make sure we have the right people working for us, motivate them, and give them guidance and bring an overall business view and practical view to the businesses we are in."

THE FLAGSHIP LABEL

When Thyret looks at his tenure of Warner Bros. Records Inc., one of the things he is most proud of is the fact that he was able to re-sign some of the label's biggest stars, including R.E.M., Van Halen, and Dwight Yoakam, to new deals.

The deal with R.E.M., often reported as an \$80 million five-year pact but never officially confirmed as such, has been a double-edged sword for the label.

"New Adventures In Hi-Fi," the band's 1996 album, released shortly after R.E.M.'s new deal was signed, was perceived by much of the industry as a major disappointment, often lumped in with Pearl Jam's "No Code" and U2's "Pop" as superstar rock albums that failed to live up to their potential. The album has sold 925,000 units to date in

the U.S., according to SoundScan data.

"R.E.M. is a very, very important act at Warner Bros. and for our company," says Daly. "It was very important for us to re-sign them, and there was a lot of competition."

Although Daly admits that domestic sales of "New Adventures In Hi-Fi" were disappointing, he says, "If I had it to do over again, I would. These guys are going to be around a long time. We have a tremendous catalog with them, and the deal involved catalog... It's a deal we're going to make money on, and they are significant to the overall success of Warner Bros."

While R.E.M., which is expected to deliver a new album in late 1998 or early 1999, has the strength of its original lineup intact, Van Halen remains a question mark, as the group recently hired its third lead singer, Gary Cherone of Extreme. Its 1996 greatest-hits package, featuring tracks cut during a short-lived reunion with original vocalist David Lee Roth, was also something of a disappointment, with U.S. sales of 1.5 million, according to SoundScan.

While some of Warner Bros.' cold streak can be attributed to the cyclical nature of the music business and overdue superstar albums, two areas that have been particularly troubling for Warner Bros. have been the development of new artists and the lack of success in R&B and hip-hop.

One of the few new-artist breakthroughs from the Warner Bros. and Reprise stables has been Paula Cole, whom Warner Bros. picked up in a deal with Imago. Cole's "This Fire" has sold more than 537,000 copies to date, according to SoundScan.

"We are very pleased with what has happened with her," says Thyret, who predicts that Cole's new single, "I Don't Want To Wait," will do as well as "Where Have All The Cowboys Gone?"

With the exception of Cole, however, Warner Bros. and Reprise have had trouble breaking developing artists, including such critically acclaimed acts as Wilco, Son Volt, and Mark Eitzel.

However, Warner Nashville has had some breakthroughs, including the success of comedians Jeff Foxworthy and Bill Engvall.

"We have had the good fortune of having some breakthrough major-selling new acts, whether it be Green Day or having the pleasure to work with Alanis and Maverick," says Thyret. "Not having one of those pop through for me in the last year and a half or two years bothers me. You want to think that your signings are good and marketing is good. I'm encouraged now by the reaction we have with a lot of our new things, but you can't help but get anxious when you go through a period when you don't have something like that breakthrough."

Still, Thyret is encouraged by inroads made by such relative new and up-and-coming acts as Kara's Flowers, and the company remains committed to Soul Cougging and Bare Naked Ladies.

While hip-hop artists continue to be a dominant force, Warner Bros. and Reprise are hardly a presence in that area. Thyret admits that the labels became "gun-shy" about hip-hop acts following the furor that erupted in 1992 over the Warner Bros. track "Cop Killer" by the hard-rock group Body Count, which is fronted by rap artist Ice-T.

"We are still recovering from that, and we are recovering at a slower rate than we would like to, but it is certainly not as a result of having been told not

(Continued on next page)

'The Dance' Sales Don't Disappoint

BY MELINDA NEWMAN

NEW YORK—Fleetwood Mac's "The Dance," predicted by Warner Music Group executives to be a winner for the company, is meeting company expectations out of the box.

Retailers interviewed by Billboard Aug. 20 say that first-day sales of the Reprise/Warner Bros. title were extremely strong.

"I wouldn't doubt if it's our No. 1 album this week," says Sandy Bean, VP of advertising and promotions for the 38-store, Troy, Mich.-based Harmony House. "I'm a big Fleetwood Mac fan, but I was surprised. There's a big fan base out there."

Retailers cite the extensive coverage the Fleetwood Mac reunion has gotten in the press, as well as on MTV and VH1. "The Dance" is culled from the band's MTV "Unplugged" taping (Billboard, Aug. 16).

"Reprise's setup of the album was exceptional in terms of total saturation, on MTV and elsewhere," says Bob Bell, new-release buyer for the 231-store Warehouse chain based in Torrance, Calif. "We were very pleased with how it sold. At this point, it looks like it will be our No. 1 record of the week."

"First-day sales were pretty damn good," says John Artale, buyer for Carnegie, Pa.-based National Record Mart. "We weren't surprised because of the way the label has set the album up, with all the MTV buildup and VH1 constantly playing the special on 'Rumours.' Next to Elvis, and he had to die to get it, they had the best coverage of anything around."

Like a number of retailers, Artale cited strong cassette sales on "The Dance." "We did 25% in cassettes, which is pretty much unheard of. So there must be a whole lot of fans driving around like it's summer with their Fleetwood Mac cassettes," he says.

"I don't know what it means," echoes Nobody Beats the Wiz buyer Brian Yatzor, of the high cassette sales. "I didn't think the baby boomers would have much use for the tape. It turned out to be a six [CDs] to one [cassette] split for us with the tape. Many things come out that are a 15 [CDs] to one [cassette], or 20 to one. The album definitely did very well for us on the first day."

Even alternative haven Manifest Disc & Tapes in Columbia, S.C., was selling its fair share of Fleetwood Mac albums to closet fans. "It surprised me the number of people I thought were alternative-minded who came out of the woodwork and said, 'I'm really into this Fleetwood Mac album. I've got to have this, but don't tell anybody,'" jokes owner Carl Singmaster.

The band is also doing extremely well at the box office with ticket sales for its upcoming tour. According to tour co-promoter Bruce Kapp, the band sold out 20,000 tickets for a Sept. 19 show at Great Woods Amphitheater outside of Boston and a combined 30,000 tickets for its two shows Oct. 17-18 at Irvine (Calif.) Meadows Amphitheater (Billboard Bulletin, Aug. 20).

WARNER ASSESSES ITS FUTURE

(Continued from preceding page)

to do something," Thyret says.

However, Thyret is hopeful that new artists such as Phajja and Nadanuf will help Warner Bros. and Reprise raise their profile in R&B and hip-hop.

Joint ventures, too, have been a mixed bag for Warner Bros. While no one can argue with the success of Maverick, other joint ventures have provided few recent hits.

"Many in the music business would concede that joint ventures are a difficult way to go for both sides," Thyret says. "The ones that work, you feel great about, and you need to be able to stand by and support the ones that don't work. After a period of time you become more realistic and sometimes have to make some tough decisions."

In fact, Thyret confirms that Warner Bros. will officially end its relationship with Rick Rubin's American Recordings in the coming weeks. (Sources say Rubin has already signed a new deal with Sony.)

"Rick Rubin and I have a very strong personal relationship, and I think both of us would like to continue that relationship, but it just didn't make sense," says Thyret, who adds that Rubin may continue to produce artists for Warner Bros. "We have a good relationship and wish him nothing but the best."

Rubin could not be reached for comment by press time.

The Revolution/Giant and Qwest joint ventures have borne little fruit in recent months, save for Revolution's Kenny Wayne Shepherd.

Still, Thyret's mood is optimistic when he looks to the future. He's impressed with the work of the new Warner Sunset soundtrack division, which has spawned such moderate hits as "Howard Stern's Private Parts" and "Batman & Robin," which have sold 502,000 and 558,000 units, respectively, according to SoundScan.

Among the slate of upcoming releases Warner Bros. and Reprise plan to deliver before the end of the year are new titles from comedian Adam Sandler, jazz musician Pat Metheny, Loreena McKennitt, and Shepherd; a Jane's Addiction retrospective; and new titles from such veteran artists as Rod Stewart, Eric Clapton, and Paul Simon, whose personal version of the "Capeman" album will be out in November in advance of the original-cast album of Simon's new musical, which is due next year. One top Warner executive characterizes the Simon project as a "top priority" for the company this year.

Green Day will deliver a new title Oct. 14, which sources have described as "a career-defining record." The group's 1994 Reprise debut, "Dookie," sold more than 6.2 million, but was followed by the somewhat disappointing "Insomniac," which sold 1.6 million, according to SoundScan.

Also expected before year's end is an all-star live album from Neil Young's annual Bridge concert.

Artists set to deliver late-'97 or early-'98 releases include Seal, Van Halen, and Madonna, with Don Henley and Chris Isaak slated for new releases in the first quarter of '98.

ATLANTIC: THE CURRENT JEWEL

By reaping the long-term development success of Jewel's 1995 album "Pieces Of You" and Matchbox 20's 1996 set "Yourself Or Someone Like You," which have sold 3.9 million and 850,000 units, respectively, the Atlantic Group is WMG's current diamond.

"We are back at the top with new

artists," Azzoli says. "We have broken more new acts than any other label in the business."

Azzoli attributes that success to putting out fewer titles and providing a more solid commitment to its releases.

That strategy is reflected in this week's Billboard 200, which has Matchbox 20 and Jewel at Nos. 6 and 7, respectively, with bullets, while Sugar Ray's second effort, "Floored," is No. 12 with a bullet and earns the "greatest gainer" distinction for the largest sales increase on the chart.

"We have two records in the top 10 this week, and both of them have been out for longer than a year, which is phenomenal, because they are both new artists," Azzoli says.

Atlantic's success is particularly sweet for Azzoli, since naysayers in the industry doubted he would be able to fill the shoes of his mentor Doug Morris and suggested that he wasn't "a music man."

"That's always blown my mind," Azzoli says. "Mo Ostin has always been considered the best executive in the history of music, and he was an accountant. Clive Davis was a lawyer... That hurt me at the beginning. I've got to thank Bob and Terry for supporting me at the beginning. They said, 'Give it your best shot.' It just goes to show [that] with a lot of hard work and the right people, you can have success."

During Azzoli's tenure, he has streamlined Atlantic by ending label deals with Matador, Mammoth, and Celtic Heartbeat and trimming his own staff. Azzoli says he has no regrets for ending those label deals; the imprints have since moved to Capitol, the Walt Disney Co., and Universal, respectively.

"I'm dedicated to showing a bottom-line profit. Market share isn't as important to me," says Azzoli, who adds that the current climate calls for fewer releases. "If that's the case, when we do have a hit, I would rather make 100% of the money rather than 50% of the money."

Still, Azzoli says it makes sense to continue to work with Foster's 143 Records. "This is a little different because it's David, we have a history with him, it has been successful, and we don't have to set up a whole other company," he says. "It is going to streamline right into Atlantic because of the old 143 deal."

As for the future, Azzoli is nothing but optimistic. "We are having one of the best years ever based on all new talent, so the future is rosy, because we are going to have second, third, and fourth records from these acts, so I think next year is going to be even bigger."

As is the case of many breakthrough albums, however, often a follow-up can't top the debut. That was very much the case with Hootie & the Blowfish's 1996 album, "Fairweather Johnson," which has sold more than 2.3 million, according to SoundScan, a far cry from the 9.5 million in sales logged by 1994's "Cracked Rear View."

"At the end of the day there isn't a label in the world that wouldn't like to have the next Hootie & the Blowfish album," he says. "We have a perennial platinum act now." A new Hootie album is expected in 1998, Azzoli adds.

Another act with a huge debut, Seven Mary Three, has also found it hard to match its album bow. "The

jury is still out," Azzoli says of the band's current "Rock Crown," which has sold 87,000 units to date, according to SoundScan, compared with 1995's "American Standard," which has sold more than 1.1 million. "In the typical Atlantic fashion, we should talk about Seven Mary Three at this time next year," he says.

Another Atlantic act that remains a question mark is Stone Temple Pilots. With the instrumental core of the band forming Talk Show and singer Scott Weiland embarking on a solo career, the band's future seems shaky.

"It's an interesting situation," Azzoli says. "It's a situation that is going to work itself out organically. The way I'm looking at it is that it's like playing blackjack. I got two aces and I split the [cards], and I'm going to ride them out now. Talk Show is a terrific record and the band had to do what it had to do and Scott had to do what he had to do."

Azzoli says he is unsure if Talk Show and Weiland solo will have the sales potential of an STP record. "I would like to have a new Stone Temple Pilots record, but if Scott and Talk Show are both successful and we never have another STP record, that's OK, too."

On the horizon from Atlantic in 1998 are new titles from Tori Amos, Jewel, Plant & Page, Anita Baker, the Corrs, and the 3 Tenors.

ELEKTRA HOLDS ITS OWN

While Elektra isn't likely to beat its banner 1996, which saw the label re-establishing the career of Tracy Chapman and breaking Natalie Merchant as a solo artist, as well as scoring with the debut from hip-hop madman Busta Rhymes, it does remain a potent force with new artists.

Elektra's most recent success story is Missy "Misdeemeanor" Elliot, whose bow "Supa Dupa Fly" debuted at No. 3 on The Billboard 200 in July and has sold more than 421,000 copies to date, according to SoundScan.

On the modern rock front, Elektra has scored success with the self-titled debut from Third Eye Blind, which has sold more than 368,000 copies to date, according to SoundScan.

Elektra's Nashville-based Asylum label has had success with Kevin Sharp, Bryan White, and newcomer Lila McCann (see story, page 9).

"The climate right now is very challenging for any company," says Rhone, "because the superstars of the past are finding it very difficult to position themselves in today's market, so it is incumbent on any company to break new artists. But that doesn't happen overnight anymore. It takes a long-term commitment for the return to be realized."

Rhone is especially high on "When Disaster Strikes," the new effort from Busta Rhymes, due Sept. 23, which she predicts could debut at No. 1 on The Billboard 200. But she is most proud of the label's diversity.

"You can see the diversity in the company," she says. "The country division is making a strong statement... We're breaking an alternative band and a hip-hop artist, so at least we have options, and it's about creating options right now."

Aside from focusing on new artists, Elektra plans to beef up its efforts in catalog reissues and enter the compilation business, Rhone reveals.

Due from the label in coming weeks are boxed sets from the Doors and AC/DC and a best-of from Jackson Browne. "So at the same time we

are releasing new studio albums, we are also trying to mine our catalog," she says.

"One of the other things I am going to be very aggressive about in '98 is putting out thematic compilations," Rhone adds. The compilations will be tied into other Warner brand names. "I know there's tons in the marketplace, but it's becoming a very viable product line, like it has been for years internationally."

For the fourth quarter, Rhone feels she has a stellar lineup of titles, including new releases from Metallica, Bjork, a Phish live album, Bryan White, and the one-off L.S.G. collaboration between Gerald Levert, Keith Sweat, and Johnny Gill.

"The first six months of the year were honestly very tough," Rhone says. "But we are going to be on or over budget, based on third- and fourth-quarter releases."

THE FUTURE

One area of WMG to keep an eye on in the future is Seymour Stein's Sire Records Group. Stein has quietly moved Sire from Elektra and has absorbed Discovery Records.

Stein, who is said to be looking for new office space and signing acts, did not return phone calls seeking comment.

Rhone calls the split with Stein "amicable" and says that Daly and Semel "thought Stein would be more valuable to the group helming a label with indie credibility."

Daly calls Stein "a legend in the business who is terrific at signing new talent." Among Stein's discoveries is Madonna.

According to Daly, under current plans, the creation of the Sire Records Group will reteam Stein with Warner Bros. for marketing and distribution purposes, while other Sire releases will go through Alternative Distribution Alliance. Among Stein's hires is former Koch Records GM/VP Barry Feldman, who will serve as VP of A&R at Sire.

"[Stein's] objective is seven to 10 albums a year," Daly says. "He's just another resource with very low overhead searching for and finding new talent."

Daly expects the Sire Records Group to be fully operational in the next two months.

Among the other plans on the agenda for WMG is to cut costs on backroom functions with "shared

services" and increase synergy between WMG labels and other Warner companies.

"We will save a considerable amount of money by basically having one backroom for all the labels," Daly explains. "They will still have their marketing, business affairs, and legal, but most of the accounting will be in one central spot." Daly expects the consolidation of the backroom functions, which began at the beginning of the year, to be completed by the end of 1998; they will be based in Burbank, Calif.

As for published reports that WMG has cut back on its marketing dollars for up-and-coming acts, Daly offers a flat denial.

"That is the furthest thing from the truth," he says. "If anything, we encouraged Atlantic to spend money on TV advertising for Jewel about a month ago to give the album another push, and it worked out beautifully. We've grown up in the movie business, so you know we spend a lot of money marketing. We are the last people to say we shouldn't spend money on marketing."

That said, Daly and Semel are also big on getting the WMG labels to utilize the other Time Warner properties for free marketing opportunities.

For example, videos by WMG artists are now being screened at Time Warner's Six Flags amusement parks for visitors waiting in line for rides, and Elektra act En Vogue recently served as guest hosts on the WB TV network.

"We have about four or five other acts we hope to line up before the end of the year," says Daly, who also points to soundtrack promotions tied into the home video releases of "Space Jam" and "Batman & Robin."

"We've tried to bring everyone together to see how we can promote music using all of the facilities that are under our control," Daly adds.

Daly, in reflecting on the group's commitment to overcoming current downturns and maintaining its market stronghold, cites as one example the recent re-signing of producer Foster.

"What it said to everybody is that we were going to step up to bring all the necessary creative resources that we can find to help Warner Music get back to the place where it deserves to be," he says. "Although we are still No. 1, I would be the last person to say we haven't slipped a little."



Liza's Melody. Liza Minnelli recently performed at the Cape Cod Melody Tent in Hyannis, Mass. She was presented a plaque to mark the event's most successful show since its inception 47 years ago. Shown backstage, from left, are Gary Labriola, Minnelli's personal appearance manager; Minnelli; and Vincent G. Longo, GM of South Shore Music Circus/Cape Cod Melody Tent.

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

UPS UPDATE: Singles sales have been off since the beginning of the United Parcel Service (UPS) strike. This issue, there were only 22 titles that posted piece count gains and earned bullets on Hot 100 Singles Sales. Only the No. 1 title on Hot 100 Singles Sales moved more than 100,000 units, vs. three titles that scanned at that level for the comparable week last year.

After 16 long days, striking UPS workers returned to their jobs Aug. 20; however, the strike's effect on the industry will linger for some time. Obviously, as a result of the strike, distributors have been unable to guarantee timely product shipment to stores. Since new releases have not been arriving at retail at standard times (i.e., Friday ship date for Tuesday in-store date), they currently have a greater tendency to break street date, particularly since distributors have been shipping product early through other channels.

In an effort to respond to this situation, Billboard and SoundScan have decided to temporarily remove from the singles and album charts titles selling prior to street date. Although this is contrary to our normal street-date policy, we feel that circumstances warrant this action until normal drop-ship schedules resume, which we expect to occur by Friday (29).

Under normal circumstances, Billboard policy states that a title must debut on a singles chart (i.e., the Hot 100 or Hot R&B Singles) if that title appears in the top 75 of the chart's component singles sales list. Billboard will hold a song off if it ranks below No. 75 on the sales chart.

NEW & ACTIVE: "Mo Money Mo Problems" by the **Notorious B.I.G.** (Featuring Puff Daddy & Mase) (Bad Boy/Arista) slips into the pole position on the Hot 100, bringing the total number of weeks Arista has held the No. 1 rank on that chart this year to a whopping 32. Earning Hot Shot Debut honors and doing their boss, **Mariah Carey**, proud this week is **Allure**. The group's remake of **Lisa Lisa & Cult Jam's** "All Cried Out," on **Track Masters/Crave**, bows at No. 40 on the Hot 100 and at No. 38 on Hot 100 Singles Sales with 13,000 pieces scanned.

At No. 88, **Milestone's** "I Care 'Bout You" (LaFace/Arista), from "Soul Food," is one of two new soundtrack singles entering the Hot 100 this issue. Milestone is an unrivaled one-time pairing of siblings from two musical families: **Babyface** and his brothers **Melvin** and **Kevon Edmonds**, formerly of **After 7**, and **K-Ci** and **Jo Jo Hailey** of **Jodeci**.

LATE BLOOMER: After posting modest point gains for the past 18 weeks on the Hot 100, the **Sneaker Pimps'** "6 Underground" (Clean Up/Virgin) has cracked the top 50. Label representatives say the song first received airplay last summer on public radio station KCRW Los Angeles. Then modern rocker **KITS** (Live 105) San Francisco started spinning it as an import.

"6 Underground" was first serviced to rock stations last November, followed by mainstream top 40 in February of this year. The song was also featured on the "Saint" soundtrack. Over the past year, the British trio has toured stateside three times. Its hard work is beginning to pay off: "6 Underground" is ranked in the top 10 at 30 of the 121 monitored stations spinning the track, to the tune of 15.4 million audience impressions. The group's album "Becoming X" is No. 111 on The Billboard 200 and has scanned more than 100,000 units since arriving at retail 14 weeks ago.

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RIAA MIDYEAR FIGURES SHOW MIXED NEWS

(Continued from page 3)

1997, and therefore not registered by SoundScan until this year. "Maybe people are starting to sell stuff that has been sitting around but has never crossed the cash register until this year," he says.

Hilary Rosen, president/CEO of the RIAA, put a positive spin on the shipment trend in a statement accompanying the midyear figures.

"We're seeing the arm of the pendulum swing back to a more realistic balance between shipments and sales," she says. "The midyear numbers measure shipments into a retail base that is substantially smaller than it was in 1996 and reflects a drop in shipments to special markets. The bottom line... underscores the movement toward a healthy balance in our industry."

The RIAA says the decline in the overall CD album shipment figures was amplified by drops in the special-market sector, which it says dragged the numbers down.

Of special markets, the RIAA release says, "This category, which greatly expanded earlier in the decade because of extensive record club membership recruitment and promotion programs, has leveled off."

On the upside, the consumer favorite CD single did fine, fueling a 70% jump in units and a 52.9% increase in dollar value over the same period last year. Units also jumped from 18 million in 1996 to 30.6 million this year. The dollar value of CD single shipments also grew from \$84.1 million in 1996 to \$128.6 million in 1997.

Vinyl hasn't gone away either—platters enjoyed a 16.7% growth in shipments and 27.3% growth in dollar value, driven, the RIAA said, "by demand for dance/techno recordings in this format." In addition, some high-profile

1997 RIAA Midyear Statistics

	January-June 1996		January-June 1997		Percent Change	
	Units	Dollar Value	Units	Dollar Value	Units	Dollar Value
CD	356.9	4,313.6	331.0	4,214.8	-7.3	-2.3
Cassette	101.9	866.0	74.9	653.9	-26.5	-24.5
Vinyl LP/EP	1.2	14.3	1.4	18.2	16.7	27.3
CD Single	18.0	84.1	30.6	128.6	70.0	52.9
Cassette Single	30.4	95.3	21.0	64.0	-30.9	-32.8
Vinyl Single	5.5	25.6	4.5	21.0	-18.2	-18.0
Music Video	7.3	101.7	7.3	125.6	0.0	23.5
TOTALS	521.2	5,500.6	470.7	5,226.1	-9.7	-5.0

Units—Manufacturers' Unit Shipments in Millions (Net After Returns)
Dollar Value—Dollar Value in Millions (Suggested List Price)

Source: Recording Industry Assn. of America

artists continue to capitalize on nostalgia for vinyl in their marketing strategies by releasing a limited pressing of their current releases.

Cassettes continued to decline, dropping 26.5% in units and 24.5% in dollar value from this time last year.

Cassette singles tumbled, too, from 30.4 million units shipped in the first half of '96 to 21 million in '97 (with dollar value down from \$95.3 million to \$64 million).

Fine analyzed the cassette data by insisting that "there is sort of a leveling off" of the cassette album format descent in stores, suggesting that "if you separate retail" from the precipitous decline of cassette sales in special products and record clubs, it's apparent that manufacturers and retailers "are finally listening to us" to try and keep the cassette album market alive and vital.

Vinyl singles weren't doing well

either, down 18.2% in units and 18% in dollar value.

Music videos did not budge in units shipped—a zero increase—but posted a 23.5% gain in dollar value.

Concludes Rosen, "There are a number of indicators of a healthy market. We're seeing a steady flow of top releases this year that's bringing more consumers into stores; retailers are purchasing more efficiently and managing their inventories better than they were in the early '90s; the return of unsold product to manufacturers is down 10%; and sales are clearly up."

Fine concurs: "SoundScan shows we've had CD album growth of about 5.5% for the first six months of the year. So I read it as the business is healthy."

Assistance in preparing this story was provided by Melinda Newman in New York.

1ST RIAA LATINO REPORT REFLECTS MAJOR U.S. GROWTH

(Continued from page 3)

Those percentages reveal that the share split between the CD and cassette is much less tilted toward the CD than in the general market.

The RIAA's Latino records report was based on net shipments of full-length CDs, cassettes, and music videos to all outlets, including retail stores and record and tape clubs. The dollar value of those shipments was derived from the suggested retail price reported by seven U.S. labels: BMG U.S. Latin, EMI Latin, Fonovisa, PolyGram Latino, RMM, Sony Discos, and WEA Latina.

John Ganoë, the RIAA's VP of member services, says that the organization's Latino music report marks a solid first step toward quantifying the business generated by U.S. Hispanic labels.

"This report is a good-faith attempt to put into place an accurate means of reading shipments of Hispanic product into the U.S. market," says Ganoë. "We waited until mid-1997 to release a report because we wanted to have a benchmark, a meaningful period of time to compare performances. We have confidence in the data, and we think the numbers certainly point to a positive trend in the U.S. Latino record market."

Though sales information submitted to the RIAA's accounting firm, Coopers & Lybrand, is not audited, Ganoë assures that the "guidelines filled out by the labels are very detailed, and the data is carefully scrubbed for compliance by Coopers & Lybrand."

"Certainly any anomaly—and there have been cases of anomalies in the past—can be readily traced back to individual companies and corrected," he adds.

Reaction to the RIAA report throughout the Latino music industry has been positive, although several executives express some doubts about the large growth-rate percentage cited.

"I think this report reinforces the credibility of the U.S. Hispanic market," says José Béhar, president/CEO of EMI Latin. "The more credibility we have as a viable industry, the more business opportunities will become available."

Oscar Lord, VP/GM of Sony Discos, agrees with Béhar but says the report could be more accurate if sales from Latino indies were included. Lord estimates that indie sales make up about 15% of the domestic Latino market.

Ganoë acknowledges that attracting indie labels to participate in the sales report is a priority.

"Our concern initially had been with

getting a smooth reporting process in place and building upon that," says Ganoë. "Now we would like to expand our reporting database or look at a way of reliably projecting the non-reporting portion of the market. That is the next step in the process."

While Lord also points out that a market breakdown of individual companies would be a useful marketing and promotional tool, Ganoë says, "We have not had any desire to focus on individual companies."

However, a sales report based on wholesale figures instead of retail numbers is periodically re-examined.

"We have looked at it both ways, but our sense is that to give a better reading of the overall value of the product in the marketplace, we are getting more useful numbers by basing on suggested list," says Ganoë.

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	3	8	IN A DREAM	ROCKELL (ROBBINS)	14	10	5	SUMMER JAM	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)
2	11	7	TALKIN' 'BOUT 'BANK	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL/RED ANT)	15	17	2	SOMEBODY SLAP ME	JOHN ANDERSON (MERCURY)
3	—	1	WE CAN GET DOWN	MYRON (ISLAND)	16	9	2	ALMA MATTERS	MORRISSEY (MERCURY)
4	2	3	FOREVER ALL OVER AGAIN	NIGHT RANGER (LEGACY/COLUMBIA)	17	—	1	LOVE IS THE RIGHT PLACE	BRYAN WHITE (ASYLUM/EEG)
5	8	2	THE WAY THAT YOU TALK	JAGGED EDGE FEAT. DA BRAT & JD (SO SO DEF/COLUMBIA)	18	21	8	DANCE HALL DAYS	WANG CHUNG (GEFFEN)
6	1	9	HERE'S THE DEAL/BUTTERFLY KISSES	JEFF CARSON (CURB)	19	14	8	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD	SAWYER BROWN (CURB)
7	7	3	GO AWAY	LORRIE MORGAN (BNA/RCA)	20	—	1	HEY AZ	AZ FEAT. SWV (NOO TRYBE/EMI/VIRGIN)
8	13	3	IF I HAD YOU	FRANKIE (CHUCKLIFE/EPIC)	21	15	7	TAKE ME AWAY	CULTURE BEAT (INTERHIT)
9	19	2	SHOW ME	BILLY PORTER (DVB&M)	22	—	1	WE WERE IN LOVE	TOBY KEITH (MERCURY)
10	6	5	I'VE BEEN HAVING AN AFFAIR	TONYA (I-TOWN/MALACO)	23	—	3	HOW WE COMIN'	RBL POSSE (BIG BEAT/ATLANTIC)
11	5	3	GIVE IT TO ME	TEDDY PENDERGRASS (SUREFIRE/WIND-UP)	24	20	14	EVEN FLOW	PEARL JAM (EPIC)
12	12	5	SHE'S GOT IT ALL	KENNY CHESNEY (BNA/RCA)	25	18	21	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
13	4	3	PUSHIN' INSIDE YOU	SONS OF FUNK (NO LIMIT/PRIORITY)					

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.

1997 RIAA Midyear Hispanic Statistics

	January-June 1996		January-June 1997		Percent Change	
	Units	Dollar Value	Units	Dollar Value	Units	Dollar Value
CD	9,243	117,436	11,185	145,896	21.0	24.2
Cassette	6,604	52,503	8,282	66,826	25.4	27.3
Music Video	.026	.520	.026	.518	0.0	-0.4
TOTALS	15,873	170,459	19,493	213,240	22.8	25.1

Units—Manufacturers' Unit Shipments in Millions (Net After Returns)
Dollar Value—Dollar Value in Millions (Suggested List Price)

Source: Recording Industry Assn. of America

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



AUGUST 30, 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						
1	1	2	4	PUFF DADDY & THE FAMILY BAD BOY 73012/ARISTA (10.98/17.98) 3 weeks at No. 1	NO WAY OUT	1
2	3	3	7	SOUNDTRACK COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
3	2	1	3	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
4	5	4	28	SPICE GIRLS ▲ ¹ VIRGIN 42174* (10.98/16.98)	SPICE	1
5	6	5	15	HANSON ▲ ² MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	2
6	9	9	24	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	6
7	11	10	79	JEWEL ▲ ³ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
8	8	6	5	SARAH MCLACHLAN ARISTA 18970 (10.98/16.98)	SURFACING	2
9	7	—	2	SOUNDTRACK DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	7
10	10	8	7	PRODIGY XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
11	4	—	2	311 CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
Greatest Gainer						
12	15	24	8	SUGAR RAY ● LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
13	12	7	3	SOUNDTRACK IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
Hot Shot Debut						
14	NEW ▶	—	1	LUIS MIGUEL WEA LATINA 19798 (9.98/15.98)	ROMANCES	14
15	13	12	12	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
16	18	18	55	SUBLIME ▲ ² GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
17	16	14	59	THE WALLFLOWERS ▲ ¹ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
18	17	16	11	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	2
19	14	11	5	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
20	22	17	9	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
21	28	26	49	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	21
22	19	20	22	THE NOTORIOUS B.I.G. ▲ ¹ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
23	20	21	16	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
24	30	32	58	LEANN RIMES ▲ ² CURB 77821 (10.98/15.98)	BLUE	3
25	25	25	17	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
26	NEW ▶	—	1	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	26
27	24	22	17	GEORGE STRAIT ▲ MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
28	21	13	3	JOE JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
29	NEW ▶	—	1	BACKSTREET BOYS JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	29
30	27	23	11	WU-TANG CLAN ▲ ³ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
31	35	35	23	THE MIGHTY MIGHTY BOSSTONES ● BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
32	32	27	8	WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
33	33	29	15	MEREDITH BROOKS ● CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
34	38	36	20	TONIC ● POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
35	29	19	17	BOB CARLISLE ▲ ² DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	1
36	23	—	2	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	23
37	39	34	68	DAVE MATTHEWS BAND ▲ ³ RCA 66904 (10.98/16.98)	CRASH	2
38	36	31	7	BLUES TRAVELER A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
39	42	38	19	THIRD EYE BLIND ● ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	38
40	46	43	14	OMC HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE	40
41	41	33	40	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
42	44	37	36	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98) HS	VILLAINS	24
43	37	28	10	SOUNDTRACK WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
44	45	39	75	CELINE DION ▲ ³ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
45	31	15	3	PANTERA EASTWEST 62068*/EEG (10.98/16.98)	OFFICIAL LIVE: 101 PROOF	15
46	26	—	2	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	26
47	47	44	27	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
48	34	—	2	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	34
49	52	53	26	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
50	40	30	7	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	12
51	56	58	45	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
52	50	49	18	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
53	48	42	18	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	30

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	59	60	27	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
55	43	46	3	CLINT BLACK RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
56	49	41	22	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
57	55	51	13	SISTER HAZEL UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
58	65	73	10	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	58
59	51	45	8	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
60	54	47	13	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
61	NEW ▶	—	1	MORRISSEY MERCURY 536036* (10.98/16.98)	MALADJUSTED	61
62	58	50	13	JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
63	53	40	3	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163 (10.98 EQ/16.98)	LIVE AT CARNEGIE HALL	40
64	62	57	47	SHERYL CROW ▲ ² A&M 540587 (10.98/17.98)	SHERYL CROW	6
65	61	64	49	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
66	RE-ENTRY	—	5	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
67	60	52	7	RADIOHEAD CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
68	68	68	14	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF	68
69	64	59	28	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS	HOT	27
70	73	77	13	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
71	67	70	13	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
72	63	54	85	NO DOUBT ▲ ⁸ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
73	57	48	9	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
Pacesetter						
74	86	108	5	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	74
75	66	67	49	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
76	70	56	5	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53
77	72	69	26	VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
78	74	66	9	MEGADETH CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
79	92	102	31	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
80	77	78	29	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
81	82	72	28	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
82	80	87	37	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
83	78	74	61	TONI BRAXTON ▲ ³ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
84	69	62	10	CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	21
85	81	99	17	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
86	71	55	3	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	55
87	75	61	6	ANT BANKS PRIORITY 50698* (10.98/16.98)	BIG THANGS	20
88	89	89	46	TOOL ▲ ZOO 31087*/VOLCANO (10.98/16.98)	AENIMA	2
89	94	105	6	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	89
90	83	76	26	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
91	87	82	8	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71
92	85	71	8	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	39
93	84	80	11	PAM TILLIS ARISTA 18836 (10.98/16.98)	GREATEST HITS	47
94	NEW ▶	—	1	SOUNDTRACK INTERSCOPE 90131 (10.98/16.98)	HOODLUM	94
95	100	84	9	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
96	91	90	42	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
97	79	85	3	BLACKHAWK ARISTA 18837 (10.98/16.98)	LOVE & GRAVITY	79
98	93	91	16	INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
99	95	97	40	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
100	98	109	61	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
101	76	63	10	K.D. LANG WARNER BROS. 46623 (10.98/16.98)	DRAG	29
102	96	98	63	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
103	106	100	67	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
104	88	83	9	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
105	102	104	21	KENNY LOGGINS YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	GREATEST HITS	39
106	99	94	5	DIAMOND RIO ARISTA 18844 (10.98/16.98)	GREATEST HITS	75
107	114	117	42	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
108	NEW ▶	—	1	GIPSY KINGS NONESUCH/ATLANTIC 79466/AG (10.98/16.98)	COMPAS	108

○ 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.

Billboard 200

continued

AUGUST 30, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
109	108	112	9	10,000 MANIACS	LOVE AMONG THE RUINS	104
110	90	75	12	PAUL MCCARTNEY	FLAMING PIE	2
111	119	128	14	SNEAKER PIMPS	BECOMING X	111
112	109	103	40	LIL' KIM	HARD CORE	11
113	113	111	79	2PAC	ALL EYEZ ON ME	1
114	112	106	41	MAKAVELI	THE DON KILLUMINATI: THE 7 DAY THEORY	1
115	104	88	8	TWISTA	ADRENALINE RUSH	77
116	117	120	19	ALABAMA	DANCIN' ON THE BOULEVARD	55
117	116	110	11	BOSTON	GREATEST HITS	47
118	105	86	12	SOUNDTRACK	HERCULES	37
119	NEW	1	1	LORRIE MORGAN	SHAKIN' THINGS UP	119
120	101	79	6	PRIMUS	BROWN ALBUM	21
121	107	93	5	THE O'JAYS	LOVE YOU TO TEARS	75
122	111	92	17	HEAVY D	WATERBED HEV	9
123	118	113	23	SOUNDTRACK	LOVE JONES: THE MUSIC	16
124	110	96	15	BEE GEES	STILL WATERS	11
125	115	107	44	COUNTING CROWS	RECOVERING THE SATELLITES	1
126	147	149	4	TRIO	DA DA DA	126
127	122	125	23	COLLECTIVE SOUL	DISCIPLINED BREAKDOWN	16
128	125	118	8	ROBYN	ROBYN IS HERE	106
129	120	116	51	112	112	37
130	135	142	95	ALAN JACKSON	THE GREATEST HITS COLLECTION	5
131	141	144	13	LEE ANN WOMACK	LEE ANN WOMACK	106
132	127	121	5	KENNY CHESNEY	I WILL STAND	95
133	144	137	34	MASTER P	ICE CREAM MAN	26
134	103	65	3	RAMPAGE	SCOUTS HONOR... BY WAY OF BLOOD	65
135	126	127	42	SOUNDTRACK	ROMEO + JULIET	2
136	128	134	8	TOBY KEITH	DREAM WALKIN'	107
137	129	130	28	THE OFFSPRING	IXNAY ON THE HOMBRE	9
138	153	169	25	SOUNDTRACK	BOOTY CALL	24
139	137	119	23	SCARFACE	THE UNTOUCHABLE	1
140	134	132	39	FOXY BROWN	ILL NA NA	7
141	136	135	19	CLAY WALKER	RUMOR HAS IT	32
142	133	150	44	KORN	LIFE IS PEACHY	3
143	130	123	39	BUSH	RAZORBLADE SUITCASE	1
144	123	115	5	DWIGHT YOAKAM	UNDER THE COVERS	92
145	167	—	65	GARTH BROOKS	FRESH HORSES	2
146	140	126	23	BLUR	BLUR	61
147	138	179	3	JOHN ANDERSON	TAKIN' THE COUNTRY BACK	138
148	156	139	13	SAMMY HAGAR	MARCHING TO MARS	18
149	149	131	19	THE CHEMICAL BROTHERS	DIG YOUR OWN HOLE	14
150	132	133	51	AALIYAH	ONE IN A MILLION	18
151	131	124	42	BABYFACE	THE DAY	6
152	151	145	52	VARIOUS ARTISTS	JOCK JAMS VOL. 2	10
153	121	101	4	SOUNDTRACK	GOOD BURGER	101
154	152	138	24	U2	POP	1
155	RE-ENTRY	2	2	ELVIS PRESLEY	PLATINUM: A LIFE IN MUSIC	80
156	146	143	27	BILL ENGVALL	HERE'S YOUR SIGN	50

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
157	148	146	46	TRACE ADKINS	DREAMIN' OUT LOUD	53
158	145	147	23	MARK MORRISON	RETURN OF THE MACK	76
159	124	114	8	MOTLEY CRUE	GENERATION SWINE	4
160	154	140	46	KENNY G	THE MOMENT	2
161	150	151	21	TRACY LAWRENCE	THE COAST IS CLEAR	45
162	159	158	15	K'S CHOICE	PARADISE IN ME	121
163	188	—	2	98 DEGREES	98 DEGREES	163
164	139	160	18	YANNI	IN THE MIRROR	17
165	160	153	38	ROD STEWART	IF WE FALL IN LOVE TONIGHT	19
166	157	141	29	KENNY LATTIMORE	KENNY LATTIMORE	92
167	168	—	2	SOUNDTRACK CAST	MUSIC FROM THE MOTION PICTURE "EVITA"	167
168	143	122	8	BROWNSTONE	STILL CLIMBING	51
169	162	129	9	CAPONE -N- NOREAGA	THE WAR REPORT	21
170	163	163	48	CAKE	FASHION NUGGET	36
171	173	168	45	MARILYN MANSON	ANTICHRIST SUPERSTAR	3
172	158	162	60	KEITH SWEAT	KEITH SWEAT	5
173	164	155	5	MICHAEL PETERSON	MICHAEL PETERSON	134
174	170	172	43	VAN HALEN	BEST OF VOLUME 1	1
175	165	159	43	WESTSIDE CONNECTION	BOW DOWN	2
176	174	161	92	TRACY CHAPMAN	NEW BEGINNING	4
177	166	152	18	DEPECHE MODE	ULTRA	5
178	177	171	79	DC TALK	JESUS FREAK	16
179	180	181	5	DAFT PUNK	HOMEWORK	179
180	176	170	7	DAVE MATTHEWS BAND	RECENTLY	163
181	189	182	69	RAGE AGAINST THE MACHINE	EVIL EMPIRE	1
182	155	148	9	JON BON JOVI	DESTINATION ANYWHERE	31
183	175	157	9	BEN HARPER	THE WILL TO LIVE	89
184	169	156	20	VARIOUS ARTISTS	BOOTY MIX 2: THE NEXT BOUNCE II	93
185	179	165	23	SOUNDTRACK	SELENA	7
186	172	154	8	VARIOUS ARTISTS	YO! MTV RAPS	88
187	161	136	6	KENNY LOGGINS	THE UNIMAGINABLE LIFE	107
188	181	166	13	KRS-ONE	I GOT NEXT	3
189	191	—	9	JACI VELASQUEZ	HEAVENLY PLACE	166
190	183	177	13	PETER CETERA	YOU'RE THE INSPIRATION: A COLLECTION	134
191	178	164	35	SOUNDTRACK	JERRY MAGUIRE	49
192	186	186	6	THE SUPERTONES	SUPERTONES STRIKE BACK	117
193	190	193	31	DUNCAN SHEIK	DUNCAN SHEIK	83
194	192	189	14	SAWYER BROWN	SIX DAYS ON THE ROAD	73
195	199	—	7	BARENAKED LADIES	ROCK SPECTACLE	175
196	182	178	38	SOUNDTRACK	THE PREACHER'S WIFE	3
197	RE-ENTRY	19	19	ORIGINAL BROADWAY CAST	RENT	19
198	RE-ENTRY	93	93	THE SMASHING PUMPKINS	MELLON COLLIE AND THE INFINITE SADNESS	1
199	193	200	3	SOUNDTRACK	SWINGERS	193
200	197	199	70	BROOKS & DUNN	BORDERLINE	5

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 129
2Pac 113
311 11
10,000 Maniacs 109
98 Degrees 163
Aaliyah 150
Trace Adkins 157
Aerosmith 56
Alabama 116
John Anderson 147
Fiona Apple 21
Babyface 151
Backstreet Boys 29
Erykah Badu 47
Ant Banks 87
Barenaked Ladies 195
Beck 100
Bee Gees 124
Clint Black 55
Blackhawk 97
BLACKstreet 25
Mary J. Blige 75
Blues Traveler 38
Blur 146
Jon Bon Jovi 182
Bone Thugs-N-Harmony 3

Boston 117
Toni Braxton 83
Brooks & Dunn 200
Garth Brooks 145
Meredith Brooks 33
Brownstone 168
Foxy Brown 140
Bush 143
Cake 170
Capone -N- Noreaga 169
Bob Carlisle 35
Deana Carter 65
Peter Cetera 190
Changung Faces 84
Tracy Chapman 176
The Chemical Brothers 149
Kenny Chesney 132
Chicago 85
Paula Cole 81
Collective Soul 127
Shawn Colvin 96
Counting Crows 125
Sheryl Crow 64
Daft Punk 179
dc Talk 178
Depeche Mode 177

Diamond Rio 106
Celine Dion 44
Dru Hill 82
K-Ci & JoJo 104
Toby Keith 136
Killarney 48
Korn 142
KRS-One 188
K's Choice 162
Patti LaBelle 92
Jonny Lang 80
k.d. lang 101
Kenny Lattimore 166
Tracy Lawrence 161
Lil' Kim 112
Live 49
Kenny Loggins 105, 187
Hanson 5
Ben Harper 183
Heavy D 122
Indigo Girls 98
Insane Clown Posse 66
Alan Jackson 107, 130
Jamiroquai 79
Wyclef Jean Featuring Refugee Allstars 32
Jewel 7

Joe 28
Missy "Misdemeanor" Elliott 19
En Vogue 73
Bill Engvall 156
John Fogerty 70
Foo Fighters 71
Kenny G 160
Ginuwine 51
Gipsy Kings 108
God's Property From Kirk Franklin's Nu Nation 15
Sammy Hagar 148
Hanson 5
Ben Harper 183
Heavy D 122
Makaveli 114
Marilyn Manson 171
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Matchbox 20 6
Dave Matthews Band 37, 180
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Lia McCann 89
Pauli McCartney 110
Neal McCoy 58
Tim McGraw 18

Sarah McLachlan 8
Megadeth 78
Metallica 102
Mia X 59
The Mighty Mighty Bosstones 31
Luis Miguel 14
Lorrie Morgan 119
Mark Morrison 158
Morrissey 61
Motley Crue 159
Mr. Serv-on 36
No Doubt 72
The Notorious B.I.G. 22
The O'Jays 121
The Offspring 137
Mr. Serv-on 36
ORIGINAL BROADWAY CAST
Rent 197
Pantera 45
Michael Peterson 173
Elvis Presley 155
Primus 120
Prodigy 10
Puff Daddy & The Family 1
Radiohead 67

Rage Against The Machine 181
Rampage 134
Reel Big Fish 68
LeAnn Rimes 24, 54
Robyn 128
Rome 53
Savage Garden 52
Sawyer Brown 194
Scarface 139
Duncan Sheik 193
Sister Hazel 57
The Smashing Pumpkins 198
Smash Mouth 74
Sneaker Pimps 111
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Batman & Robin 43
Booby Call 138
Def Jam's How To Be A Player 9
GOOD Burger 153
Hercules 118
Hoodlum 94
I'm Bout It 60
Jerry Maguire 191
Love Jones: The Music 123
Men In Black—The Album 2
My Best Friend's Wedding 20
Nothing To Lose 50

The Preacher's Wife 196
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Selena 185
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SOUNDTRACK CAST
Music From The Motion Picture "Evita" 167
Spice Girls 4
Squirrel Nut Zippers 69
Lisa Stansfield 86
Rod Stewart 165
George Strait 27
Sublime 16
Sugar Ray 12
The Supertones 192
Keith Sweat 172
SWV 26
James Taylor 62
Third Eye Blind 39
Pam Tillis 93
Tonic 34
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Trio 126
Tru 90
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U2 154
Jaci Velasquez 189
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VARIOUS ARTISTS
Booty Mix 2: The Next Bounce II 184
Club Mix '97 77
Jock Jams Vol. 2 152
Pure Mixes 23
So So Def Bass All-Stars Vol. II 91
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Ultimate Dance Party 1997 99
Yo! MTV Raps 186
Stevie Ray Vaughan And Double Trouble 63
The Verve Pipe 42
Clay Walker 141
The Wallflowers 17
Westside Connection 175
Lee Ann Womack 131
Wu-Tang Clan 30
Yanni 164
Dwight Yoakam 144

MALPASO SET TRUMPETS EASTWOOD'S JAZZ

(Continued from page 1)

two-disc recording of the Oct. 17, 1996, jazz concert at that fabled New York venue. The show featured music associated with Clint Eastwood's career and starred a cross-generational cast of jazz greats, the Jon Faddis-directed Carnegie Hall Jazz Band, Eastwood's longtime composer/arranger Lennie Niehaus, and Eastwood himself.

The set will be released Sept. 23 on Eastwood's Warner Bros.-distributed Malpas Records, with TV broadcasts and a Warner Home Video release of the video counterpart slated for later in the year.

Besides the presence of Eastwood and Niehaus, who premiered his Carnegie Hall-commissioned "Eastwood: After Hours" suite comprising themes from numerous Eastwood projects, the program was magnified by the guest musicians. The stellar list included Kenny Barron, James Carter, Kyle Eastwood, Roy Hargrove, Barry Harris, Gary LeMel, Kevin Mahogany, Christian McBride, Charles McPherson, Jay McShann, Thelonious Monk Jr., James Moody, Flip Phillips, Joshua Redman, James Rivers, Jimmy Scott, and Claude Williams.

In effect, it was a bringing together of jazz's old guard with its young lions, all under the auspices of the acting icon who has long championed the music.

"What made it most special was Clint Eastwood," says saxophonist Redman. "Just the chance to be part of a concert which honored his work and his participation in the jazz community. More than any other Hollywood figure, he has been actively contributing to the jazz community since the beginning."

"Look at the exposure he gave Johnny Hartman through 'The Bridges Of Madison County' soundtrack," says Matt Pierson, senior VP of jazz for

Warner Bros. Records, citing but one example of Eastwood's long-term and continuing commitment to the genre. "He really wants to use his influence to further the cause of the music."

The "Eastwood After Hours" set does just that, notes Robert W. Smith, jazz buyer for the Borders Books & Music chain. "It's in the best tradition of bringing together monster players and turning them loose on well-known tunes," he says.

Adds Scott Willis, PD at jazz station KLON Los Angeles, "The playing is really inspired, it's an incredible band, and it's a once-in-a-lifetime event featuring some of the established vets and some of the incredible young players."

The concert itself was produced by George Wein and co-produced by Bruce Ricker. "My contribution was, 'Please, don't have long speeches,'" says Eastwood, who produced the CD version with Ricker and Phil Ramone.

"But I'm very interested in jazz, as you know, and especially the perpetuation of jazz from generation to generation. I don't want it to get lost or diluted down to where it becomes a cult thing with no mainstream value to it," Eastwood continues.

"But it was also fun to do a concert where you had the new players like Christian McBride, James Carter, and Josh Redman and then the older ones like James Moody and Flip Phillips and Jay McShann and then intermediates like Jon Faddis," he adds. "So you had a broad age range of players, making for a wonderful evening."

LOVE OF JAZZ

For Niehaus, a saxophonist and woodwind player who first performed at Carnegie Hall with Stan Kenton's band in 1952, the evening was all about Eastwood, his love of jazz, and his use of jazz in his films. Niehaus first met Eastwood in the Army, when both were stationed at Fort Ord in California.

"Even in [his last film] 'Absolute Power,' which wasn't a jazz underscore, for the scene where the president's in the room with the girl and she put on a CD, he asked me to write a nice tenor ballad," says Niehaus. "Or in 'Heartbreak Ridge,' where the band's playing in the background in the officers' club, he wanted a Basie-type thing. Or in the Coleman Hawkins record [in the same film] when he dances with Marsha Mason—little things like that aren't really noticeable that he's always doing—or making [the Eastwood-directed Charlie Parker biopic] 'Bird,' which Warner Bros. allowed him to make even though it wouldn't be a \$100 million gross. So this was a way of honoring that."

The Carnegie tribute concert featured music from "Play Misty For Me," the 1971 thriller that was Eastwood's directorial debut, in which he played a jazz DJ; "Bird"; "The Last Of The Blue Devils," the Kansas City, Mo., jazz documentary that he helped release in Europe; "Honkytonk Man," in which he played a dissipated country singer whose son was played by real-life offspring Kyle; "White Hunter, Black Heart"; "Thelonious Monk: Straight, No Chaser," the documentary that Eastwood executive-produced; "The Bridges Of Madison County"; and "In The Line Of Fire," in which Eastwood, as a Secret Service agent, actually plays a bit of cocktail jazz piano.

But the centerpiece of the program was Niehaus' "Eastwood: After Hours" suite, which combined themes of some of the star's career highlights as well as music that has influenced him.

Starting with "Doe Eyes," which

Eastwood himself wrote with Niehaus for "The Bridges Of Madison County," the suite progressed into "Fats" Waller's "Jitterbug Waltz," since Eastwood, as a teenager in Oakland, Calif., was greatly influenced by the Waller 78s that his mother played for him.

A bit of "Take Five" came next, in homage to Eastwood's excursions to San Francisco to hear Dave Brubeck play at the Blackhawk club. "Claudia's Theme," which Eastwood wrote for "Unforgiven," followed, as did Niehaus' main theme from "Tightrope."

Niehaus then blended signature licks from Ennio Morricone's classic "The Good, The Bad And The Ugly" score and Dimitri Tiomkin's "Rawhide," the latter title, of course, being that of the TV western series that established Eastwood, who then went off to star in the legendary trilogy of Sergio Leone spaghetti westerns that climaxed with the former title.

The suite, which closed the first half of the concert, ended with a portion of "Misty" seguing into Monk's "Straight No Chaser" and "Now's The Time," with Carter and Redman battling it out on tenor sax.

The high point of the second half was the closing "After Hours," the Avery Parish tune that Eastwood used to play in junior high school. He thrilled the Carnegie crowd by playing a piece of the tune before surrendering to McShann, who led the band into Eastwood's "C.E. Blues."

"As he said that afternoon at the press conference, he always wanted to be a musician, but a slight acting career got in the way," says Niehaus.

MAJOR MARKETING PUSH

The "Eastwood After Hours—Live At Carnegie Hall" discs will be packaged in a removable "O" card with marketing information listing all the artists and repertoire. The card also serves to "draw attention in the bin," says Pierson, as it gives the look of a boxed set. The striking cover art is a black-and-white shot of Eastwood on the Carnegie stage, although the seats are, accurately, colored red.

Warner Bros. will set up its "aggressive" campaign, says Pierson, through co-op advertising and price and positioning campaigns, working with major chains in the jazz strongholds of New York, Los Angeles, San Francisco, Chicago, and Washington, D.C. These markets will be followed by Atlanta, Dallas, and Boston.

"Because of Clint's involvement, we expect a buzz to develop in tertiary markets, too," says Pierson. "Obviously, everything centers on the story of Clint's long-term support of jazz and the inclusion of jazz in his films."

Eastwood's direct-marketing involvement includes his participation in the creation of the concert's 90- and 30-minute video versions—which Warner Bros. now looks to place, respectively, on PBS and non-PBS TV outlets, in addition to the home video release in the longer form. Eastwood also videotaped an interview for a WEA Distribution sales presentation and is doing select press interviews.

Pierson adds that Warner Bros. will also key in on Eastwood's heightened media visibility later in the year, when he completes the eagerly awaited "Midnight In The Garden Of Good And Evil," his current directorial film undertaking. At present, the label is merchandising "Eastwood After Hours" with four-color posters and promotional brandy snifters.

A consumer print campaign will focus on the forthcoming TV airings of

the concert, as will the 30- and 60-second TV spots that Warner Bros. is now preparing.

While radio promotion is mainly geared toward jazz, public radio, and college stations, Pierson says that adult standards formats will be serviced with the vocal tracks by Mahogany and Scott.

INTERSCOPE MAY DROP DEATH ROW

(Continued from page 1)

the talks had been sparked by an imminent end to the label's association with Interscope.

At least one forthcoming Death Row album will be handled by a distributor other than Interscope: According to the source, the soundtrack for the film "Gang Related," which stars the label's late rap star Tupac Shakur, will be distributed by L.A.-based Priority Records, whose releases are manufactured and fulfilled by EMI Music Distribution (EMD).

Priority president Bryan Turner could not be reached at press time.

A story in the Aug. 25-Sept. 1 issue of The New York Observer quotes an unnamed source who claims that Bronfman—whose company owns 80% of Universal Studios Inc., which in turn owns 50% of Death Row's distributor, Interscope Records—has been pressuring Interscope principals Ted Field and Jimmy Iovine to dump Death Row.

Representatives for Seagram and Universal Music Group declined to comment, citing the speculative nature of the story. A Death Row spokesman had no comment.

An Interscope spokeswoman read a one-sentence prepared statement: "Interscope Records has a contract to distribute Death Row Records which is still in full force and effect."

When Universal Music Group announced its purchase of half of Interscope in February 1996, it pointedly noted that it had the option not to release any music it deemed objectionable (Billboard, March 2, 1996). Warner Music Group, which previously owned the 50% of Interscope bought by Universal, had sold its holding back to Field and Iovine after an outcry over lyric content—primarily the content of songs by such Interscope-distributed Death Row acts as 2Pac (the late rapper Tupac Shakur) and Snoop Doggy Dogg.

But the no-sale proviso held by Universal may not have been enough to satisfy Bronfman.

His skittishness about Death Row—whose founder, Marion "Suge" Knight, is serving a nine-year prison sentence for assault—has undoubtedly been heightened by an ongoing federal investigation into the label's activities. In February, a grand jury subpoenaed the records of some 15 companies affiliated with Death Row (Billboard, March 8).

A source familiar with the investigation says that the grand jury has been taking testimony from "gangsters," including convicted drug dealer Michael Harris, who is reputed to be an early investor in Death Row.

INVESTMENT CONCERNS

Bronfman may also be reacting to recent concerns about explicit lyrics within the investment community.

Officials of the non-legislative Maryland State Retirement and Pension System (MSRPS) may soon decide whether they want to prohibit investment in companies associated with record labels that release records with explicit lyrics and initiate divestiture in those companies.

KLON's Willis notes that Mahogany, Moody, Carter, McPherson, Barron, and Redman are all "a regular part of our playlist—and here they are in one incredible organization. I can't wait to see the video!"

Borders' Smith expects "Eastwood After Hours" "to smoke all the way through to the holiday season."

Last month, the Maryland state Legislature rejected a bill that would have mandated divestiture of its music holdings—including \$14.5 million of Seagram stock, \$17.1 million of EMI shares, and \$25 million of Time Warner stock—and prohibited investment in such companies.

An MSRPS decision on divestiture might come in the fall or could simply be left in limbo, according to several insiders, who felt that the failure of legislative passage cooled the issue. On Aug. 8, MSRPS met with the Recording Industry Assn. of America (RIAA), company executives, scholars, and anti-rap groups.

In June, Texas passed a state appropriations bill containing a provision that prohibits state agencies from investing in firms owning more than 10% of companies whose record labels release recordings with offensive lyrics (Billboard, June 14).

In testimony before the MSRPS, Cary Sherman, senior executive VP and general counsel of the RIAA, said, "Divestiture won't do anything to stop the music."

Sherman also pointed to testimony from investment officials around the country who had concluded that a divestiture policy based on social or moral issues would lead to expensive litigation and might affect a pension system's bottom line. Sherman noted that MSRPS executive director Peter Vaughn was among those testifying against the legislation.

Also among those testifying against divestiture was Joe Fitzgerald, Seagram & Sons VP of investor relations.

As Death Row's problems continue to multiply on the business front, one of several pending legal actions against the label appears to be close to a wrap-up.

A spokesman for the law firm representing the administrators of Tupac Shakur's estate in their suit against Death Row says that negotiations are under way to settle the action.

In April, Shakur's mother, Afeni Shakur, and attorney Richard S. Fischbein sued Death Row, Knight, and his attorney, David Kenner, charging that the label had defrauded the rapper. The suit sought \$150 million in damages (Billboard, May 3). Shakur was fatally shot while riding in Knight's car in Las Vegas last September.

A spokesman for the New York law firm of Fischbein Badillo Wagner Harding Final confirms that "settlement negotiations are under way."

At press time, attorney Donald David, representing the estate's administrators, could not be reached for comment. However, a report in the Aug. 19 issue of The Los Angeles Daily Journal, a legal publication, quotes David as saying the suit is "being resolved heavily in favor of the estate," and that 150 of Shakur's unreleased masters would be turned over to the estate.

Assistance in preparing this story was provided by Bill Holland in Washington, D.C.

COUNTRY CORNER

(Continued from page 29)

KAJA San Antonio, Texas; KIKK Houston; KMDL Lafayette, La.; WGRL Indianapolis; WKIX Raleigh, N.C.; WUSY Chattanooga, Tenn.; and KPLX and KYNG Dallas.

Meanwhile, **Lorrie Morgan's** "Go Away" is awarded Airpower credentials, with an increase of 299 spins, and rises 21-16. That track is airing on 160 monitored stations, with heavy airplay at KHEY El Paso, Texas, and KTST Oklahoma City.

"Go Away" is the lead single from "Shakin' Things Up," which takes Hot Shot Debut honors at No. 14 on Top Country Albums and opens with more than 9,000 units.

MEMPHIS AND NEW YORK: Following a well-attended **Garth Brooks** sighting in the Big Apple (Country Corner, Billboard, Aug. 23) and Elvis sightings virtually everywhere, Billboard's Top Country Catalog Albums shows a level of activity that is typically seen only during the holiday buying season. As fans continue to add Brooks titles (all Capitol Nashville) to their collections, "The Hits" moves 12,000 units to hold at No. 1, and "No Fences" moves more than 7,000 pieces to take the runner-up trophy. Brooks' self-titled debut moves about 5,000 units and rises 5-4. "Ropin' The Wind" moves 4,000 units (12-10), while "In Pieces" (14-13) and "The Chase" (15-15) move about 3,500 units each.

As Elvis Presley fans commemorate the 20th anniversary of his death, "Elvis' Golden Records" (RCA), a 1958 compilation consisting primarily of his early country hits, moves 5,000 units to bow at No. 5.

RETAIL, LABELS HOPEFUL FOR 4TH-QUARTER SALES

(Continued from page 1)

the turnaround at retail that has been occurring this year. Most chains have reported greater same-store sales and gross profit margins than a year ago.

Meanwhile, label and retail executives say they continue to have high holiday expectations for albums that were released during the first half.

But challenges remain that could make for a less-than-merry Christmas for the industry.

Some distributors say that product returns persist at stubbornly high rates—above 20%—and that too many new releases continue to flood the pipelines. Sources say that retailers do not have the budgets to buy all the product in sufficient quantities and that labels may be spreading strained resources too thin to effectively market it.

The still-shaky financial situation of some big players in the music business—Alliance Entertainment and Musicland, among others—puts additional pressure on labels to relax payment terms at a time when some record companies are reporting sluggish profits to their impatient corporate parents.

The half-year statistics tell a puzzling story. SoundScan, which measures sales at retail, reports that unit sales were up 7.3% through midyear. “The music retail industry has been pretty well turned around the first seven months compared to last year,” says Lew Garrett, VP of buying and merchandising at Camelot. Ian Duffell, president of Virgin Retail Group North America, adds, “We’ve had an excellent year. Comp sales are up almost 20%.”

Trans World Entertainment, a once-troubled chain, has seen its sales and stock price steadily rise in recent months, giving the retailer the confidence not only to halt its closings of underperforming stores, but to announce the acquisition of another wounded chain, Strawberries, with the goal of turning it around.

But the Recording Industry Assn. of America (RIAA) reports the opposite news. It says unit shipments of music in the first half this year were down 9.7% (see story, page 3). Some sources say the decline reflects the RIAA’s inclusion of direct-marketing businesses like the record clubs, which have had a tough year. But others say that cannot account entirely for the discrepancy.

What most industry experts agree on, however, is that the slate of new releases for the third and fourth quarters looks impressive not only in number but in variety. “It looks like it’s going to be a strong quarter across different kinds of music,” says Marcia Appel, senior VP of corporate advertising and marketing for Musicland. Trans World chairman Bob Higgins says, “We think the music coming out for the fourth quarter will be really great for Christmas.”

Slated to put out sets are such rock/pop favorites as Elton John (Rocket/A&M); Eric Clapton and Green Day (Reprise); Billy Joel, Bob Dylan, and Leonard Cohen (Columbia); the Rolling Stones (Virgin); Jackson Browne, Metallica, Phish, and Bjork (Elektra); Carly Simon and Patti Smith (Arista); Genesis and Led Zeppelin (Atlantic); Paul Simon, Rod Stewart, Steve Earle, and Joan Jett & the Blackhearts (Warner Bros.); Duran Duran (Capitol); and Oasis (Epic).

In pop, retail has the highest expectations for albums by divas Mariah Carey (Columbia), Celine Dion (550 Music), and Janet Jackson (Virgin). “The Janet Jackson by all accounts is going to be a brilliant album, the best she’s ever done,” says Duffell.

“The Carey and Dion are probably

money in the bank,” says Bob Douglas, VP of purchasing for HMV.

New age votaries can look forward to new work from Yanni. “He’s clearly a priority for Virgin,” says Douglas. “He can do no wrong.”

R&B retail buyers expect big numbers from the new Boyz II Men set (Motown). They also cite albums by Vanessa Williams and Brian McKnight (Mercury); R. Kelly (Jive); Aretha Franklin (Arista); Immature and Bobby Brown (MCA); Tony Rich (LaFace/Arista); Brandy and All-4-One (Atlantic); SWV (RCA); and Oran “Juice” Jones (Tommy Boy).

The most anticipated rap releases are by Coolio (Tommy Boy); LL Cool J, EPMD, Redman, and Method Man (Def Jam); Busta Rhymes (Elektra); Will Smith (Columbia); and Mack 10 and Master P (Priority).

The biggest Christian contemporary titles are likely to be by Jars Of Clay (Essential/Silvertone), Amy Grant (A&M/Myrrh), and Steven Curtis Chapman (Sparrow).

Jazz fans eagerly anticipate a new Wynton Marsalis set (Columbia), while blues devotees look forward to a new B.B. King album (MCA) featuring such guests as the Rolling Stones, Bonnie Raitt, Clapton, and BLACKstreet.

Country retailers anticipate strong sales from new sets by Shania Twain (Mercury); Trisha Yearwood (MCA Nashville); LeAnn Rimes and Wynonna (Curb); Bryan White (Asylum); Mindy McCready (BNA); Martina McBride (RCA Nashville); Patty Loveless and Collin Raye (Epic Nashville); Mark Chesnut (Decca); and Paul Brandt (Reprise) and greatest-hits packages by Brooks & Dunn (Arista) and John Michael Montgomery (Atlantic).

But retailers are disconcerted about the lack of a new Garth Brooks album. They say he squandered an opportunity after his much-publicized live-on-HBO concert in New York’s Central Park this month. Chuck Papke, VP of retail at Harmony House, says, “I think that’s a big disappointment. The day after the TV show we got many calls looking for the new Garth Brooks. We’ll definitely miss sales on that.”

While everyone expects big retail orders on proven winners like Carey and Jackson, many retail and label sources say they are uncertain whether there will be much depth of buying below the superstar level.

Jack Rovner, executive VP/GM of RCA Records, says, “There doesn’t seem to be the same turmoil going on in the last half of the year as there was in the first, but I do believe that retail as a whole is being very selective and conservative in their purchasing approach, and that makes a lot of sense.”

Abbey Konowitch, executive VP/GM of MCA Records, adds, “There seems to be a perception of things getting better, but it’s still not incendiary. Now, getting retail to buy in with a four-week supply is more than they need, even if it means shaving a few points. They don’t have the flow to do it, and where that’s affecting us is in our ability to get the tonnage out in support of a hit.”

From the independent-distribution sector, Andy Allen, president of Warner Music Group’s Alternative Distribution Alliance, says, “Most of the big accounts are only buying hits. They’re being very cautious and have a prove-it-to-me attitude. You have to have something happening, or they’ll pass.”

Not all retailers are tightening their open-to-buy dollars, though. Papke says the 37-store chain’s focus is to expand the amount of product it carries, and so it expects to be buying more than usual

this year. “We’re renegotiating leases trying to get into larger spaces.”

Joe Pagano, merchandise manager for music and movies at Best Buy, says the chain will be buying more than last year, especially catalog. “I think we’ve enhanced our presentation of catalog in our stores. There’s a factor that new releases have—they generate more traffic, and when the consumer’s there, he buys more than the new releases.”

Even if the anticipated new releases don’t perform as strongly as label sales reps declare they will, retailers hope hits from the first half will continue to drive customers into stores. They say albums by such acts as Jewel and Sarah McLachlan and Fiona Apple may have the legs to yield strong holiday sales.

Reprise president Howie Klein says, “The first half was phenomenal in one way, and that’s what we were able to do in terms of setting up the second half.”

David Lang, president of Compact Disc World, says, “I felt this year the new releases were not as concentrated in the fourth quarter as in previous years, which is part of the success we’ve been having all year. A lot of records out already are going to be strong sellers in the fourth quarter.”

But the total number of new titles

still bothers accounts, although many labels say they have trimmed their new-release lists this year and have spread the product throughout the year. “There’s always too many releases,” says Camelot’s Garrett. “They can’t support in-store or on radio all the releases there are.”

RCA’s Rovner says, “When you hear about the staggering number of releases, you know that only so many are going to make it through the tunnel, and that’s why our paradigm of not signing all that many acts and sticking with a record for a year works for us.”

And some industry executives express concern about the fickleness of the music consumer. Russ Solomon, president of Tower Records, says, “The biggest problem is that releases have gone up and down so quickly. It’s better if they climb up and stay awhile.”

Steve Heldt, senior VP of sales at Elektra, says, “It has been a tough year. Just look at the charts. You’ve got a record that debuts at No. 1 and falls 50% [in unit sales] the following week. There doesn’t seem to be any loyalty.”

Jayne Simon, senior VP of marketing and sales at MCA, adds, “Our culture in

general, not just the music business, has become more disposable, and as a result, it’s taking several hit songs by an artist to motivate consumers to buy.”

Some retailers are worried that labels might not have enough resources to support all the albums they are putting out, whether that be co-operative advertising funds for retail print ads or radio promotion budgets to get singles on the air.

Solomon says the fourth quarter should be prosperous “especially if the record companies do decent marketing, if they try to sell the market. Retailers help, but they aren’t the whole story.”

“I think it will be a project-by-project deal,” says John Kunz, owner of independent store Waterloo Records in Austin, Texas. “If they see something break out or develop in a particular marketplace, they will support it.”

Konowitch acknowledges that “releasing an album at Christmas without the advantage of a good setup and multiple singles could be more risky now than in other years.”

Assistance in preparing this story was provided by Chris Morris and J.R. Reynolds in Los Angeles and Chet Flip-pa in Nashville.

DESPITE HIGH RETURNS, INDIES SEE BETTER SALES

(Continued from page 1)

releases from Sebadoh, Prodigy, and Squirrel Nut Zippers.

Allen says that there are some potential hits among ADA’s third- and fourth-quarter releases, including those from Scotty Moore (Sweetfish), Coolio (Tommy Boy), Eric Matthews (Sub Pop), and Squirrel Nut Zippers (Mammoth).

Allen notes that while ADA has posted an overall return level of 16.3% so far this year, “I have many labels in the 40%-50% range. That’s a pattern like last year.”

Alan Becker, VP of product development at the Sony-owned RED Distribution, notes that the company posted its biggest sales month in history this July and adds, “We’re forecasting a great last quarter of the year.”

RED’s top titles for year’s end include two hot Relativity rap releases from H-Town and Common; Epitaph rock projects from NOFX, the Cramps, and H2O; and Dave Grusin’s “West Side Story” set on N2K with guests Jon Secada and Gloria Estefan.

Joe Micallef, president of Allegro Corp. in Portland, Ore., says, “We’ve had a pretty good year so far. We’re up about 15%. The second half of the year is going to be far better than the first half, because I’m seeing a lot more strength at retail . . . I’m seeing returns coming under control and some strong titles for us.”

He predicts that his biggest title will be Finer Arts Records’ “Hill Country Christmas,” a project by Willie Nelson.

Jim Cuomo, GM of the REP Co. in Salem, Mass., says, “Retail is starting to get it. Things are going very well. People are starting to spend money again . . . I’m feeling good about the business in general.”

Throughout a strong August, some of the most unusual titles from parent company and distributed label Rykodisc have surprised REP, according to Cuomo. Sales of the label’s Yoko Ono titles have tripled projections, while those of the Jack Kerouac tribute have doubled projections.

Many of REP’s top titles for fall come from in-house labels. Rykodisc’s offerings include albums by Morphine

and Kelly Joe Phelps.

Tiffany Phillips, sales manager at Select-O-Hits in Memphis, says, “From where we’re sitting, this whole year has been huge . . . [And] we are going to have a huge fourth quarter. We’ve added a good team of reps, and we’re doing a lot of new business.”

Regarding forthcoming product, Phillips says, “Priority, Tommy Boy, K-tel, and Quality have loaded our plates up for the fourth quarter.”

John Salstone, co-owner of Hanover Park, Ill.-based M.S. Distributing, says, “We think people are still going to remain very tight, keep their open-to-buy very tight. The independents are suffering from tight budgets, but the sector is going to show strength.”

Among the titles M.S. cites as its biggest for the third and fourth quarters are Alligator’s “Deluxe Edition” packages for Albert Collins and Lonnie Brooks and Black Top’s live Johnny Copeland set.

Independent National Distributors Inc. (INDI) has had a rocky year: The company drastically pared its label list, and some other labels were lost through attrition before its parent company, Alliance Entertainment Corp., filed for Chapter 11 bankruptcy protection in July.

INDI president Larry Stessel says of his company’s immediate future, “I think we will be leaner, and we’re slowly going through our own reorganization, as Alliance goes through its Chapter 11 reorganization, to make the company stronger and leaner . . . We have plans to make some corrections.”

While Stessel suggests that the next 18 months still could be “brutal,” he adds, “There is some really solid music coming out.”

James Colson, GM of Distribution North America (DNA) in Woodland, Calif., says, “We’ve had a lot of increased activity because of a lot of recent label additions . . . Interest in DNA has continued to increase.”

The company, now wholly owned by Valley Record Distributors, has been a major beneficiary of Alliance Entertainment’s difficulties this year and has added such high-profile labels as Fan-

tasy to its list.

Among albums currently in release, Colson anticipates strong sales for Heartbeat’s Burning Spear title, Compass’ set from bassist Victor Wooten, and Continental’s album by lounge-oriented unit 8½ Souvenirs.

Michael Rosenberg, VP of sales and marketing at Koch International in Port Washington, N.Y., reports, “A lot of return requests are continuing to flood in.”

However, Rosenberg adds, Koch’s gross sales for the year so far are up 20% over 1996. “This will actually be our best year in our history,” he says.

He says that the strong performance of albums by Cledus “T.” Judd and Dar Williams (Razor & Tie), Mr. King George (Ichiban), and Ani DiFranco (Righteous Babe) have been responsible for potent sales.

Potential hits among Koch’s third- and fourth-quarter releases are by rapper MC Breed (Wrap), Top Authority and R. Kelly’s brother Carey Kelly (Ichiban), and Ladysmith Black Mambazo (Shanachie).

POPKOMM

(Continued from page 6)

music and politics, so that next year, at the 10th PopKomm, we can present an interim report and we can ask whether this dialogue has produced concrete results.”

PopKomm, held Aug. 14-17 at Cologne’s Congress Center, was attended this year by 15,203 delegates, according to Ralf Plaschke, deputy managing director of organizer Musik Komm, up from 14,100 last year. The number of exhibitors rose from 633 to 670.

The most significant growth for the show, though, was in its internationalization; last year, 23 countries were represented, while this year there were delegates from 53 nations. For the first time this year, Musik Komm has released figures for the proportion of foreign delegates, which show 22% of attendees were from outside Germany.

HOMEFRONT

Billboard Music Group

AN UPDATE ON BBMG EVENTS & HAPPENINGS

Radio Seminar Tunes In Hot Topics, Cool Events

A full agenda of the hottest topics in the radio industry is slated for the Billboard/Airplay Monitor Radio Seminar to be held Oct. 16-18 at the Orlando Renaissance Resort.

Among the scheduled events are more than a dozen panels and sessions, the T.J. Martell Orlando Golf Classic, and the posh annual awards show and dinner Saturday evening, Oct. 18. Hosting this year's show is indefatigable radio legend Casey Kasem.

The seminar will open Thursday, Oct. 16, with the brand-new charity golf tourney, which will benefit cancer, leukemia, and AIDS research. For info, call Bill Richards: 407-292-4424.

The business of the event kicks in Friday morning with simultaneous format sessions for top 40, country, rock, and R&B programmers.

Following is a workshop on "Building the Perfect Manager," focusing on key tools for self-improvement and time management, plus an overview of management techniques from a parade of experts.

"Sleeping with the Enemy" will address the challenges and potential benefits for stations that have been absorbed under the same roof amid today's consolidation-oriented radio landscape.

Saturday's sessions begin with a panel on "The Track Date from Hell: When Program Directors Become Concert Promoters." The panel explores the logistics of

bringing off successful concert events, as well as a look at the increased synergy between radio and the concert business.

Next is an all-format session on BDS, offering Airplay Monitor editor-in-chief Heston Hosten, Monitor editor Sean Ross, and various BDS staffers to answer questions about how Broadcast Data Systems works, why BDS and Airplay Monitor make various decisions, as well as information on new developments on the charts and at BDS.

Simultaneous format sessions follow, with forums on the relationship between country records and radio, moving modern rock forward, young-end R&B, and a top 40 format focus.

Finally, one of the most popular annual panels, the Air Personality Supergroup, will gather before the evening's dinner and awards festivities begin. Also scheduled during the show is a music trivia game with Chart Beat's Fred Bronson and Ross, as well as numerous artist showcases and events to be announced.

For registration information, call Maureen Ryan at 212-536-5002. Rooms are sold out at the Orlando Renaissance Hotel; accommodations are available at the nearby Sheraton World Hotel. For hotel and discounted airline flight info (and rental car and ground transportation), call Pepp Travel at 800-877-9770.



PERSONNEL DIRECTIONS

Jennifer Shulties joins BPI's circulation department as group sales manager. Shulties will handle all aspects of the sale of group subscriptions for Billboard, the Airplay Monitors and the Billboard Bulletin.



Prior to joining Billboard, Shulties freelanced for CKS Partners and other companies. She received her bachelor's degree in journalism/professional writing from the College of New Jersey and her master's degree in magazine publishing from New York University.

Meanwhile, Billboard's classified department welcomes Stephanie Woods. Woods will be responsible for all classified advertising on the West Coast.



Before joining Billboard, Woods was ad coordinator for Alliance Label Development Group. She also spent six years at National Record Mart as retail manager and product distribution coordinator. Woods received her bachelor's degree in marketing from Bowling Green State University.

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For more information, contact Susan Mazo at 212-536-5173

1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Resort, Orlando, Fla. • Oct. 16-18, 1997
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Mo Chart Firsts For Puffy And Co.

A NEW NO. 1 on the Hot 100 forces a major rewrite of the chart history books. "Mo Money Mo Problems" by the Notorious B.I.G. (Featuring Puff Daddy & Mase) replaces "I'll Be Missing You" by Puff Daddy & Faith Evans (Featuring 112) at the top after the latter single had an 11-week reign. If it had lasted only one more week, it would have been the first single in the rock era to have a 12-week run in pole position. While that didn't happen, a number of other things did.

Sean "Puffy" Combs, aka Puff Daddy, joins an incredibly elite club of artists who have succeeded themselves at No. 1. The other members: Elvis Presley, the Beatles, and Boyz II Men. And as a producer, Combs has helmed four of the last five chart-toppers: his own "Can't Nobody Hold Me Down" (which also featured Mase); B.I.G.'s first posthumous No. 1, "Hypnotize"; "I'll Be Missing You"; and "Mo Money Mo Problems."

But what's really impressive is what this streak of No. 1s means for Combs' Bad Boy label. The imprint becomes the first label since Motown in 1964 to have its first four chart-topping titles all fall in the same calendar year. Berry Gordy's Detroit-based label did it with "My Guy" by Mary Wells and "Where Did Our Love Go," "Baby Love," and "Come See About Me" by the Supremes.

Bad Boy is also the first label to have at least four No. 1s in a calendar year since 1991, when A&M had four and Columbia had six. The main differences: Those labels were long established, while these are Bad Boy's first four No. 1 songs on the Hot 100, and in 1991 there were 27 titles that moved to the summit.

"Mo Money Mo Problems" is only the sixth new single of 1997, giving Bad Boy 66.66% of the No. 1 action this year in terms of the number of titles. That's a streak to rival the historic run that Robert Stigwood's RSO imprint had

in 1978, when the label captured eight of the 19 songs to reach the chart zenith—including the first five No. 1s of the year. RSO had six No. 1 singles in a row, the highest consecutive run for any label.

"Mo Money Mo Problems" establishes another first, although it's not one anyone would care to match. It gives the Notorious B.I.G. the unenviable distinction of becoming the first person to have two posthumous No. 1 singles.

"Mo Money Mo Problems" remains No. 1 on Hot Rap Singles for a fourth week. But what's most notable here is that Combs has been a producer on the No. 1 rap song for 42 consecutive weeks. That dates back to Nov. 16, 1996, when "No Time" by Lil' Kim Featuring Puff Daddy began a nine-week run. Combs has been listed as one of the artists on the No. 1 rap song for 33 of those 42 weeks.



by Fred Bronson

SISTER ACT: Dannii Minogue collects the biggest hit of her career as "All I Wanna Do" (Eternal/WEA) enters the British top 20 at No. 5. Her previous best was No. 8, achieved by "Love And Kisses" and "Jump To The Beat," both in 1991. Dannii may soon be battling sister Kylie Minogue on the U.K. chart as the latter's new deConstruction single, "Some Kind Of Bliss," is released Sept. 8.

THIRTY YEARS ON: Shaggy returns to the Hot 100 with a song on its fourth chart-go-round. Most people remember that Big Brother & the Holding Company had the biggest hit with Jerry Ragovoy and Bert Berns' "Piece Of My Heart." With searing vocals by Janis Joplin, the song peaked at No. 12 in 1968. A year earlier, the original recording by Erma Franklin had gone to No. 62. The third chart version was a No. 73 hit for Sammy Hagar in 1982. Shaggy's Virgin remake, featuring Marsha, is new at No. 86.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	421,554,000	450,618,000 (UP 6.9%)	CD	248,364,000 279,745,000 (UP 12.6%)
ALBUMS	348,159,000	368,170,000 (UP 5.8%)	CASSETTE	98,918,000 87,577,000 (DN 11.5%)
SINGLES	73,395,000	82,448,000 (UP 12.3%)	OTHER	877,000 848,000 (DN 3.3%)

OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
13,757,000	11,455,000	2,302,000
LAST WEEK	LAST WEEK	LAST WEEK
14,162,000	11,745,000	2,417,000
CHANGE	CHANGE	CHANGE
DOWN 2.9%	DOWN 2.5%	DOWN 4.8%
THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
13,561,000	10,815,000	2,746,000
CHANGE	CHANGE	CHANGE
UP 1.5%	UP 5.9%	DOWN 16.2%

	YEAR-TO-DATE CASSETTE SALES BY GEOGRAPHIC REGION			1996		1997	
	1996	1997		1996	1997		
NORTHEAST	15,194,000	15,842,000 (UP 4.3%)	SOUTH ATLANTIC	43,827,000	49,103,000 (UP 12%)		
MIDDLE ATLANTIC	35,634,000	39,939,000 (UP 12.1%)	SOUTH CENTRAL	33,087,000	38,239,000 (UP 15.6%)		
E. NORTH CENTRAL	42,522,000	47,074,000 (UP 10.7%)	MOUNTAIN	17,150,000	19,797,000 (UP 15.4%)		
W. NORTH CENTRAL	17,155,000	19,410,000 (UP 13.1%)	PACIFIC	43,795,000	50,342,000 (UP 15%)		

ROUNDED FIGURES FOR WEEK ENDING 8/17/97

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