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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • OCTOBER 4, 1997



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Berry Gets Virgin America Stripes; Presidents Named
PAGE 7

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AOL, N2K Pact For Net Music Sales

BY DOUG REECE

LOS ANGELES—Over the next few months, America Online (AOL) users will begin noticing significant changes to the online service's music-related World Wide Web sites.

This overhaul follows an announcement that music and technology company N2K Inc. has entered an exclusive strategic partnership with the company.

The deal, made public Sept. 17, specifies that N2K's online retail

(Continued on page 114)

MUSIC RETAILERS CRITICIZE LABEL SALES ON INTERNET

BY DON JEFFREY and ED CHRISTMAN

NEW YORK—The efforts of some major record labels and distributors to sell their music online have unleashed a storm of criticism from their accounts.

In general, merchants are upset that their label partners are trying to bypass them and sell directly to consumers. In particular, they are incensed over a few incidents in which labels selling directly to the consumer created a situation, in retail's view, of an unlevel playing field, with the labels' Internet sales efforts having advantages not provided to retail.

Bob Schneider, chairman of the National Assn. of Recording Merchandisers (NARM), the retailers' trade group, made strong statements about the growth of online sales at NARM's Fall Conference, held in September in Dana

Point, Calif. In a speech attended by many of the top executives with the major music distribution companies, he said, "Once you take money directly from consumers, you're a retailer and taking business from your customers," meaning music retailers and wholesalers.

Other merchants indicated to Billboard that before long, most retailers will have Internet selling vehicles. They said that at NARM, during their private one-on-one meetings with music manufacturers, they urged the manufacturers to let retailers generate these Internet sales instead of competing with them. Among the merchants currently with Internet sites are Tower Records/Video, Camelot Music, and Wal-Mart, none of which had executives at NARM. In addition, a number of Internet-only retailers have set up shop online.

(Continued on page 108)



WMG Pitches Alternate Idea For DVD Audio

BY PAUL VERNA

NEW YORK—Three months before the industry's self-imposed timetable for establishing a DVD audio standard, the Warner Music Group (WMG) is submitting a proposal for a technology it hopes will become the next-generation digital audio carrier, according to WMG senior VP of new technology Jordan Rost (Billboard Bulletin, Sept. 23).

Prior to WMG's proposal, the only known contender for the DVD audio

(Continued on page 53)

ROOMS AT THE TOP
BILLBOARD'S #1 RECORDING STUDIOS

SEE PAGE 55

Richards' Rasta Project Takes Wing On Island

BY BRADLEY BAMBARGER

NEW YORK—Beyond the Stones' classic rock groove, there's another beat Keith Richards feels at home with, and that's the Rasta rhythm. He has whiled away many an evening over the past 25 years bonding with a group of Nyabinghi drummers in the front room of his villa in Jamaica. Now, after long considering these sessions strictly of the moment, Richards has produced an

album with this brotherly collective—dubbed the Wingless Angels for the members' earthy substance yet heavenly voices.



RICHARDS

Due Oct. 14 from Richards' new Island imprint, Mindless Records, the "Wingless Angels" album evokes the sort of music you might hear at a *grounation* celebration, or Nyabinghi—the long, late-night Rastafarian ceremonies full of meditative song and smoke. The sweet, soulful

(Continued on page 105)

BILLBOARD EXCLUSIVE

W H Smith's New CEO Is A Music Man

BY JEFF CLARK-MEADS



HANDOVER

appointment of Richard Handover as chief executive of the W H

(Continued on page 114)

LONDON—A new dynamic is being applied to W H Smith's trans-Atlantic record retailing operations—the Wall in the U.S. and Virgin Our Price in the U.K.—with the

Tie-Ins Abound For Philips With Josefowicz Set

BY JIM BESSMAN

NEW YORK—Thanks to novelist Anne Rice, who was inspired by classical violinist Leila Josefowicz in the writing of her new novel, "Violin," Philips Music Group artist Josefowicz has been inspired to record "Moon Over Bour-



JOSEFOWICZ

(Continued on page 111)

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GOSPEL ★ GOD'S PROPERTY GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION • B-RITE
KID AUDIO ★ DISNEY CHILDREN'S FAVORITE SONGS VOLUME 1 VARIOUS ARTISTS • WALT DISNEY
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REGGAE ★ MIDNIGHT LOVER • SHAGGY • VIRGIN
WORLD MUSIC ★ COMPAS • THE GIPSY KINGS • NONESUCH / ATLANTIC

Cooper, Newton Named Virgin U.S. Co-Presidents

Quartararo Exits Label; Nancy Berry Upped To Vice Chairman

BY CRAIG ROSEN

LOS ANGELES—An executive realignment at Virgin Records will not affect the release of two of the label's most anticipated titles of the year—Janet Jackson's "The Velvet Rope," due Oct. 7, and the Rolling Stones' "Bridges To Babylon," out on Tuesday (30)—says newly named Virgin Records America co-president Ray Cooper.

Following the long-anticipated departure of president/CEO Phil Quartararo, Nancy Berry was promoted to vice chairman of Virgin Records America and the Virgin Music Group Worldwide, while Cooper and Ashley Newton were named co-presidents (Billboard Bulletin, Sept. 23).

Cooper has already relocated to L.A., while Newton, who will also be VP of A&R for the Virgin Music Group Worldwide, will move to L.A. in mid-October, after wrapping up some projects in the U.K.

"Both Ashley and I report directly to Ken [Berry, president of EMI Recorded Music and chairman of the Virgin Music Group Worldwide]," says Cooper. Nancy Berry will also report to Ken Berry, her husband.

Nancy Berry was executive VP of the Virgin Music Group Worldwide, and Newton and Cooper were managing directors of Virgin U.K.

Sources say that Quartararo is likely headed to Warner Bros. Records Inc. as president, a position once held by Lenny Waronker, but the deal isn't likely to be finalized until after Oct. 6, when Warner Bros. Records Inc. chairman/CEO Russ Thyret returns from vacation. Weeks prior to Quartararo's resignation, sources told Billboard that Warner Bros. would be interested in hiring the executive if he could free himself from his contractual obligations to Virgin (Billboard, Aug. 30).

Talks between Ken Berry and Newton and Cooper had been going on for three weeks prior to the announcement, Cooper says.

The pair began their association with Virgin Records U.K. in 1986 with the creation of the Circa label, whose roster included Massive Attack and Neneh Cherry. In 1992, they were named joint deputy managing directors of Virgin U.K.

Newton's expertise lies primarily in A&R, while Cooper's is marketing. However, nei-

ther will be directly involved in the launch of the new albums by Jackson and the Stones, the strategies for which were mapped out by Nancy Berry.

"Both of the records seem to have been set up extremely well," Cooper says. "The Stones are shipping nearly 1 million, and Janet is shipping in excess of 1.3 million."

Cooper says the duo's primary focus will be the second Spice Girls album, due in early November, and the relaunch of British rock act the Verve. "They have turned into a hugely successful act in the U.K., with two hit singles and an album shipping platinum in the U.K.," he says. "The reaction at Virgin Records America to the Verve has been superb, and we are hoping and expecting this to be the development act to really break through over the next few months."

Among the pair's chief concerns at Virgin Records America will be making sure that the label correctly balances its major artists and developing acts, "so that we are looking at careers being developed," Cooper says. "Certainly Virgin couldn't have done better with the Spice Girls. It would be wonderful to try to find—from anywhere in the world, but especially America—artists that were able to

have that kind of global success."

Cooper calls the move to Virgin Records America "the ultimate challenge" for himself and Newton. "We've both worked in the U.K. all of our lives, with a variety of responsibilities within different companies," he says. "America is a country, as English people, we've looked at with a great deal of affection over the years. When we sign artists in the U.K., it's always America that is the icing on the cake, if you can break that territory."

The duo's relationship with the Berrys goes back more than a decade, with the founding of Circa. "Ken and Nancy were very positive in their support of the label, both on a creative and financial level," Cooper says. "When the EMI purchase of Virgin was completed, we took jobs within Virgin to work with [Virgin U.K. president] Paul Conroy as a label of force in the U.K."

With that team, Virgin U.K.'s market share grew from 5% to 11% in four years, Cooper says. "But it wasn't just market share that has been the thrilling thing—it was working with a great number of artists, both in A&R and marketing."

Meanwhile, at Virgin U.K., Conroy says

(Continued on page 107)



COOPER



NEWTON



Taking Another Bite Of The Big Apple. Michael Greene, president/CEO of the National Academy of Recording Arts and Sciences, announced that the 40th annual Grammy Awards will return to New York for the second consecutive year. The awards will be held Feb. 25, 1998, at Radio City Music Hall. Greene also announced Mayor Rudolph Guiliani and Loews Hotels president/CEO Jonathan Tisch as honorary chairmen of the New York Host Committee. Shown attending the event, from left, are Greene, singer Erykah Badu, and Guiliani.

Sony Music Layoffs Touch Epic, Columbia, Distrib

The 40 Cuts Follow Anthony Promotion, An 'Operational Review'

BY DON JEFFREY

NEW YORK—The recent realignment at Epic Records as well as "an overall review of Sony Music operations" are cited as factors in Sony Music's decision to eliminate close to 40 staffers. A Sony spokeswoman says no further cuts are planned, nor are there expected to be any reductions in the label rosters.

The spokeswoman adds that "new positions are being created in some areas, such as new technology, to accommodate growth."

Of the approximately 40 positions eliminated, the spokeswoman says about one-third are from Epic (Billboard Bulletin, Sept. 23). Most of the remainder are equally divided between Columbia Records and Sony Music Distribution, with a "small number" from Nashville and Sony Wonder, the children's entertain-

ment unit.

Earlier, Sony had announced that Polly Anthony, president of its 550 Music label, had ascended to the president's position at Epic Records, replacing Richard Griffiths. Anthony, who reports to Epic Records Group chairman Dave Glew, retains her title at 550 Music. Griffiths is said to be in negotiations about another post within Sony Music (Billboard, Sept. 27).

Besides Griffiths, Epic senior VP Craig Lambert was let go. Other Epic staffers whose eliminated positions were confirmed by Sony are Brian Lima, Steve Poss, Lee DeNay, and Cheryl Valentine. One Epic staffer, Steve Barnett, is expected to be promoted to a worldwide marketing post from his old post of senior VP of international marketing.

At Columbia, one staffer who is said to

have resigned is Jon Leshay, senior VP of artist development at Columbia.

The spokeswoman says that some of the people whose positions were eliminated may find other positions within Sony.

Bob Freese, who was VP of national accounts for Sony Music Distribution and has been working in marketing at Epic, may be in line for a label sales job, according to unconfirmed reports.

The spokeswoman also says that there will be no consolidation of the staffs at Epic and 550 Music.

More than 5,100 people are employed by Sony Music in the U.S., of which Columbia and Epic employ a total of about 400.

In market share for current albums this year through Sept. 14, the Epic Records Group is No. 3 among all label groups at 5.83%—Epic Records' share is 3.04%, and 550 Music's is 1.21%.

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A Tribute To Elton

Elton John and his 30 years of making music with Bernie Taupin is the subject of a special section that follows page 36.

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COMMENTARY

Grammy Category Opens Door For Dance Biz

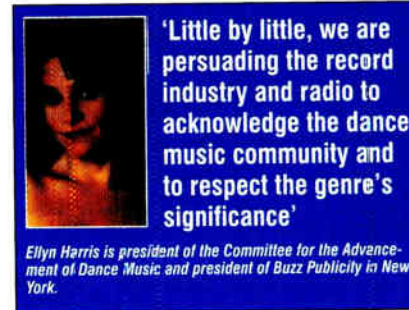
BY ELLYN HARRIS

The dance music community recently won a long-fought battle with the decision by the National Academy of Recording Arts and Sciences (NARAS) to add a Grammy category for best dance recording, beginning with the 1998 Grammy Awards.

This is a huge victory for a genre that has long been overlooked by the industry at large. But while a little celebration is certainly called for, complacency is not. Instead, it is time for the dance music community to unite and rally behind this recognition and to work to build on the good first step it represents.

The Committee for the Advancement of Dance Music (CADM) was formed to heighten awareness of the significance of the burgeoning dance music scene in the U.S. and the rest of the world. The first goal of the executive committee of

CADM was to establish a separate category for dance music at the Grammy Awards, and after extensive efforts by CADM, that has been achieved. How-



Ellyn Harris is president of the Committee for the Advancement of Dance Music and president of Buzz Publicity in New York.

"Little by little, we are persuading the record industry and radio to acknowledge the dance music community and to respect the genre's significance"

ever, the fight for recognition is not over. Other challenges lie ahead, and these are ones we are committed to meet.

But even our first goal now demands

follow through: It is imperative that members of the dance music community join NARAS so that they will have a voice in its choices and be eligible to vote for the new dance music category. CADM encourages those in the dance music community to become NARAS members and to vote. We urge you to contact your local NARAS chapters for more information and encourage your support in ensuring the long-term viability of this newly won category.

Little by little, we at CADM are persuading the record industry and radio to acknowledge the dance music community and to respect the genre's significance as a substantial force. Dance music is the only music of its kind, with a pulsating beat and uplifting attitude. In all its many flavors—house, hi-NRG, trance, techno, jungle, trip-hop, and freestyle—it is a vital force in the
(Continued on page 52)

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



Jimi Hendrix

South Saturn Delta

MCAC/D-11684

The new album from the legendary master **JIMI HENDRIX**

SOUTH SATURN DELTA offers a comprehensive look at every phase of Jimi's career, covering three years of rare and astonishing recordings with the original Jimi Hendrix Experience, Band Of Gypsys, the short-lived, experimental Woodstock band Gypsy Sun & Rainbows and the subsequently re-formed Experience.

Produced at Electric Lady Studios by surviving relative Janie Hendrix, longtime engineer and co-producer Eddie Kramer and noted Hendrix historian John McDermott, **SOUTH SATURN DELTA's** fifteen songs include the long out-of-print favorites, "Pali Gap" and the previously unreleased alternate version of "Drifter's Escape," the Hendrix cult classic "STP/ LSD" and the previously unreleased solo version of "Midnight Lightning."

This authorized Hendrix family edition album, available for the first time in limited edition vinyl, cassette and CD, includes a 24-page booklet full of comprehensive new liner notes, rare photos, notations, lyrics and new graphics.

Also available on compact disc & cassette:

FIRST RAYS OF THE NEW RISING SUN, ELECTRIC LADYLAND, AXIS: BOLD AS LOVE and **ARE YOU EXPERIENCED.**

It Is Time To Experience Hendrix.



MCA

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Hicks Takes Over Black Music Division At Island

BY LARRY FLICK

NEW YORK—Hiriam Hicks, the newly elevated president of Island Black Music, a division of Island Records, foresees his new role as one in which he will continue to build on the sturdy foundation already laid.

Hicks' promotion comes after 18 months as executive VP/GM of the division, which he played a key role in forming.

It also comes at a time when the label is said to be in final negotiations with former EMI Records (U.S.) president Davitt Sigerson to assume the presidency of Island Records, which has been without a topper since the departure late last year of John Barbis, who is now head of A&M Associated Labels. Label founder Chris Blackwell stepped in at the time to assume a more hands-on role in running the label.

An Island spokesman declined to comment on published reports that Sigerson had been chosen for the post (Billboard Bulletin, Sept. 23).

Religious B'casters May Be Set Back By License Ruling

BY BILL HOLLAND

WASHINGTON, D.C.—Capitol Hill lawmakers may now view less sympathetically the demands of religious broadcasters seeking a music-license fee exemption following a federal court ruling that ASCAP's contested program form of license is reasonable (Billboard Bulletin, Sept. 22).

No one is saying so officially yet, but insiders on the Hill have confided that both Senate and House leaders, already unhappy that many other copyright reform issues are being held up by the pending music-license exemption bills, view the Sept. 16 court decision as a deciding factor that may mean the bills will not see passage.

The ruling also gave the broadcasters a 75% rollback on "incidental music" fees, which adds to the view that some lawmakers may now feel the

(Continued on page 108)

Ardent Studios Sues Interscope For Fraud, Breach Of Contract

BY CHRIS MORRIS

LOS ANGELES—Ardent Studios in Memphis has filed a federal breach-of-contract and fraud suit against Interscope Records, alleging that the L.A.-based label reneged on a deal to distribute the studio's label.

The action, filed Sept. 12 in U.S. District Court in Memphis, claims damages in excess of \$10 million.

According to the suit, Ardent, which handles a small stable of alternative rock bands that included Spot, Jolene, and the Idlewilds, was distributed by Cema (now known as EMI Music Distribution) in early 1996 but was seek-

Hicks says he does not anticipate in the foreseeable future any dramatic changes in Island Black Music's 30-plus-member staff or additions to the division's roster.

"We're still laying the foundation for the division," he says. "It's only the beginning. I have faith that our continued hard work will help us grow over time."

Hicks' crowning achievement for Island Black Music to date has been signing platinum-selling vocal group Dru Hill, whose eponymous debut has

(Continued on page 106)



Concert Of A Lifetime. David Bowie recently performed at the Universal Amphitheatre in Los Angeles to promote his upcoming greatest-hits set, "The Essential David Bowie: Greatest Hits 1969-1974," on EMI-Capitol Entertainment Properties. Slated to be released Oct. 7, the set includes rare and previously unreleased tracks and will be available for a limited time only. Shown backstage, from left, are Briggs Ferguson, VP of product development, EMI-Capitol Entertainment Properties; Bowie; and Mark Jaffe, senior VP of product development, EMI-Capitol Entertainment Properties.

TCI Music To Buy Paradigm Deal Will Meld Web Sites, Box Network

BY CATHERINE APPLEFELD OLSON

WASHINGTON, D.C.—The purchase of Paradigm Music Entertainment Group by Tele-Communications Inc.'s TCI Music subsidiary will see the immediate melding and migration of selected programming in the combined entity's core distribution outlets: Paradigm's two World Wide Web sites SonicNet and Addicted to Noise and cable network the Box, whose parent, the Box Worldwide Inc., TCI Music agreed to buy in July.

ing a label partner "to develop the true potential of this roster of artists."

In March 1996, the suit says, Ardent received "an unsolicited approach" from Interscope. Label A&R executive Tony Ferguson met with Ardent executives in Memphis and told the company that "Interscope had been watching the progress of the band Spot" and "indicated that Interscope was interested in Spot and wanted to enter into a relationship with Ardent to promote Spot." However, the Ardent executives told Ferguson that they were "primarily interested in a broader relationship with another record company."

(Continued on page 107)

'Candle' An Instant Multi-Platinum Hit

U.S. Shipments Over 8 Mil.; Customers Flock To Stores

This story was prepared by Bradley Bamarger and Ed Christman in New York and Chris Morris in Los Angeles.

NEW YORK—With U.S. shipments for Elton John's "Candle In The Wind 1997" exceeding 8 million units and the song already a massive hit elsewhere around the world, the Rocket/A&M Associated Labels single is shaping up to be a sales success unprecedented in the history of recorded music.

A tribute to the late Diana, Princess of Wales, "Candle In The Wind 1997" was instantly certified multi-platinum

by the Recording Industry Assn. of America (RIAA), which waived its customary 30-day waiting period due to the nonreturnable nature of the single. According to John Rotella, VP of sales and field marketing for A&M Associated Labels, the company has received U.S. orders for the single of 8.7 million units, although it was only able to put 4 million copies into stores by the street date of Sept. 23. Some retailers could not wait and jumped street date on the single (see Hot 100 Singles Spotlight, page 111).

The first-day sales as registered by SoundScan for nearly all accounts, with the exception of Tower Records and one-stops, totaled 1.1 million units, according to sources; the additional store reports not included by press time will add to that one-day total.

John and longtime lyricist Bernie Taupin reworked their 1973 song "Candle In The Wind" in memory of

Princess Diana, earmarking the proceeds for the Diana, Princess of Wales Memorial Fund (Billboard, Sept. 20).

Released Sept. 13 in most territories beyond the U.S., "Candle In The Wind 1997" topped the charts in the U.K. and France and is a hit of historic proportions in Australia and Germany as well (Billboard, Sept. 27). In Japan, the single was set for a Saturday (27) release.

According to Rotella, the reports he has received from retailers around the U.S. about "Candle In The Wind 1997" are phenomenal. "At a Wal-Mart in Atlanta, the single went on sale at midnight, and there was already a line of 100 people," he says. "The store had 500 copies on hand, and they were all gone by 2:30 in the morning."

"But beyond the fact that so many people are buying the record is the phenomenon of who's buying the record," Rotella adds. "You have people 35 and

(Continued on page 106)

BBC Clearance At Issue In ABC Suit To Block MPI's Diana Video

BY EILEEN FITZPATRICK

LOS ANGELES—ABC has convinced an Illinois court to block the sale of MPI Home Video's recap of Princess Diana's funeral, at least temporarily. The network claims that MPI did not obtain clearance for BBC footage used in the tape.

ABC was granted a temporary restraining order against distribution of MPI's "Diana: Princess Of Wales, The Final Farewell" Sept. 17 from Judge David H. Coar of the U.S. District Court for Northern Illinois.

Chicago-based MPI started shipping the video Sept. 11, but none of the tapes have reached stores. "The tapes of the funeral are frozen," says MPI CEO Waleed Ali. MPI is appealing the order.

The temporary restraining order stems from a lawsuit ABC filed against MPI Sept. 15, also in U.S. District Court for Northern Illinois.

In the lawsuit, ABC claims that MPI did not receive proper clearance from the BBC for footage of Princess

Diana's funeral shot Sept. 6 inside Westminster Abbey.

The BBC was the only broadcaster allowed inside the abbey due to space restrictions. BBC licensed the coverage to ABC and other networks, which beamed it around the world.

According to the lawsuit, "The agreement between ABC and MPI for home video of ABC's funeral coverage would not become effective until ABC and MPI secured clearances from any and all parties which had provided copyrighted material."

ABC, which has a multi-year licensing agreement with MPI, says that it can terminate the license if it "determined that the distribution would infringe upon the rights providers."

On Sept. 9, ABC released a master copy of the tape to MPI with the agreement that production of a video would not become "effective" until both the network and MPI secured proper clearances.

MPI countersued Sept. 16, claiming that ABC violated its licensing agree-

(Continued on page 108)

Strong U.S. Video Sales Prompt U.K.'s VCI To Up Int'l Audio Efforts

BY JEFF CLARK-MEADS

LONDON—A successful performance in the U.S. video market has helped U.K.-based music and video company VCI to build on its record performance in 1996 with revenue up 21% in the first half of this calendar year to 44.9 million pounds (\$72.3 million).

Now, the company says, it wants to enhance its audio sector presence by bringing some classic catalogs to the international market on CD for the first time.

A statement accompanying the results, announced Sept. 22, says that "the increase in revenue is largely attributable to sales of video titles in North America."

"However, the higher distribution costs associated with increased sales volumes in North America, together with a quieter U.K. market, has impacted group operating margins.

Operating profits remained level at 1.5 million pounds [\$2.4 million]."

Pretax profits in the first six months of this year were down 7.7% compared with the same period in 1996, to 1.2 million pounds (\$1.9 million).

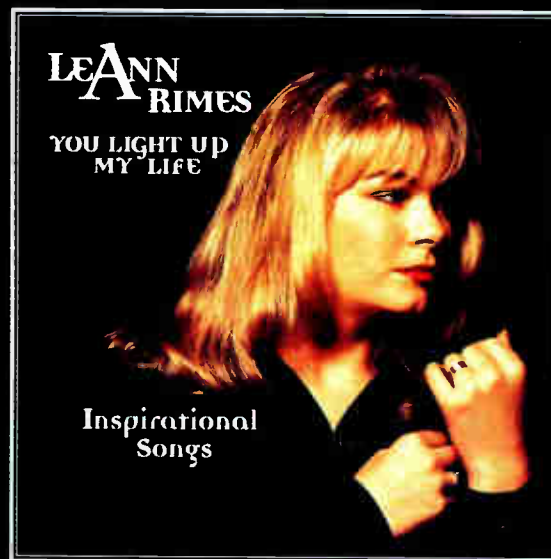
However, the company says it retained its position as "the leading independent [video] publisher in the U.K." and achieved "considerable success" in the U.S. through titles on its Video Collection International label. It cites "Les Misérables" and "Riverdance" as notable U.S. hits. VCI also claims continued dominance in the sports and fitness video market segments with new fitness videos from Beverley Callard and Rosemary Conley and, in Europe, new sports titles featuring the Manchester United soccer club.

Its pre-Christmas video release schedule includes hit U.K. feature films

(Continued on page 108)

History has been Made

“YOU LIGHT UP MY LIFE”



- 1. **First Artist ever to debut at #1 on the following Charts at the same time:**
 - The Billboard Top 200 Album Chart
 - The Top Country Album Chart
 - The Top Contemporary Christian Album Chart
- 2. **First Female Artist ever to have 3 consecutive #1 debuts on the Top Country Albums Chart.**
- 3. **“You Light Up My Life” has broken the record for the biggest opening week in the history of the Contemporary Christian Album Chart.**
- 4. **“You Light Up My Life” is LeAnn’s second consecutive #1 debut on the Billboard Top 200 Album Chart.**

BMI

ALL I NEED TO KNOW

Mark Alan Springer
Murrah Music Corporation

ALL I WANT IS A LIFE

Stan Mursey
Royalhaven Music, Inc.

ALL YOU EVER DO IS BRING ME DOWN

Al Anderson
Raul Malo
Al Andersongs
Mighty Nice Music
Raul Malo Music
Sony/ATV Tree

ALMOST A MEMORY NOW

Van Stephenson
Hamstein Cumberland Music

BELIEVE ME BABY (I LIED)

Kim Richey
Mighty Nice Music
Wait No More Music

BIG LOVE

Michael Clark
Jeff Stevens
Flying Dutchman Music Co.
Jeff Stevens Music
Warner-Tamerlane Publishing Corp.

BLUE

Bill Mack
Fort Knox Music, Inc.
Trio Music Co., Inc.

BLUE CLEAR SKY

Bob DiPiero
American Made Music
Little Big Town Music

BORN IN THE DARK

Chet Hinesley
First Write Music
House of Dust Music

THE CAR

Gary Heyde
Michael Spriggs
Diamond Storm Music, Inc.
EMI-Tower Street Music
Mike Curb Music

CARRIED AWAY

Steve Bogard
Jeff Stevens
Jeff Stevens Music
Rancho Belita Music
Warner-Tamerlane Publishing Corp.

COWBOY LOVE

Bill Douglas
Jeff Wood
EMI-Tower Street Music

DADDY'S MONEY

Bob DiPiero
American Made Music
Little Big Town Music

DOES THAT BLUE MOON EVER SHINE ON YOU

Toby Keith
Bill Green Music
Songs of PolyGram
International, Inc.
Tokeco Tunes

DON'T GET ME STARTED

Rhett Akins
Sam Hogin
Fire Hall Music
Rhettangle Music
Sam's Jammin' Songs
Sony/ATV Tree

EVERY LIGHT IN THE HOUSE

Kent Robbins
Irving Music, Inc.

THE FEAR OF BEING ALONE

Bruce Miller
Fame Publishing Co., Inc.

GO REST HIGH ON THAT MOUNTAIN

Vince Gill
Benefit Music

HEADS CAROLINA, TAILS CALIFORNIA

Tim Nichols
EMI-Blackwood Music, Inc.
Ty Land Music

HEART'S DESIRE

Cris Moore
Lee Roy Parnell
Barney and Arney Music
Lee Roy Parnell Music
Songs of PolyGram
International, Inc.

HOLDIN' ON TO SOMETHING

Thom McHugh
Tom Shapiro
Diamond Struck Music
Hamstein Cumberland Music
Kicking Bird Music, Inc.
Mike Curb Music
Thomahawk Music
Tom Shapiro Music

HYPNOTIZE THE MOON

Steve Dorff
Ensign Music Corporation
Galewood Songs

I AM THAT MAN

Terry McBride
Monty Powell
Acuff-Rose Music, Inc.
Constant Pressure Publishing
Warner-Tamerlane Publishing Corp.

I CAN STILL MAKE CHEYENNE

Aaron Barker
Erv Woolsey
Hit Street Music
O-Tex Music

I DO

Paul Brandt
Warner-Tamerlane Publishing Corp.

I DON'T THINK I WILL

Doug Johnson
Sydney Erin Music

I KNOW SHE STILL LOVES ME

Aaron Barker
Monty Holmes
Hit Street Music
Malaco Music Company
O-Tex Music

I'M NOT SUPPOSED TO LOVE YOU ANYMORE

Skip Ewing
Donny Kees
Acuff-Rose Music, Inc.

IF I WERE YOU

Terri Clark
Fire Hall Music
Sony/ATV Tree

IF YOU LOVED ME

Paul Nelson
Tom Shapiro
Hamstein Cumberland Music
Sony/ATV Tree
Terilee Music
Tom Shapiro Music

IN PICTURES

Bobby E. Boyd
Careers-BMG Music
Publishing, Inc.

IT MATTERS TO ME

Ed Hill
Music Hill Music
New Haven Music

IT WOULDN'T HURT TO HAVE WINGS

Jerry Foster
Roger LaVoie
Johnny Morris
Great Galen Music
Hapsack Music
Miss Holly Music
Warner-Tamerlane Publishing Corp.

IT'S A LITTLE TOO LATE

Mark Chesnutt
EMI-Blackwood Music, Inc.
Songs of Jasper, Inc.

IT'S WHAT I DO

Chuck Jones
Tom Shapiro
Diamond Struck Music
Hamstein Cumberland Music
Hardtail Hits
Mike Curb Music
Tom Shapiro Music

JACOB'S LADDER

Tony Martin
Brenda Sweat
Cal Sweat
Baby Mae Music
Co-Heart Music, Inc.
Hamstein Cumberland Music

LET'S GO TO VEGAS

Karen Staley
All Over Town Music
Sony/ATV Tree

LIKE THE RAIN

Clint Black
Hayden Nicholas
Blackened Music

LIKE THERE AIN'T NO YESTERDAY

Mark Narmore
Fame Publishing Co., Inc.

LITTLE BITTY

Tom T. Hall
Hallnote Music

LIVING IN A MOMENT

Pat Bunch
Doug Johnson
Pat Price Music
Sydney Erin Music

LONG AS I LIVE

Rick Bowles
Will Robinson
Diamond Storm Music, Inc.
Maypop Music
Mike Curb Music
Seven Summits Music
Will Robinsongs

LOVE IS STRONGER THAN PRIDE

Rick Bowles
Doug Johnson
Diamond Storm Music, Inc.
Maypop Music
Mike Curb Music
Sydney Erin Music

LOVE LESSONS

Jerry Kilgore
Sarah Majors
Monty Powell
Acuff-Rose Music, Inc.
Saddle Tan Music

MAYBE WE SHOULD JUST SLEEP ON IT

Jerry Laseter, II
Noosa Heads Music, Inc.

ME AND YOU

Skip Ewing
Ray Herndon
Acuff-Rose Music, Inc.
Songs of Rayman

MEANT TO BE

Rick Bowles
Chris Waters
Chris Waters Music
Diamond Storm Music, Inc.
Maypop Music
Mike Curb Music
Sony/ATV Tree

MORE THAN YOU'LL EVER KNOW

Travis Tritt
Post Oak Publishing

MY HEART HAS A HISTORY

Paul Brandt
Warner-Tamerlane Publishing Corp.

MY MARIA

Daniel Moore
Music Corporation of America, Inc.

NO MAN'S LAND

John Scott Sherrill
All Over Town Music
New Wolf Music
Sony/ATV Tree

NO NEWS

Phil Barnhart
Sam Hogin
Katy's Rainbow Music
Simply Irresistible Music
Sony/ATV Tree

NO ONE NEEDS TO KNOW

Shania Twain
Loon Echo, Inc.

NOBODY KNOWS

Dohn DuBosé
Joe Rich
D'Jonsongs
EMI-Blackwood Music, Inc.
Hitco Music
Joe Shade Music

NOT ENOUGH HOURS IN THE NIGHT

Aaron Barker
Hit Street Music
O-Tex Music

NOT THAT DIFFERENT

Joie Scott
Spoonster Music

ON A GOOD NIGHT

Don Cook
Paul Nelson
Don Cook Music
Sony/ATV Tree
Terilee Music

ONE EMOTION

Clint Black
Hayden Nicholas
Blackened Music

ONE WAY TICKET (BECAUSE I CAN)

Judy Rodman-Hudik
Warner-Tamerlane Publishing Corp.

PRETTY LITTLE ADRIANA

Vince Gill
Benefit Music

THE RIVER AND THE HIGHWAY

Gerry House
Housenotes Music

RUNNING OUT OF REASONS TO RUN

George Teren
Zomba Songs, Inc.

SHE AIN'T YOUR ORDINARY GIRL

Robert Jason
My Split Music
Suzi Joe Music

COUNTRY

Awards '97

SHE NEVER LETS IT GO TO HER HEART

Tom Shapiro
Chris Waters
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Tom Shapiro Music

SO MUCH FOR PRETENDING

John Tiro
New Court Music, Inc.

STRAWBERRY WINE

Matraca Berg
Gary Harrison
August Wind Music
Georgian Hills Music
Great Broad Music
Longitude Music Co.

TALL, TALL TREES

George Jones
Roger Miller
Fort Knox Music, Inc.
Jop Music Co., Inc.

TEN THOUSAND ANGELS

Billy Henderson
Pier Five Music, Inc.

TEQUILA TALKIN'

Bill LaBouvier
Chris Waters
Ensign Music Corporation
Hamstein Cumberland Music
Hidden Planet Music

THAT GIRL'S BEEN SPYIN' ON ME

Tom Shapiro
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Tom Shapiro Music

THAT OL' WIND

Leigh Reynolds
Breon's Island Music
Maleah Music

THAT'S WHAT I GET FOR LOVIN' YOU

Kent Blazy
Neil Thrasher
A Hard Days Write Music
Careers-BMG Music Publishing, Inc.
Rio Bravo Music

THEN YOU CAN TELL ME GOODBYE

(4th Award)
John D. Loudermilk
Acuff-Rose Music, Inc.

TIME MARCHES ON

Bobby Braddock
Sony/ATV Tree

TOO MUCH FUN

Jeff Knight
Maypop Music

TREAT HER RIGHT

Ava Aldridge
Blonde Hair Music

WHAT DO I KNOW

Sunny Russ
Stephony Smith
EMI-Blackwood Music, Inc.
Starstruck Angel Music, Inc.

WHEN BOY MEETS GIRL

Terr Clark
Tom Shapiro
Chris Waters
Diamond Struck Music
Hamstein Cumberland Music
Mike Curb Music
Sony/ATV Tree
Tom Shapiro Music

WHO NEEDS YOU BABY

Randy Boudreaux
Clay Walker
Lori Jayne Music
That's A Smash Publishing, Inc.

WILD ANGELS

Matraca Berg
Gary Harrison
Harry Simon
August Wind Music
Great Broad Music
Longitude Music Co.
Sony/ATV Tree

YOU CAN FEEL BAD

Matraca Berg
Tim Krekel
August Wind Music
Great Broad Music
Longitude Music Co.
Mighty Nice Music

YOU GOTTA LOVE THAT

Brett Jones
Irving Music, Inc.
Kybama Music, Inc.

YOU'RE NOT IN KANSAS ANYMORE

Tim Nichols
Zack Turner
Bro 'N Sis Music, Inc.
Coburn Music, Inc.

SONG OF THE YEAR

Nobody Knows

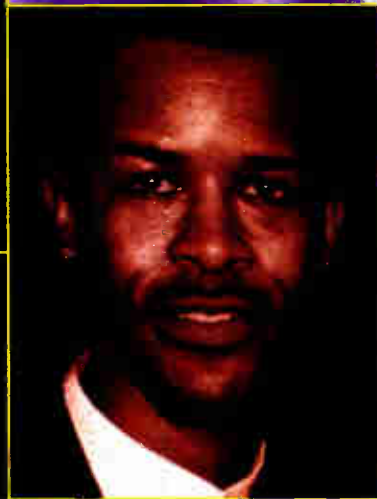
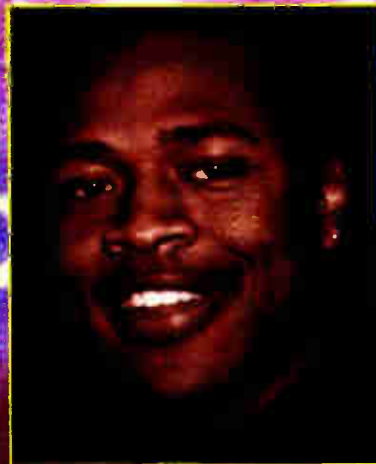
WRITTEN BY

Dohn DuBosé

Joe Rich

PUBLISHED BY

D'Jongsongs
EMI-Blackwood Music, Inc.
Hitco Music
Joe Shade Music



SONGWRITER OF THE YEAR

Tom Shapiro



Sony/ATV Tree

PUBLISHER OF THE YEAR

BMI



LITTLE MR. BIG

AARON CARTER



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Joel's 'Complete Hits,' On Columbia, Capture An Era

BY MELINDA NEWMAN

NEW YORK—While Billy Joel says he rarely listens to his music by choice, it's a different story when one of his songs comes on in the car. "If it comes on the radio, the volume goes way up," he says with a laugh. "I think, 'Cool, this person has good taste.' If the person next to me rolls down the window and they're on the same station, all the better."

It's with an eye on those fans who primarily know Joel's music through his radio hits that Columbia Records is issuing his new boxed set, "Billy Joel—The Complete Hits Collection: 1973-1997," out Oct. 14. The four-CD/cassette collection features the first three volumes of Joel's greatest hits, which have already been released to retail, as well as a bonus album of questions and answers and performances taken from Joel's college lecture series and live versions of songs taken from his 1993-94 world tour. "Greatest Hits, Volume I & Volume II,"

which was released as a double set in 1985, has been digitally remastered for the first time.

The set will get a huge boost from VH1, which has taped an edition of "Storytellers" featuring Joel and is planning a weekend in November saluting the singer/songwriter.

"This is an easy way to hear the songs you're most familiar with," says Joel of the set. "These are songs that people would probably know from the radio. It's kind of a radio greatest-hits. I think that's how most people who don't have my albums know me. These are shortcuts to Billy Joel, they're touchstones, but by no means do they represent the sum and substance of my work."

To Joel, many of his radio hits are "wacky in some way. So many of my singles were novelty records. Even 'Piano Man' isn't a typical single. People thought it was Harry Chapin. 'It's Still Rock and Roll To Me' is kind of a spoof; 'Uptown Girl' is me doing the Four Seasons."

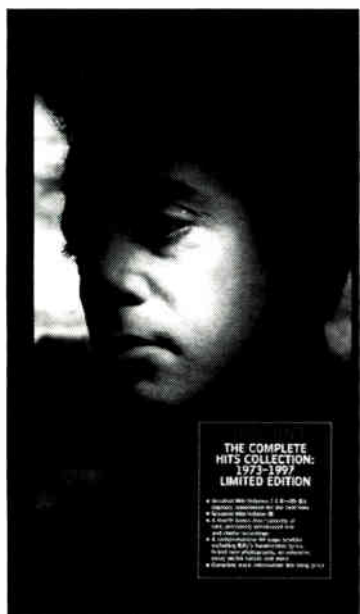
Joel, who announced to Billboard in July that he will be focusing on writing classical music for the foreseeable future, says he sees the boxed set as a final note in one facet of his artistry (Billboard, July 26). "This is a cap on my pop career," he says of the collection. "I'm not saying I'll never write another pop song. But it will be in a different era or a different time; maybe in the next millennium, which is a lot closer than we

think, so nobody should be too nervous."

In 1994, Joel was named winner of Billboard's Century Award. The honor is the magazine's highest accolade, given for distinguished creative achievement.

With an eye toward the gift-giving season, Columbia sees the set as "a holiday package," says Greg Linn, Columbia Records marketing director. "It can be the cornerstone of a Billy Joel collection for a fan." There are no plans to release a single from the collection to radio.

To stress the holiday feel, Columbia plans to limit the boxed set's availability, although details are sketchy about what, if any, restrictions are



being placed on its availability. Tom Donnarumma, Columbia senior VP of sales (U.S.), says, "Our intentions are to release this very special package for this Christmas at this point only. We'll evaluate where we are at the end of the season."

Columbia has prepared a stand-up bin for retail that configures to accommodate the boxed set, Joel's catalog, and a "Greatest Hits Volume III" home video that will come out in November.

The suggested list price for the four-CD set is \$49.98; the cassette version is \$39.98. In addition to the music, the 6-by-12-inch boxed set comes with a 44-page booklet that includes handwritten lyrics taken from Joel's notebooks, words to all the studio tracks, and Billboard editor in chief Timothy White's essay on Joel that originally appeared in Billboard when Joel was named Century Award winner. Joel declined to provide a commentary for the pack-

(Continued on page 106)

CMA Show Gets More Prominent Spot On TV Brooks, Strait, Carter Among Winners Of Country Awards

BY CHET FLIPPO

NASHVILLE—An increased international profile and immersion into a more competitive domestic TV marketplace marked the 31st annual CMA Awards, held here Sept. 24.

An absent Garth Brooks took the entertainer of the year award.

As expected, veteran George Strait and dynamic newcomer Deana Carter were the only multiple winners in the awards show, presented by the Country Music Assn. (CMA). LeAnn Rimes won the coveted Horizon Award in her second try, after having been nominated for the same award last year. Trisha Yearwood scored her first major CMA Award as female vocalist of the year.

For the first time, host network CBS moved the awards show—usually held in early October—to the network's premiere week for the fall season. As a result, the awards show went up against the season opener of



CARTER

NBC's "Third Rock From The Sun" and ABC's new Wednesday-night lineup, including "The Drew Carey Show," "Ellen," and the much-ballyhooed "Dharma & Greg." Overnight ratings for the three networks were not available at press time.

A greatly increased international contingent of media and industry figures was on hand, and worldwide, the exposure to the show will be significantly larger than in recent years.

CMT in Canada carried the awards live, as did BBC Radio 2, coordinated via MJI, which also handled radio coverage in France, Luxembourg, and Norway. Writer/comedian Rory McGrath was to host a 90-minute edited telecast of the show on BBC 2 Sunday (28). Special edits of the program were to be telecast on national networks in Germany, Austria, Ireland, Switzerland, the Netherlands, Denmark, Sweden, Thailand, and Sri Lanka. The show was also webcast on the CMA's World Wide Web site (see story, page 106).

The CMA also significantly increased the show's retail presence in the U.K. A major CMA retail campaign put publicity and point-of-purchase materials in more than 1,300 retail outlets in the U.K., including HMV, Virgin, Virgin Our Price, Tower, W H Smith, John Menzies, MVC, Andys, and Sam Goody. The

British Phonographic Industry and U.K. retail group British Assn. of Record Dealers joined in the campaign.

"We were in only about 250 stores there last year," says CMA senior director of international Jeff Green. "Support there has been fantastic, and I think the international pattern will widen."

Green also noted that for the first time a CMA Awards collection CD, produced by the Hit Label, is available to readers of Radio Times, the U.K.'s largest radio/TV and entertainment listings magazine. The package includes vouchers for use at

(Continued on page 106)

Blues Great Jimmy Witherspoon Dies

BY CHRIS MORRIS

LOS ANGELES—Thanks to a talent for re-creating himself, the big-voiced singer Jimmy Witherspoon managed to forge a career spanning six decades and three genres—R&B, jazz, and blues.

Witherspoon died of natural causes on Sept. 18 at his home in Los Angeles. He was 74.

Born Aug. 8, 1923, in Gurdon, Ark., Witherspoon made his first musical appearance while he was on shore leave from the Merchant Marine when he sat in with Teddy Weatherford's big band in Calcutta, India. His career break came in 1944, when he was drafted to replace Walter Brown as the vocalist in the group led by pianist Jay McShann, the Oklahoma bandleader who had brought Charlie Parker to prominence in the early '40s.

"Spoon" sang lead on the McShann group's 1949 Supreme Records single "Ain't Nobody's Business," a No. 1 R&B hit that stayed on Billboard's Rhythm & Blues Records chart for 34 weeks. Another top five R&B hit with McShann, "In The Evening," followed that year. On his own, Witherspoon reached the R&B top 10 with three Modern singles in the late '40s and early '50s.

As the hard-edged R&B that was Witherspoon's specialty waned with the rise of rock'n'roll during the '50s, Witherspoon faded from the charts,

and in 1953 the singer declared bankruptcy. But his appearance at the 1959 Monterey (Calif.) Jazz Festival breathed new commercial and artistic life into his career. There, "Spoon" fronted an all-star band that included tenorists Ben Webster and Coleman Hawkins, trumpeter Roy Eldridge, and pianist Earl "Fatha" Hines.

A subsequent live album, recorded at Monterey by HiFi Jazz, helped nudge Witherspoon into the pantheon of traditional jazz artists. He toured Europe with trumpeter Buck Clayton in 1961 and with the Count Basie Orchestra in 1963 and recorded with such artists as guitarist T-Bone Walker and organist Brother Jack McDuff.

With young listeners showing a renewed interest in blues in the late '60s, Witherspoon returned to his roots with an ABC/Bluesway album that showcased him with such young lions of the genre as Harvey Mandel, Danny Kalb, Charlie Musselwhite, and Barry Goldberg; he later recorded for the label in the company of such established talents as guitarists Earl Hooker and Mel Brown and pianist Charles Brown. He also helped another young talent into the spotlight: guitarist

Robben Ford.

Spoon's career continued apace into the '70s: In 1975, the Capitol single "Love Is A Five Letter Word" became his first number to hit Billboard's R&B singles chart in 23 years, peaking at No. 31, and the like-titled album reached the pop albums chart.

In the early 1980s, Witherspoon was diagnosed with throat cancer, but by the middle of the decade, he was performing again. He toured Europe with a big-band blues unit organized by drummer Panama Francis and returned to form in the studio with the album "Midnight Lady Called The Blues," co-produced and co-written by songwriter Doc Pomus and pianist Dr. John.

Witherspoon's last triumph came just this year. For several years, the singer had performed at a twice-annual show put together by Ford at the Mint, a tiny blues club on Pico Boulevard in Los Angeles. One such evening was recorded and released by On the Spot/Private Music as "Live At The Mint"; it received a 1997 Grammy nomination for best traditional blues recording.

Witherspoon is survived by his children, Angela, Regina, and James ("Lucky") Jr.; four grandchildren; his sister Jimmie-Lois and brother Leonard; and his wife, Diana Witherspoon Atkins.

A memorial service was scheduled for Sept. 26 at the True Vine Baptist Church in Inglewood, Calif.



WITHERSPOON



performances taken from Joel's college lecture series and live versions of songs taken from his 1993-94 world tour. "Greatest Hits, Volume I & Volume II,"

Blackground's Timbaland & Magoo Spread Their Sound

BY SHAWNEE SMITH

NEW YORK—Having changed the face of R&B music with his syncopated drum'n'bass-tinged production on tracks for Aaliyah, SWV, Missy Elliott, and Ginuwine, Timbaland and his partner, Magoo, are leading listeners on an unfettered musical journey with the release of "Welcome To Our World."

Due Oct. 28 on Blackground Enterprises/Atlantic Records, "Welcome" continues to combine the funk, bass (as in Miami bass), and drum beats at the new levels and speeds that have already made the tracks



MAGOO



TIMBALAND

Timbaland has produced for other acts so popular: Aaliyah's "One In A Million," of which Timbaland produced seven tracks, has sold 1.5 million units, according to SoundScan;

Elliott's debut "Supa Dupa Fly" sold 551,000 units; Ginuwine's album "Ginuwine . . . The Bachelor" sold 1.2 million units; and SWV's single "Can We," from the "Booty Call" soundtrack,

has sold 5,000 units.

"We've got a lot of East Coast hip-hop influence, Miami bass, [and] go-go. All of that influences the way we think and our music," says Magoo, the other half of the rap act Timba-

(Continued on page 115)

Jamaica's King Wears Multi-Genre Crown Work Group Artist Shows New Pop Confidence On Latest Set

BY ELENA OUMANO

In her highly personal yet broadly appealing sophomore Work Group album, "Think Like A Girl," genre-defying Diana "Shy Guy" King mines her typically eclectic musical terrain, border-crossing between reggae, R&B, rock, and house. But this time out, the Jamaican-born singer's refusal to simplify bears a newfound aura of pop confidence and ease.

The source of the elastic flow of the album, due Tuesday (30), is not just limber tracks that blur musical cultural identities; it is the 13 tunes that (with the exception of two covers) were written or co-written by King and reflect an overarching theme of her reflections on universal womanly concerns.

"The title was the idea of [singer] Billy Mann, one of my co-writers," says 27-year-old King. "We wrote together on the first album, and he knows what I love to talk about all the time. One day, I came into the studio, and he said,

'I have the perfect title for you.' I said, 'I love it' and the lyrics just came, as if I was just sitting with my girlfriends and talking about men."

When it comes to career decisions, King's smartest thought so far was to



KING

relocating to the U.S. to take her chances solo.

Less than a year later, King's 1995 "Tougher Than Love" debut Work Group album sold 2.2 million units worldwide, according to the label, driven by the engine of the "Shy Guy" smash single, which peaked at No. 13 on Billboard's Top R&B Singles chart.

seize her first opportunity to leave Jamaica, even though it meant quitting her steady gig—cushioning reggae DJ Shabba Ranks' hard rhymes with her lush background harmonies—and

A virtual unknown even in her own country, King's first shot took her further than any Jamaican female artist had gone before. The "Shy Guy" video didn't hurt. Dancing sinuously in a black pantsuit and crisp white shirt, the willowy, doe-eyed King projected rare natural beauty and sophistication, belying her humble upbringing in Jamaica's tough Spanish Town.

At age 13, she boarded a minibus, got off in Ocho Rios, and launched her singing career that same night, fronting a band that played the hotel circuit. For years, she fudged about her age and refused Kingston producers who stamped out cookie-cutter tunes.

Along the way, she linked with City Heat, one of Jamaica's top performing bands. She toured with Shabba Ranks for a year and a half, until one day when she just stopped. "I love Shabba, but I decided 'I'm not doing it anymore,'" King recalls.

A few days later, Maxine Stowe, a (Continued on page 115)

Savage Garden Dominates ARIA Awards Warner Group One Of Many New Acts To Win Trophies

BY CHRISTIE ELIEZER

SYDNEY—The record industry here is hailing the emergence of its next generation of acts after a stunning showing by new bands at the 11th annual Australian Recording Industry Assn. (ARIA) Awards.

Leading the way for the new crop was Savage Garden, which blitzed the event, walking away with a record 10 ARIAs from the ceremony Sept. 22 in the Capitol Theatre here. The previous highest collection was six, achieved by You Am I in 1996 and John Farnham in 1986.

Three other new acts—Monique Brumby, the Superjesus, and Spiderbait—picked up awards that night, prompting one senior executive to say, "What we've seen here is the breakthrough of the next wave. Australia and the world has seen not only the

best of what we have to offer, but the best of what we will have to offer."

Savage Garden, a duo from Brisbane, had an unprecedented 13 nominations and was expected to win in six categories. Instead, it racked up best album, single, group, debut album, pop release, independent release, song of the year, and highest-selling single. The highest-selling single honor was for "The Moon And Back," which

topped the ARIA singles chart for eight weeks and was at No. 35 the week of Sept. 22. In addition, Charles Fisher took best producer and best engineer honors for his work on the act's self-titled debut album for Roadshow/Warner.

Savage Garden was, though, modest in victory. Collecting one of the 10

awards, band member Daniel Hayes said, "Success is achieving a large body of work like Crowded House and INXS, and we're a long way from that."

Warner Music had two additional wins with the Superjesus, for best debut single and new talent.

Crowded House reunited for the night—picking up the best-selling album award for "Recurring Dream" (EMI), which has sold more than a half-million copies here—presenting two awards and playing a set as part of an emotional multi-artist tribute to Paul Kelly (Mushroom), who was initiated with the Bee Gees and jazz pianist Graeme Bell into the Hall of Fame to a standing ovation.

In inducting him, Peter Garrett of Midnight Oil observed, "[Kelly] has remained true to his country and his musical instinct."

(Continued on page 115)



Christian Artist Mullins, 41, Dies In Car Crash

BY DEBORAH EVANS PRICE

NASHVILLE—The Christian music community is mourning the death of contemporary Christian singer/songwriter Rich Mullins, 41, who was killed in a car accident Sept. 19. The accident occurred on Interstate 39 in Illinois' La Salle County.

Singer/songwriter Mitch McVicker, 24, was also in the vehicle and, at press time, remained hospitalized in critical condition. McVicker often performed with Mullins on the Navajo Nation reservation in Window Rock, Ariz., where both artists resided.

According to James E. Dunning of Mullins' management company, Crucible Productions, Mullins and McVicker were traveling from Chica-

go to Wichita, Kan., when the accident occurred. It was not clear at press time who had been driving the vehicle.

Mullins was one of the Christian music industry's most highly respected songwriters and artists. During his tenure with Reunion Records, he recorded nine albums and became known for such hits as "Awesome God" and "Sing Your Praise To The Lord," the latter of which was recorded by Amy Grant. He had been nominated for 12 Gospel Music Assn. Dove Awards. At the time of his death, he was signed to Myrror Records.

In addition to his music accolades, Mullins was well known for his work with American Indians. He moved to (Continued on page 115)

EXECUTIVE TURNTABLE

RECORD LABELS. Atlantic Records in New York promotes **Mary Conroy** to VP of AC promotion. She was director of AC promotion.

Ron Poore is promoted to VP of modern rock radio at RCA Records in New York. He was director of alternative promotion.

Mercury Records in New York names **Sue Marcus** senior director of media and artist relations. She was director of publicity at Roadrunner Records.

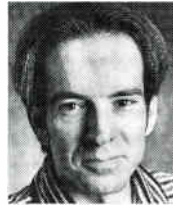
Sarah Weinstein Dennison is promoted to senior director of media relations at Island Records. She was national director of media relations.

Lil' Man Records in Virginia Beach, Va., promotes **Delante C. Murphy** to director of marketing and promotion. He will continue his duties as A&R rep.

Arista Records in New York promotes **Devin Lasker** to director of



CONROY



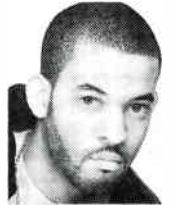
POORE



MARCUS



WEINSTEIN DENNISON



MURPHY



JOHNSON



PRESS



SCHAEFER

national single sales. He was manager of national single sales.

V2 Records in New York names **Melinda Cody** head of business affairs. She was director of business and legal affairs at Atlantic Records.

Java Records in Los Angeles appoints **Gregg Simon** West Coast A&R rep. He was an A&R rep at Blue Thumb/MCA Records.

PUBLISHING. Margaret Johnson is promoted to senior VP of finance and administration at Famous Music Pub-

lishing Cos. in New York. She was VP of finance and administration.

Jennifer L. Press is named manager of communications at BMG Music Publishing Worldwide in New York. She was a freelance music publicist and marketing consultant for London Records.

Arc Music Group in New York promotes **Kenneth Higney** to director of copyright and licensing and names **April Eugene** manager of mechanical licensing and print. They were, respectively, manager of copyright and licensing and a mem-

ber service rep at ASCAP.

RELATED FIELDS. Broadcast Data Systems in Los Angeles names **Mike Schaefer** GM, Western region. He was owner of Schaeferco.

Ticketmaster Ticketing Co. Inc. promotes **Tom Hogg III** to executive VP, office of the president, based in the Los Angeles office, and **Jeff Kline** to executive VP, office of the president, based in Chicago. They will continue their respective duties as national director and VP of operations and Western regional

GM at Ticketmaster Corp., and VP/co-GM.

Hi Frequency Marketing in Chapel Hill, N.C., promotes **Kelly Watson** to director of personnel and **Joel Wesley** to event coordinator. They were field reps in Detroit and Philadelphia, respectively.

Jim Goodkind is named a partner at Loeb and Loeb LLP in Century City, Calif. He was an associate.

Stein & Stein in New York appoints **Wallace Collins** counsel. He was owner of his own entertainment law firm.

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Jane's Addiction Back On The Burner

WB Act Reunites Temporarily For 'Kettle'

BY CRAIG ROSEN

LOS ANGELES—After a five-year absence, Jane's Addiction is back. "Kettle Whistle," an album full of live tracks, rarities, and two new songs, is due Nov. 11 on Warner Bros., and the re-formed band plans to hit the road in support of the release.

What on earth inspired the members of Jane's Addiction to get back together? You can lay at least partial credit or blame on Howard Stern.

Last December, when Porno For Pyros recorded "Hard Charger" for Stern's "Private Parts" soundtrack, Porno's Perry Farrell and Stephen Perkins were joined in the studio by fellow former Jane's member Dave Navarro and his Red Hot Chili Peppers bandmate Flea.

The recording session went so well that Navarro and Flea joined Porno For Pyros at the February "Private Parts" premiere for a performance that included "Hard Charger" and Jane's "Mountain Song."

Says Farrell, "When we were working out with Howard, we had a good



JANE'S ADDICTION

time playing. We started talking about how we should do this number and that number. It was a very smooth and simple decision."

Although original Jane's bassist Eric Avery's choice not to participate was cause for "great sadness," Farrell says his depression didn't last long once Flea decided to commit to working with the re-formed Jane's Addiction. The Chili Peppers bassist also has a history with Jane's—he played trumpet on "Idiots Rule," a track on the band's 1988 Warner Bros. debut, "Nothing's Shocking."

It was in September 1991 that Jane's Addiction originally decided to call it

quits after a mere five years. The band began its recording career with Los Angeles-based indie Triple X, which released its self-titled debut in 1987. Following its signing with Warner Bros., the band recorded two albums for the label, 1988's gold-certified "Nothing's Shocking" and 1990's platinum "Ritual De Lo Habitual."

The albums made Jane's one of the most acclaimed and successful modern rock acts of the pre-Nirvana era. Yet the band members thought it would be best to end on a high note.

"I don't want to ever go out there (Continued on page 27)



Generally Speaking. A&M Records, which has picked up Tooth & Nail Records act MxPx, meets with the Pacific Northwest band to discuss plans for its Tooth & Nail album "Life In General," which A&M will now continue to work. Shown, from left, are A&M director of product management Scott Carter, band member Mike Herrera, artist manager Creighton Burke, band member Tom Wisniewski, A&M VP of A&R Larry Weintraub, and band member Yuri Ruley.

Loeb Makes Noise With 'Firecracker' Set On Geffen

BY JIM BESSMAN

NEW YORK—Much has happened in the two years between Lisa Loeb's gold-certified debut album "Tails" and its forthcoming follow-up, "Firecracker," but Loeb cites two activities that most affected the making of the new Geffen disc: her touring with Lyle Lovett and her appearance on the first shows of last year's inaugural and much smaller Lilith Fair tour.



LOEB

These were solo acoustic gigs, and although she had played by herself plenty prior to putting her band, Nine Stories, together to support "Tails," she hadn't done it in a while.

"I was so used to playing with a band that I didn't know what to expect," says Loeb, recalling the Lovett dates in particular. "But I also hadn't played solo before such a huge audience—which was someone else's audience. But everyone listened and really responded to the

songs, which reminded me that lyrics are important to the audience and me. And with that information, we tried to create an intimacy between me and the listener on this album."

The Lilith Fair shows, which Loeb reprised in August on this year's tour, served to reinforce for her the importance of "quality" music, she says, "music that is not bland but full of emotion and joy. Hopefully this album, which is sort of a sequel to the first one, will bring some of those qualities with it."

Like "Tails," "Firecracker," which comes out Nov. 4, was co-produced by Loeb and Juan Patino, this time with an ear for greater "orchestration" on some of the cuts to better reflect Loeb's musical upbringing, which included classical music as well as '70s pop.

"My clock radio and station wagon radio were two sources of music for me growing up in Dallas," continues Loeb, who went to college at Brown University in Providence, R.I., and also attended Boston's Berklee College of Music. She teamed up with Patino in 1992 to produce "The Purple Acoustic Tape"—thousands of which were sold

(Continued on page 24)

Hits 'Galore' On The Way For Cure Fans; Holiday Hanson Set Due

CURE-ALL: While many acts consider a collection of hits a nice gift for fans, the Cure's Robert Smith would not be one of those artists. In fact he sees "Galore," the group's Oct. 28 release that covers singles put out by the band since 1987, as "the least fan-orientated record we've released in 10 years." Smith says previous singles collection "Standing On A Beach" was really successful because people who wouldn't buy the rest of our albums because they think we might be too difficult for them bought that. This will be the same thing. It's aimed at the people who this is the only Cure album they're going to buy." The album will come out on Fiction/Elektra in the U.S. and on Fiction/PolyGram in the rest of the world.

"Galore" contains plenty of evidence why the Cure is considered one of the founding fathers of the modern rock movement. Among the 18 tracks are four that went to the top of Billboard's Modern Rock Tracks chart—"Fascination Street," "Never Enough," "High," and "Friday I'm In Love."

The affable Smith says his favorites on the disc are "Just Like Heaven," "Mint Car," and the collection's lone new track, the instantly catchy, techno-influenced "Wrong Number."

Throughout the years, the members of the Cure have always treated their fans with a devotion and respect that is all too rare in rock music. With the invasion of the Internet, the Cure has turned to cyberspace to provide followers with special packages and to keep in contact with fans. Its last mini-release, April's "Five Swing Live," was available to fans only via the band's World Wide Web site. Additionally, last year the group released an alternate version of the videoclip for "Mint Car" on its Web site. During the recording of the band's new studio album, a select number of fans have been able to hear the proceedings via an Internet hookup with the recording studio.

So it should come as no surprise that, with "Galore's" release still weeks away, Smith is already hard at work on another project dedicated to the faithful—a new B-sides collection. "I wanted to put it out now, but the labels said it would muddy the waters, so we're going to put it out after Christmas," says Smith. "It's filling up three CDs of space right now, so I have to find a way to condense it. A lot of these songs are unavailable unless you're willing to pay through the nose, so I really like the idea of providing a collection of them in one place." Smith says decisions are still being made as to how to distribute the release, but it may be through the Web site.

While the label turned down the idea of releasing the B-sides collection before Christmas, Smith nixed the idea of a best-of retrospective spanning the group's career since its inception in the late '70s. "The label wanted a greatest-hits, but I didn't want to do that," he says. "I didn't think it would appeal to more people. It would be ludicrous for me to put half of 'Standing On A Beach' on 'Galore'; it would dissuade people from buying this thing."

Amid the flurry, the Cure is also working on the new stu-

dio album. "We're currently halfway through," says Smith. "I'm doing the album in tandem; not just with a group, but I've invited a couple of other people to take part as well." Among the guests are guitarist Reeves Gabrels, who plays on "Wrong Number." Smith is aiming for a release date of April 1, 1998. After that, the group's future is uncertain.

"After that, I have no idea. That's our last album to Elektra and PolyGram, so I don't know after that," Smith says. In terms of what he may be looking for in a new label contract, Smith swears, "I don't know what I want, I don't care about those kind of things."

However, he adds, while he doesn't know what will happen with the Cure next after the new studio album, he does know what will happen last. "The final thing that will come out will be my version of the greatest hits. It will be my personal selection of what I think our best work is," Smith says.

To celebrate the release of "Galore," the Cure will play at least two club dates, including an Oct. 31 New York gig. That show, which may be cybercast and radio simulcast,

will be the Cure's first U.S. club date in a decade. Smith doesn't relish the idea of playing such cozy confines. "I did a club date last October in Paris to commemorate my 20th anniversary of playing onstage. It was going to be a day off, and I thought, 'We'll just go to a bar and talk about the old days.' So instead we went and played one obscure song from each album. There were about 900 people there, and it was really sweaty, and I really hated it," he says with a laugh. "When it gets down to 1,000 people, I get really nervous because I can see everyone, and it makes me try too hard." Sounding a little like Goldilocks, Smith adds, "I hate really big places too, but I think there's a happy medium with between 5,000 and 10,000 seats. You can still get feedback, but it adds enough drama."

At least Smith derives some comfort in the knowledge that no club date to support "Galore" can be as bad as the gigs during the Cure's infancy. With fondness that only time and distance can bring, Smith recalls, "The first time we played clubs it was the end of punk. We were getting spat at. It was horrible! I had to drive after the gig back to the hotel, if we had a hotel. At least now, I don't have to drive, and I know we have a place to stay."

THIS AND THAT: Capitalizing on the group's massive popularity, Mercury will release a Christmas album from Hanson Nov. 18. Titled "Snowed In," the collection is a mix of classic R&B and rock holiday songs, as well as some originals. Produced by Mark Hudson, the album's tracks include "Run Run Rudolph," "Merry Christmas Baby," and "That's What Christmas Means To Me" . . . Jon Leshay has resigned his post as senior VP of artist development at Columbia Records. He says he's talking to a number of labels about a new position . . . Maureen Coakley, former senior director of national publicity at EMI Records, has opened up her own shop. Call 212-691-1951.



by Melinda Newman

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Size & Reprazent Assume 'New Forms' U.K. Act's Drum 'N' Bass Set Due From Talkin Loud

BY PAUL SEXTON

LONDON—The act that has taken drum 'n' bass into the U.K.'s top 10 is now preparing to unveil its "New Forms" in America.

Roni Size & Reprazent, the collective from Bristol in the west country, will have the album of that title released Oct. 28 in the U.S. on Talkin Loud/Mercury, fresh from the record's critical and commercial success at home. "New Forms," an uncompromising, unrelenting sonic experiment in jungle with ambient, jazz, and other elements, sprang a surprise Aug. 28 at the Mercury Music Prizes when it triumphed over more fancied records by Prodigy, Radiohead, and Spice Girls to win the album of the year award, chosen annually by an industry panel.

Prior to that success, the album had figured only briefly on the U.K. album chart following its release in late June. But it subsequently has enjoyed a significant sales boost that saw it move 30-18-8 in the Chart Information Network listings, taking its pre-award sales of 20,000 units up to silver status (60,000 units). The album has thus provided the biggest crossover success to date for drum 'n' bass, as well as demonstrating emphatically the Mercury Prize's ability to generate sales.

"We didn't want to win [the prize]; it wasn't one of our goals," says Size, "but we're happy we did. It's good that

[the judges] could see the potential. It's not the best album of the year, but, no disrespect to Radiohead or the Prodigy, there's a million people doing that sort of stuff."

Reprazent's front man denies he is on any kind of musical mission. "We're not trying to pioneer anything; we're just trying to make sure that what's going on in our small unit is working," he says. "As long as we are pioneering each other and giving respect to each other, that's enough."

Size singles out other drum 'n' bass artists like Goldie and Photek as key figures in the genre's emergence. It was British producer Goldie who recorded probably the most prominent jungle album to date in the U.K. with his 1995 set "Timeless."

Mercury is enthusiastic about introducing one of British dance music's sharpest cutting-edge acts to mainstream America. The label hosted a party Sept. 18 at New York's El Flamingo Club to present the act's first New York show.

"Their name is definitely on the tongues of all the tastemakers," says David Leach, VP/GM of Mercury Records (U.S.). "Musically, it's definite-

ly ahead of the curve for over here, but those records tend to be trendsetters."

"Share The Fall" is the introductory track from the album in the U.S. Label discussions were continuing at press time about radio dates and the possibility of a commercial single release.

"Heroes," a recent top 40 entry for the group in Britain, will be pushed as the second track. That song enjoyed U.K. daytime airplay at BBC Radio 1 and at London's recently launched commercial alternative outlet Xfm.

That station's PD, Sammy Jacob, feels that the single was palatable enough to have been embraced by more programmers. "If [commercial stations] are playing 'Missing' by Everything But The Girl, why aren't they playing ['Heroes']? It's a great record. We're quite fond here of stuff by people like Alex Reece, and it fits into that field. It's what I call acceptable jungle, and it's of a breakthrough nature."

Duncan Gale, soul department buyer at Tower Records in Piccadilly Circus, London, says "New Forms" has enjoyed a dramatic upswing in fortunes since its Mercury victory. "It was respected before, but it's really taken off since, and now it's our No. 1 drum 'n' bass record."

Mercury senior VP of marketing and R&B promotion (U.S.) Wayman Jones says that college radio will be a key part of the label's U.S. campaign for "New Forms," adding that he hopes

(Continued on page 28)



SIZE

Paradigm's Saw Doctors Hit U.S. With 'Powerful' Songs

BY ED CHRISTMAN

NEW YORK—When the Saw Doctors played in front of 30,000 people at the Guinness Fleadh, held in June in New York, their manager, Ollie Jennings, felt that the band put on a lackluster set, thereby missing the opportunity to convert new fans to the Irish act.

However, he doesn't intend to let such a chance slip away again. Jennings, the band, and Paradigm Records are hoping the luck of the Irish will hold true stateside when the Saw Doctors' U.S. debut set, "Sing A Powerful Song," is released Nov. 4.

The Saw Doctors, hailing from the town of Tuam in Galway, Ireland, have a devout following in the Northeastern part of the U.S. due to the



SAW DOCTORS

region's large concentration of Irish immigrants. Many of the Saw Doctor's American fans first came to know the band back in Ireland, where two of its singles—"I Usta Love Her" and "N17"—are among the biggest-selling singles ever in that country. The group has also done well in the

(Continued on page 26)

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A Div. of United Recording Artists Network

Competition Rules

1. Submit only one original song lyrics, no music, 20 lines or fewer, printed or typed, any subject or style.
2. **Competition deadline: November 8, 1997**
3. Up to 20 competitions may be held this year, each with a \$1,000 Grand Prize and 99 Honorable Mention awards.
4. No entry fee or purchase required. All winners are published. The competition is open to all unpublished and published lyricists except current and former employees of A.S.L. and their families. Authors retain all rights to their work.
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6. **Mail your entry to:**
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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
GEORGE STRAIT LEANN RIMES, TRACY LAWRENCE, DEANA CARTER, MARK CHESNUTT	Alamodome San Antonio, Texas	Aug. 30	\$1,431,851 \$34.50/\$29.50/ \$19.50/\$17	51,423 sellout	PACE Concerts
LILITH FAIR '97: SARAH MCLACHLAN, JEWEL, INDIGO GIRLS, SHAWN COLVIN, MEREDITH BROOKS, PAT BENATAR, AND OTHERS	Canterbury Park Shakopee, Minn.	Aug. 20	\$678,819 \$31	28,384 sellout	Rise Presents
JUAN GABRIEL, ANTONIO AGUILAR & FAMILY	Madison Square Garden New York	Sept. 20	\$865,985 \$75/\$65/\$50/\$40	16,028 sellout	Cardenas/Fernandez & Associates Hauser Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND	Meadows Music Theatre Hartford, Conn.	Aug. 27	\$767,804 \$51/\$35.50/\$24	25,144 sellout	Delsener/Slater Enterprises
FLEETWOOD MAC	Meadows Music Theatre Hartford, Conn.	Sept. 17	\$726,952 \$75/\$50/\$40/\$22	19,320 25,000	Delsener/Slater Enterprises
GIPSY KINGS	Radio City Music Hall New York	Sept. 6-7	\$636,250 \$75/\$50/\$40/\$35	11,910 two sellouts	Radio City Prods.
LUTHER VANDROSS VANESSA WILLIAMS	Hollywood Bowl Los Angeles	Sept. 1	\$566,498 \$88/\$36	10,802 17,509	Bill Silva Presents Andrew Hewitt
JUAN GABRIEL	Rosemont Horizon Rosemont, Ill.	Sept. 21	\$475,900 \$75/\$50/\$40/\$30	13,200 sellout	Cardenas/Fernandez & Associates Hauser Entertainment
LUTHER VANDROSS VANESSA WILLIAMS	MGM Grand Garden Las Vegas	Aug. 30	\$454,205 \$100/\$65/\$35	7,142 12,596	Universal/Fey Concert Cc.
COUNTING CROWS WALLFLOWERS	The Gorge George, Wash.	Sept. 5	\$397,831 \$32.55	12,216 13,500	Universal Concerts

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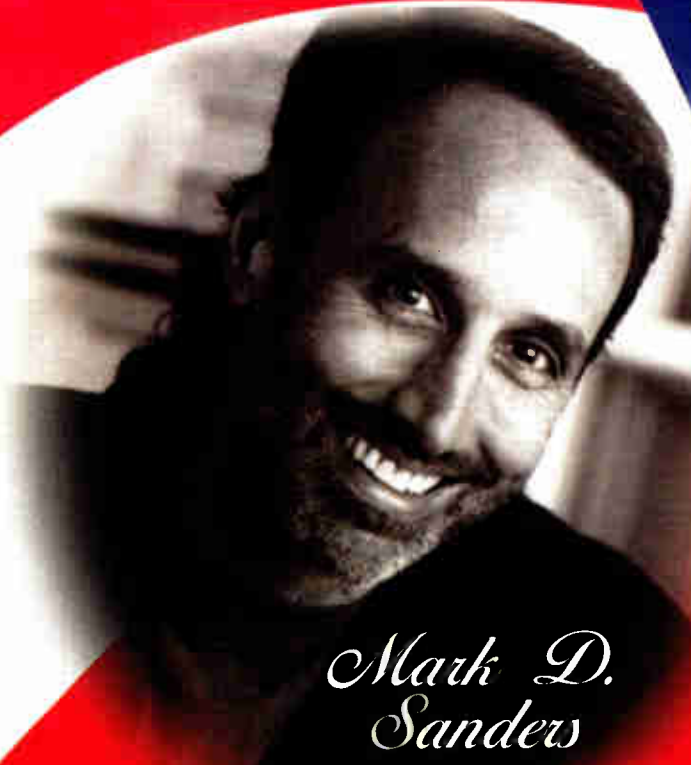


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WRITER DAVID LEE MURPHY
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WRITER DAVID LEE MURPHY
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WRITER WALT ALDRIDGE
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WRITERS STEVE SESKIN DON SCHLITZ
PUBLISHERS LOVE THIS TOWN MUSIC NEW DON SONGS NEW HAYES MUSIC

I SWEAR

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PUBLISHERS RICK HALL MUSIC, INC. MORGANACTIVE SONGS, INC.

(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE

WRITER ROBERT JOHN "MUTT" LANGE
PUBLISHER ZOMBA ENTERPRISES, INC.

I'LL TRY

WRITER ALAN JACKSON
PUBLISHERS YEE HAW MUSIC WARNER/CHAPPELL MUSIC GROUP

IT MATTERS TO ME

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IT WORKS

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PUBLISHER ALABAMA BAND MUSIC COMPANY

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PUBLISHERS MAJOR BOB MUSIC SONY/ATV CROSS KEYS
NO FENCES MUSIC

LEARNING AS YOU GO

WRITERS LARRY BOONE BILLY LAWSON
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MY HEART HAS A HISTORY

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MY MARIA

WRITER B.W. STEVENSON
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NO NEWS

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NO ONE NEEDS TO KNOW

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NOT ENOUGH HOURS IN THE DAY

WRITERS RON HARBIN KIM WILLIAMS
PUBLISHERS KIM WILLIAMS MUSIC SONY/ATV CROSS KEYS

ON A GOOD NIGHT

WRITER LARRY BOONE
PUBLISHER SONY/ATV CROSS KEYS

ONE WAY TICKET (BECAUSE I CAN)

WRITER KEITH HINTON
PUBLISHERS GLOBAL NOMAD MUSIC WARNER/CHAPPELL MUSIC GROUP

ONLY DAYS THAT END IN Y

WRITER RICH FAGAN
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OUT WITH A BANG

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SHE SAID YES

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SO MUCH FOR PRETENDING

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STARS OVER TEXAS

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TEN THOUSAND ANGELS

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THAT GIRL'S BEEN SPYIN' ON ME

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THAT OL' WIND

WRITER GARTH BROOKS
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THAT'S AS CLOSE AS I'LL GET TO LOVING YOU

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WALKIN' AWAY

WRITERS ANNIE ROBOFF CRAIG WISEMAN
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DADDY RABBIT MUSIC

WHAT DO I KNOW

WRITER CATHY MAJESKI
PUBLISHERS ALL AROUND TOWN MUSIC SONY/ATV CROSS KEYS

WHAT I MEANT TO SAY

WRITER JIM MCBRIDE
PUBLISHERS MILL VILLAGE MUSIC SONY/ATV CROSS KEYS

WITHOUT YOUR LOVE

WRITERS ALAN G. ANDERSON CRAIG WISEMAN
PUBLISHERS ALMO MUSIC CORPORATION BASH MUSIC
THIS BIG MUSIC

A WOMAN'S TOUCH

WRITER WAYNE PERRY
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YOU CAN'T LOSE ME

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LOEB MAKES NOISE WITH 'FIRECRACKER' SET

(Continued from page 18)

by the budding singer/songwriter at solo gigs.

Patino had similar formative listening experiences, Loeb adds, which further colored "Firecracker's" music and arrangements. Lyrically, Loeb focused on relationships, "both fictional and real, some more poetic, some straightforward," she says. One such song is lead track and first single "I Do," which explores "the realization that a person isn't right for you, that the relationship has gone bad."

Other songs deal with "how to find what you want out of life," Loeb notes, "or things that inspire me in getting through life." A key example is "Wishing Heart," which Loeb says is similar in theme to "Snow Day" from "Tails"—hence her notion that "Firecracker" is sort of a sequel to the first album. "There's some development musically, too," she says, noting, for instance, that "Split Second" from the new album evolves musically out of the previous album's "Taffy."

The two-year space between albums gave Loeb "a lot of time to tour, write songs, and have a life," she says. But it also allowed her "to learn what it felt like to be a commercial musician," having first scored on the grass-roots level with her "Purple" tape prior to her 1994 chart-topping soundtrack single "Stay (I Missed You)" from the movie "Reality Bites."

"It's tough for any artist who is instantly discovered on the basis of one song from a movie to create a career beyond the identity with the one song," says Geffen's head of marketing Robert Smith. "But nobody is like Lisa Loeb."

With "Tails," Smith says, Loeb developed a "solid following in the marketplace—where you never count on artist loyalty—which has matured with her as well. But the key to our new campaign is that from the last album to now, she never stopped working: Besides

making the record, she's done shows for radio and press and has kept playing—and all these activities combined is kind of a continuous marketing campaign since the last record, and [she's] developed a wellspring of support. It's not just a matter of picking a day for the single or having a month or two of unnaturally rushed activity to cover all the bases—which she's been covering since the last record."

"Getting the music out there for people to hear," specifically via radio promotion, has always been almost as important to Loeb as the music itself, she notes. "Again, I listened to radio in the '70s, and it was a huge deal when musicians showed up and talked on the air or did a concert. So it's exciting for me when I go to a radio station, part of the cultural tradition of meeting the DJs and programmers."

She continues, "I remember how important it was to me when I grew up when I got Bow Wow Wow's autographs when they came to Sound Warehouse in Dallas! So, to me, it's not just doing promotion but an exciting thing."

Loeb's efforts are lauded by John Ivey, PD at top 40 WXKS Boston, who thinks that Loeb is "right on the cusp of becoming a major star" and notes her solid track record in Boston. "She's really kept radio close to her here," he says. "She's been very active with stations at shows and kept in contact. She seeks advice and actually gets to know programmers and has an endearing quality that a lot of artists don't take advantage of—especially when it's so competitive in the marketplace. She's been there for radio, and we're trying to be there for her."

Ivey is pleased with "I Do," which officially ships Tuesday (30) to top 40, modern and hot A/C, triple-A, and modern rock formats. The single will be accompanied by a video, says Smith, who notes that touring, which starts in November and will include some Sarah McLachlan dates, will be "critical" since Loeb "puts on a great show and always gets good press around touring."

Loeb has already done advance domestic promotion with press and retail, including appearances at three regional Universal Music and Video Distribution conventions. She will similarly work Japan shortly before "Firecracker's" simultaneous release there; Jan 1, 1998, is the date for the U.K. and European release, to allow sufficient setup in those territories, says Smith.

Geffen will advertise the album through the end of the year, exploiting the timing of the release "to create a strong presence for the consumer through Christmas," says Smith, who also notes availability of "great photos and in-store pieces" on Loeb for promotional use. The album artwork is an original painting by 77-year-old illustrator Mark Miller, who succumbed to "hours of begging and pleading" by Loeb and transposed her onto his existing painting "Kitten," thereby continuing the feline imagery of her previous visuals and trademark cat-like eye wear.

Above all, Smith notes that Loeb is "one of the hardest-working, [most] dedicated, and easiest-to-work-with artists," who has "a great deal of energy and understanding" when it comes to working records.

"One of the greatest assets to a marketing campaign is having an artist so willing and able to support the record," says Smith.

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SAW DOCTORS

(Continued from page 20)

U.K., hitting the top 10 with its last album, "Same Oul' Town."

As Dave Wolin, co-president of the Paradigm Associated labels, notes, "Sing A Powerful Song" is a career retrospective intended to introduce the Saw Doctors to America. He expects to ship 15,000 units into the market. The album, which is distributed by Alternative Distribution Alliance, carries a \$16.98 list price.

The 17 tunes on "Sing A Powerful Song" are culled from "If This Is Rock 'N' Roll, I Want My Day Job Back," released in 1991 on Irish independent label Solid Records; "All The Way From Tuam," released in 1992 on WEA U.K.; and "Same Oul' Town," released in 1996 on the band's own Shamtown Records. (The second album is now available on Shamtown.)

All songs were written by the Saw Doctors: Davy Carton, vocals and guitar; Leo Moran, guitar and vocals; Pearse Doherty, bass and vocals; and John Donnelly, drums and vocals.

The album is an amalgam of power pop, alternative rock, folk, and mainstream-sounding American rock mixed with traditional Irish music. The lyrics cover the gamut from love lost to what people discuss as they are baling hay in the emerald fields of Ireland.

Moran says the band is anxious to develop a career in America because "it's a new audience for us that would have very little preconception about the band. In Ireland, they think of us as a hit singles band . . . We need a new audience so that we can stretch ourselves. We aren't aiming to be big stars in the U.S.," he continues, "but if the album is successful enough so we can tour over there a few weeks every year, that would be great."

Earlier this year, the band toured America for the third time, playing 30 shows and deliberately moving beyond its Northeast stronghold to play places like Denver, Atlanta, Seattle, and Vancouver. "We financed the tour through our record company, Shamtown," says Jennings. "The object was to spend some of that to establish a U.S. presence in 1997."

To support the new album, the band plans to tour three weeks in November, playing its primary U.S. markets in the Northeast as well as some of the cities it hit last time, like Chicago, Atlanta, and Denver. Also, the Saw Doctors hope to hit Los Angeles and Minneapolis. Then they will return to the U.K. for a December tour, with plans to come back to the U.S. in March for a more extensive tour.

The band's booking agent in Europe is Martin Horne of International Talent Booking in London. In the U.S., the band is booked by Tim Drake Associates in Westwood, N.J.

Wolin says he is very excited about having the Saw Doctors on Paradigm. "The reality is the Saw Doctors are a multi-platinum act in Ireland, so anywhere there is an Irish community in the U.S., we will go after it. But the trick is to build the fan base beyond those communities and spread it out all over America."

Initially, the label will target merchants and specialty retail with stores in the Irish community and use that sales base to bring a story to mainstream music retail, says Wolin.

Natalie Waliek, indie buyer at Boston-based Newbury Comics, says

(Continued on page 52)

JANE'S ADDICTION

(Continued from page 18)

uninspired, and we were going to be uninspired, so we quit," Farrell says. "That's why it was good to stop. We did it. It had energy then, we didn't burn it out, so it will stay lit now. You hear it back now, and we were cooking."

Much of "Kettle Whistle" focuses on Jane's live performances, which packed power only hinted at in the band's studio recordings.

Warner Bros. president (U.S.) Steven Baker says the group's appeal has not diminished. "It's never died," he says. "There's always been interest in them. This record is a good document of how good the band was live for people that never had a chance to see them and for people that saw them live—hopefully they'll like it, too."

In spite of the reunion, Farrell and the rest of the re-formed Jane's aren't banking on the band's comeback. Navarro and Flea have already begun work on the next Red Hot Chili Peppers album.

As for Farrell, he has no plans to abandon Porno For Pyros. "I already have a whole catalog of songs and half-recorded ideas for quite an unusual event that is going to happen next year," he says. "My biggest venture yet is coming up. It's not like I am depending on this or I have changed my direction and I'm trying to resurrect Jane's permanently."

Farrell, however, is enjoying playing with the Jane's lineup again. He says of the album's title track, "It's a beaut. It's just gorgeous. It's one of my favorite things that I've worked on to date."

The track, which was being completed at the time this interview took place, is a lengthy song that could run "as long as 10 minutes," Farrell says.

The fact that "Kettle Whistle" won't likely work well at radio led Warner Bros. to suggest that the band include another new track on the album.

"Of course they would rather have something that is more 'radio worthy,'" Farrell says. "To put it bluntly, they want a rocker, but I make music a lot more for people than I do radios."

The other new track, "So What?," was something the original incarnation of Jane's worked on but never completed. "It's got a good groove. It's one of those groovy things, but I'm going to have to step back and tighten it up," he says. "It's been six or seven years since I worked with Jane's. I really love going into the studio, and I don't want to slow up any kind of momentum that I've gotten learning over the years."

Pending the completion of the track, Warner Bros. plans to ship "So What?" to modern rock radio during the second or third week of October. A videoclip will also be lensed for the track.

The label is spreading the word on the album on a Jane's Addiction page at the Warner Bros. World Wide Web site (<http://www.wbr.com/janesaddiction/>).

"We set up the Web site a few weeks ago, and we were inundated with responses immediately by rabid fans," says Warner Bros. product manager (U.S.) Lorrie Boula. "It's amazing to me how much huger they are now."

Early retail teaser campaigns will revolve around images featured on the first Jane's Addiction T-shirts, which were designed by Farrell.

Bob Bell, new-release buyer for the 231-store, Torrance, Calif.-based Warehouse Entertainment, expects "Kettle Whistle" to be a hot item.

"It certainly has the potential to be

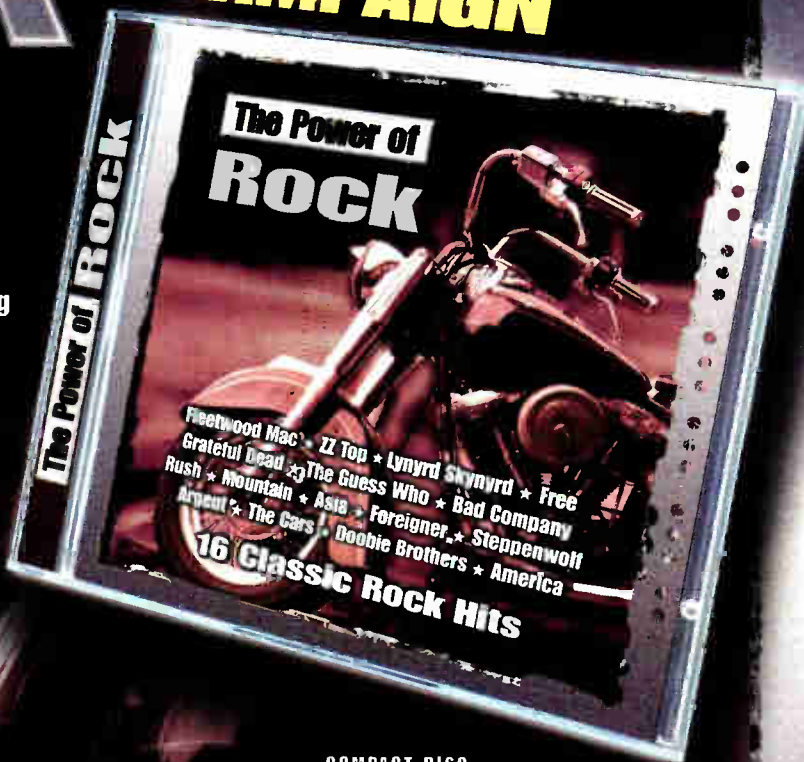
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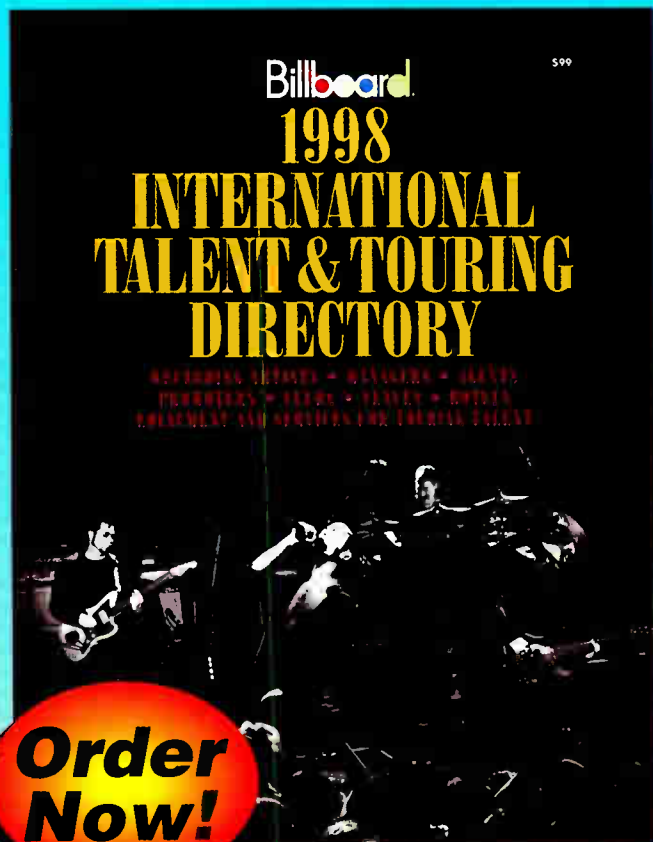
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Artists & Music

SIZE & REPRAZENT

(Continued from page 20)

commercial alternative stations will then come on board. "I feel there's a strong possibility to build this record well, and we would normally make that happen at colleges. We have black college events; that's where we'll try to focus. We'll have a street team, but I want them to approach it differently and not just take it to mix shows. This is not a mix-show record."

Jones also hopes to reach out to the "closet hip-hoppers that say they don't really like samples. We're saying, 'It's cool to like creative music, and this has a relationship with hip-hop.' We're saying, 'You can come out now.'"

While Leach accepts that the Mercury Prize may mean little to the average U.S. listener or programmer, he says it has tweaked the antennae of many more people within the label. "Does a radio guy in Des Moines care that they won the prize? Probably not. But it certainly has hit home here."

The award was the third Mercury nomination, and first victory, for the Talkin Loud label, which was previously recognized for albums by the Young Disciples and Courtney Pine. Size & Reprazent's triumph also appears to have improved their cachet among television bookers. On Sept. 20, their special live performance at the BBC's Maida Vale studios was simulcast live for 30 minutes by BBC2 on the small screen, as well as by Radio 1.

JANE'S ADDICTION

(Continued from preceding page)

huge," he says. "There's an extremely strong fan base for the band, particularly if you look at recurrent airplay on modern rock stations. Provided the label can position it as a new record and not have it perceived as a live or rarities album, they should do very well with it."

Warner Bros. plans to actively tie in promotions to the band's tour, which will likely include some stops at modern rock radio Christmas concerts.

The group, which is managed by Cloudbreak Entertainment and booked by Adam Schneider, will likely play 6,000- to 7,000-seat venues.

Although Farrell is mum on a lot of specifics, he does reveal that the band will offer some twists. Jane's will be joined on the road by Pollywog. "She's probably the greatest female DJ in the country right now," Farrell says. "We are not going to be playing to a DJ mix. She's not going to drop a drum groove. We're going to be playing with her—she's a musician."

Jane's also has other surprises in mind. "It won't be like any rock show you've ever seen," says Farrell.

Farrell adds that it is possible the reformed Jane's may play a few Porno For Pyros and Chili Peppers songs along with its own material.

But don't expect the band to do any serious overhauls on Jane's classics. Farrell recalls seeing Bob Dylan in concert several years ago. "He started singing 'Lay Lady Lay' [like the recorded version] and then started screaming, 'Lay across my big brass bed.' It really bummed me out.

"I don't want to go too far away from [the original versions]," Farrell adds. "It's like a woman you haven't seen in a long time. You definitely want her to show up made-up and beautiful and wearing a new dress, but you still want her to be herself."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MINNEAPOLIS: February may be the least favorite month for many Minnesotans, with its long, overcast days and minimum hours of daylight, yet the band **February** creates a rich texture of glistening pop/rock warm enough to thaw any winter chill. Formed in 1994, the quartet—which consists of vocalist **Amy Turany**, guitarist **Damian Neubauer**, bassist/vocalist **Steve Saari**, and drummer **Todd Reubold**—has generated a loyal following of fans spanning high schoolers and beer-swilling 20-somethings, who constantly call, E-mail, and write to the band. The act has sold more than 800 copies of its four-song demo tape from local stages; its self-released EP "Even The Night Can't Tell You From A Star" is into its second pressing, and its 7-inch single has sold close to 1,000 copies. Garnering the attention of Chicago's Carrot Top Records, February inked a one-album deal with the label and will release its debut album, "Tomorrow Is Today," in mid-October. With Turany's dreamy and seductive vocals upfront, the group's music cascades and reverberates with a feather-light delicacy yet also pivots and pushes with a sonic aggression that possesses a surprising muscularity. Whether February delivers a blissful lull or infuses its songs with an electronically rich pastiche of sound, the juxtaposition between hard and soft has landed the band on college radio playlists as well as on commercial modern rock stations (including KEGE-FM Minneapolis). "We're really into making music that moves us," Turany says. "The thing that we try to do most is break out of a formula. We're always trying to challenge ourselves." Contact Reubold c/o February, P.O. Box 18668, Minneapolis, Minn. 55418; 612-623-3223; february@waste.org; or <http://www.waste.org/feb>.
VICKIE GILMER

TAMPA, FLA.: **Hourglass Garden** is nothing if not an object lesson in staying true to one's beliefs, both musical and spiritual. The band, together since 1992, has seen its distinctly '80s-inspired approach to rock survive the grunge revolution and find favor with fans of the Britpop invasion: think of an Americanized version of **Oasis** with lyrics and song titles—"Angel," "Heaven," "Believe"—touching on the supernatural. "We're not trying to write overly commercial music, but we are a pop band," says guitarist **Andy Feldman**, who strikes six-string chimes in the studio like **the Edge** and throws windmills onstage à la **Pete Townshend**. "I'm using all those influences I have and just hoping to make a hooky song, a good song." Listeners and radio programmers alike have taken notice. More than 300 copies of the quartet's eponymous debut CD have been sold since its release in May, and the tracks "Shadows Fall," "My Way Home," and "Shine" have been heard on Florida commercial rock outlets WXTB Tampa, WJRR Orlando, and WZTA Miami. Feldman, singer/guitarist **Spence Brock**, drummer **Mike Hammer**, and bassist **Lawson White** have also generated attention with energetic performances at Tampa Bay-area nightclubs the Stone Lounge, Gasoline Alley, the Rubb, and Frankie's Patio, as well as the Hard Rock Cafe in Orlando. The group participated in a local Ticketmaster showcase concert in 1994, played the ASCAP-sponsored Best Kept Secrets performances last year in New York and Miami's South Beach, and has opened for **the Smithereens**, **For Squirrels**, **matchbox 20**, **Tonic**, **Jackopierce**, and **the Hazies**. "Shadows Fall" was included on 1996's "Kustomized, Volume 1" compilation, distributed by **Thoroughbred Music** stores and featured on statewide TV commercials for **Burdine's** department stores. Contact Feldman at 813-530-4088.
PHILIP BOOTH

RICHMOND, VA.: From humble beginnings as a storyteller singer/songwriter armed only with a guitar and the ability to turn an inventive phrase, **Pat McGee's** rise to East Coast college darling has been nothing short of meteoric. Prior to the 1995 release of the sterling "From The Wood," McGee introduced his musical stylings to the mid-Atlantic region via sparse acoustic performances. That studio effort, however, found McGee's sweeping melodies as at home with full-band bedding as they were under his raspy voice and energetic guitar work. "I've always thought of myself just as a songwriter who went out and got a band," McGee explains. "And we're definitely a band—make that a rock band." Written and recorded in a mere two months, "From The Wood" moved an astonishing 1,200 units in just six weeks, according to McGee, and did so being sold only at the band's live gigs. And playing live is certainly an area of familiarity with this folk/rock sextet. From an appearance at the World Club in Atlanta's Centennial Park during the 1996 Olympics to Port O'Call in Nags Head, N.C., to Princeton University in New Jersey, **the Pat McGee Band**, which also features **John Small** on bass, **Jonathan Williams** on keyboards, **Charly McEwan** on percussion, **Al Walsh** on acoustic guitar, and **Chris Williams** on drums, has more than 50 frequent stops on the East Coast frat circuit, boasts a mailing list of more than 2,000 members, and lays claim to college playlists at a number of universities on the Eastern seaboard. Those are just a few of the reasons "From The Wood" is now past the 10,000 mark. Vibrant, acoustic-based originals spliced with three-part harmonies are the calling cards of the latest Pat McGee Band release, "Rowl." From the warm maturity of "Rebecca" to the subtle elegance of "Can't Miss What You Never Had," McGee's intelligent melodies are as comfortable as a warm, old sweater. Contact East Coast Entertainment at 800-277-6874.
J. DOUG GILL

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(SOL BROTHERS TURN TO SUGAR REMIX)
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- [12] IN A DREAM ROCKELL
- [13] THIS IS YOUR NIGHT AMBER
- [14] CLOSER THAN CLOSE (MENTOR ORIGINAL MIX)
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Songwriters & Publishers

ARTISTS & MUSIC

Ex-Pub VP Makes 3-Way Deal

Mittleman To Work With BMG Songs, Interscope

BY IRV LICHTMAN

NEW YORK—How does one continue a specific connection in the world of music publishing yet use one's recognized A&R talents to exclusively bolster a label's talent roster?

In an unusual three-way setup, Margaret Mittleman has found the way: She has left her post as VP of talent acquisition at BMG Songs' West Coast headquarters to form her own talent search firm, which will maintain ties with her former company while providing Interscope Records with acts to listen to and, with hope, sign on a first-option basis.

In becoming an independent A&R source for Interscope Records, Mittleman, who is credited with discovering and developing hit Geffen act Beck at BMG Songs, is obligated to deliver those acts signed to the label to BMG Songs for first-option perusal by the publisher. She is free, however, to make her own publishing or label deals with acts turned down by either Interscope or BMG Songs.

U.S. & Irish Songwriters, Artists To Write, Perform At Dublin Event

NEW YORK—U.S. and Irish songwriters will gather Nov. 2-9 in Ireland to write songs together and perform some of them at a charity event in Dublin.

The gathering is a joint venture between Irish rights group IMRO and the Music Bridge, a nonprofit U.S. company whose chief, songwriter Alan Roy Scott, has set his sights on international collaborations since 1988. The visiting writers will assemble at a writing retreat in Clifden, Ireland, followed by a two-day trip to Dublin, where a charity concert will present the fruits of their labors. Among the U.S. writers and/or artists making the trip are Joan Osborne, Rodney Crowell, George Clinton, Lamont Dozier, Bruce Roberts,

In explaining her unique A&R role, Mittleman says that two years ago, after six years at BMG Songs, she resisted advice from friends to move on to a label situation despite many lucrative offers.

"I was getting a lot of label offers, and friends told me to leave publishing because I would eventually be thought of as only a publisher. I love publishing. It's very creative, and you're involved early on in an act's career with little risk."

But recently, with the advice of her lawyer, Fred Davis, as well as BMG Songs president Danny Strick, who hired Mittleman as his secretary in 1989, the concept was developed whereby she could be an outside A&R source for a label while also providing BMG Songs with the option of signing acts she believes in. Strick liked the idea, as did Tom Whalley, president of Interscope Records.

Basically, her three-year deal with BMG Songs and Interscope provides Mittleman with "put funds" from BMG Songs that give her an annual outlay

with which she can make deals for talent.

Also on BMG Songs' end, her income as an A&R person will be derived from net publisher share dollars.

For Interscope's part, she will receive points on the sale of product featuring acts she has brought to the label.



STRICK AND MITTLEMAN

In addition, both BMG Songs and Interscope are providing Mittleman with, as she describes it, "some money to survive and to use for overhead expenses."

In establishing her own company, she has hired Karyn Glickman, her assistant at BMG Songs, as the company's creative coordinator. Mittleman is currently weighing several names to use for her corporate identity.

Besides Beck, her other BMG Songs signings include Mary Lou Lord (Work/Sony), Lutefisk (A&M), and Forest For The Trees (DreamWorks). She also brought in two acts she currently manages, Elliot Smith and Folk Implosion, which have no label affiliation as yet. Mittleman will also be on the lookout for producer/writer talent under her arrangement with BMG Songs.

Down the road, Mittleman says, she may even start her own publishing company. "Of course," she adds, "it will be administered by BMG Songs."

Gary Nicholson, Karen Taylor-Good, Kieran Kane, Arrested Development's Speech, and Curtis Blow.

Irish participants to date are Noel Hogan of the Cranberries, Liam O Maonlai of Hothouse Flowers, Maire O'Brennan of Clannad, Luka Bloom, Eleanor McEvoy, and Brian Kennedy. Scott mounted the first songwriting summit with an international flavor in Russia in 1988, which led to an Epic album, "Music Speaks Louder Than Words," in 1990. That event was followed by retreats in Romania (1994) and Indonesia (1995). Other sponsors of the Irish retreat include rights groups BMI, SESAC, and the Irish Music Society Assn.

IRV LICHTMAN

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
4 SEASONS OF LONELINESS • James Harris III, Terry Lewis • EMI April/ASCAP, Flyte Tyme/ASCAP		
HOT COUNTRY SINGLES & TRACKS		
HOW YOUR LOVE MAKES ME FEEL • Max T. Barnes, Trey Bruce • Island Bound/ASCAP, Famous/ASCAP, WB/ASCAP, Pop-A-Wheelie/ASCAP, Big Tractor/ASCAP		
HOT R&B SINGLES		
YOU MAKE ME WANNA ... • Jermaine Dupri, Manuel Seal, Usher • EMI April/ASCAP, So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP		
HOT RAP SINGLES		
UP JUMPS DA BOOGIE • T. Mosley, M. Barcliff, Missy Elliott • Virginia Beach/ASCAP, Mag/oo/ASCAP, Mass Confusion/ASCAP		
HOT LATIN TRACKS		
TE SIGO AMANDO • Juan Gabriel • BMG Songs/ASCAP		

ASCAP Gives Jazz Greats Wall Of Fame; Demi Music Works Net

NAME VALUE: Benny Carter at 90 is living proof that greatness can be packaged with elegance and grace. Carter, the alto saxist/composer/arranger, is among the 11 legendary jazz artists whose names are listed on a giant photo mural installed by ASCAP in the rotunda of its New York headquarters. Carter, the only honoree who is still alive, attended the dedication of the Jazz Wall of Fame Sept. 16.

The other names, presented in raised, gold-colored metal, are Duke Ellington, Louis Armstrong, Count Basie, Coleman Hawkins, Benny Goodman, Art Tatum, Roy Eldridge, Billie Holiday, Buddy Rich, and Charlie Parker. ASCAP president/chairman Marilyn Bergman handled the formalities, and a trio later played some of Carter's ingratiating songs, one of which he attempted himself. He lost a lyric or two, but not a whit of class in the process.

ON THE NET: Hardly finding the computer world and its place in music publishing daunting, indie publisher Dean Kay, the former PolyGram Music Publishing chief who operates the Burbank, Calif.-based Demi Music, is placing his bet that it's the way to go.

"The Internet," he says, "and new technology and the opportunities they afford have the capability of turning the music publishing industry on its head."

For instance, Kay, a board member of ASCAP, has run international E-mail and automated Internet fax promotions to heighten awareness of his clients. "We 'work' the Internet news groups and lists to create interest in our clients' product. We use the power of the Net, worldwide, to seek new clients and interact with our current roster. We've been able to truncate research projects from days or weeks to minutes utilizing the Net and thereby speeding up administration and collection functions."

And future plans include even "closer interactivity with clients as we introduce 'Intranets' that will turn our clients' computers into interactive extensions of our sys-

tem." Kay, happily, cites some fundamentals in keeping his writer clients exposed to more than Internet communication. "We're getting our share of cuts, including a single from the 'Selena' soundtrack album and records by an array of artists, including Garth Brooks, Don Williams, Cory Stevens, and Engelbert Humperdinck."

PEERMUSIC HONG KONG UNIT: Peermusic, with already established offices in Singapore, Taiwan, and Japan as part of its Asia-Pacific region, has opened an office in Hong Kong, according to Else Lau, the publisher's Asia-Pacific regional manager. It will be operated by Carly Nung, former publishing exec at Friendly Dogs Music Publishing (HK) Ltd., who reports to Lau.



by Irv Lichtman

ALEXANDER TO ASCAP: John Alexander, the veteran music publishing executive formerly holding a senior

post at MCA Music, has joined ASCAP as VP of membership. Alexander will cover the pop area for the performance right group, working mainly out of Los Angeles but making frequent visits to ASCAP's New York headquarters.

Alexander, who reports to L.A.-based senior VP of membership Todd Brabec, has reporting to him pop membership assistant VPs Loretta Munoz, out of New York, and Ron Sobel, out of Los Angeles. In addition to Alexander, reporting to Brabec are Nancy Knutsen, assistant VP for film, and Connie Bradley, Nashville-based VP.

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

1. Bob Dylan, "Greatest Hits Complete."
2. Tori Amos, "Boys For Pele."
3. Tom Waits, "Beautiful Maladies."
4. Stone Temple Pilots, "Tiny Music ... Song From The Vatican Gift Shop" (guitar tab).
5. Paul Simon, "Complete."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"SOLD MY HEART TO THE JUNKMAN"

Written by Leon T. Rene, Otis J. Rene Jr.
Published by EMI Music/Mills Music (ASCAP)

Known as the "queen of rhythm and blues," Ruth Brown boasts a powerhouse vocal ability that has propelled a lengthy and highly acclaimed career that began when she won an amateur talent contest in 1944 at New York's Apollo Theatre. A native of Portsmouth, Va., Brown was one of Atlantic Records' first major stars. Her autobiography, "Miss Rhythm," is being turned into a movie on the Showtime cable channel. Her cur-

rent album, "R+B=Ruth Brown," contains some of her favorite tunes, including "Sold My Heart To The Junkman," originally recorded by Dinah Washington.

"I heard that song in 1943," says Ruth Brown. "I was still in high school, and there was a radio [program] in my hometown in Virginia called 'The Mailbag.' There was a disc jockey named Jack Holmes, and he used to play that song."

"At the time, I didn't have any idea who the female vocalist was, but it was Dinah Washington. I used to hear that song every morning before I went to school. So when [producer] Scott Billington sent a list of

songs for me to look at, this thing popped right out at me. I didn't have to study it. I knew the song.

"I'm just pleased that when I'm doing it now in public there are people who seem to remember it. The moment I get into the first few bars, they say, 'Oh yeah! Good song!'"

"These songs have stood the test of time. When [I] say I heard this in 1943, the young generation won't even know what I'm talking about, but there are people in my audience who remember right away... It's a song that has good memories. It's wonderful that those songs have lasted all this time and are still sounding as if someone just wrote them."





✦ A TRIBUTE ✦

**ELTON
JOHN
30 YEARS OF
MUSIC WITH
BERNIE
TAUPIN**



**THE BILLBOARD
INTERVIEWS BY
TIMOTHY WHITE
AND CRAIG ROSEN**



ELTON JOHN

THE BILLBOARD INTERVIEW BY TIMOTHY WHITE



Elton John's public and private transformation over the past 10 of his 30 years as a composer-performer demonstrates the difference between sleeping with the past and waking up to the future.

As the 1990s began, John was more than two prolific decades into a spectacular music career and an ongoing creative partnership with lyricist Bernie Taupin. And yet, to quote the pivotal lyric passage from the opening track of John's poignant new "The Big Picture" album, he was "a long way from happiness."

Just as "The Big Picture" describes how John made peace between his personal existence and his professional drive, so the equally affecting "Sleeping With The Past" of late 1989 openly declared the limits of the old "Bennie And The Jets"

bravado that had carried him to the far precipice of superstardom. The difficult terrain travelled in between the two projects—both sensitively produced by Chris Thomas—forced Elton to face the crossroads where Bennie's fabled excess ("We'll kill the fatted calf tonight") and personal demons ("We fight our parents out in the streets/To find who's right and who's wrong") could no longer eclipse or excuse the real person they'd come to resemble.

"You write a song initially to touch yourself," says John. "And then if that song can touch a chord with someone else when they hear it, the song comes through." Yet the world of the songwriter must extend beyond the boundaries of any one song, just as the listener must move on once the music fades—since the aim of art is to extend and enhance life rather than impair it.

This is the dilemma addressed in "The Big Picture," as well as the decade-spanning retrospective interview that follows, its unusual scope encompassing an in-depth conversation in the early summer of 1990, a range of subsequent updates and reconnaissance (including encounters while John was at Farm Aid IV and on tour with Billy Joel in 1995), plus a lengthy talk late this summer during John's time of seclusion in the south of France after the London sessions for "The Big Picture."

The first installment of our discussion was conducted in Beverly Hills, Calif., in 1990, as John was setting up temporary residence in a rambling brick mansion at 918 Alpine Drive while renovations commenced back in England on his Woodside estate near Windsor. Most importantly, John was contemplating a grave personal metamorphosis to match the gutted restoration of his "dream home."

"I was renting the house on Alpine just before I went into rehab," John now recalls, referring to a voluntary six-week stay in Chicago's Parkside Lutheran Hospital for treatment of eating

disorders and chronic substance abuse. Moreover, the performer was still undergoing a period of adjustment following the amicable end in November 1988 of his ill-fated four-year

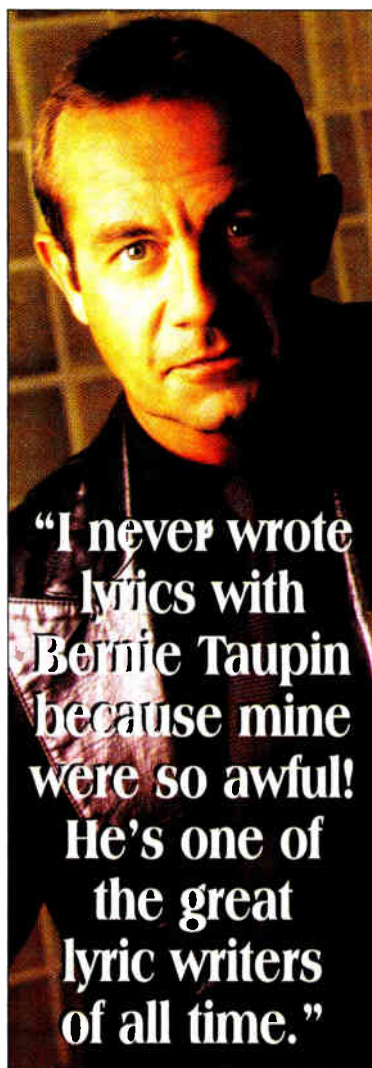
marriage to West German recording engineer Renate Blauel. John had gone to Denmark afterward with producer Thomas and collaborator Taupin to cut "Sleeping With The Past," one of Elton's best and most soul-searching albums. The unsettled title song spoke of "passion," "addiction," "a broken heart," "stolen tears," "an echo of pain" and "the power of a fool," as the singer preached a conscience-oriented sermon to "shake this shadow that you're clinging to." The record also contained messages of concord and conciliation, however, its consistently well-crafted homage to vintage soul music lending a wistful glow to all 10 excellent songs, including "Healing Hands," "Whispers," the light-spirited "Club At The End Of The Street" and the luminous "Sacrifice." As if to confirm more lasting ties in the midst of emotional turmoil, the dedication on "Sleeping With The Past" read: "This album's for you, Bernie..."

In July 1990, John announced that the royalties from his June re-release of "Sacrifice" b/w "Healing Hands" in the U.K. would be donated to four British AIDS charities. "Sacrifice"/"Healing Hands" would, incredibly, become Elton's first solo No. 1 single in his native land (his U.K. "Don't Go Breaking My Heart" duet with Kiki Dee was his only previous chart-topper) and the "Sleeping With The Past" album would bound back up the British charts to become a No. 1 smash—a professional peak not achieved in the U.K. since 1973-74 (when his "Don't Shoot Me I'm Only The Piano

Player," "Goodbye Yellow Brick Road," "Caribou" and "Greatest Hits" sets all soared to the top spot).

By the autumn of 1990, while John was still in recovery, "The Very Best Of Elton John" also had hit No. 1, signaling

Continued on page EJ-4



ELTON JOHN

30 YEARS OF MUSIC

JOHN

with BERNIE TAUPIN

ELTON JOHN INTERVIEW

Continued from page EJ-3

a full-scale revival that endures unabated to this day.

John began another new chapter of his life in 1993, when the sober and drug-free artist met Canadian advertising executive-turned-filmmaker David Furnish and began a serious relationship with him. (Critics were impressed by Furnish's warts-and-all depiction of his lover in the recent documentary, "Elton John: Tantrums And Tiaras.") At the Academy Awards ceremony, John thanked Furnish publicly for his support after he and lyricist Tim Rice copped an Oscar for the song "Can You Feel The Love Tonight" from the animated Disney movie "The Lion King."

John and Rice have co-written three more songs for the forthcoming Broadway production of "The Lion King," and the same team also has composed the material for Disney's upcoming staging of "Aida" and an animated DreamWorks film, "Eldorado, City Of Gold."

Meanwhile, Taupin is the indispensable artistic cohort for John's albums, co-authoring all of the material on "The Big Picture," which was finished shortly before the murder of the mutual friend to whom it's now dedicated, fashion designer Gianni Versace.

Sadly, Taupin was also called upon to rewrite the lyrics to John's compassionate "Candle In The Wind" adieu to Marilyn Monroe as a formal hymn of homage to the memory of the late Diana, Princess of Wales. John sang that recast requiem at Diana's funeral service at Westminster Abbey on Sept. 6, 1997. He had been a close friend of Diana since she was the 19-year-old fiancée of Prince Charles, his bond with her beginning with the thank-you note she sent him after his performance at Prince Andrew's 21st birthday party at Windsor Castle in 1981.

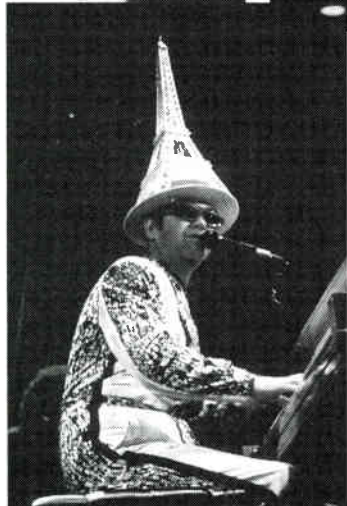
As John sang in the new version of the song (subsequently re-recorded to benefit the Diana, Princess of Wales, Memorial Fund): "Goodbye England's rose./May you ever grow in our hearts./You were the grace that placed itself/Where lives were torn apart./You called out to our country/And you whispered to those in pain./Now you belong to Heaven/And the stars spell out your name./...And your footsteps will always fall here/Along England's greenest hills./Your candle's burned out long before/Your leg-end ever will."

No stranger to grief and loss, a tenacious fighter against the types of hateful mainstream gossip and predatory tabloid press with which Diana was tragically beset, John and co-writer Taupin have shown a forceful facility for interpreting and even defining the shifting spirit of the times in song.

This Billboard Interview is a detailed inquiry into the

sensibilities and struggles that have seasoned one of the most successful personal outpourings of piano-based song the planet has experienced. Extolled as well as harangued, the work of composer Elton John and lyricist Bernie Taupin has ultimately been embraced wherever rock 'n' roll has reached hearts.

For John's part, he's become adept at taking one day at a time. Cordial and loquacious, brimming with wit and droll self-criticism, he remains one of the most colorful and complex personalities in popular music—and one of the most candid, amiably intent that the world accept him precisely as he is. When we first met to begin chatting in the summer of '90, John gave a quick tour of the manicured Southern California mansion and grounds, and then he steered his guest to a spot opposite him on one of two parallel couches in the comfy but hotel-like living room. Lying on the otherwise empty glass coffee table between the artist and his interviewer was a copy of a large photo book titled "Transformations: Crossdressers And Those Who Love Them."



One phase of Elton John's career featured flamboyant costumes.

"Let's start talking right here," Elton insisted brightly, sitting down and putting his sneakered feet on the table beside the glossy treatise. And so we did.

Since your boyhood, I know you've always had a big affinity for American R&B, so analyzing the "Club At The End Of The Street" single from "Sleeping With The Past" seems a good way to begin examining your career. It reminds me of "Shop Around" or "Under The Boardwalk."

Yes, it's very much a Drifters-type, summer sort of song. I got the lyric from Bernie—as you know, Bernie writes the lyrics first. On the whole album, it was nostalgia-type songs that we wrote, and "Club At The End Of The Street," just screamed "Drifters" as soon as I saw the lyric. It's kind of like the Drifters' "At The Club" or "Up On The Roof." Melody-wise, it was similar to them; it's got all those clichés in it. I think we achieved our goal when we finished

"The word I would use to describe Elton John is 'unbelievable.' He's just phenomenal. He has a genius for singing. He's always just blown my mind. His records sound great, and they are just exciting performances.

"He has a wonderful collaboration with Bernie Taupin. As far as I'm concerned, the music and the lyrics are like a marriage and, for those guys, it's a perfect marriage.

"I remember the first time I met Elton. Danny Hutton brought him up to my house in Bel Air. I think it was 1970. Elton had on this silver space suit. This was before he was famous—before he took off on his trip. I saw this guy and I thought, 'Far out.' I liked him a lot when I met him. I liked his face and his voice—very friendly. That silver suit—gray silver—really tripped me out. I remember he was very shy. He's kind of a shy guy, but he played the piano for us.

"Elton, I'll see ya around sometime. Maybe we'll do a duet together."

—BRIAN WILSON



that particular song.

We discussed the album before we started, and we wanted to try and get most of the songs on the album to sound like old songs. In some cases we didn't—since the actual song "Sleeping With The Past" is a bit like "Philadelphia Freedom" [1975]—but as soon as I saw the lyric for "Club At The End Of The Street" I knew that the flavor of the lyric screamed the '50s and '60s, so the first thing that came into mind was

"At The Club" [1965] by the Drifters. I loved all those records anyway; they're the sort of records I grew up with, like "Save The Last Dance For Me." I conscientiously tried to write songs melodically like those songs, and to get away with stealing as much as I could. [Laughter]

Your R&B and soul interest goes back to your days with your initial band, Bluesology, in 1961-67. Were the very first records you owned American R&B?

Not really, no. My parents collected records when I was a child, and the records I grew up with were Guy Mitchell and Johnny Ray and then Elvis Presley. But the first 45s I ever owned were "Rect Petite" by Jackie Wilson and "At The Hop" by Danny And The Juniors. I think that as a pianist I used to copy Little Richard and Jerry Lee Lewis and Fats Domino, and then Ray Charles. And even in the early days, my father bought me things by people like the Nat King Cole Trio.

And then, when you played in bands, you tended to play black music. My first band, we were so snobbish we wouldn't play anything unless it was unheard of. So we used to play lots of Jimmy Witherspoon and Mose Allison stuff. And then they became very popular—Mose Allison, especially, through Georgie Fame in England.

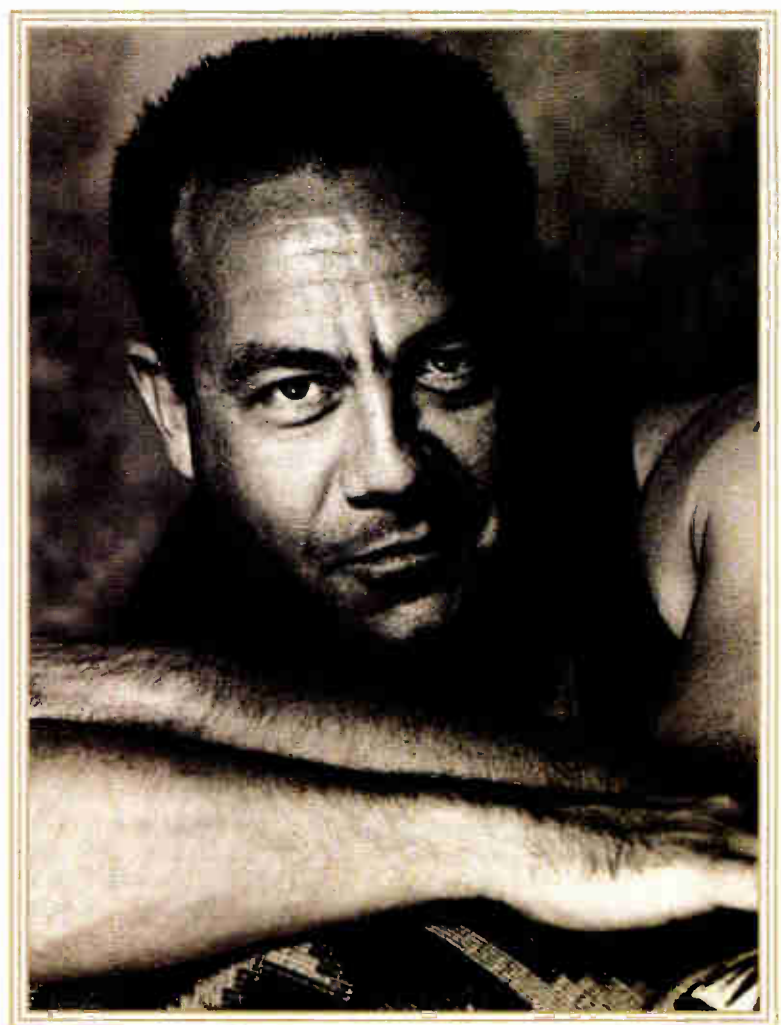
I found it interesting that, for a period of months in the mid-'60s, Bluesology did tours backing up R&B acts from the States, like Wilson Pickett, Major Lance, Patti LaBelle & The Blue Belles. Was that on an ongoing U.K. circuit?

Yes, it was an ongoing circuit, and we also backed the Exciters for one night, and Lee Dorsey for a night. It was through the Roy Tempest agency, which used to bring all those people over, like Arthur Alexander, Solomon Burke.

Continued on page EJ-6

CONGRATULATIONS!

ELTON JOHN AND BERNIE TAUPIN 30 YEARS OF SHEER BRILLIANCE



Elton John and Bernie Taupin celebrate a writing partnership that has spanned 3 decades and sold over 150 million albums worldwide.

The unusual longevity of this relationship outlasts the partnerships of Lennon/McCartney, Bacharach/David and Goffin/King COMBINED!!!

Elton and Bernie, we salute you.

Our thanks, respect and very best wishes for a fantastic 30 years, and many more to come.

With love from everybody at Mercury Records, past and present.

ELTON JOHN

30 YEARS OF MUSIC

JOHN

with BERNIE TAUPIN

ELTON JOHN INTERVIEW

Continued from page EJ-4

The people were well-known in England but not too well-known in America sometimes.

I did two tours with Patti, and I remember that "A Groovy Kind Of Love" was the B-side of one of her singles, and when Wayne Fontana And The Mindbenders had a hit with it [in 1966], she went through the roof. And she still goes through the roof, 'cause Phil Collins had another hit [in 1988] with it! [Laughter]

But the touring was just great fun. We couldn't believe our luck. We were backing people whose records we used to buy. Billy Stewart was another one I backed who was fantastic. He did "Sitting In The Park," which Georgie Fame And The Blue Flames covered in England, and "I Do Love You." So we were getting to play with people who were our idols. Even though we weren't getting paid very much—in fact, hardly getting paid at all—and doing three or four shows a night, it was a great way to start off one's professional career. I mean, it couldn't get any better for me.

What was Bluesology's first single, "Come Back Baby," like, since you wrote it in 1965 as Reg Dwight?

Beyond dreadful! [Big laugh] Yes, I wrote it but it was an absolute nightmare. I mean, I was not the singer in Bluesology, but when we went to audition at Phillips/Fontana Records, under a guy called Jack Baverstock, he didn't like the singer, Stuart Brown's voice, he liked my voice. I'd written this song, and it's beyond tragedy. It's in my boxed set, called "To Be Continued..." [1990], and it had to be on it, because it's one of those real cheesy records that has to be heard.

And then there was another record, called "Mr. Frantic," that followed that, which was equally depressing. [Laughs] Yes, that was another of my great songs. That's why, if you listen to both those songs, you'll realize why I never wrote lyrics with Bernie Taupin, because those lyrics of mine were so awful. Then, actually, we did cut one record with Bluesology, with Stuart Brown, called "Since I Found You Baby," which is on Polydor and produced by a guy called Kenny Lynch, who had a couple of hits as a singer in England.

So "Come Back Baby," that was our first record, and we were real proud of it, but when you look back on it, it was a moronic song.

Is it true you wrote 20 songs with Bernie Taupin before you met?

Yeah, absolutely. We used to communicate via post, which is kind of similar to the way it goes now. In fact, these songs have been found in someone's attic in London, and some of these songs are unbelievable: "Mr. Lightning Strikerman," "Scarecrow" and "The Witch's

House," which is one of my great lyrical efforts, and "Regimental Sergeant Zippo." We had a whole library of songs before we even started recording "Empty Sky." There's about two albums worth of stuff that's never been heard—and will never be heard! [Laughter]

What was "Regimental Sergeant Zippo" like?

[Chuckles] Very "Sgt. Pepper"-ish, or like the Rolling Stones album "Their Satanic Majesty's Request." The lyrics were all "high in the sky with licorice" and stuff like that. In their own way, they were very endearing.

What was the first song you wrote that seemed half-decent?

I think "Lady Samantha," [in December '68] probably. That was the first song I was really pleased with that I'd been even involved with, let alone with Bernie. That was the first song that ever got noticed anywhere.

But that wasn't my first single as Elton John [the singer adopting a pseudonym that combined the names of Bluesology's Elton Dean and John Baldry]. It was the second single.

The first one, in 1968, was called "I've Been Loving You," which I wrote lyrics to, and, boy, can you tell. I wrote the B-side, too, a poor lyric called "Here's To The Next Time."

But "Lady Samantha" was the first thing that ever got me noticed by disc jockeys, and it was covered by Three Dog Night [in 1969]. As far as Bernie and I, it started our reputation as songwriters.

The "Tumbleweed Connection" [1970] and "Madman" [1971] albums got us a lot of cover versions, with the band that had been Blue Cheer doing "Ballad Of A Well-Known Gun." Orange Bicycle did "Country Comfort," Spooky Tooth did "Son Of Your Father," and then it kind of dried up. [Laugh] I mean, a band named



Andrew Kent



Elton John made his historic U.S. debut at the Troubadour in L.A. in 1970 (top). He's always admired and has been influenced by the music of Charles Stepney (left) and the Beach Boys, especially Brian Wilson's songwriting.

Toe Fat recorded "Bad Side Of The Moon" in 1970. Also, Roger Cook covered "Skyline Pigeon." But the concept that Bernie and I are commercial songwriters I think is disproven by the fact that we've never really had a hit by anybody else—meaning that no one's ever had a big hit alone with one of our songs, although Bernie's written with other people and had No. 1 records. I've never written a hit song for anybody else; I find it very hard to write for other people.

A lot of the Elton John-Bernie Taupin stuff has been taken up by other performers; "Border Song," for example, has almost become a gospel standard.

It was first recorded by Dorothy Morrison in 1970, and she was a singer on "Oh Happy Day" with the Edwin Hawkins Singers. I think Aretha had like eight or nine gold singles on Atlantic when she recorded "Border Song," and that stopped her run of gold singles. [Laughter] I mean, her version was brilliant, but it just isn't a commercial song. But, as you say, it's been recorded by a lot of gospel people.

There have been many versions of "Don't Let The Sun Go Down On Me," but for "Blue Eyes," which I wrote with Gary Osborne, there's never been a hit cover version of that, which I find quite extraordinary.

Looking at your overall résumé, you've done some

"One of the most memorable moments of my youth was my first experience hearing Elton John music. My older brother played me 'Amoreena' from 'Tumbleweed Connection' while we were riding on the Colonial Parkway from Williamsburg to Yorktown, Va., on a beautiful fall day. The music had such an atmosphere and soulful quality that it captured me right away; it hit me very powerfully. Elton's music, and also Leon Russell's music I was hearing at the time, inspired me to play piano.

"Fast forward 15 years. My band's first record is breaking in England and I'm in the makeup room at the Terry Wogan TV show when I hear this unmistakable voice coming down the hallway saying, 'Where's Bruce Hornsby? Where's Bruce fucking Hornsby?' It was Elton, and he roared into the room in a Tina Turner wig and gave me a big bear hug and told me he was a big fan of my music—an amazing moment for me.

"Later on, playing 'Saturday Night's Alright' with Elton at his show at Madison Square Garden, both of us doing the dying cockroach on the floor while still playing the piano; years later, singing a duet with Elton on my song 'Lost Soul' also at the Garden: great, special nights. I love Elton and Bernie and thank them for years of inspiration."

—BRUCE HORNSBY

semi-secret session work over the years. Is it true you played piano on the Hollies' 1969 hit, "He Ain't Heavy, He's My Brother"?

Yeah, and "I Can't Tell The Bottom From The Top," which was the follow-up. And I sang on Tom Jones' "Daughter Of Darkness." I played on the second Jackson Browne album; I was called Rockaday Johnny on the "Redneck Friend" credits. Nobody really asks me to play on stuff anymore, which is a drag 'cause I love playing on people's stuff. I was pleased to play on "Cloud Nine," George Harrison's album; I played on four tracks on that, and I enjoyed it because George disciplined me about what to play. And I played on Bob Dylan's album "Under The Red Sky," on a brilliant track of Dylan's called "2 x 2." But most people never ask because they think I'm too busy.

How did the "Friends" film soundtrack of 1971 come about?

Lewis Gilbert, the film's director, approached us after hearing the [1970] "Elton John" album and Paul Buckmaster's arrangements. Bernie didn't see the film or read the script. Buckmaster read the script, although he hadn't seen the film. [Chuckles] Paul took bits of our melodies and placed them in the movie in September 1970, and Gus Dudgeon produced it all. It was a very quick thing that we did, but it was a cute little film, and I liked a lot of those songs that are on that album. It came out on Paramount Records, and they did about 600,000 albums worth.

Then the "17-11-70" radio concert was recorded; it was a WABC-FM broadcast from New York before a private, invited audience, which I did because, before I became successful, I did a lot of the call-letter jingles for them for ABC stations in Peoria and wherever. So later, I was touring America after releasing the "Elton John" album, and "17-11-70" was a live album [released in 1971].

As late as 1975, records like the "Captain Fantastic" album were still so off-the-cuff, intuitive, spontaneous. We were just so full of ideas, we were like kids in a candy store.

Is it true "Captain Fantastic And The Brown Dirt Cowboy" was composed on an ocean cruise?

That's another myth. Some of it was written on the SS France, on its last journey from Southampton to New York

Continued on page EJ-8

Don't ever stop changing.



ELTON JOHN

30 YEARS OF MUSIC

WITH BERNIE TAUPIN

ELTON JOHN INTERVIEW

Continued from page EJ-6

before it became the SS Norway, and I used to write songs in the music room. The voyage only lasted about five days, so about three or four of the songs were written on the SS France, but not all of them. For the "Goodbye Yellow Brick Road" album, all the songs were written in Jamaica in about a two- or three-day period, very quickly, because I was too afraid to go outside the hotel. [Laughter]

Understand, we had this pressure to record these two albums a year—which I quite liked doing. We would have one album finished when another one was just being sent out. But my band—Davey [Johnstone], Nigel [Olsson], Dee [Murray]—they had such camaraderie, loved doing backing vocals, and made it possible to be so productive. A fantastic little band.

In those days, we were on strict budgets. Albums had to be made under a certain amount of money and they had to be made in a certain time. Otherwise, it was a complete disaster.

Yet you were very sophisticated in your approach from the start: your music has always been arranged, with major assistance from someone like Paul Buckmaster.

Yes, because I was very influenced by people like Charles Stepney with Rotary Connection. He also did arrangements for Ramsey Lewis. Charles was a big influence; I thought you should be able to do funky rock music with great string arrangements and brass arrangements, as he did. But we were very, very fortunate in the fact that Buckmaster was available, who had worked on David Bowie's "Space Oddity." So he became part of the team for the "Elton John" album, did the arrangements, and I recorded them live with the orchestra. I think the album cost about £5,000. We did three tracks in a session. To play with a live orchestra was extremely intimidating for someone who was 27 years old. It was quite a fearsome task. But we did it. Gus Dudgeon produced, and the team was born. It was just like Bernie and I; it was fate basically.

The biggest influence on me from a production standpoint and a songwriting point of view was Brian Wilson. I mean, I love the Beatles, I love their records, but I don't think they influenced me as songwriters. The Beach Boys' production and the Beach Boys' sound and the Beach Boys' way of writing and their melodies were a much bigger influence. Brian Wilson was the genius and always will be. He's probably one of the most underrated songwriters in the whole history of rock 'n' roll. And production-wise, his idea of initially using echo vocals on a track and then using dried vocals, I mean, it completely changed the face of recording vocals as well.

Even albums Brian didn't have anything much to do with, like "Carl And The Passions—So Tough" and the Dennis Wilson "Pacific Ocean Blue" solo album, were sensational. That's why I was always so honored when any of the Beach Boys sang on my records, like "Don't Let The

Sun Go Down On Me," because I loved what they did and the melodies. It was all so beautiful and touching and tireless.

How did you come to play with John Lennon in 1974?

It was through a mutual friend of ours named Tony King. Tony I'd known from when Bernie and I first started, and he was working for John. I think I met John at a video shoot at Capitol Records in Los Angeles, and we just hit it off and got on like a house on fire. Obviously, I was very intimidated to meet him, but he put me at ease straight away. You have to remember I'm a consummate fan and get very tongue-tied. But he was great, and was seeing May Pang at the time, and we all hung out and had a ball together.

You did that song from his "Mind Games" album with him in 1974 at Caribou Ranch, "One Day At A Time," which was the flip side of your version of "Lucy In The Sky With Diamonds."

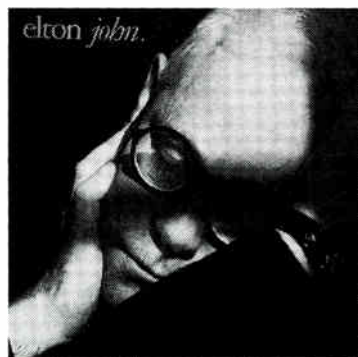
I loved that song. I just wanted to choose one of his songs to do that was not a Beatles song, and it was my choice to do that.

Later, I said, "Listen, if your record 'Whatever Gets You Through The Night,' which I sang on [as part of The Plastic Ono Nuclear Band], gets to No. 1, you're going to come on stage with me in New York. We'll shake on it."

John hadn't had a hit for a while, and when "Whatever Gets" did get to No. 1, he kept



With John Lennon. "The Man Who Never Died."



his side of the bargain and decided to come on stage at Madison Square Garden. So we rehearsed and we did three songs together, but he was physically ill, physically sick before the show with worry and nerves. Also, I remember that that was the night that Yoko came to the Garden and they got back together again.

When John came on stage, I've never heard a louder reception in my life for anyone. Never. It moved us all to tears, in fact.

The band was crying, I was crying. And for 10 to 12 minutes, the audience would just not stop cheering and clapping. I just think it was so moving for him, to feel that amount of love. It gives me goose pimples to talk to you about it. Afterwards, we went out to the Pierre Hotel, and we just had the best time. It was just a joyous evening.

Where were you when you heard that John Lennon had been killed?

I was on a plane and I was flying from Brisbane to Melbourne, Australia. When we got to Melbourne, everyone was told to depart the plane except the Elton John party. I thought my grandmother had died or someone else in my family. My manager John Reid, who was at the airport to greet us, came on the plane and he was crying his eyes out. He said that John had been shot and was dead.

"It seems impossible to imagine the fiery sunrises or expansive savannas of 'The Lion King' without the powerful rhythm of the music contributed by Elton John. With each inspired, heartfelt note, Elton's music created a spiritual celebration of life that transcends time. His music set the foundation for what was to become one of the most popular motion pictures in history. As we began the creative process for a Broadway musical version of 'The Lion King,' we again turned to Elton, whose masterful work has brought this breath-taking stage production to a new level of excellence.

"Elton has most certainly secured his place as a legend here at Disney—a man whose artistic collaboration with our organization has contributed to the grand legacy started by Walt more than 70 years ago. It is with this in mind that I congratulate Elton on this achievement, all his past successes, and all that the future has to offer."

—MICHAEL D. EISNER, chairman and CEO,
The Walt Disney Company

I can't, I don't really remember how anybody reacted. We were so shocked and stunned because we didn't really believe it. We got to the hotel and we found out it was true, and then I spoke to Yoko and David Geffen on the phone. We were absolutely distraught.

The day of his funeral, I've never been a particularly religious man but I wanted to do something, so we got up at the equivalent time to noon in America, went to the local cathedral and had a service for him, and we sang hymns and said good-bye.

There are still times when I expect to see John walking down the street. It's so very strange that he's not here.

How did the 1982 "Empty Garden (Hey Hey Johnny)" tribute single come about?

Well, Bernie and I wanted to write something for John, because he affected our lives, because Bernie became close to him, too. I wrote an instrumental called "The Man Who Never Died." It was a really lovely melody, but when Taupin came up with a lyric for "Empty Garden" I thought that said it all in an eloquent way.

Would you and Bernie map out your mutual intentions on other projects, as you did on "Sleeping With The Past," saying you wanted to explore a certain notion or theme?

That was the only album we'd really done that on, apart from "Captain Fantastic," which was an autobiographical album. "Captain Fantastic" is interesting because all the lyrics were written in chronological running order, so you already had the order before you even made the album, which was very strange. But it helped a lot.

The only other album that had any predetermination was "Rock Of The Westies" [1975]. It was a new band and we wanted it to be a tougher album. But we don't normally sit down consciously, like we did with "Sleeping With The Past," and say we want a real feel all the way through. The reason I wanted to on "Sleeping With The Past" is I thought that my albums were sounding as if there was so much variation on them that there wasn't one kind of running theme, and I thought it would be nice to have a sort of consistent feel all the way through an album. I think to a certain degree it worked, and I'm quite happy with it. But Bernie and I, we don't sit down and think about things at all. [Chuckles] It's quite astonishing, really.

"Healing Hands" had a potent mood of optimism. It's got this strong life-affirming quality to it, with the idea that it's possible to create a new agenda for yourself.

It was quite unusual for Taupin, because most of his lyrics are doom-laden. Even on "Yellow Brick Road," there's only one optimistic song, which is "Harmony."

Continued on page EJ-82

Dear Reg, Bern, Elt and Taup,

Congratulations
on sticking around so long
and letting us love you.



Paul and Linda McCartney

T

he “Brown Dirt Cowboy” to Elton John’s “Captain Fantastic,” Bernie Taupin is one half of one of the most successful and acclaimed songwriting teams in pop-music history.

Most recently, the duo made history again with a new version of “Candle In The Wind,” with lyrics rewritten specifically in honor of the late Princess Diana.

Yet Taupin, who spends much of his time with his family at his ranch in Santa Ynez Valley, Calif., has also explored his own interests outside his three-decade long partnership with Elton John.

He’s recorded three solo albums—the 1971 eponymously titled spoken-word effort, as well as 1980’s “He Who Rides The Tiger” and 1987’s “Tribe.” He co-wrote

all 10 tracks on Alice Cooper’s 1978 David Foster-produced album, “From The Inside.” He’s also penned lyrics for No. 1 hits by Starship (“We Built This City,” 1985) and Heart (“These Dreams,” 1986), as well as songs for such acts as John Waite, Rod Stewart, Melissa Manchester, Animotion and the Motels.

But it wasn’t until 1996 that Taupin opted to record with his own band, Farm Dogs. “Last Stand In Open Country,” released by Discovery Records, reflects the other side of Taupin, as the group, which features vocals from Taupin and Dennis Tufano, and guitarists Jim Cregan and Robin LeMesurier, favors a rootsy, mostly acoustic feel. As Taupin’s partnership with Elton John continues, so does his passion for his other musical outlet. Farm Dogs recently wrapped their second album, due for release in 1998.

After a morning workout, Taupin sat down and discussed his own roots, his 30 years with Elton John and his other musical interests, in an intimate interview with Billboard in his Beverly Hills office.

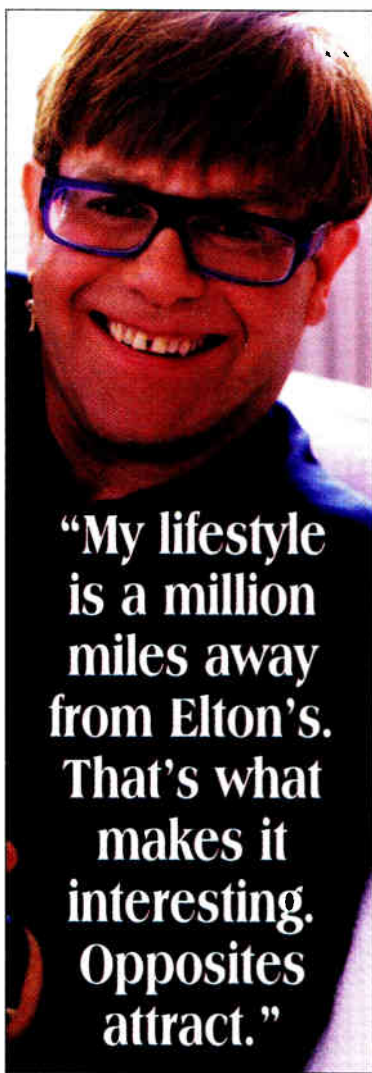
It’s been 30 years since you and Elton began writing together. Does it seem like it’s been that long?

I was thinking this morning how many times I’m going to be asked that question this year. This is actually the first thing I’ve done that’s related to it. Yeah, I suppose so. It seems like my entire lifetime, because when I look at it in perspective, it is really. It’s over half of my life that I’ve been doing this, which is kind of interesting. I still haven’t hit 50 yet, although I started very young. I was 17 when I met him, so really it has been all of my adult life. It’s certainly been interesting.

When you started writing with Elton, did you ever think it would go on this long?

No. In actuality, when I first started doing this with Elton, I remember sort of saying to Elton—and him getting somewhat

distressed by it—“I think I can probably do this for a little while, for a couple of years, and see how it goes. Then I’ll go and do something else.” I guess I didn’t. *[Laughs]*



When you first hooked up with Elton, you were kind of wandering. You really hadn’t found your calling in life, and you weren’t exactly experienced as a lyricist.

Yeah. A lot of people talk about our very first songs on the first album and how—and I’ve always been the first one to say it—how slightly pretentious some of the lyrics are. But nobody seems to put it into perspective—the fact that I was only 17. It was a very pretentious era, and I was trying to emulate my contemporaries at the time.

I had just turned up in London. I was raised in the North of England in a very, very rural situation, and in that rural situation I was kind of a hot dog, but when I went down to London I was just a little green in the big city. So yeah, I was finding my feet.

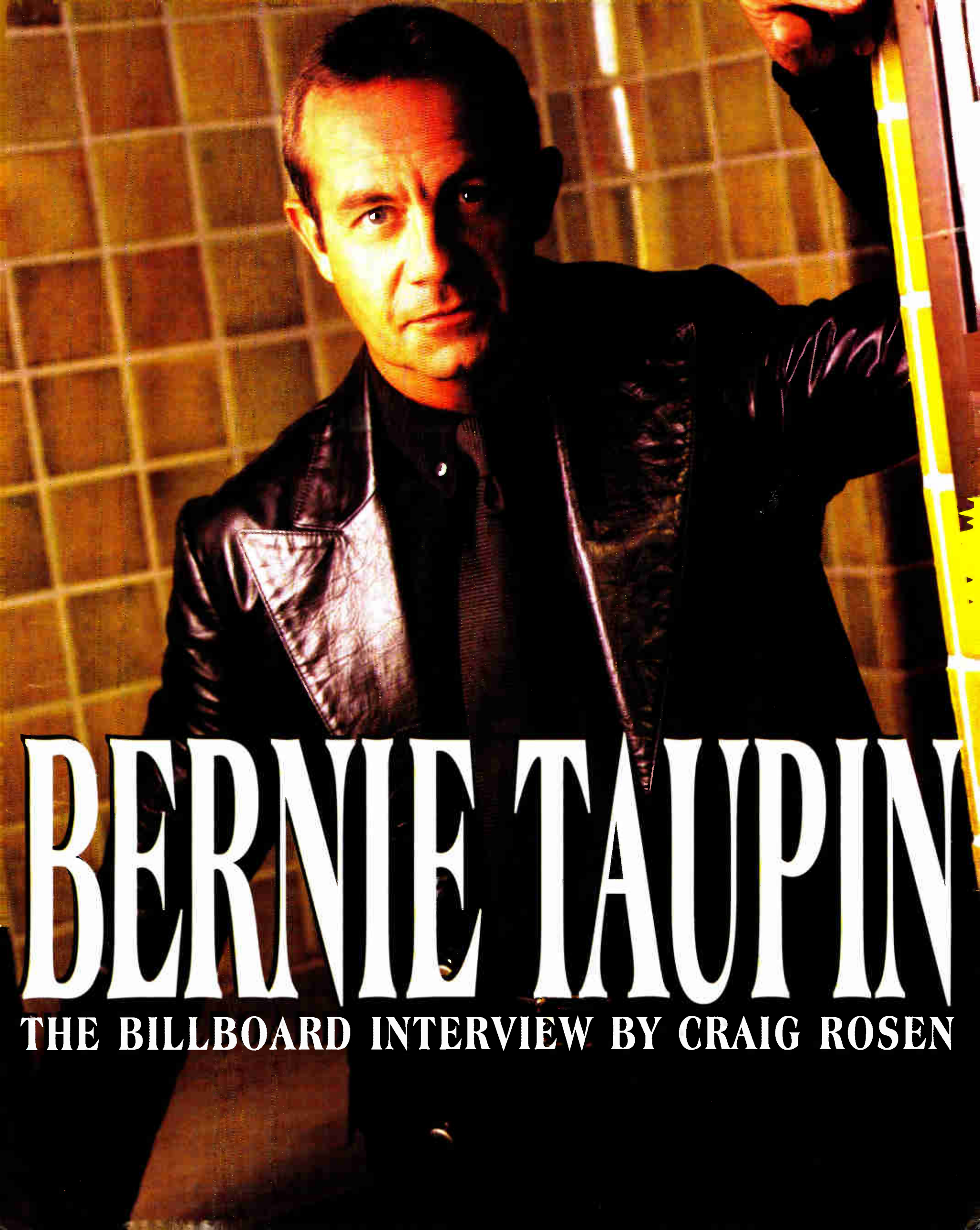
The only thing that I was any good at or felt that I was any good at was writing. I was encouraged by my mom to do that. She was the one that kind of instilled it in me. It took a while for it to sink in. It really was out of a certain desperation [that I got into writing] because I couldn’t do anything else. I mean, where I was raised, you only really did one of two things: You went to one of the nearby towns and worked in one of the factories, or you worked on the land—drove a tractor or worked on the farm.

My dad was a farmer, and he realized that nobody in the family was really going to take it on.

So he went and did something else, and then I didn’t really want to get stuck in a rural situation for the rest of my life. So I guess I had bigger plans.

I enjoyed writing. And then the infamous ad came along. It

Continued on page EJ-12



BERNIE TAUPIN

THE BILLBOARD INTERVIEW BY CRAIG ROSEN

ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

BERNIE TAUPIN INTERVIEW
Continued from page EJ-10

was just really a stab out of desperation, and it all culminated from there.

When you saw that Liberty Records want ad for artists and composers in *New Musical Express* in June 1967, what were you doing with your life?

I wasn't really doing anything at that particular time. I had been working on farms and just laboring and doing stuff like that. I got thrown out of one job after another. I was insubordinate, the typical rebellious teenager. I did work as a printer, I worked in a factory, I worked as an apprentice. But they said you had to be an apprentice until you're 21, and when you're only like 15 or 16 years old, it seemed like an entire lifetime. Fuck that. So I got fired, and I went to work on the farm and I got a series of laboring jobs. It's amazing how my parents were so cool. I don't know whether they saw something coming along. They never gave me shit at all, so I guess they figured I'd find my way.

Your mother helped steer you in the direction of writing. I understand that you were quite a big fan of literature growing up.

It's interesting to look at what gets people into being musicians and into writing songs. I think it's

slightly different in my respect, because I think it came from both sides. It came from music and literature, which is where I think my scope of writing comes from. If I can be so presumptuous to say that.

I mean, a lot of people talk about my cinematic style and my story songs, and I think that really comes from when I was a kid. The first music I listened to was American folk music—you know, something like Leadbelly, Woody Guthrie, Johnny Horton, Johnny Cash and all these people that tell great stories.

And then of course I read a lot. I was reading tons of narrative poetry, some Tennyson and Macaulay and all of this stuff, and they were great stories, so it was the counterpoint. So when I heard people telling stories in songs I thought, "Shit, this is fun. You can write music and tell stories." That's really where the influence came from. It was actually reading poetry and listening to those musicians. I always credit "El Paso" by Marty Robbins as the song that made me really want to write songs.

As a youth, you listened to music on a transistor radio at night in bed.

Well, it was really the only way you could hear music in those days. Where I was, the only thing I could really get was the American Forces Network, which was broadcast to the American forces in England. They used to play really good music. But what you heard on the radio was pretty limited.

A lot of the music that I started listening to really came from my own self-discovery. It certainly wasn't through the radio, because you didn't hear that kind of stuff on the radio.

I had some cousins that lived in London, and I used to discover all kinds of music that I like by shuffling through all their old 78s.

I also used to hear all this American music on Radio Luxembourg. It was kind of like a pirate radio station, because it only came on at night and it was always very exciting listening. The first time I listened, they had people like Dylan. It was just a bit more cutting-edge at the time.



The young musical Bernie Taupin (right) with a childhood playmate

When did you start writing lyrics?

Until I saw that ad in the paper, I didn't even attempt to write a lyric or a song. I used to fiddle about writing poetry when I was in school. It was all very much, I suppose, a parody of Dylanesque lyrics, but I always thought of it as poetry.

When I saw the ad, I said, "I better write some of what's supposed to be lyrics." Whether they looked like lyrics or whether they looked like bad poetry, I don't really know. I did a combination of both.

Do you remember the names of those pieces?

Oh yeah. I've still got them. In fact, I'm preparing, at the end of this year, a book of all my old manuscripts, which should be kind of fun. There have been books with my lyrics and stuff, but nothing that I've really ever been 100% involved with. A lyric book just came out last year called "The Complete Lyrics," which I think is incomplete and incorrect. But that's my fault because I didn't get involved. They asked me if I would proofread it, and I didn't have the time.

I've kept most of my original manuscripts except for a lot of stuff that I've given to people as gifts or stuff like that. But I know a lot of the people who have them, so I could borrow them back to photo-

'I grew up in England loving 'Goodbye Yellow Brick Road.' That album was the biggest influence on me ever, so to eventually work with Bernie Taupin was just amazing.

"In the '80s, Bernie was looking to work with some different influences, and he was going to work with Thomas Dolby, but he wasn't available at that time. Bernie had heard the song 'Dancing In Heaven' by my band Q-Feel, so I became the substitute, which was a wonderful lucky break.

"The biggest thrill in my musical career was Bernie coming to my house and hearing the demo to 'These Dreams' and telling me that he thought it was incredible. At that point, I knew we were off to a great partnership. 'We Built This City' and 'These Dreams' were the first two songs we wrote, and they both went to No. 1.

"We had a remarkable beginning, and I feel very privileged to be working with Bernie from then right up to my new album. The greatest thing for a collaboration is to be friends, and that's what we are."

—MARTIN PAGE

graph and stuff. So yes, I do have the original letter [I sent to *N.M.E.*]. It was all really horribly pretentious stuff like "Coffee Colored Lady," "Year Of The Teddy Bear" and "Did Lightning Strike A Man?"

And I still have a copy of the very first lyric for the very first song that Elton and I ever wrote together. It was a song called "Scarecrow." It was never recorded. We made a demo of it, which I don't know if that exists anymore. It would be kind of cool if it did. But I still have the lyric for that, and it's got all of Elton's sort of chord charts on the side of it that he wrote in.

Stuff like that will also be featured in the book.

When do you expect the book to be published?

I don't know. It's all in the really early stages right now. My manager recently went to New York to meet with publishers. The idea for the book was actually suggested by a friend of mine.

So tell me about that first meeting with Elton. I believe you once described the two of you together as a town mouse and a country mouse.

Yeah. The funny thing is, I probably perceived him as being very cosmopolitan and very trendy, when in his own way he was finding his feet, too.

Just the fact that he lived in London and played in a sort of professional rock 'n' roll band was enough for me to think he was really cool. Especially to me. I just turned up on the doorstep looking like the Scarecrow from "The Wizard Of Oz," and I probably felt like it too.

As far as the meeting, it was sort of uneventful, really. I mean, he was very pleasant. We just went and had a cup of coffee in a place called the Lancaster Grill on Tottenham Court Road just around the corner from Dick James Studios, which is where we actually met.

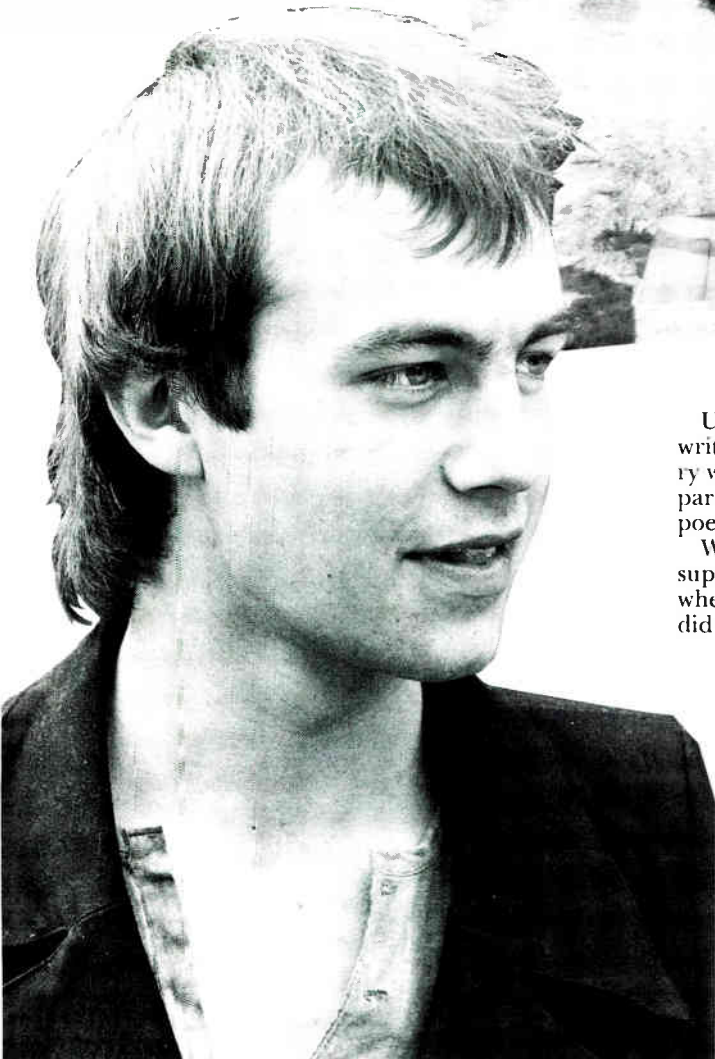
We just talked. I really don't know whether it was small talk or whether we talked about writing songs. It was 30 years ago, so I don't think you can blame me if I've forgotten the gist of the conversation. I know we just agreed to keep in contact and try to write some songs.

I went back up north to live for a year, and we communicated from there for a long time before I actually moved out to London. I was writing stuff and sending it to him.

You said it was difficult to remember some of the specifics of your first meeting with Elton.

It was all so long ago. I know I have to try, but it is difficult to simply sit and think about it, but you also have to remember that over the past 30 years trying to recapture all that period of time has become very constant for Elton and I. We both joke about it. Can you imagine how many times we've been asked how Elton and I got together? It got to a point in time when, after we did the "Two Rooms" thing, we said we weren't going to answer that question ever again. I'm not going to talk about anything before

Continued on page EJ-16



Bernie Taupin/Reefoto



30
years

ASCAP CONGRATULATES
ELTON JOHN AND BERNIE TAUPIN
ON 30 YEARS OF INCREDIBLE WORDS AND MUSIC.

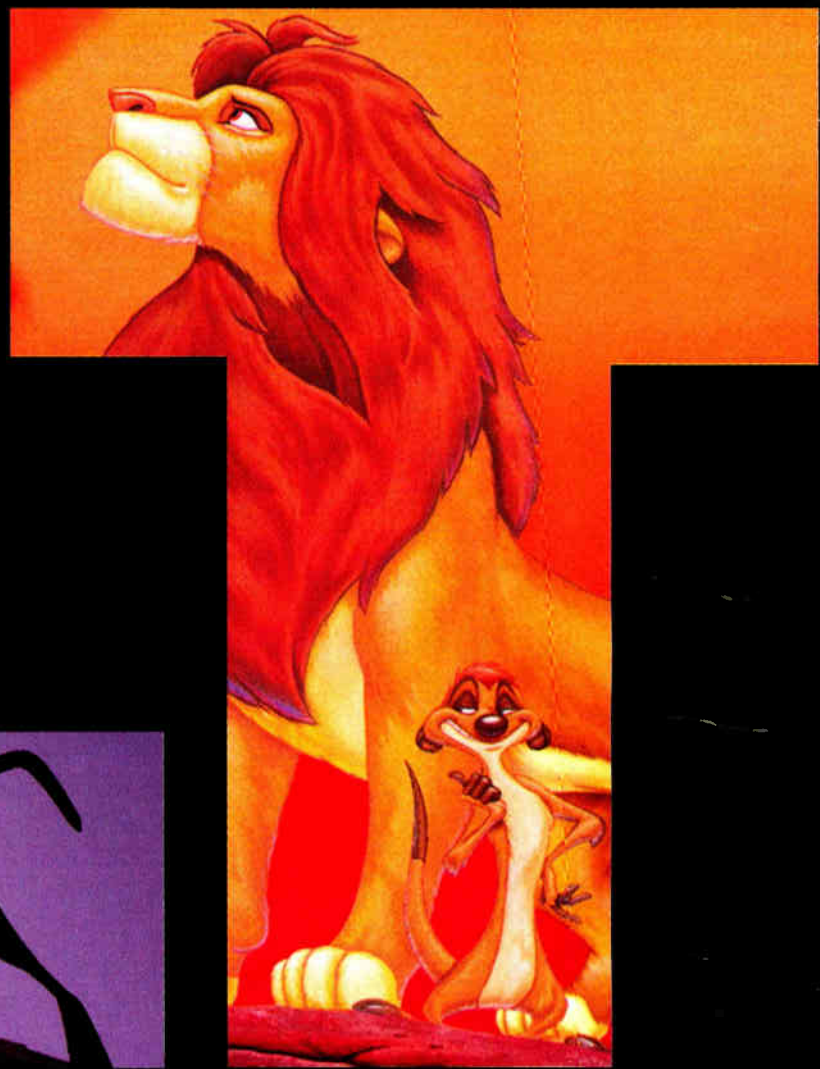
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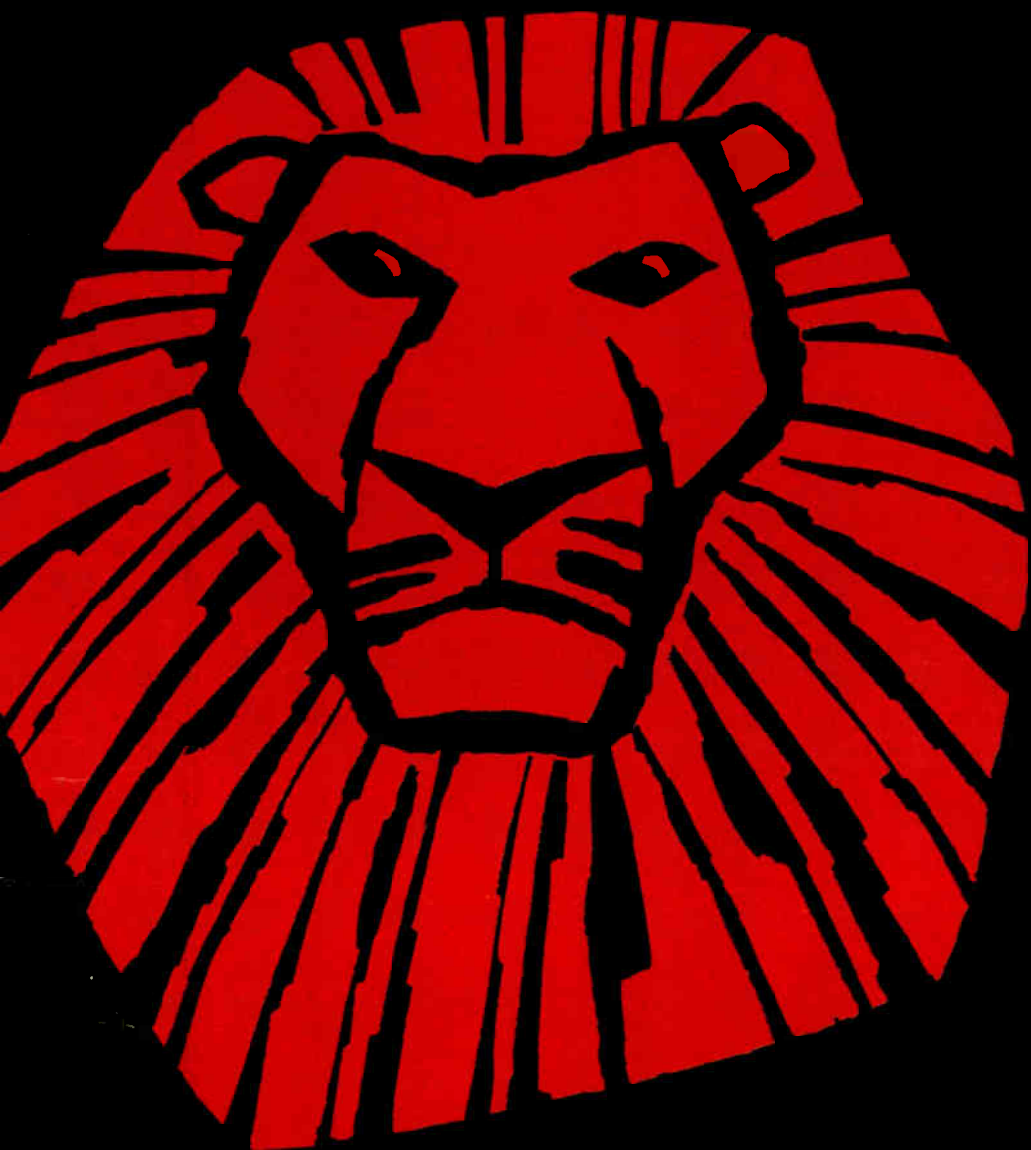
American Society of Composers, Authors and Publishers



THE WALT DISNEY COMPANY

CONGRATULATES

ELTON JOHN



ON 30 YEARS
OF MUSICAL MAGIC

ELTON JOHN

30 YEARS OF MUSIC

WITH BERNIE TAUPIN

BERNIE TAUPIN INTERVIEW

Continued from page E.J-12

1980, because I can't recall it. But you realize that you don't really ever have a choice in the end. The hardest part is making it sound enthusiastic. Because when you've been asked something so much it's hard to build up the enthusiasm to make it sound fresh again.

And I think there was a point in time that we sort of made up stories—just basically outright lied. I guess as the 30-year [anniversary] approaches, you don't have much choice but to dig up the past again. But that doesn't make trying to remember any easier.

You mentioned "El Paso" was one of the songs that really convinced you to be a songwriter. What about literature? Is there any one story that led to that fascination with the American West?

I think it was just an initial interest as a child. It started like any kid does, you know, by watching movies and watching the cliché '50s standard fare, whether it be "Roy Rogers" or "The Lone Ranger" or "Cisco Kid" or the endless parade of western TV stuff.

But my interest in the West stretched a little further than that. I was just very fascinated by the history. I don't really know where it came from. People have said countless times that I was born in the wrong place at the wrong time. Ever since I was a kid, I was always fascinated with the American West and American history, and I still am. I still voraciously read biographies of American historical characters. I've always had a thirst for knowledge in that sense.

As far as the Western element, it's something I try to live as well, and not just project in songs or writing. That's what I do. I raise horses. I live on a ranch, and it's a working ranch. It's like practicing what you preach. That's the major percentage of my life. It's very hard for me to drag myself down here [to Los Angeles].

How is the second Farm Dogs album coming?

We're done. Actually, it has been done for months. We had some spare time, and we just felt like doing some writing. We said, "Shit, the record is not coming out until next year. If we end up writing something that is just incredible, we can go and cut it again and stick it in there."

How does the new album compare to the Farm Dogs' debut, "Last Stand In Open Country"?

It's a really, really good record. It's much, much more mainstream than the last record. It's the love of my life. The most important thing to me is this band, and I take it very seriously. I want to make sure it gets the best shot.

How do you and Elton view each other's work that you do apart from each other?

Somebody asked me—and I thought it was a pretty lame question—"How do you decide, when you write stuff for

Farm Dogs, if you keep it for Farm Dogs or give it to Elton?" And I said, "Well, obviously, you haven't heard Farm Dogs." There's nothing that I write for Farm Dogs that Elton would be able to do anyway. He wouldn't sing that kind of stuff. The reason I do Farm Dogs all relates back to what I was talking to you earlier about—the stuff I grew up listening to. I still love roots music.

Farm Dogs is a lifeline to the kind of music that I dig and I love doing, but, at the same time, I love writing with Elton. But it's a whole different thing. It's a million miles away. I'm versatile enough to be able to play in both fields. I love Farm Dogs because I can go out and make the kind of music that I really like making and playing myself. And I like playing with them, and it's a whole different world. In the same way, my lifestyle is a million miles away from Elton's. That's what makes it interesting. It makes us work. Opposites attract.

He goes and does his stuff like "The Lion King." I don't think I could have done that, because I don't think I'm capable.

We are very, very encouraging of whatever else we do. Interestingly enough, Elton is crazy about this new song I wrote [with Farm Dogs]. I gave him the tape of it, and he loves it. And it's interesting because, normally, he's very non-committal about some of the stuff I do on my own musically. For some reason, he just loves this record. I mean, he's crazy about it. He keeps calling me up and saying he plays it in the car and he loves it, which is great. It's encouraging.

And I do the same. I'm really, really pleased that he got to do that "Lion King" thing. I think he's great at doing that stuff. And I know we will end up working on theatrical projects too. So it's great. We both have an outside outlet. You've got to be able to do that. Really, it would be very dull and unimaginative for us if we did nothing but just continually work together. As I said, there's such a huge, vast difference between the things that we do on our own.

How did working with Alice Cooper affect your partnership with Elton?

I think that happened at a period of time that Elton and I weren't working together. I mean, Alice and I were just buddies. We hung out a lot. You know how those things are. You hang out enough as artists, you end up doing something together. It's not the most memorable thing I've ever done. Maybe I was fucked up at the time.



Chris Cuffaro
Farm Dogs



Sam Emerson
With Neil Sedaka (left) and Alice Cooper

That's ironic, since "From The Inside" was about Alice Cooper's hospitalization for his drinking problem.

Yeah. I don't know, that whole era is a blur to me. It's always dangerous ground for me to be questioned on because I don't really remember much about it. It was a black-cloud period.

Going back to the early days with Elton, the fact that [music publisher] Dick James had worked with the Beatles must have been a thrill for you. Did you just go out of your mind when this guy was interested in publishing your songs?

Obviously. The coolest thing about that was when we used to go up to the Dick James Studios every day and

"What I was previously going to express about Bernie's contribution to our musical psyche has been superseded by the fact that he's now been summoned by a nation to help itself better express its grief and sense of loss [by rewriting "Candle In The Wind" for the funeral of Princess Diana]. There is no greater honor for a poet than to be called upon to serve the public soul."

—TERENCE TRENT D'ARBY

write songs and do demos, and there was always the off-chance that someone like Paul McCartney might come in to do something. Or we'd get in all of the first tapes—you know, all the new Beatles stuff because they were publishing it—and we would be the first ones to get to hear it. We'd sneak in the cutting room to hear the new stuff.

Anything in particular that you remember? Any songs that you remember hearing?

It was the period of time after "Sgt. Pepper." I remember a lot of the "Yellow Submarine" stuff coming in. We'd hear stuff like their Christmas record and stuff like that that they did for their fan clubs.

I remember, at that time, Elton would do session work for other bands and I'd go along with him sometimes. He would do a lot of stuff at Abbey Road. I remember Paul McCartney coming into the studio one day because they were doing the "White Album" in the studio. I remember him coming in and saying to the guys in there he had a new song. He sat down and played "Hey Jude."

Your first attempts at songwriting with Elton weren't necessarily successful or satisfying. What style were you writing in at that time?

Well, you see, we were first signed to be writers, as you probably know. Elton was singing on the demos, but there was no Elton John. We were just assigned songwriters. There was no idea at that point in time that he'd actually be a performer. As songwriters, we were encouraged to write songs that might be suitable for the people currently in the charts, people who didn't write their own songs. So those people were always middle-of-the-road performers like Tom Jones and Engelbert Humperdinck and Lulu and all these other people that were so prevalent at that time. So we were writing songs that were in that style. And, obviously, it wasn't our forte. It wasn't any worse than anybody else's songs, but our hearts weren't really in it because I sort of fancied myself as a poet. I certainly wasn't very interested in writing sort of empty-headed ballads. So that wasn't very successful, and they probably weren't very good.

When Steve Brown came along to work with Dick James and heard some of the other stuff that we were doing, he just basically said, "Why don't you just write what you want to write?" So we started writing what we wanted to write, and then Elton was encouraged to sing. It just all fell into place like that.

Most of the time, you write the lyrics first, then Elton composes the music. Have you ever done it the other way around?

The only times we've tried to do it the other way around, it was really useless and awful. The only album that really has a lot of songs on it that we wrote the other way around is "Jump Up!," and it's really a lame album except for "Empty Garden," which wasn't done like that.

Rewriting the lyrics of "Candle In The Wind" for Princess Diana's funeral was a unique situation. Tell me about that.

Elton called me on [Sept. 1], saying that he got a request from the Palace for him to perform at the funeral. What happened was that the radio in England had been playing the original "Candle In The Wind" constantly, so he felt that it might be appropriate to sing that, but not with all the original lyrics. I said, "Elton, if you are going to sing that, you can't sing it with any of the original lyrics."

Continued on page E.J-70

ARISTA RECORDS, INC.
Arista Building
6 West 57th Street
New York, NY 10019
(212) 489-7400

Clive Davis
President

RE: 30TH ANNIVERSARY BILLBOARD TRIBUTE

Dear Elton:

I wanted very much to be part of this very special occasion honoring you for your wonderful and remarkable career. I've never met anyone who is not only so creative with his own music, but is also so hungry to immerse himself into the music of others as a fan and student of contemporary music.

Elton, you're unique. From the evening we first met 25 years ago when you shocked me knowing all of the music Columbia had released that very week, to the calls I received soon after I started Arista making sure I was aware of the unique cuts on my forthcoming Gil Scott Heron album, you have never ceased to amaze me with your love of music. You are one of a kind, writing and singing the songs countless generations know and cherish, and at the same time caring so deeply for those less privileged or handicapped. I feel it's about time I communicated all this with you, and this is a wonderful occasion to do so.

Love,

Clive

Elton John



*for thirty years
your songs have made
the world
a better
place*

thank you


NEDERLANDER

ELTON JOHN

30 YEARS OF MUSIC

JOHN

WITH BERNIE TAUPIN

called the Corvettes, which eventually evolved into the band Bluesology; the name came from Django Rheinhardt's album "Djangology," though the band played blues tunes, R&B, country and rock 'n' roll, and were proficient enough to serve as backup band behind numerous American soul music stars during an 18-month tour of Europe.

But after Bluesology reconfigured in 1966 with blues singer Long John Baldrey taking over as lead vocalist, John's interest in it declined. He began focusing on songwriting and his budding collaboration with Taupin and also worked as a session player for bands like the Hollies, quitting Bluesology altogether at the end of 1967.



Kevin Maazur

Keyboardist Dwight (combining the names of Bluesology bandmates Elton Dean and Long John Baldrey, he changed his name to Elton John when he launched his solo career) and poet-lyricist Taupin had each responded separately to an ad placed in *New Musical Express* in 1967 by Liberty Records, which was seeking songwriters and musicians. They were put in touch by Ray Williams, a young exec at the label who later managed John briefly before going on to a successful career in management (Jeff Lynne and Stealers Wheel), public relations (Sonny & Cher and Cream) and film work.

For three years, John and Taupin wrote songs for Dick James Music, which was owned by the London

publisher credited with helping discover the Beatles and at whose studio John was cutting demos after-hours. Then in 1970, John hit the big time in the U.S. by way of a legendary stand at the Troubadour night club in Los Angeles. The heavily hyped engagement (John and band were picked up at the airport in a red double-decker London Transport bus with signage proclaiming "Elton John Has Arrived") kicked off August 25, 1970, and the opening-night show, which Neil Diamond introduced, caused such an overnight sensation that, 20 years later, *Rolling Stone* cited it among the 20 concerts that changed rock 'n' roll history.

From the beginning, John shared the spotlight with the shy Taupin, who was often pictured on John's albums and was even included in John's early press interviews. As collaborators, they seemed inseparable. With John's 1979 album "A Single Man," however, Taupin was suddenly absent. But by 1982, the team was back on track, and by the time they co-wrote John's 1995 album, "Made In England," Taupin had even returned to writing in the studio during the album sessions—a practice he had long ago dispensed with in favor of the fax machine.

This year's release of the newest album, "The Big Picture," marks the 30-year anniversary of the historic Elton John-Bernie Taupin collaboration. ■

Three Decades Of "Their Songs"

Luckily, Captain Fantastic And The Brown Dirt Cowboy Answered The Same 1967 Ad

BY JIM BESSMAN

Elton John stands alone as an artist, of course, but as he himself has so often stated, there'd be no Elton John without Bernie Taupin.

The 30-year songwriting partnership—which rivals Lennon-McCartney in terms of hit-making—began in 1967, when Elton John was still Reg Dwight. Born March 25, 1947, in the modest London suburb of Planer, Middlesex, the future Elton John taught himself to play pop tunes on the piano at age 3, and at 7 began classical piano training. At 13, he formed a neighborhood band

Bernie Taupin was born May 22, 1950, and spent his childhood in Lincolnshire, a blue-collar farming community. He acquired a love of literature from his mother and was musically influenced by the Beatles, Marty Robbins, Woody Guthrie and the Band. But he held out little hope for a life other than menial farm labor and was a rebellious teen, leaving school at 16 and apprenticing in the print shop of a local paper. He later worked at a chicken farm before heading to London for his fateful meeting with Elton John.



Sam Emerson

DREAMWORKS
SKG

Congratulates

Elton John

on receiving

**The Billboard Tribute
for
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with Bernie Taupin**



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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

ELTON JOHN'S TOP 40 HITS



- CAN YOU FEEL THE LOVE TONIGHT**
Elton John Hollywood 1994
- THAT'S WHAT FRIENDS ARE FOR**
Dionne & Friends Arista 1986
- PHILADELPHIA FREEDOM**
The Elton John Band MCA 1975
- CROCODILE ROCK**
Elton John MCA 1973
- LITTLE JEANNIE**
Elton John MCA 1980
- BENNIE AND THE JETS**
Elton John MCA 1974
- DON'T LET THE SUN GO DOWN ON ME**
George Michael/ Elton John Columbia 1992
- DON'T GO BREAKING MY HEART**
Elton John & Kiki Dee Rocket 1976
- THE ONE**
Elton John MCA 1992
- BELIEVE**
Elton John Rocket 1995
- GOODBYE YELLOW BRICK ROAD**
Elton John MCA 1973
- I GUESS THAT'S WHY THEY CALL IT THE BLUES**
Elton John Geffen 1984
- MAMA CAN'T BUY YOU LOVE**
Elton John MCA 1979
- ISLAND GIRL**
Elton John MCA 1975
- DANIEL**
Elton John MCA 1973
- I DON'T WANNA GO ON WITH YOU LIKE THAT**
Elton John MCA 1988
- SAD SONGS (SAY SO MUCH)**
Elton John Geffen 1984
- CANDLE IN THE WIND**
Elton John MCA 1988
- SORRY SEEMS TO BE THE HARDEST WORD**
Elton John MCA/Rocket 1976
- YOUR SONG**
Elton John Uni 1971
- LUCY IN THE SKY WITH DIAMONDS**
Elton John MCA 1975

Continued on page EJ-26

CHARTING HISTORY

Elton John Boasts Billboard's First No. 1 Album Debut And Longest String Of Top 40 Singles (27 Years And Counting)

BY FRED BRONSON

Elton John's best-known chart achievement is his record-setting uninterrupted 27-year chart streak of top 40 hits (which is expected to become 28 years when next week's chart is published). The artist has placed at least one song in the top 40 every year since his first year on the Hot 100. "Your Song," his second single after "Border Song (Holy Moses)," entered the chart Nov. 28, 1970, and jumped into the top 40 portion of the chart the week of Dec. 19. Coincidentally, as John moved from No. 49 to 38, the song one place ahead of him was Aretha Franklin's cover version of "Border Song," which moved from No. 41 to 37. It was a friendly competition—not only do John and Aretha



RuPaul teamed with Elton John for "Don't Go Breaking My Heart."

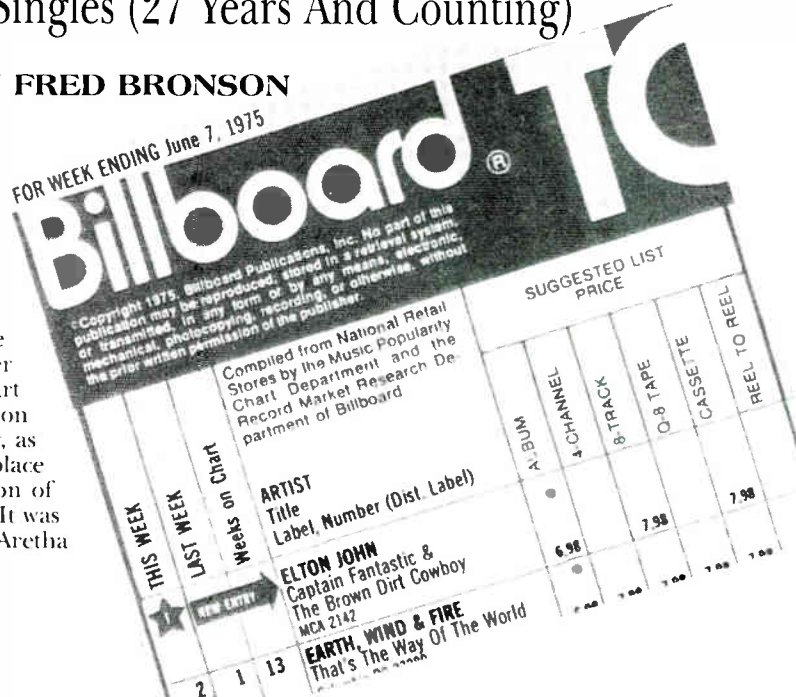


Elton John joined Stevie Wonder and...

share a birthday (March 25), but the two superstars would team up 19 years later on the single "Through The Storm."

John has had 55 top 40 hits so far, passing the Beatles' total. Only Elvis Presley has had more, with 107. But John did break one Elvis record: the King's uninterrupted streak of top 40 hits lasted 22 years, from 1956 to 1977. John beat that record when "The One" entered the top 40 in 1992, and he has gone on to collect at least one top 40 hit each year since then.

THE TWO: Elton John has charted on the Hot 100 with several different partners. His first duet was "Don't Go Breaking My Heart," with Kiki Dee in 1976. It's one of his eight No. 1 hits (if you include "That's What Friends Are



...Gladys Knight and...

For," his team-up with Dionne Warwick, Gladys Knight and Stevie Wonder). John's other singing partners include Jennifer Rush ("Flames Of Paradise"), George Michael (a remake of Elton's "Don't Let The Sun Go Down On Me"), RuPaul (a remake of "Don't Go Breaking My Heart") and the aforementioned duet with Aretha Franklin on "Through The Storm." His other duet partners include Millie Jackson on an almost-undiscovered gem, "Act Of War," and Cliff Richard on "Slow Rivers." The last two both charted in the U.K., where John also charted with John Lennon, Marcella Detroit and Luciano Pavarotti. As for the original version of "Don't Go Breaking My Heart," most people consider the teaming of Elton & Kiki to be a one-time-only event. But the two stars reunited on a remake of Cole Porter's "True Love," a single from the "Duets" album. Elton & Kiki also teamed up for a new version of the Four Tops' "Loving You Is Sweeter Than Ever."

MADE IN ENGLAND: Speaking of Elton John's U.K. track record, he's had 71 chart entries in his home country. Only two artists have had more singles reach the list since the chart was initiated in 1952: Elvis Presley is in second place with 111, and Cliff Richard is in the lead with 118.

EVERYBODY WINS: When "Your Song" debuted on the Adult Contemporary chart in 1970, that list was populated by artists like Perry Como, Engelbert Humperdinck and Bobby Goldsboro. Nevertheless, Elton John is in a tie
Continued on page EJ-24

Congratulations

*on surviving & thriving
after 30 years
in this business --
a truly remarkable
achievement by
any standard.*

30
Years

Your friends,

Don Henley

Irving Azoff

Ethan Penner

“You must understand that if it all ended tomorrow, the job I would most plug for would be to work at....”



Excerpt from Playboy interview with Elton John

**30 YEARS LATER...
WE'RE STILL WAITING...**

ELTON JOHN

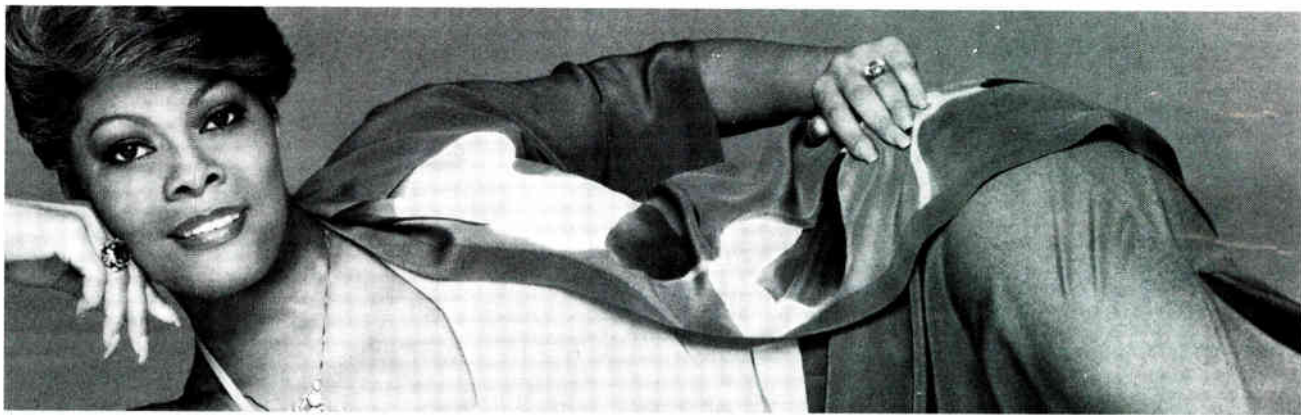
30 YEARS OF MUSIC

with BERNIE TAUPIN

CHARTING HISTORY

Continued from page EJ-22

with the Carpenters for the most No. 1 singles on the AC survey. (His longest-running AC No. 1 is “Can You Feel The Love Tonight.” The song from “The Lion King” reigned for eight weeks). John and the Carpenters both have 15 AC No. 1s, which means he will pull ahead with his next AC chart-topper. When it comes to top 10 AC hits, John is tied with Barbra Streisand for second place, with 33. Only Neil Diamond has more, with 36. More AC facts: John’s highest-debuting song on the chart is “You Can Make History (Young Again),” which entered at No. 11 the week of Sept. 28, 1996. And he’s had three titles reach the AC chart that did not appear on the Hot 100: “Love Song” with Lesley Duncan, “Song For Guy” and “Take Me To The Pilot.” In 1976, “Love Song” was issued as a promotional single only and was not commercially available, but was eligible to appear on the airplay-based AC chart. The haunting instrumental “Song For Guy” peaked at No. 4 on the U.K. singles chart. And “Take Me To The Pilot” was a live



...Dionne Warwick for “That’s What Friends Are For.”

version recorded with the Melbourne Symphony Orchestra, released as a follow-up to the live version of “Candle In The Wind” in 1988. The original studio recording of “Take Me To The Pilot” was on the 1974 album “Elton John.”

GROW SOME FUNK OF YOUR OWN: Elton John hasn’t confined his chart achievements to the Hot 100 and the Adult Contemporary chart. He’s had five titles appear on the Hot R&B singles list, starting with “Bennie And The Jets” in 1974. “Philadelphia Freedom” also made the chart, as did the Thom Bell-produced “Mama Can’t Buy You Love.” John’s guest-star appearance with Gladys Knight and Stevie Wonder on Dionne Warwick’s “That’s What Friends Are For” was No. 1 for three weeks on the R&B chart, and “Through The Storm” with Aretha Franklin was a top 20 hit.

REG STRIKES BACK: When it comes to consecutive No. 1 albums, only the Beatles (with 17) have had more than Elton John. His string of five chart-topping discs ties Paul McCartney and Chicago for second place. That run began with “Honky Chateau” in 1972 and continued through a greatest-hits collection in 1974. It was a year later when John made chart history by having the first album to debut at No. 1 on the Billboard album chart. “Captain Fantastic And The Brown Dirt Cowboy” took that honor June 7, 1975. Amazingly, his “Rock Of The Westies” was the second album to debut at No. 1, a feat it accomplished the week of Nov. 8, 1975.

HARMONY: What do Burt Bacharach, Carole Bayer

Sager, Diane Warren, Albert Hammond, John Lennon, Paul McCartney, Pete Townshend, Nickolas Ashford and Valerie Simpson have in common? They’ve all had songs recorded by Elton John. While he is known as a songwriter, and as famous as his partnership with Bernie Taupin is, Elton has turned to other composers now and then. Bacharach and Sager wrote “That’s What Friends Are For” (originally recorded by Rod Stewart), Warren and Hammond penned “Through The Storm,” Lennon and McCartney wrote “I Saw Her Standing There” (which Elton covered), Pete Townshend composed “Pinball Wizard” (which Elton also covered), and Ashford and Simpson wrote “Ain’t Nothing Like The Real Thing” (which Elton recorded with Marcella Detroit).

SLEEPING WITH THE PAST: Who was the first artist to take an Elton John-Bernie Taupin song into the top 50 of the Hot 100? Not Elton John. He did debut on the Hot 100 with one of his own songs before anyone else did, as “Border Song (Holy Moses)” preceded “Your Song” by entering the chart the week of Aug. 15, 1970, but the Uni single only went to No. 92. “Your Song” entered the chart the week of Nov. 28, 1970, but one week earlier, a cover of “Border Song” debuted at No. 74. Produced by Jerry Wexler, Tom Dowd and Arif Mardin, the Atlantic single by Aretha Franklin bulleted to No. 54 in its second week and then climbed to No. 48, becoming the first John-Taupin song in the top 50. Two weeks later, Franklin’s “Border Song” moved 41-37, while John’s “Your Song” jumped 49-38, so both arrived in the top 40 at the same time, in back-to-back positions. “Border Song” ultimately peaked at No. 37, while “Your Song” became Elton’s first bona fide hit, peaking at No. 8.

MOVIE SONGS (SAY SO MUCH): Elton John’s first single from a soundtrack was the title song “Friends,” from the 1971 film about a boy from London who falls in love with a young girl from France. The “Friends” soundtrack, released on the Paramount label, only went to No. 36 on the Billboard album chart, while the single peaked at No. 34. It would be a long time before Elton would write the music for another motion picture: 23 years later, he col-

laborated with Tim Rice on “The Lion King,” which turned out to be a box-office smash. The album went to No. 1, and the hit single, “Can You Feel The Love Tonight,” won an Oscar for John and Rice. It was worth the wait.

HEARTACHE ALL OVER THE WORLD: For more than 23 years, the song “Candle In The Wind” was indelibly linked with the late Marilyn Monroe, thanks to Bernie Taupin’s moving lyrics about Norma Jean. But no one in this generation will be able to hear that song again without thinking of Diana, Princess Of Wales, after Elton’s emotional musical tribute to her during her funeral at Westminster Abbey on Sept. 6, 1997. “Candle In The Wind” was originally released as a single in 1974, but in America it remained an uncharted B-side, as U.S. radio programmers preferred the R&B-influenced “Bennie And The Jets,” which became Elton’s second No. 1 on the Hot 100. In the U.K., “Bennie” didn’t chart at all during its original release; “Candle In The Wind” was the A-side, peaking at No. 11. When Elton returned to MCA in 1987 after a stint on Geffen, his first single was a live version of “Candle In The Wind” recorded in Australia. The song charted for the first time in the U.S., peaking at No. 6. In Britain, this live version went to No. 5. With Taupin’s new lyrics of “Goodbye, England’s rose...,” “Candle In The Wind 1997” was released as a single. It became the fastest No. 1 single in U.K. history, achieving No. 1 status on the CIN chart one day after its release. It sold more copies in one day than any other single had ever sold in one week, with the exception of “Do They Know It’s Christmas” by Band Aid ■

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Elton John

*on the occasion of your
30th Anniversary in music*

*Your music enriches
our mind and spirit . . . your generosity, our heart*

Thank you for thirty years of musical perfection



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To Bernie,
 With love and pride
 for all the words
 and all the years,
 we congratulate you
 and love you.

From the women
 in your life,
 Daphne, Steff,
 Zoë, Hayley, Fran
 and of course Roundup!!

XXXXXXXXXXXX

ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN



TOP 40 HITS
 Continued from page EJ-22

22.	I'M STILL STANDING	Geffen	1983
23.	SOMEONE SAVED MY LIFE TONIGHT	MCA	1975
24.	THE BITCH IS BACK	MCA	1974
25.	ROCKET MAN	Uni	1972
26.	NIKITA	Geffen	1986
27.	BLUE EYES	Geffen	1982
28.	EMPTY GARDEN (HEY HEY JOHNNY)	Geffen	1982
29.	DON'T LET THE SUN GO DOWN ON ME	MCA	1974
30.	SATURDAY NIGHT'S ALRIGHT FOR FIGHTING	MCA	1973
31.	SACRIFICE	MCA	1990
32.	CIRCLE OF LIFE	Hollywood	1994
33.	HONKY CAT	Uni	1972
34.	HEALING HANDS	MCA	1989
35.	WHO WEARS THESE SHOES?	Geffen	1984
36.	THROUGH THE STORM	Arista	1989
37.	WRAP HER UP	Geffen	1985
38.	NOBODY WINS	Geffen	1981
39.	KISS THE BRIDE	Geffen	1983
40.	GROW SOME FUNK OF YOUR OWN/I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD)	MCA	1976

The survey of Elton John's 40 biggest chart singles is adapted and updated from the book "Billboard's Hottest Hot 100 Hits" by Chart Beat columnist Fred Bronson, who devised a point system based on how high and how long a single charted. All of Elton John's singles were eligible, including "That's What Friends Are For," even though Elton didn't receive name credit on the label. The artist was simply listed as "Dionne And Friends," but as everyone knows, the four artists lending their voices to this special project were Dionne Warwick, Gladys Knight, Stevie Wonder, and Elton John.

laborated, collabo
pp. of collaborar
laborare, E. labor
others, esp. on a l
to cooperate w
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o·ra·tor, n.
col·lab·o·ra·t
shan·iz·um, n. T
tion with an ener

CONGRATULATIONS,
BERNIE AND ELTON.
IT HAS BEEN MY PLEASURE.

MICHAEL LIPPMAN

work together v
r artistic endea

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YEARS OF
BRINGING
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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

Under COVERS

Over 200 Artists Have Recorded More Than 125 John-Taupin Songs

BY JIM BESSMAN

With such a vast reserve of classic pop songwriting and recording to pick from, it is no surprise that so many songs with lyrics by Bernie Taupin and music by Elton John, sung by Elton John, have been reworked so many times by so many different artists. Indeed, the Elton John oeuvre has provided cover material for artists representing practically every genre of music, from full orchestras to instrumental soloists, international vocal stars, folkies, country singers, rockers and even reggae, via Jimmy Cliff's version of "Kakuma Matata."



With Tina Turner, who covered "The Bitch Is Back" twice.

"Elton and Bernie wrote a song for my album, 'The Rumour,' and Elton played piano and sang background for me. Elton is a brilliant musician and writer and quite a comic—we had a lot of fun! Bernie and Elton have a magic in their collaborations. Bernie's lyrics work perfectly with Elton's melodies. Earlier in my career, I sang 'Candle In The Wind,' one of my favorites of their collaborations, on a television special of mine where Elton was a guest and he played piano for me. That was certainly a highlight of my career."

—OLIVIA NEWTON-JOHN

As an appendix in the compendium "Rocket Man: Elton John From A-Z" so fully documents, over 200 artists and bands have recorded more than 125 Elton John songs. No surprise, too, is that John's own biggest hits have been the most widely covered, with 1970's "Your Song," the John-



Aretha Franklin's "Border Song" was among the first Elton John covers.



Rod Stewart's "Country Comfort" was released before Elton John's

Taupin team's first major hit, garnering a staggering 40-plus covers—by everyone from Andy Williams to Rod Stewart to the Osmonds to Zamfir.

Tallying 30 or more covers are "Daniel" and "Goodbye Yellow Brick Road." Standing out among the many who covered the latter hit is Billy Joel, who shared a stadium-tour billing with John in 1994 and 1995 and issued the song as a bonus track on his "To Make You Feel My Love" CD single.

Continued on page EJ-30



Dear Elton and Bernie,

We have been

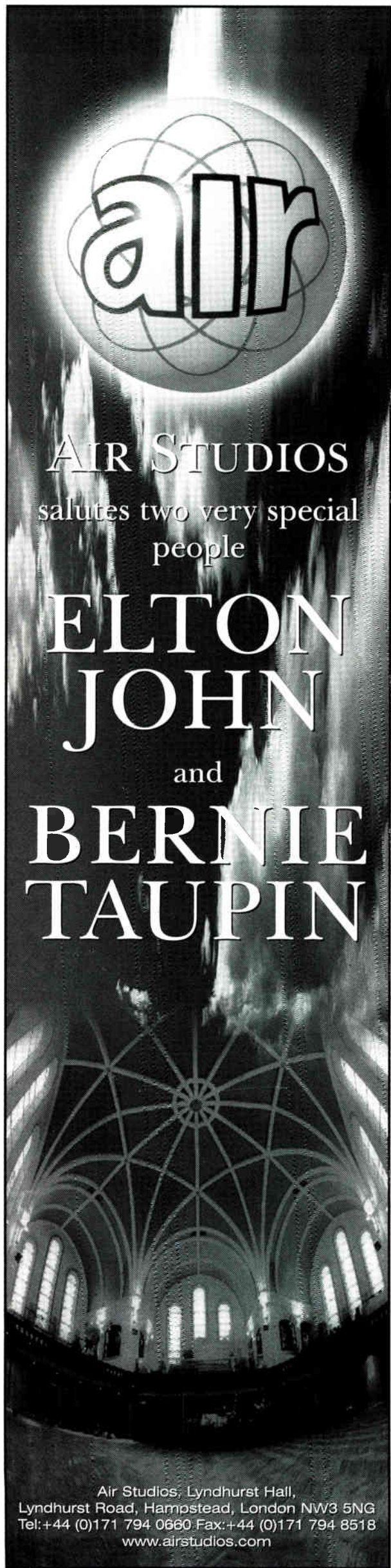
blessed with your

music and your

friendship.

Our Love,

Johnny & Eddi Barbis



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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

UNDER COVERS

Continued from page EJ-28

"Candle In The Wind," "Don't Let The Sun Go Down On Me," "Rocket Man," "Sorry Seems To Be The Hardest Word" and "Take Me To The Pilot" have all garnered at least a score of covers. Especially noteworthy among them are two versions of "Candle In The Wind" cut by Kate Bush and a pair of renditions of "Don't Let The Sun Go Down On Me," one by Roger Daltrey, who sang it on "The Lost Boys" movie soundtrack, and, of course, George Michael's No. 1 hit, which John duetted on and himself cites among his favorite covers of his songs. Both Joe Cocker and Gloria Estefan also cut interpretations of the oft-covered tune.

José Feliciano, whom John was compared with vocally when his star first rose in the U.S., covered both "Take Me To The Pilot" and "Border Song," the latter being one of 10 Elton John songs with a minimum of 10 covers apiece. Others with at least 10 versions are "Blue Eyes," "Country Comfort," "Crocodile Rock," "Don't Go Breaking My Heart," "Honky Cat," "Philadelphia Freedom," "Saturday Night's Alright (For Fighting)," "Skyline Pigeon" and "Song For Guy." "Border Song," incidentally, was also covered by Kenny Rogers And The First Edition, and Aretha Franklin, whose version was one of the first covers of an



Kate Bush did two versions of "Candle In The Wind."

Elton John song.

Novel among those covering "Crocodile Rock" were the Chipmunks. Rod Stewart released his cover of "Country Comfort" before the original version by John, who, incidentally, wrote "Let Me Be Your Car" for Stewart and backed his pal on it on piano. Tina Turner covered "Philadelphia Freedom" and also turned in two versions of "The Bitch Is Back," one of which, from the 1991 "Two Rooms—Celebrating The Songs Of Elton John & Bernie Taupin" multi-artist tribute, was nominated for a Grammy.

A few other artists of note who covered Elton John songs include Ringo Starr, who cut "Snookeroo," Kathy Mattea ("Ball And Chain"), Olivia Newton-John ("The Rumour"), Lulu ("I Can't Go On Living Without You" was in the running at 1969's Eurovision Song Contest), James Galway (his cover of "Basque" won John the 1992 Grammy for Best Instrumental Composition) and John protégé Kiki Dee, who cut several of his songs in addition to their hit duet "Don't Go Breaking My Heart." Italian singing star Donatella Rettore recorded "Remember" and "Sweetheart On Parade," the latter tune also covered by Judy Collins, who also cut "Come Down In Time." Branford Marsalis covered "Mona Lisas And Mad Hatters" on the Buckshot LeFonque album, which also contained two originals tributing John.

"I bought my first Elton John album when I was 10 years old. I first heard 'Honky Cat' at my local CYO meeting, and I had to have that album. So my mom took me to the local TG&Y store, and I bought 'Honky Chateau.' True to human failing of comfort in familiarity, I played 'Honky Cat' over and over, paying no attention to the other songs on the album. Eventually (after about two weeks), my father convinced me that it would be not only cost-effective, but also in the best interest of furthering my love for Elton to listen to the other songs on the album. Heeding his advice, I listened to the whole album. By the ninth cut, he proved prophetic. Upon hearing 'Mona Lisas And Mad Hatters' I knew that I'd found a new favorite song. I liked it so much that I promised my dad when I did my first record (not knowing a thing about jazz at that time) that I would record the song. Well, it took me 24 years to keep my word, but when we recorded the first Buckshot LeFonque album, we recorded 'Mona Lisas And Mad Hatters.'"

—BRANFORD MARSALIS

"I think Elton John and Bernie Taupin are the greatest songwriters of all time. I was just sitting in my dressing room the other day listening to the 'Love Songs' album, and it hit me that it doesn't get any better than this."

—RUPAUL

Speaking of tributes, the "Two Rooms" album offered 16 John-Taupin covers and, besides Turner, featured Eric Clapton, Kate Bush, Sting, The Who, the Beach Boys, Wilson Phillips, Joe Cocker, Jon Bon Jovi, Daryl Hall & John Oates, Rod Stewart, Sinéad O'Connor, Phil Collins, George Michael, Oleta Adams (whose "Don't Let The Sun Go Down On Me" was Grammy-nominated) and Bruce Hornsby (who had briefly collaborated with Taupin in the early '80s and was heavily influenced by John).



Elton duetted with George Michael on "Don't Let The Sun Go Down On Me."

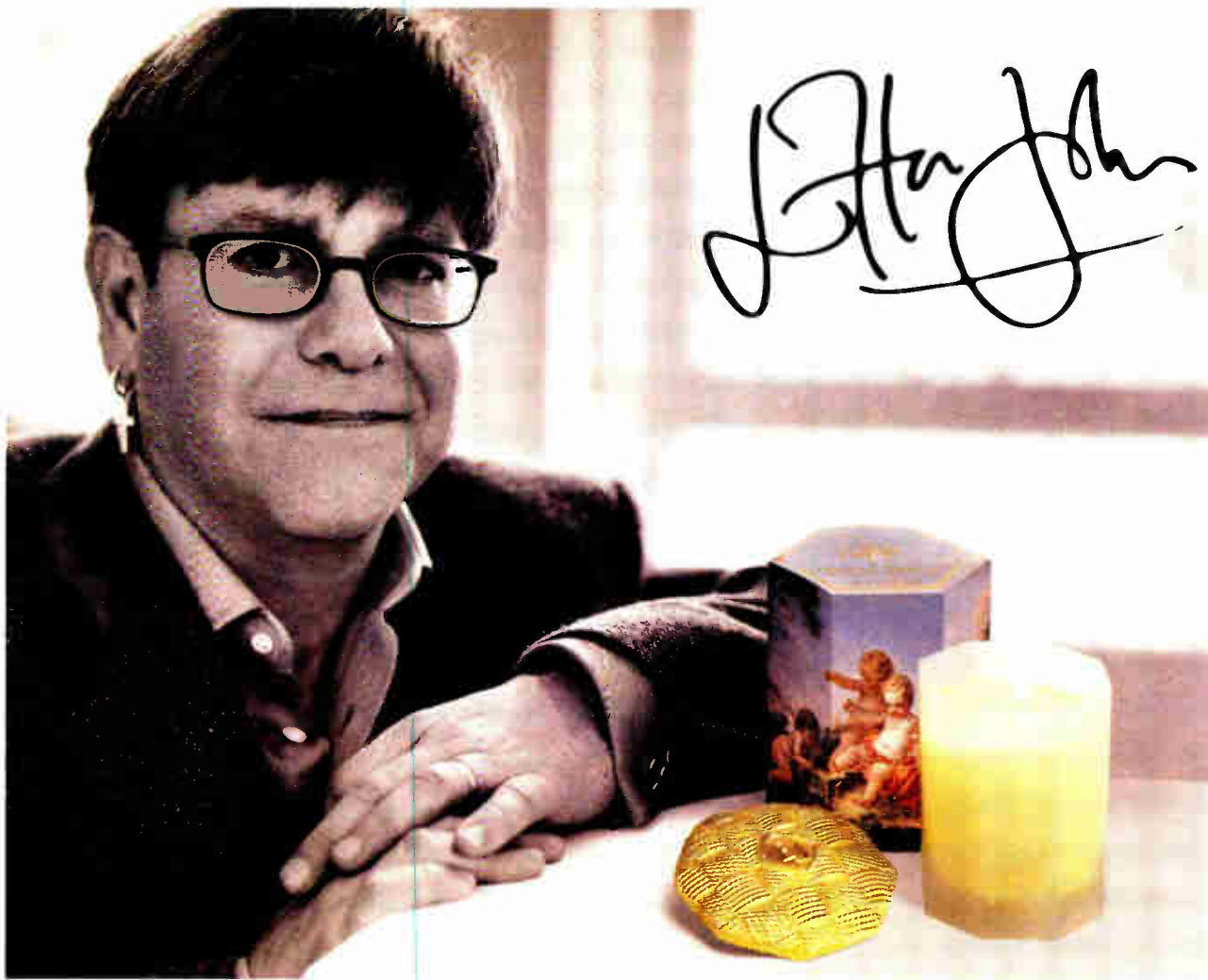
Additionally, a number of artists and groups have recorded their own tribute albums to John, including 101 Strings, Mike Batt Orchestra, Benny And The Jets, Black Tulip, Sonnie Carr, Bobby Crush, Ritchie Dennis, the Diamonds, Peter Eagles, Enoch Light And The Light Brigade, Alexandra Gemeau, Holly Strings Quartet, King's Road, London Starlight Orchestra, Geoff Love Orchestra, Hugo Montenegro And His Orchestra, the New Sensations, Rocking Man, The Royal Philharmonic Orchestra, Sound Sensation, Sounds Of The '70s Orchestra, Stars Unlimited Orchestra, Tesca Company, Twilight Orchestra, Westminster String Orchestra and Paul Windsor Orchestra. ■



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PHOTO BY RICHARD AVEDON



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ELTON JOHN

30 YEARS OF MUSIC

WITH BERNIE TAUPIN

AROUND THE WORLD

Elton John's Music Translates Across
The Continents

BY PAUL SEXTON

LONDON—Made in England, but exported worldwide, Elton John is a truly international musical commodity and has been for half his life. But for all his spectacular record achievements abroad and hundreds of sellout shows on stages from Sydney to Sarajevo, he maintains a unique standing in his own backyard.

Ranking high in his career citations are two recent ones from his home country: an honorary membership in the Royal Academy Of Music and the CBE medal conferred on him at Buckingham Palace last year. Awards that celebrate his mighty songwriting craft are also especially important to the artist, as with his 1995 recognition from PRS and ASCAP as the publishing bodies' Songwriter Of The Year. Earlier that year, he received another of the U.K.'s highest accolades when Sting presented him with the award for Outstanding Contribution To The British Music Industry at the 14th annual Brit Awards.

In May, John officially moved into a new house in Nice, and in August gave one of his countless charity performances for the Red Cross Ball in Monaco. But he continues to spend about two-thirds of the year back in his beloved Britain. And with the 1997-98 soccer season now in full swing, one of the things that draws him back home has nothing to do with music.

John recently started a second spell as chairman of Watford Football Club, the English League Division Two team of which he is owner and whose fortunes he has loyally followed wherever he may be in the world. In 1978, he even featured the team of that era as backing vocalists on his album "A Single Man."

As John launches into another musical adventure with the new album, "The Big Picture," his commercial scorecard in the U.K. alone is almost unparalleled. He has racked up 23 top 10 singles and 21 top 10 albums over 25 years, and his aggregate of weeks spent on both charts in that 1971-1996 period is over 1,300—the equivalent of more than 25 years of best-sellers.

Whenever John seemed to be taking a commercial dip in that roller-coaster U.K. chart career, he took solace in musical creativity, and his audience responded by reviving his fortunes in dramatic style.

It happened in 1978, when after two and a half years without a top 10 single, he released an emotional memorial to Guy Burchett, the motorcycle rider for his Rocket label, who was killed in a road accident at the age of 17. "Song For Guy" does not figure in John's awesome American hit list but reached No. 4 at home.

Continued on page EJ-34

Mongo Love Elton

J.N.H.

Madison Square Garden Salutes Elton John's 30 years of sensational sounds and humanitarian efforts



44 Sellouts
and counting...

MADISON SQUARE GARDEN
The World's Most Famous Arena

ELTON JOHN 30 YEARS OF MUSIC WITH BERNIE TAUPIN

AROUND THE WORLD
Continued from page EJ-32

It happened again in 1987, when John, again at something of a commercial hiatus, was the victim of a smear campaign by Britain's tabloid press. Within a few months, fans had turned his live-in-Australia version of "Candle In The Wind" into a surprise U.K. top five hit. The tabloid printed an apology and settled a libel action out of court, and John's love affair with his British fans continued unabated.

Moreover, what better vote for an artist's longevity than the events of summer 1990? That's when John finally achieved his long sought-after first solo British No. 1 single. He had reached the peak in 1976 via his milestone duet with Kiki Dee, "Don't Go Breaking My Heart," but the double-sided "Sacrifice"/"Healing Hands" was truly a new landmark.



In terms of longevity, John's most successful U.K. album is not a studio set at all, nor one that was released in all territories. "The Very Best Of Elton John" (1990) spent a giant 94 weeks on the survey, all the more remarkable when one factors in another smash compilation released only five years later, the ballad collection "Love Songs." Here we find a parallel with John's second commercial home, the U.S., where his longest-running album is also a retrospective, 1974's "Greatest Hits," a chart item for precisely two years.

"BLUE MOVES" BREAKS ABROAD

Many other territories have remained devoted to John throughout his career, but, as his press aide Simon Prytherch points out, one particular album opened new doors.

"The 'Blue Moves' album, which was released in 1976, was a really important album for him in breaking the French and Italian markets," says Prytherch, "and it's grown year to year from then."

In France, John has sold more than 2.3 million copies of "The Very Best Of Elton John," a rare achievement for a double-CD set. His single "Can You Feel The Love Tonight" from "The Lion King" soundtrack has sold a half-million units in France. His special relationship with the market goes back years. In the early 1980s, he recorded a duet titled "Donner Pour Donner" with French star France Gall. In 1993, French culture minister Jacques Toubon bestowed on him the status of Officer Of Arts And Letters in Paris.

His "Very Best Of" album and the "Love Songs" compilation are John's best-selling titles in Italy and among the best-selling releases by any international artist in the market.

"Elton John is among the sacred monsters of popular music here," says Michele Olcese, marketing manager for international repertoire in Italy. "His music reaches all generations. His ballads are especially popular in Italy, and his credibility as a great performer is as strong here in Italy as ever."

In Germany, "Elton John is a permanent fixture in the market; each of his albums is guaranteed a top position in the charts," says Dietmar Glodde, managing director at Mercury Records in Hamburg. Glodde notes that John invariably sells out all concerts and performances at open-air events in the world's third-largest music market.

Continued on page EJ-38

"...such a timeless flight."

**Thanks Elton & Bernie for sharing
30 years of songwriting wizardry
with us on *Storytellers*.**



ELTON JOHN

30 YEARS OF MUSIC

WITH BERNIE TAUPIN

A HEARTFELT TRIBUTE

Elton John sang "Candle In The Wind 1997" at the Sept. 6 funeral of his friend Princess Diana, after Bernie Taupin revised his 1974 lyrics specifically for the sad occasion. Proceeds from this special song will go to the Diana, Princess Of Wales, Memorial Fund, which benefits the many charities the princess supported in her life. Donations may be sent to the Diana, Princess Of Wales, Memorial Fund, Kensington Palace, London, England W84PU.

Goodbye, England's rose./May you ever grow in our hearts./You were the grace that placed itself/Where lives were torn apart./You called out to our country/And you whispered to those in pain./Now you belong to Heaven/And the stars spell out your name.

And it seems to me you lived your life/Like a candle in the wind. Never fading with the sunset/When the rain set in./And your footsteps will always fall here/Along England's greenest hills./Your candle's burned out long before/Your legend ever will.

Loveliness we've lost/ These empty days without your smile/This torch we'll always carry/For our nation's golden child./And even though we try/The truth brings us to tears./All our words cannot express/The joy you brought us through the years.

Goodbye, England's rose./From a country lost without your soul/Who'll miss the wings of your compassion/More than you'll ever know. ■



Candle in the Wind
 Goodbye, England's Rose
 May you ever grow in our hearts
 You were the grace that placed itself
 Where lives were torn apart
 You called out to our country
 And you whispered to those in pain
 Now you belong to Heaven
 And the stars spell out your name
 And it seems to me you lived your life
 Like a candle in the wind
 Never fading with the sunset
 When the rain set in
 And your footsteps will always fall here
 Along England's greenest hills
 Your candle's burned out long before
 Your legend ever will
 Loveliness we've lost
 These empty days without your smile
 This torch we'll always carry
 For our nation's golden child
 And even though we try
 The truth brings us to tears
 All our words cannot express
 The joy you brought us through the years.
 Cheers.
 Repeat first 4 lines of first verse.
 Goodbye, England's Rose
 From a country lost without your soul
 Who'll miss the wings of your compassion
 More than you'll ever know.

Bernie Taupin handwrote this copy of his "Candle In The Wind 1997" lyrics especially for Billboard.

Dear Elton....
 what can I say !?!

... many congrats,
 and much love!

Your mate
 Phil C
 X

A WONDERFUL
JOURNEY
DOWN A
YELLOW BRICK
ROAD.

A BRILLIANT
CAREER
THAT
CONTINUES
TO AMAZE.

YOU'RE
STILL STANDING
AFTER
THREE DECADES.

THANK YOU.

THE HOWARD ROSE AGENCY, LTD.



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ELTON & BERNIE

From "Empty Sky"

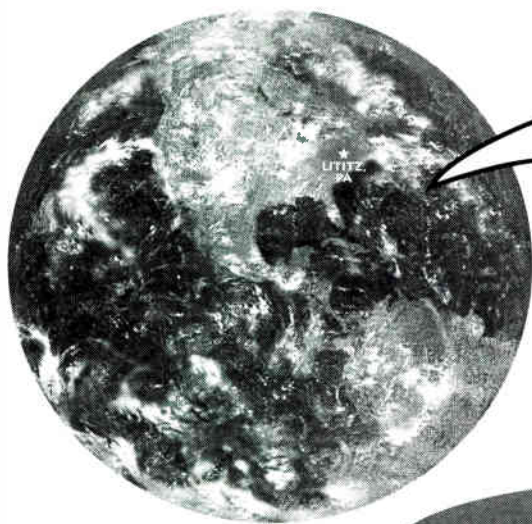
to "Wicked Dreams"

and Everything in between.

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- John Cannelli

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YOU MEAN THE WORLD TO US.



"THANKS"



LITITZ NASHVILLE EUROPE **AUDIO** JAPAN AUSTRALIA SINGAPORE

ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

AROUND THE WORLD
Continued from page EJ-34

"The Very Best Of..." also has been a best-seller in Germany, spending 44 weeks on the album chart, peaking at No. 2, and gaining platinum status (500,000 units). His 1992 album "The One" was similarly successful in Germany, spending 34 weeks on the album chart and peaking at No. 1.

"Germany and Spain have always been very strong markets for him, and Japan and Australia," says Prytherch. "He's always given in to Japan on the 'extra track' requirement for albums, and in 1995 he played Japan for the first time since he went there with Eric Clapton and Mark Knopfler. Another place he toured properly for the first time on his last world tour was South America."

In Latin America, Elton John's top-selling title is the "Love Songs" compilation, which has sold more than 715,000 units in the region. Marya Meyer, VP of international artists marketing, PolyGram Latin America, says John's highly charged tunes enjoy a captive audience "in a



With Eric Clapton (center) and Bob Halley on world tour.

region where people are not afraid to express their emotions. Elton John transcends the language barrier with the most emotionally expressive song interpretations of all time." Brazil, Latin America's largest and most populous country, also is John's biggest Latin market.

WORLD TOURS

John's new live itinerary, which is likely to stretch to at least 18 months of road work worldwide, has him starting in the U.S. in October, with European dates to follow, including shows at London's Wembley Arena in December. Early in 1998, he will tour Australia with Billy Joel.

Such an ambitious schedule follows a rich tradition, as John's endless touring road has included some momentous international stops. In 1979, he played eight concerts in Leningrad, becoming the first Western artist to tour in the U.S.S.R. and inspiring the subsequent documentary film "To Russia With Elton."

In 1984, Sarajevo, in the former Yugoslavia, was the starting point for a European tour, and a 1986 Antipodean tour produced the "Live In Australia" album, co-starring the Melbourne Symphony Orchestra. British fans also fondly remember the summer 1992 shows that paired him with Eric Clapton at Wembley Stadium.

In 1993, there were four concerts at Sun City in the newly post-apartheid South Africa, and 1995 brought a return to Russia, when John played two shows at the Kremlin Palace Of Congresses in Moscow—underlining again that, in the language of music, "Elton John" are words understood everywhere. ■

Additional reporting for this story was provided by Wolfgang Spahr in Germany, Mark Dezzani in Italy, Cecile Tesseyre in France and Latin America bureau chief John Lannert.

ELTON, 30 YEARS... IT'S STILL YOUR SONG.



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Special appreciation also goes out to Bernie Taupin, John Reid Management Limited,
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UNIVERSAL CONCERTS

ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN



The Manager

John Reid Has Spent A Quarter-Century Steering The Career Of Elton John

BY DAVID STARK

I love the new album. It sounds like a very mature and relaxed Elton John record. Elton's singing sounds very rich and mellow, as opposed to his old frantic style, while Bernie's lyrics are also particularly mature and thoughtful." John Reid may be forgiven for a degree of bias, as his professional relationship with Elton John has survived more than a quarter-century.

Born in Paisley, Scotland, in 1949, Reid's music-business

career commenced after he abandoned a three-year diploma course in marine engineering in Glasgow after two years and headed for London. He worked in the fashion store Austin Reed for a month before securing a job as a song-plugger for EMI publishing subsidiary Ardmore And Beechwood. He moved briefly to KPM Music before, aged just 19, he was appointed U.K. label manager at Tamla-Motown, then licensed through EMI Records.

TWO KIDS

Reid befriended the then-unknown Elton John—aka

career commenced after he abandoned a three-year diploma course in marine engineering in Glasgow after two years and headed for London. He worked in the fashion store Austin Reed for a month before securing a job as a song-plugger for EMI publishing subsidiary Ardmore And Beechwood. He moved briefly to KPM Music before, aged just 19, he was appointed U.K. label manager at Tamla-Motown, then licensed through EMI Records.

"I was pretty scared, because I was just 21 and I'd had no management experience at all," recalls Reid, "but I learned as I went along and eventually had enough knowledge to help Elton make some important decisions regarding his recording and songwriting career."

The eventual outcome was the formation of John Reid Enterprises and Rocket Records in early 1973 (although John could not contractually record for the label until 1975), while the creation of Big Pig Music would significantly leave Dick James bereft of Elton John and Bernie Taupin's future publishing interests.

LEARNING EXPERIENCE

In 1974, Reid was in the hot seat, negotiating John's U.S. recording contract with MCA, a landmark deal worth

Continued on page EJ-42

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SACRIFICE
ROCKET MAN
DON'T GO BREAKING MY HEART
SOMEONE SAVED MY LIFE TONIGHT
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CROCODILE ROCK
I GUESS THAT'S WHY THEY CALL IT THE BLUES
I'M STILL STANDING

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Dear Elton,
Your songs will always be our songs.

LOVE
Richard + Lane Palmer

“Dear Elton,
*
Congratulations
on
30
glorious years.
I am so proud of you.

*
All My love,
David”

ELTON JOHN

30 YEARS OF MUSIC
WITH BERNIE TAUPIN

“The past 25 years have been a wonderful experience for me to be a part of Elton and Bernie’s family. We have grown up together, and it’s been an honor to work with such incredibly gifted people. I love them both very much.”

—CONNIE HILLMAN, *tour producer and former VP of Rocket Records*

“Elton’s one of the greatest artists of all time and without a doubt the greatest ambassador for the music industry ever. I’m proud to call Elton and Bernie my friends. I love them both dearly.”

—JOHNNY BARBIS, *president, A&M Associated Labels*

JOHN REID

Continued from page EJ-40

\$8 million for five albums. “It was the first contract I had negotiated,” recalls Reid. “Nobody was advising me—I was acting on instinct. Record contracts are very hard things to understand, but I really stuck my nose into them. They were my bedtime reading for a couple of years—and also publishing contracts, comparing them and trying to assess what effect one had on the other.”

More than two decades later, Reid is philosophical about his professional relationship with his longtime client and friend. “After 27 years, we’re a lot more at ease with each other,” he reflects. “The ups and downs go hand-in-hand, but generally one’s always been there for the other. In the absence of Elton’s old lifestyle, any tensions between us have been considerably reduced.

“The best thing about managing him these days—and maybe it’s also the worst thing—is that he’s just so anxious to work, it’s tough to hold him back. Most people don’t like to work too much, but he’s always trying to figure out what to do next, and, if anything, he tends to over-commit himself. He often finds it hard to say no, which can make keeping up with him pretty difficult. He certainly has more energy than anyone I know. He’s currently playing tennis every day in preparation for the new album and tour, which will keep him busy for most of the next year.”

Reid is looking forward to the imminent release of “The Big Picture” and a worldwide campaign that he hopes will encourage the record-buying public to re-evaluate Elton John’s status in the musical hierarchy, following the star’s 50th birthday earlier this year. “I was pissed off when George Michael came up with the title ‘Listen Without Prejudice,’” jokes Reid, “as Elton at 50 is just as listenable as Elton at 30, and, if anything, he now has a fresh outlook on life. We’ll be easing into promoting the album with a lot of television, including ‘An Audience With Elton John’ for [Britain’s] ITV, which will feature Elton chatting and playing to a celebrity audience and should be a lot of fun.

Continued on page EJ-44

Congratulations

Bernie & Elton

on an inspirational

30 Years of Music

George Michael

ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

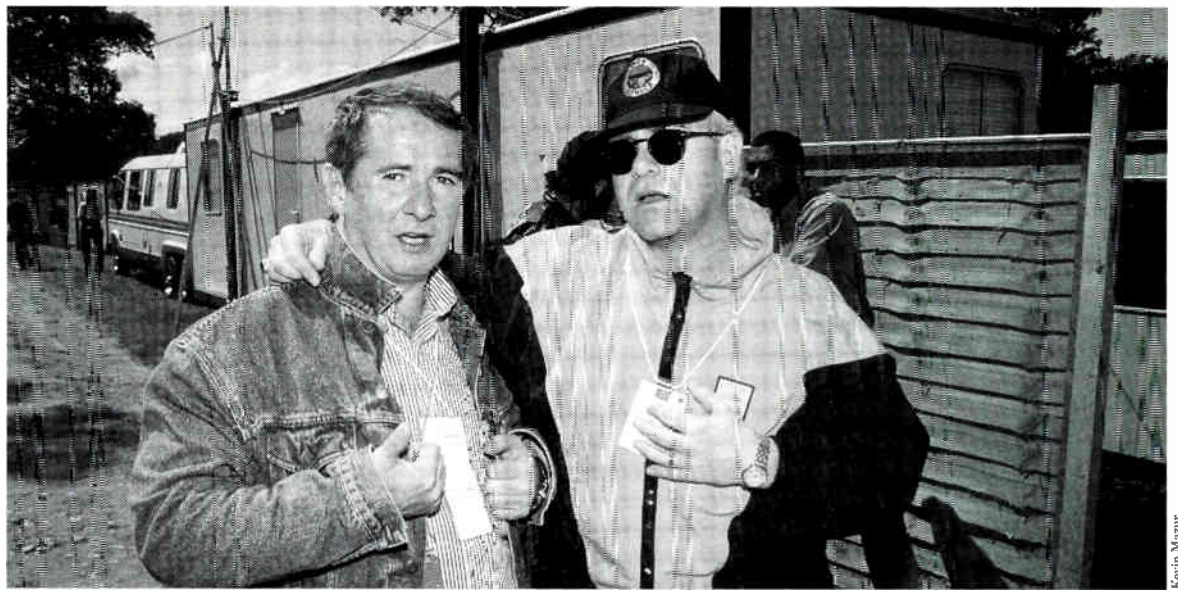
JOHN REID

Continued from page E1-12

"Elton is also playing his first U.K. tour in six years this December, followed by a slow build-up worldwide through 1998. Another joint tour with Billy Joel kicks off in Japan and Australia next March. Their U.S. shows worked very well last time round and are a good template for stadium gigs, as the audience gets double the value and a good mix of their talents—they play separately and together, alternating songs quite seamlessly. We'll probably bring the tour to Europe next summer and are looking at somewhere different to play in the U.K., rather than the usual stadiums. We may also go back to Russia again next year."

Elton John's other main occupation during the '90s has been as soundtrack composer with Tim Rice for Disney projects such as the spectacularly successful "The Lion King." How involved has Reid been behind the scenes of this collaboration?

"Very much so. In fact, we've recently been over to Minneapolis for the premiere of "The Lion King" stage show, which looks absolutely stunning. Elton and Tim have written three extra songs for the production, which is opening on Broadway in November," says Reid.



Kevin Mazur

"I'm also acting as executive producer of their version of 'Aida,' the famous love-triangle story, which will probably start casting later this year with a Broadway opening in November 1998. Elton writes with Tim the same way he does with Bernie Taupin, and at a ferocious pace—Tim sent him the lyrics for 'Aida' in sequence and Elton finished the melodies in just 19 days.

"They're also lined up to write the music for an animated version of the legend of 'Eldorado—City Of Gold' for DreamWorks SKG, which will hopefully be released sometime in 1999."

BEYOND ELTON

Apart from Elton John, Reid is currently managing Andrew Lloyd Webber, Lionel Richie, Lloyd Cole and new act Another Level. In the past, he also has been associated

with such names as Queen and comedian/actors Billy Connolly and Barry Humphries, among others. However, there is no doubt that his name will always be intrinsically linked with the bespectacled piano-playing record fan he first met at EMI all those years ago, whose career has been one of the most spectacular in show-business history.

Earlier, Reid had noted that John's voice has mellowed on "The Big Picture." But does he think that Elton John the man is similarly mellowing in 1997?

"Elton's appetite for work hasn't relaxed," concludes Reid, "but he's probably more patient with himself these days. In the past, he's always been very impatient with his own output and always wanted to do better than anyone else—the ultimate perfectionist. His pace might be mellowing a bit, but his attention to detail certainly hasn't." ■

Elton John,

*Congratulations and thank you
for sharing your gift of music.*

Mr. & Mrs. Agassi

&

The Andre Agassi Foundation

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The Elton John AIDS Foundation

The Effective Charitable Organization
Is The Best-Known Of The Artist's
Humanitarian Actions

BY MARIA ARMOUDIAN

In late 1986, Elton John reached out to a young boy named Ryan White, an 11-year-old stricken with the deadly AIDS disease. After the young White had contracted the disease from a blood transfusion, he was taunted, thrown out of school and forced to move to another town to try to resume a normal life.

Deeply affected by the boy's pain, his losing battle against AIDS and his family's plight, John flew to the White family home in Indianapolis to support them and help them move to a more forgiving town.

As Ryan neared his death, John flew back to spend more time with the boy and organized and financed his funeral. The night Ryan White breathed his last breath, a teary-eyed Elton John took the stage at FarmAid and dedicated his performance of "Candle In The Wind" and "I'm Still Standing" to the boy.

The relationship was a turning point for John. While he has always been charitably minded, participating in numerous fund-raisers and philanthropic efforts, the loss of White and several other friends caused him to focus more and more on helping AIDS victims. "I have lost so many friends to AIDS, and I know so many more who are living with HIV and AIDS. It continues to be a personal battle for me," John said in a prepared statement.

One year later, he met Elizabeth Glaser, a woman who had lost one child, Ariel, to AIDS, while she and her remaining child were both HIV positive. Glaser had established the Pediatric AIDS Foundation and worked diligently for the cause while afflicted with the disease.

Here John found a prototype for his own organization. "He loved the way she handled her charity," says Sarah McMullen, John's publicist and Foundation boardmember. "She was instrumental in his deciding to do his own nonprofit, using the same kind of scruples and policies."

TAKING ACTION

It was December 1992, two years after White's death, when John established the Elton John AIDS Foundation, through which he hoped to alleviate some of the horrible pain for AIDS victims and prevent its further spread.

He then recruited Atlanta, Ga.-based John Scott to head up the operation and asked several friends and associates to join the executive and advisory boards. "Elton really wanted to be more responsible and hands-on with his philanthropy and to understand the projects being funded."

Continued on page EJ-48

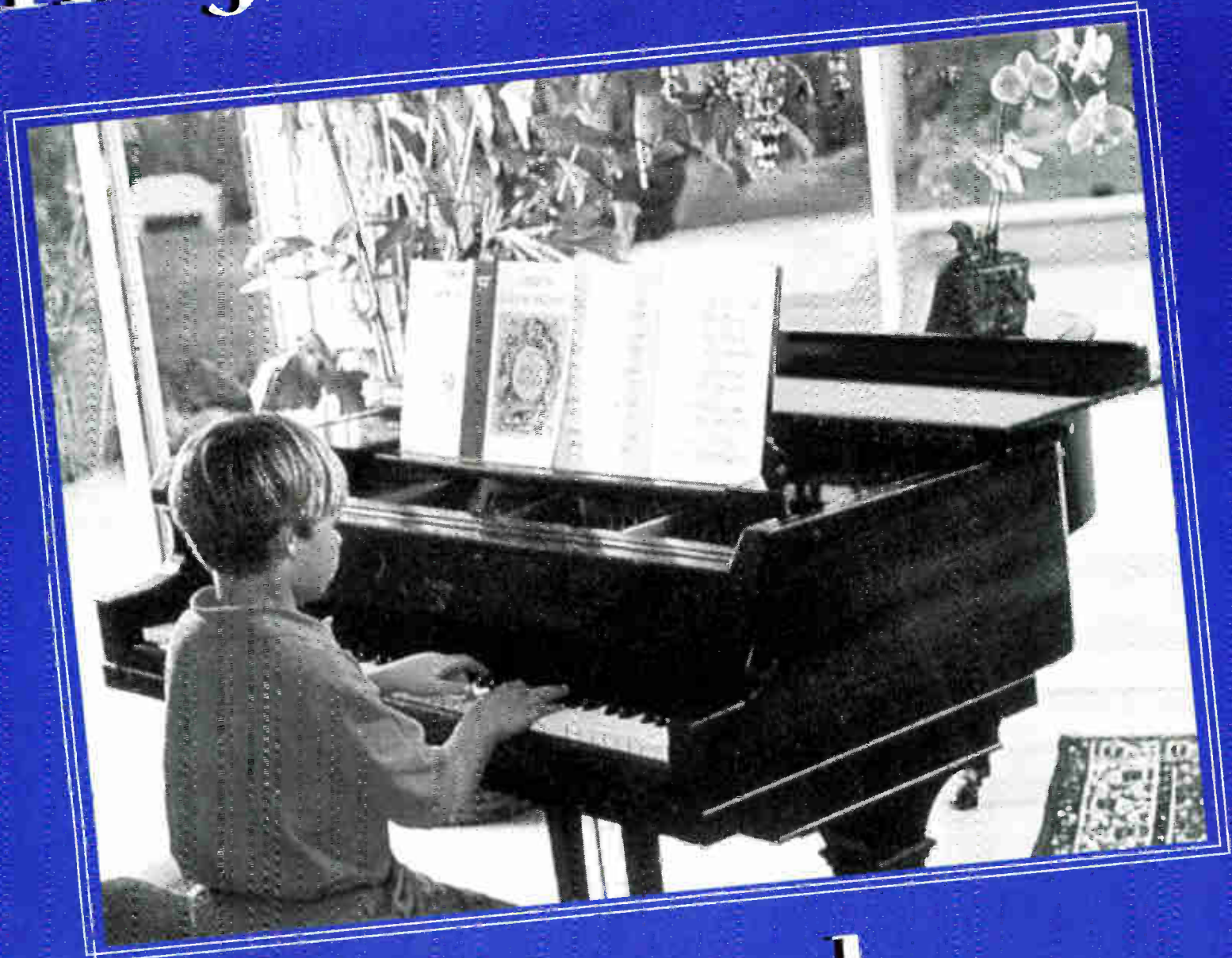
**ELTON AND BERNIE,
I'D BE THRILLED TO BE
HALF AS COOL
FOR HALF AS LONG.
HERE'S TO ANOTHER 30 YEARS.**

WITH LOVE AND RESPECT,

JON BON JOVI



They all laughed...



until he sat down to play!

your friends,

Delsener/Slater Enterprises Ltd.

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ELTON JOHN

30 YEARS OF MUSIC

WITH BERNIE TAUPIN

ELTON JOHN AIDS FOUNDATION

Continued from page EJ-46

Scott explains. "Until the foundation's beginning, he had been supporting various other charities."

The 10-member executive board and 20-person advisory board are powerhouses, with top music-industry executives, celebrities and doctors serving its cause, as well as longtime colleagues of Elton John, such as agent Howard Rose, tour producer Connie Hillman and publicist Sarah McMullen, who serves as director of fundraising and special events.

As the foundation's chairman, Elton John would oversee the funds and run a frugal operation, which would result in the maximum amount of money going to AIDS victim-care and prevention programs. With a staff of four, he sought to keep administrative costs down to ensure a high percentage of money raised reached the victims and worthwhile AIDS programs. Now 80% of the money raised goes directly into AIDS-related programs.

Scott, the organization's director and president, had

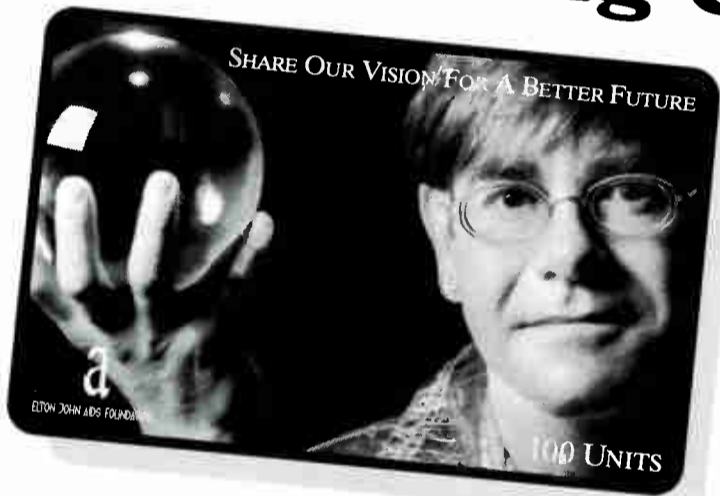
"Elton John was the first entertainer to step forward in the fight against AIDS. I will always consider Elton my guardian angel."

—JEANNE WHITE, Ryan White Foundation

"[Elton and I] have shared so many incredible times together these past 15 years. Little did I know as a college student in the '70s that the album I loved so much, 'Goodbye Yellow Brick Road,' would become such a major part of my life. We have shared celebrations and great losses, and through everything there has been his music. I continue to be in awe of him as a musical genius, but I also continue to be in awe of him as a human being. I am so proud to be a part of his work in the fight against AIDS. And on Sept. 6 I only had to see his face to know that the world was in for a deeply moving tribute to Princess Diana. Of all the times we have shared together, this will always remain the moment when I was most proud and touched by him."

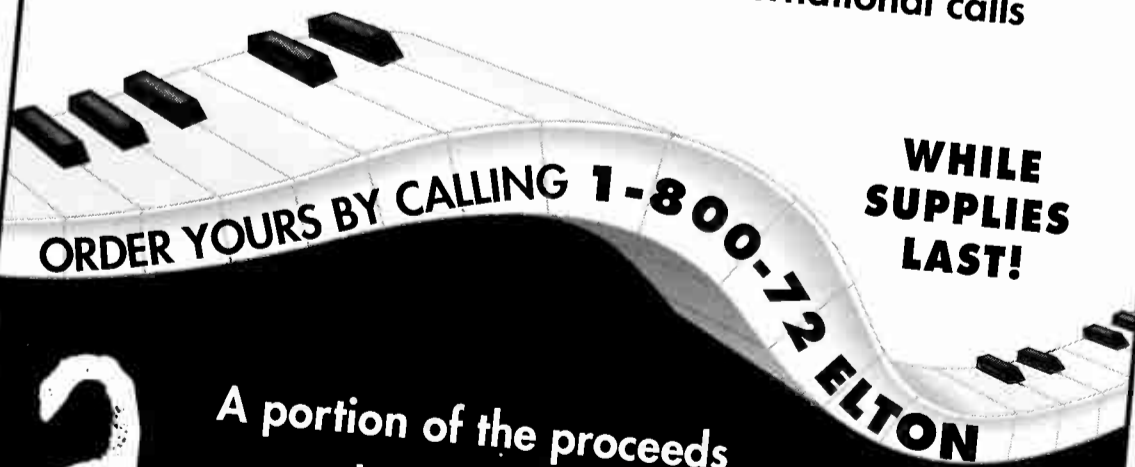
—SARAH McMULLEN, president, McMullen & Company

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- Good for domestic and international calls



A portion of the proceeds
benefits the
a ELTON JOHN AIDS FOUNDATION

never run a charitable organization, but John's commitment and concerns were contagious enough to compel him to join the quest. Using his experience managing his own real-estate firm, he brought business sense to the non-profit organization. "I had run my own business and approached the organization just like that," Scott says.

Early on, Scott created a partnership between the foundation and the National AIDS Fund in Washington, D.C., to aid in the dispersal of money to local communities' AIDS patient care programs. The two awarded grants across the U.S.

Since its inception, the foundation has awarded \$9 mil-



With John Scott, executive director of the Elton John AIDS Foundation

lion via about 600 grants in North America alone, and \$4 million in international grants, supporting such deserving programs as food banks, meal delivery, legal aid, hospices and housing, counseling, support groups, at-home care and pediatric treatment centers.

Recent scientific strides that have been made with AIDS-combating drugs are affecting the Foundation's strategy, because the population afflicted with AIDS is generally healthier. Scott notes that, while services like meal-deliveries are still very important, the focus is now more on prevention and education.

With the positive effects of the new drugs, the Protease Inhibitors, the Foundation faces a different set of issues. "Case management is critical, and now we're dealing with 'returning to work' issues, which on one hand is positive, because people are healthy enough to deal with that,"

Continued on page EJ-50

BILLBOARD TRIBUTE

ELTON JOHN AND BERNIE TAUPIN

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ELTON JOHN

30 YEARS OF MUSIC

WITH BERNIE TAUPIN

ELTON JOHN AIDS FOUNDATION

Continued from page EJ-48

Scott says.

Meanwhile, getting the drugs to some has become increasingly difficult, particularly in the face of Medicare's stringent rules, which require full-blown AIDS prior to eligibility, Scott says.

"Although there's still no cure, these drugs will prolong life, and early detection and treatment are the answers," Scott says. "We need to have the drugs accessible to everyone."

Keeping AIDS in the forefront is another battle for the Foundation, Scott says, because much of the national attention has turned away. But, with the "healthier population, there is an even bigger demand for the services," he explains. "It's costing more, with treatment needs doubling and tripling, so organizations are having a difficult time."

GOOD WORKS

Although most of John's charitable efforts go in support of his foundation, he still participates in a number of his colleagues' causes as well. Most recently, he agreed to work



Elton John AIDS Foundation boardmembers (from left): Connie Hillman, John Scott, Elton John, Sarah McMullen, John Reid

with Beatles producer George Martin to help victims of the Montserrat volcano in the Caribbean.

He has appeared on behalf of two environmental causes as well: Sting's Rainforest Foundation and Don Henley's Walden Project, the latter of which works to save Walden Woods from development.

He also has lent support to at least two youth-oriented programs, including Andre Agassi's Boys & Girls Club Of Las Vegas, a program for youth at risk, and Neil Young's Bridge School Benefit, a small school in the Bay Area that works with children afflicted with cerebral palsy.

He also has been known to cut personal checks to support various charities, according to McMullen, who notes that most of the charities are AIDS-related.

FUND-RAISING FUNCTIONS

John does not fund the foundation that bears his name. Although he initially fed the organization its seed money, now the Elton John AIDS Foundation is supported solely by public donations and sponsorships through various fund-raising efforts and merchandise.

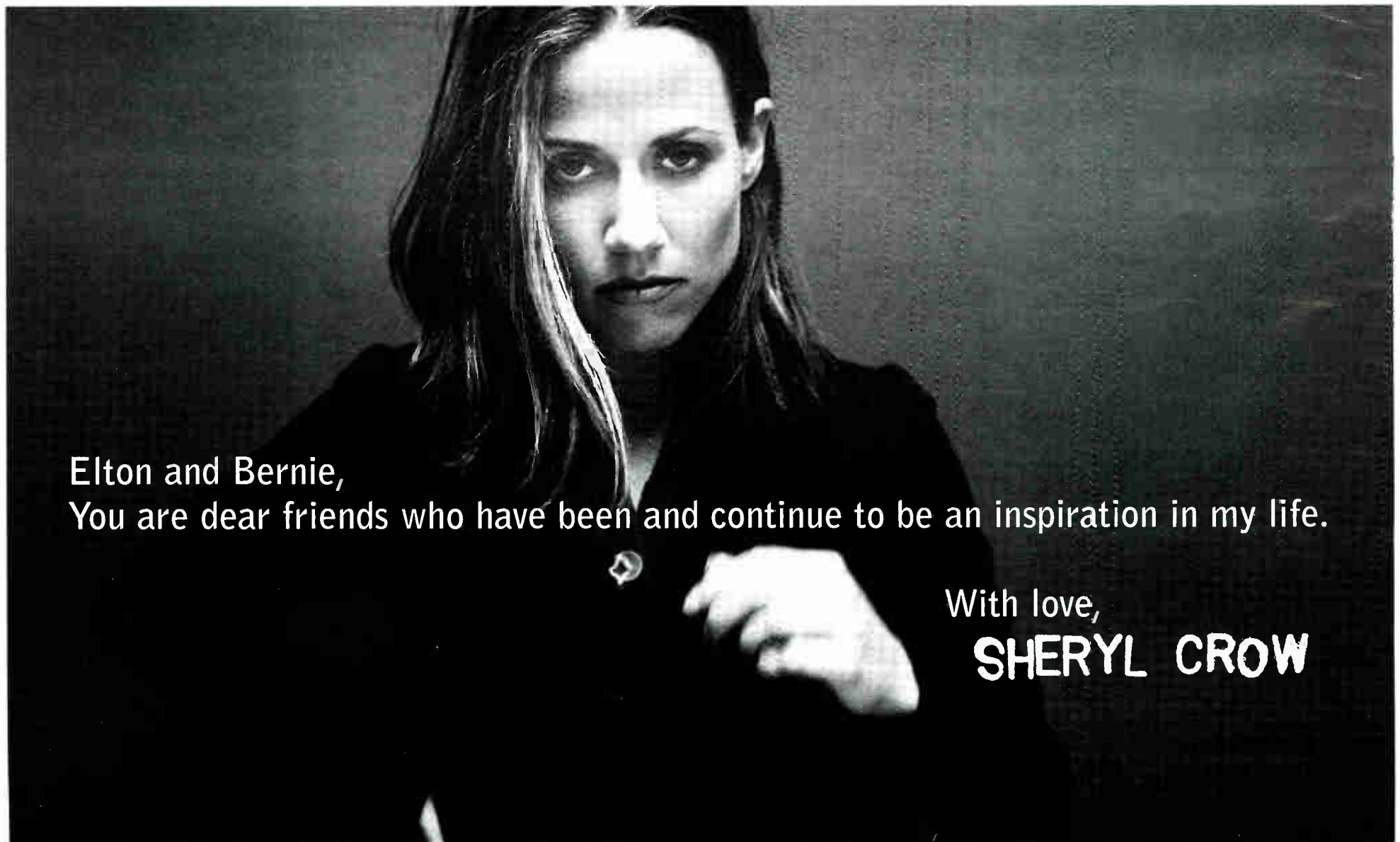
Now that the Foundation is self-sufficient, John makes his donations peripherally, by participating and making appearances at fund-raising events and by purchasing the merchandise, according to Scott. Additionally, John

donates a percentage of his singles sales to the charity.

Each of the fund-raisers are very much a reflection of John and his life, however. For instance, he is a collector of Lalique crystal figurines and a fan of angels, so the Foundation partnered with Lalique to make a gold and crystal three-angel series of figurines as a benefit. The first angel sold out in five months, generated \$250,000 and broke all Lalique's sales records. The second angel, "Elton's Singing Angel," was exclusive to Neiman Marcus stores from March 15 until April 30, 1997.

In June of last year, John rummaged through his closet and donated much of his stage and designer clothing to the organization for sale at an Atlanta-based Neiman Marcus. The Elton's Closet event, while intended to be open for two or three weeks, sold out in 10 days, with some items selling for \$10,000. "People flew in from all over the country, and we had to limit the time people were allowed to shop to make room for others," Scott says.

Other fund-raisers match his personal life just as well. An annual art auction reflects the art collector Elton John. The Elton Candle's scent was selected by the man himself, while its packaging is taken from the art in his home. And of course, there are the eyeglasses—the Elton John Limited Edition Spectacle—available through Oliver Peoples boutiques. ■



Elton and Bernie,
You are dear friends who have been and continue to be an inspiration in my life.

With love,
SHERYL CROW



Dear Elton,

It's a privilege.



Love,
Allen Grubman



ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN



Andrew Kent

THE LITTLE LABEL THAT COULD

From Kiki Dee To Jimmie's Chicken Shack, Elton John's Hands-On Involvement Revives The Artist-Friendly Rocket Records

BY RICHARD HENDERSON

As symbolized by the train-engine logo familiar to record buyers in the '70s, Rocket Records proved to be "the little label that could," showing itself to be a viable presence with solid, innovative acts and a string of chart-topping hits to its credit. Started in 1973 by Elton John, his manager John Reid, Bernie Taupin, producer Gus Dudgeon and associate Steve Brown, Rocket enjoyed much success before that decade's end. Now, revived by John and Reid in 1995 with the release of Elton John's album "Made In England," Rocket is poised once again to bring its golden touch to radio and retail in the '90s. Members of the Rocket family, past and present, recall the label's beginnings and predict its future.

THE LAUNCH

Originally the secretary to Howard Rose, Elton John's agent for nearly three decades, Connie Pappas Hillman is now the North American tour producer for Elton John. In the early '70s, as John's star rose, she was asked to work for him and Reid exclusively, developing the beginning of Rocket Records out of a custom label deal that had been given to them at MCA. "I was asked to assist Steve Brown, one of the five partners who was going to come over from the U.K. to run the office in Los Angeles," recalls Hillman. "Well, he chose not to move over, and so I was given the job of VP of the record label! John Reid and Elton, with the amazing amount of faith and trust they put into the people they work with, said, 'You'll become the VP of this record company, and you'll learn how to do it.' That was the beginning, in 1972, and I've been with them in various capacities ever since."

For Hillman, Rocket's early days are symbolized by specific projects. "Kiki Dee was where the real commercial success began happening," she says. "We were intent on showing people that this wasn't a vanity label, that Rocket had legs to it. We were selling, we were getting on the radio, and Elton had a strong involvement in all of that. He tended to spend a bit more time in Los Angeles in those days, so his was very much a hands-on presence in the American division of the label. I worked at Rocket until I went on to assist John Reid with management chores in the U.S. in 1974, handling Queen and Kiki Dee, and Tony King was brought in to run the label."

Continued on page EJ-54

With Rocket artist Kiki Dee



photo: Kevin Mazur

Elton & Bernie:
Your words
and music have
touched millions.
I am just one.
Congratulations,
Melissa Etheridge

Elton & Bernie

Thanks for
the inspiration
and the lifetime
of music.
Here's to
the next
thirty years . . .

Best wishes,
Patrick Jordan
Todd Interland



Elton,

May the Youthful song in your heart
always be as Infinite
as the Passion of your art.

Lots of Love,
Laurence Fishburne &
Stephen Baldwin

ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN



With the first Rocket VP, Connie Hillman

ROCKET RECORDS

Continued from page EJ-52

"Kiki Dee was our first touring artist proper," Hillman remembers. "She was doing television and getting recognition and had, in her own right, created a name. We had great success on radio and at retail with her. 'I've Got The Music In Me' was always a favorite of mine; she had such a phenomenal voice, and hearing that song brings back a lot of happy memories for me."

KING'S REIGN

Rocket's next stage was marked by the Neil Sedaka hit "Laughter In The Rain." Of his renaissance, Hillman states, "Here we had an artist who could not get played at radio for the wrong reasons, which unfortunately is all too common even today, yet Neil was someone whose talent transcended age discrimination. With the right songs and the right direction, he came back and was a viable entity at radio again. That was a wonderful thing to see happen."

Following Hillman's departure, Tony King (currently the creative consultant to Rupert Loewenstein, the manager of the Rolling Stones) became executive VP of Rocket Records from 1975 until 1978. King's tenure coincided

with the flush of Rocket's success, with Sedaka, Kiki Dee and, to a slightly lesser extent, U.K. chart veteran Cliff Richard all making chart appearances. Of the English cast to the A&R policy at Rocket, King notes, "There were some American acts, like Brian & Brenda Russell or the Hudson Brothers, but even Neil Sedaka was kind of an English act at that point; Neil had had success in England with a couple of albums that had done very well. Songs were combined from those two for an American release, with 'Laughter In The Rain' being a big hit and 'Bad Blood' being an even bigger one."

King is quick to point out that "Elton was regarded by American radio people and by the business in general as a musicologist and enthusiast, so he was very respected for his taste and his enthusiasm and his dedication to promoting artists other than himself. He was very generous with his time and with his spirit in doing that. I know that he went on a tour of radio stations in America, promoting Rocket as much as himself. A lot of the success enjoyed by Rocket artists can be ascribed to Elton's direct participation."

CURRENT VARIETY

Today, John Cannelli, the Manhattan-based president of Rocket Records, says, "Rocket for the '90s is eclectic, though the common thread is great pop songs. There's a bit of crossover, radio-format-wise. There are singer-songwriters and bands. It's not really about one genre of music. As in its original form, the A&R is done by Elton and John and myself, along with Todd Interland, heading up A&R in the New York office. Currently, we have Ryan Downe's re-release of his 1996 album and, from Baltimore, Jimmie's Chicken Shack, which is somewhere between alternative and rock, a hybrid that the band's members call 'mutt-rock.' There's Elton's new album in September, and Daniel Cartier, a singer-songwriter from New York, will have an album released in that month as well."

"There will be English acts on the label," Cannelli continues, "as people at Elton's management, John Reid Enterprises, are scouting new acts over there. We look for artists who can write their own music, who have a face and a strong personality, who can perform and put on a great

Continued on page EJ-60

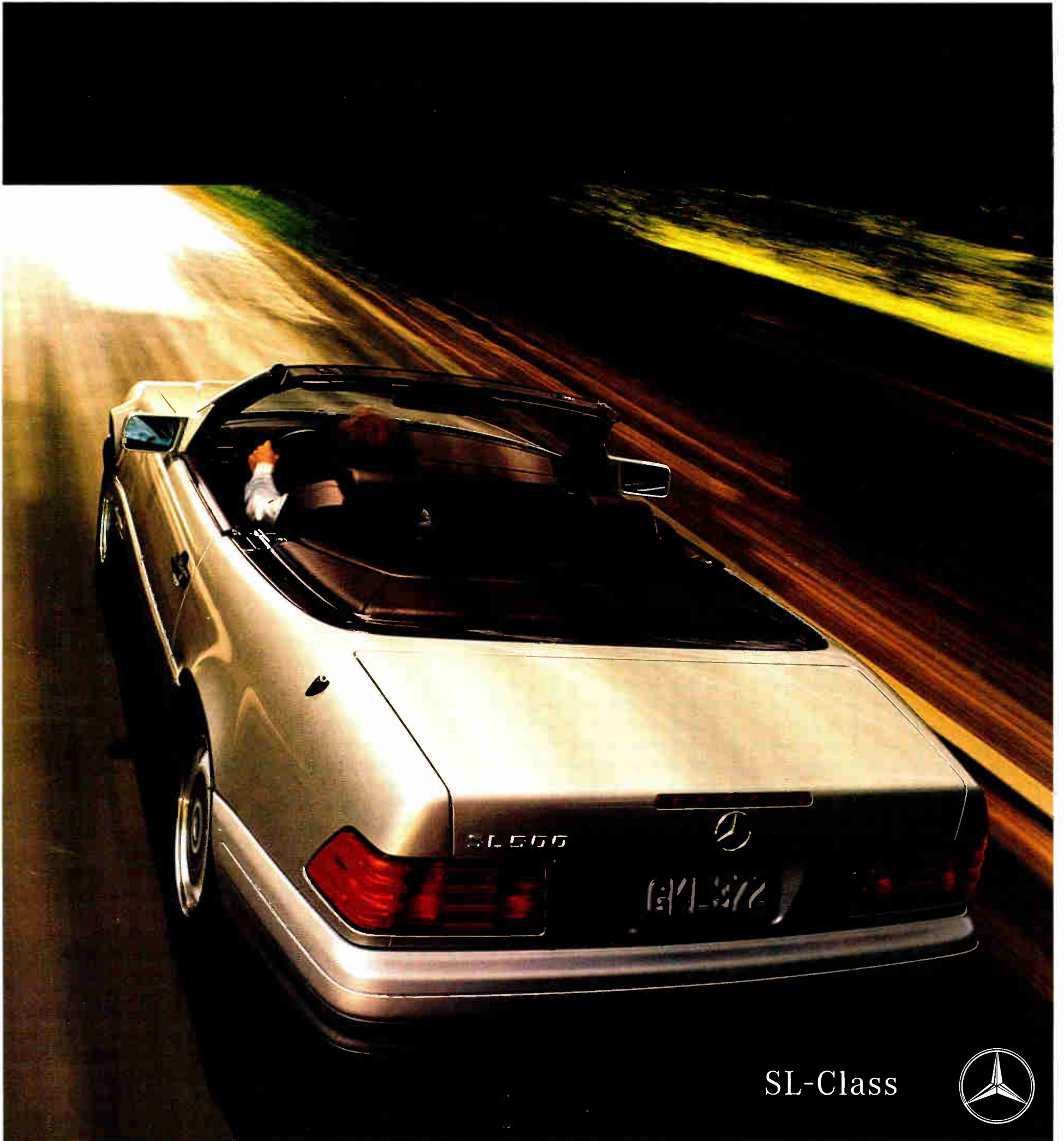
30 years of music, passion, sympathy and emotion,

and the beat goes on ...

Congratulations.

Fritz Rau
Klaus Boenisch
and the team





SL-Class



Thanks for thirty years of great music.

ELTON JOHN

30 YEARS OF MUSIC

JOHN

with BERNIE TAUPIN

STAGE AND SCREEN

Continued from page E1-56

score to "Tarzan," which opens next summer, and with Sting on the music for "King Of The Sun."

"It's fun for us to be eclectic and keep shaking it up," Schumacher says. "And, for Elton, I think it's fun because it is a bit of a risk jumping into something that we don't quite know about. Elton was remarkably trusting as we put 'The Lion King' together."

CROSSOVER SUCCESS

John and Rice had worked together briefly in 1981 on a non-soundtrack song, but their soundtrack work opened a whole new chapter in what has fast become a golden relationship. "Obviously, a soundtrack to a Disney movie has a chance of good sales, but this one was so big that a lot of it had to be because of Elton," Rice says. "The soundtrack reached out to people who were never fans of Elton's in the first instance, and then to his tremendous fan base because it happens to be great music written by Elton John."

The two currently are at work together again on a film, this time on the soundtrack to DreamWorks' animated fea-

ture "El Dorado," which is slated to debut in November 1999. The duo also has penned 22 new songs for a revived stage version of the musical "Aida" for Disney, which is earmarked for fall 1998. According to Schumacher, the idea for the new stage adaptation was purely John's. "The summer after 'The Lion King,' Elton and I had lunch and talked about what we thought we would want to do next, and he said he would love to do a stage musical," he says. Schumacher, who already had been developing "Aida" as an animated movie, simply shifted the concept to the stage.

MAGICAL TRIO

The re-teaming of John, Rice and "Lion King" score-master Hans Zimmer for "El Dorado" is a boon for the young studio and a personal coup for DreamWorks co-owner Jeffrey Katzenberg, who shepherded "The Lion King" while still at Disney and is a self-described "Elton groupie." "They are truly a magical trio," says Katzenberg. "To say we caught lightning in a bottle with the three of them is an understatement."

Getting the trio signed up to work on the fantastical story of two young men, a dreamer and a schemer who seek their fortunes in the mythical Spanish city of El Dorado circa 1500, appears to have been another smooth sell. "I hardly could get the pitch out of my mouth, and it was all hands in—one for all and all for one," Katzenberg says. "Everyone was genuinely excited about the idea of playing together again on a very different-style movie with a bit more sophisticated story." He adds he is "certain" another DreamWorks-John pairing is in the offing.



Celebrating the success of "The Lion King" with Disney's Michael Eisner

Michael Jacobs/ABC

The overnight success of "The Lion King" begs the question of what took John and the Hollywood community so long to get together? "As a practical consideration, nobody was really doing original story-film musicals anymore," Schumacher says. He also notes that some stereotyping might have played a part. "People might think of him only as a rock star, but his interests are so diverse. He loves artwork and collecting. He loved looking at the drawings throughout 'The Lion King' process."

Katzenberg says it was merely a matter of someone asking. "Tim Rice gets 100% of the credit for that. It was Tim's instinct that Elton could really shine and do the kind of work he did in this realm."

With what looks like another limitless phase of John's career taking shape, the musical "The Lion King" has just completed a roaring run in Minneapolis and is set to conquer the Great White Way this fall. The original cast recording of the musical is being recorded in late September for release Nov. 11 in New York and Nov. 18 in all other U.S. markets.

The segue from screen to stage brought three additional John-Rice compositions and several other songs whose roots are in Zimmer's film score and the "Lion King"-inspired album "Rhythm Of The Prideland." Integrating all of the musical numbers with a cast of sharpened and sometimes re-

defined characters was Mark Mancina, whose résumé is filled primarily with film work, most recently "Speed 2" and "Con Air."

"I've probably worked on Elton's music more than
Continued on page E1-60

You gave us
the unique world
of your songs
and performances.

Thank you Elton for
many magic moments
and memorable
tours!

Marek Lieberberg and all at Marek Lieberberg Konzertagentur

PUNT!
productions, inc.

Dear Elton,

From my childhood spent listening to "Tumbleweed" and gazing at your posters on the bedroom wall, to sitting in the studio watching you create the score to "Aida".....

Dreams do come true.

Thanks for sharing your talents and friendship.

Love,

Rob

robert jess roth



CONGRATULATIONS
ELTON & BERNIE



ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

ROCKET RECORDS
Continued from page EJ-54

show. We're looking for the whole package, basically." Cannelli also predicted great things for the debut of Roxy Lopez, due in January '98, as well as a new album that year from Lulu (who was also signed to Rocket in the '70s.)

John Barbis also welcomes the reactivated Rocket. As president of A&M Associated Labels, through whose structure Rocket is presently distributed, Barbis is pleased to note early success with the release of Jimmie's Chicken Shack—"a band out of the Northeast, which is doing a couple of thousand albums a week currently on SoundScan."

"The first new Rocket artist, Ryan Downe, has been out on the road with the Who and has been building a fan base," notes Barbis. "This is the second Who tour that he's opened. He's also toured the country, doing everything from the branches to radio station dates. We're trying to acclimate him to America, not just to one genre but to the whole country." Barbis also anticipates good sales for the Roxy Lopez and Lulu efforts to come, noting of the latter that "she was signed personally by Elton and John Reid, who have known her for years. Elton's written a song for

"I have known Elton as a friend for 20 years. When Elton invited me to sing 'Don't Go Breaking My Heart,' he'd already completed his vocal and had sung my part in falsetto voice, and so consequently we were never in the studio at the same time. Needless to say, I was thrilled when he asked me to sing at the Live Aid concert.

"I didn't have a current boyfriend on my 40th birthday, and Elton gave me a huge box of sex toys, but in amongst the leather and rubber was a small box containing a diamond ring. This is just one example of his humor, kindness and generosity.

"On another occasion, when I was recording the vocal for 'I've Got The Music In Me,' I was getting very uptight because I couldn't get the expression that I thought the song needed. Then Elton streaked through the studio with his trousers around his ankles. Having lightened the mood, I did the master vocal on the next take.

"I have every respect for him as a person and as an artist and love his ability to be very down-to-earth despite his flamboyant lifestyle."

—KIKI DEE

Lulu's album already.

"We've just put out the new Elton John single, 'Something About The Way You Look Tonight,' which I think is an absolute smash. It's obvious that Elton doesn't want to occupy one niche with Rocket. He wants an artist-friendly company with mass appeal. This is someone who buys his

own records, who loves browsing for hours in record stores, and who certainly isn't just waiting for someone to send him something. His own tastes span all types of music, so that's how you'll feel Elton's presence in the record company."

For Tony King, that presence is summarized by one memory in particular: "The Kiki Dee shows at the Roxy, a four- or five-night stand that was packed every single night. Everybody came out for those, all the artists in town. On opening night, Kiki had Bonnie Raitt and Linda Ronstadt sitting in the audience singing backup vocals for her! Elton used to come on every night and sing 'Don't Go Breaking My Heart.' He'd always come on as a surprise; he'd never announce it. I was at the shows every night, but I never knew whether he was there or not! I'd know he was going out for dinner, so I'd think, 'Oh, he won't be here tonight.' Then, all of a sudden, he'd be there. You could imagine him saying in the middle of dinner, 'Oh, excuse me, got to go to the Roxy now, sing a song with Kiki.' It was such a wonderful, warm show, with these two great friends, both great artists, having a great time together. I have very fond memories of those nights at the Roxy." ■

STAGE AND SCREEN
Continued from page EJ-58

almost anyone else has," says Mancina of his duties on "The Lion King" film and musical. "But we have never been in the same room together. I know him only musically." This musical bond proved deeper than even Mancina was expecting. "He is an incredible melodist, and that's the kind of school I come from," Mancina says. "So it was a pleasure for me to work on a song like 'Circle Of Life.' It was no stretch at all."

A similar connection was realized by composer/singer Lebo M, who spiced up several of the musical's existing and new songs with wildlife sounds and African chants. "When I got involved in the project, I had no idea who had written 'Circle Of Life,' but I immediately fell in love with the melody," he says. It wasn't until six months later that Lebo realized it was John's song. "I'm glad I fell in love with the song and the melody first before I knew who had written it," he says. "If I had known, I probably would have been intimidated." ■



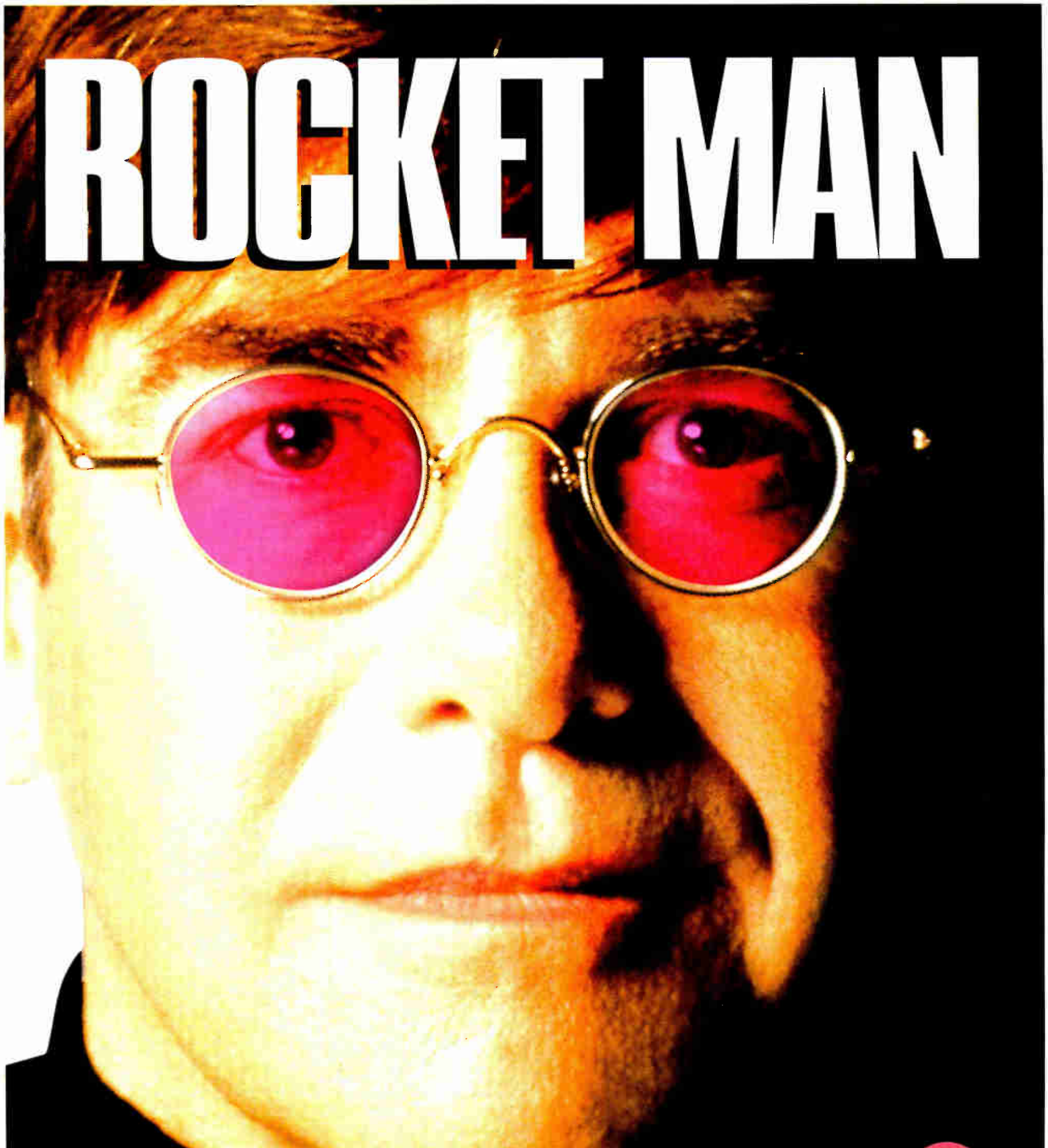
Sometimes, when we listen closely, we can actually hear the angels.

Thanks, Elton, for 30 beautiful years.

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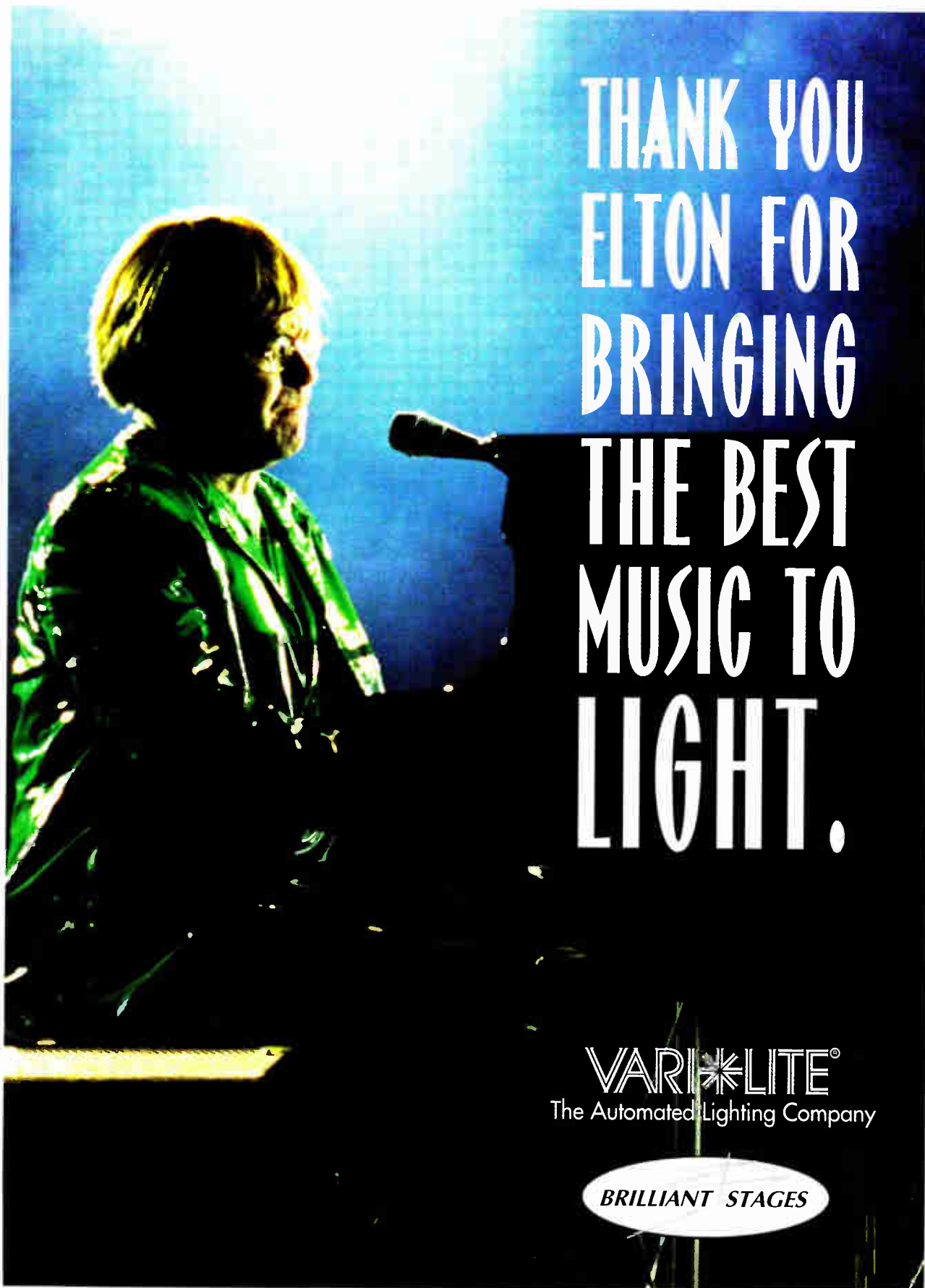
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BERNIE TAUPIN — EITON JOHN

"And I thank the Lord there's people out there like you"

BENNETT ZIMMERMAN



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ELTON JOHN

30 YEARS OF MUSIC

WITH BERNIE TAUPIN

ELTON JOHN U.S. DISCOGRAPHY

Empty Sky (MCA) June 1969
Empty Sky/Val-Hala/Western Ford Gateway/Hymn
2000/Lady, What's Tomorrow?/Sails/The Scaffold/
Skyline Pigeon/Gulliver's Gone-Hay Chewed

Elton John (MCA) April 1970
Your Song/I Need You To Turn To/Take Me To The
Pilot/No Shoe Strings On Louise/Your First Episode
At Hienton/Sixty Years On/Border Song/The Greatest
Discovery/The Cage/The King Must Die



Tumbleweed Connection (MCA) October 1970
Ballad Of A Well-Known Gun/Come Down In Time/
Country Comfort/Son Of Your Father/My Father's
Gun/Where To Now, St. Peter?/Love Song/
Amorecna/Talking Old Soldiers/Burn Down The
Mission

17-11-70 (MCA) April 1971
(Live) Take Me To The Pilot/Honky Tonk Women/
Sixty Years On/Can I Put You On?/Bad Side Of The
Moon/Burn Down The Mission-My Baby Left Me-
Get Back

Friends (Paramount) May 1971
(Only Elton John songs are listed) Friends/Honey
Roll/Seasons/Can I Put You On?/Michelle's Song/
Seasons (reprise)

Madman Across The Water (MCA) November 1971
Tiny Dancer/Levon/Razor Face/Madman Across The
Water/Indian Sunset/Holiday Inn/Rotten Peaches/All
The Nasties/Goodbye

Honky Chateau (MCA) May 1972
Honky Cat/Mellow/I Think I'm Going To Kill
Myself/Susie (Dramas)/Rocket Man (I Think It's Going
To Be A Long, Long Time)/Salvation/Slave/Amy/Mona
Lisas And Mad Hatters/Hercules

Continued on page EJ-64

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To: Elton and Bernie

We wanted to convey our heartfelt congratulations for 30 years of the creation of the best music of our generation. In the song "Writing" the lyric "Will we still be writing in approaching years?" particularly comes to mind at this moment. It is so rare in this industry that a collaboration like yours can weather the tide of change and still be as unique and fresh as when you first began.

It has been our honor to have been able to be a contribution to your professional lives for the past 24 years of your 30 years together. On a personal note, it has been a special privilege to be associated with two kind, generous and "real" people. We hope for you both a happy and fruitful continuing career.

See you at your 50th anniversary!

Much love,

A handwritten signature in cursive script that reads "Neal Lisa Sheri".

Neal, Lisa, Sheri and all at Neal Levin and Company

ELTON

30 YEARS OF MUSIC

JOHN

with BERNIE TAUPIN

DISCOGRAPHY

Continued from page EJ-62

Don't Shoot Me, I'm Only The Piano Player (MCA) January 1973

Daniel/Teacher/I Need You/Elderberry Wine/Blues For My Baby And Me/Midnight Creeper/Have Mercy On The Criminal/I'm Going To Be A Teenage Idol/Texan Love Song/Crocodile Rock/High-Flying Bird

Goodbye Yellow Brick Road (MCA) October 1973

Funeral For A Friend-Love Lies Bleeding/Candle In The Wind/Bennie And The Jets/Goodbye Yellow Brick Road/This Song Has No Title/Grey Seal/Jamaica Jerk-Off/I've Seen That Movie Too/Sweet Painted Lady/The Ballad Of Danny Bailey (1909-34)/Dirty Little Girl/All The Girls Love Alice/Your Sister Can't Twist (But She Can Rock 'n' Roll)/Saturday Night's Alright For Fighting/Roy Rogers/Social Disease/Harmony

Caribou (MCA)

The Bitch Is Back/Pinky/Grimsby/Dixie Lily/Solar June 1974

Prestige A Gammon/You're So Static/I've Seen The Saucers/Stinker/Don't Let The Sun Go Down On Me/Ticking

Greatest Hits (MCA)

Your Song/Daniel/Honky Cat/Goodbye Yellow Brick Road/Saturday Night's Alright For Fighting/Rocket Man/Bennie And The Jets/Don't Let The Sun Go Down On Me/Border Song/Crocodile Rock November 1974

Captain Fantastic And The Brown Dirt Cowboy (MCA)

Captain Fantastic And The Brown Dirt Cowboy/Tower Of Babel/Bitter Fingers/Tell Me When The Whistle Blows/Someone Saved My Life Tonight/(Gotta Get A) Meal Ticket/Better Off Dead/Writing/We All Fall In Love Sometimes/Curtains May 1975

Rock Of The Westies (MCA)

Yell Help-Wednesday Night-Ugly/Dan Dare (Pilot Of The Future)/Island Girl/Grow Some Funk Of Your Own/I Feel Like A Bullet (In The Gun Of Robert Ford)/Street Kids/Hard Luck Story/Feed Me/Billy Bones And The White Bird October 1975

Here And There (MCA)

(Live) Skyline Pigeon/Border Song/Honky Cat/Love Song/Crocodile Rock/Funeral For A Friend-Love Lies Bleeding/Rocket Man (I Think It's Going To Be A Long, Long Time)/Bennie And The Jets/Take Me To The Pilot April 1976

Blue Moves (MCA/Rocket)

Your Starter For.../Tonight/One Horse Town/Chameleon/Boogie Pilgrim/Cage The Songbird/Crazy Water/Shoulder Holster/Sorry Seems To Be The Hardest Word/Out Of The Blue/Between Seventeen And Twenty/The Wide-Eyed And Laughing/Someone's Final Song/Where's The Shoorah?/If There's A God In Heaven (What's He Waiting For?)/Idol/Theme From A Non-Existent TV Series/Bite Your Lip (Get Up And Dance) October 1976

Greatest Hits Vol. 2 (MCA)

The Bitch Is Back/Lucy In The Sky With Diamonds/Sorry Seems To Be The Hardest Word/Don't Go October 1977

Breaking My Heart/Someone Saved My Life Tonight/Philadelphia Freedom/Island Girl/Grow Some Funk Of Your Own/Levon/Pinball Wizard

A Single Man (MCA)

Shine On Through/Return To Paradise/I Don't Care/Big Dipper/It Ain't Gonna Be Easy/Part-Time Love/Georgia/Shooting Star/Madness/Reverie/Song For Guy October 1978

Victim Of Love (MCA)

Johnny B. Goode/Warm Love In A Cold World/Born Bad/Thunder In The Night/Spotlight/Street Boogie/Victim Of Love October 1979

21 At 33 (MCA)

Chasing The Crown/Little Jeannie/Sartorial Eloquence/Two Rooms At The End Of The World/White Lady White Power/Dear God/Never Gonna Fall In Love Again/Take Me Back/Give Me The Love May 1980

The Fox (Geffen)

Breaking Down The Barriers/Heart In The Right Place/Just Like Belgium/Nobody Wins/Fascist Faces/Carla-Etude-Fanfare-Chloe/Heels Of The Wind/Elton's Song/The Fox May 1981

The Best Of Elton John Vol. I (Columbia)

Border Song/Philadelphia Freedom/Lucy In The Sky With Diamonds/Honky Cat/Daniel/Pinball Wizard/Saturday Night's Alright For Fighting/The Bitch Is Back/Don't Let The Sun Go Down On Me/Bennie And The Jets 1981

The Best Of Elton John Vol. II (Columbia)

Your Song/Goodbye Yellow Brick Road/Rocket Man/Candle In The Wind/Crocodile Rock/Someone Saved My Life Tonight/Island Girl/Grow Some Funk Of Your Own/Harmony/Tiny Dancer 1981

Jump Up! (Geffen)

Dear John/Spiteful Child/Ball & Chain/Legal Boys/I Am Your Robot/Blue Eyes/Empty Garden (Hey Hey Johnny)/Princess/Where Have All The Good Times Gone?/All Quiet On The Western Front April 1982

Continued on page EJ-66

Dear Elton,

From your very first visit to Scandinavia in 1970 to your Polar Music Prize in 1995 it has been great fun.

We look forward to many more wonderful performances and memorable moments.

See you soon!

Thomas

EMA TELSTAR

Steen



Poune



GUNNAR EIDE A/S

Etan & Bernie



Stille Standing



Stille Jumping



Neuer Stille

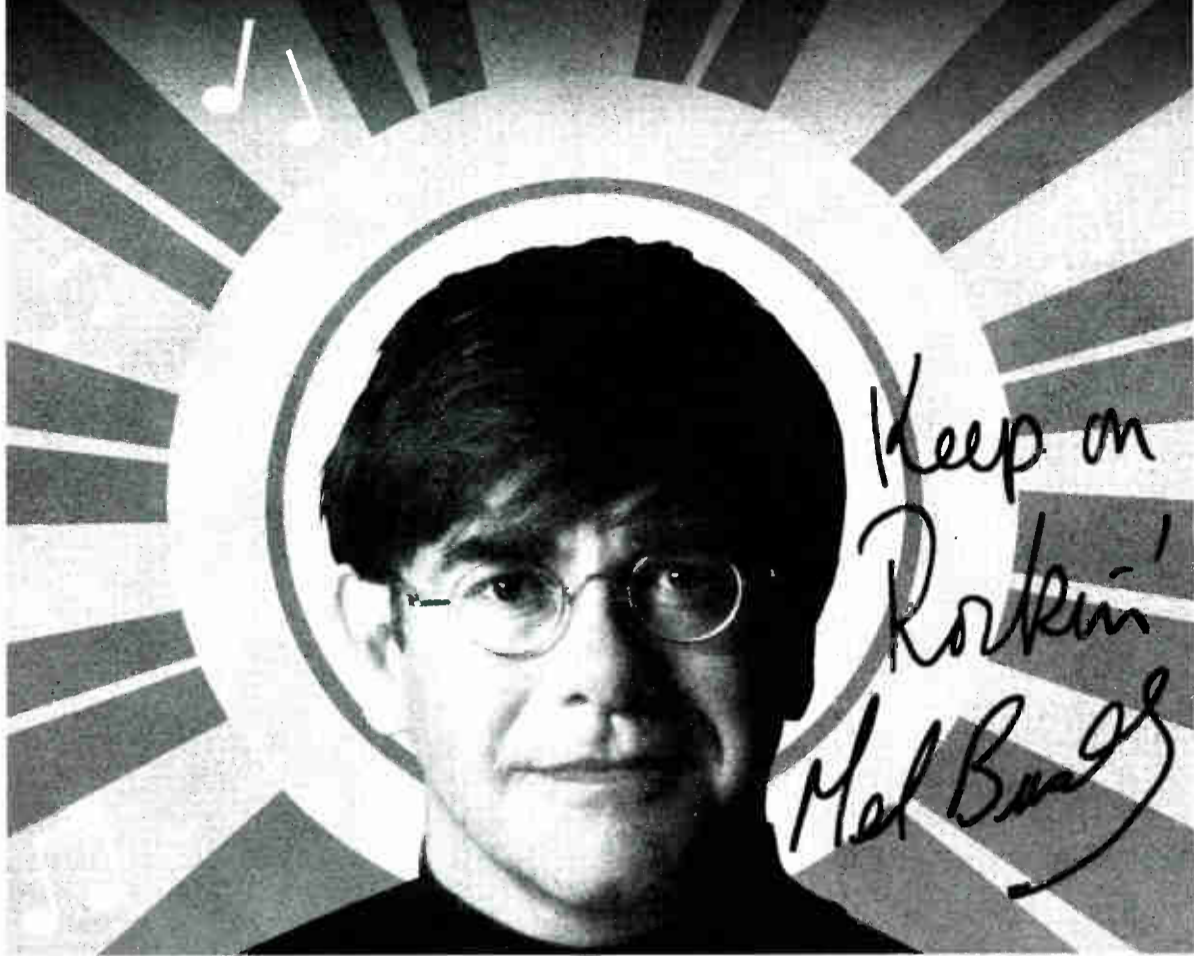


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He Created Elton John



ELTON JOHN

30 YEARS OF MUSIC

JOHN

WITH BERNIE TAUPIN

DISCOGRAPHY

Continued from page EJ-64

Too Low For Zero (Geffen) June 1983
Cold As Christmas/I'm Still Standing/Too Low For Zero/Religion/I Guess That's Why They Call It The Blues/Crystal/Kiss The Bride/Whipping Boy/My Baby's A Saint/One More Arrow

Breaking Hearts (Geffen) June 1984
Restless/Slow Down Georgie (She's Poison)/Who Wears These Shoes?/Breaking Hearts (Ain't What It Used To Be)/Li'l Frigerator/Passengers/In Neon/Burning Buildings/Did He Shoot Her?/Sad Songs (Say So Much)

Ice On Fire (Geffen) November 1985
This Town/Cry To Heaven/Soul Glove/Nikita/Too Young/Wrap Her Up/Satellite/Tell Me What The Papers Say/Candy By The Pound/Shoot Down The Moon

Your Songs (MCA) 1986
Your Song/Country Comfort/Tiny Dancer/Burn Down The Mission/Friends/Take Me To The Pilot/Candle In The Wind/Elderberry Wine/Razor Face/Harmony

Leather Jackets (Geffen) November 1986
Leather Jackets/Hoop Of Fire/Don't Trust That Woman/Go It Alone/Gypsy Heart/Slow Rivers/Heartache All Over The World/Angeline/Memory Of Love/Paris/I Fall Apart

Greatest Hits Vol. III 1979-1987 (Geffen) September 1987
I Guess That's Why They Call It The Blues/Mama Can't Buy You Love/Little Jeannie/Sad Songs (Say So Much)/I'm Still Standing/Empty Garden (Hey Hey Johnny)/Heartache All Over The World/Too Low For Zero/Kiss The Bride/Blue Eyes/Nikita/Wrap Her Up

Live In Australia (MCA) September 1987
(Live) Sixty Years On/I Need You To Turn To/The Greatest Discovery/Tonight/Sorry Seems To Be The Hardest Word/The King Must Die/Take Me To The Pilot/Tiny Dancer/Have Mercy On The Criminal/Madman Across The Water/Candle In The Wind/Burn Down The Mission/Your Song/Don't Let The Sun Go Down On Me

Reg Strikes Back (MCA) July 1988
Town Of Plenty/A Word In Spanish/Mona Lisas And Mad Hatters (Part Two)/I Don't Wanna Go On With You Like That/Japanese Hands/Goodbye Marlon Brando/The Camera Never Lies/Heavy Traffic/Poor Cow/Since God Invented Girls

The Complete Thom Bell Sessions (MCA) March 1989
Mama Can't Buy You Love/Are You Ready For Love/Three-Way Love Affair/Nice & Slow/Country Love Song/Shine On Through

Sleeping With The Past (MCA) August 1989
Durban Deep/Healing Hands/Whispers/Club At The End Of The Street/Sleeping With The Past/Stones Throw From Hurtin'/Sacrifice/I Never Knew Her Name/Amazes Me/Blue Avenue

To Be Continued... (MCA) October 1990
Come Back Baby/Lady Samantha/It's Me That You

Continued on page EJ-68

We spend nights in the ticket lines and
hundreds for the front row.

We know the words to "Ticking" and the real
meaning of "Levon".

We've worn out Leather Jackets, been
a Victim of Love and memorized
every yellow brick in the road.

We fill the Garden ... *Always.*

We went to The BIG Picture at midnight.

And we even offered our kingdoms for a
bootleg "Horse".



Thanks, Elton and Bernie, for thirty fantastic years.
Your fans throughout the world.

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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

DISCOGRAPHY

Continued from page EJ-66

Need/Your Song (demo)/Rock And Roll Madonna/
Bad Side Of The Moon/Your Song/Take Me To The
Pilot/Border Song/Sixty Years On/Country Comfort/
Grey Seal/Friends/Levon/Tiny Dancer/Madman Across
The Water/Honky Cat/Mona Lisas And Mad Hatters/
Rocket Man/Daniel/Crocodile Rock/Bennie And The
Jets/Goodbye Yellow Brick Road/All The Girls Love
Alice/Funeral For A Friend-Love Lies Bleeding/
Whenever You're Ready/Saturday Night's Alright For
Fighting/Jack Rabbit/Harmony/Young Man's Blues/
Step Into Christmas/The Bitch Is Back/Pinball
Wizard/Someone Saved My Life Tonight/Philadelphia
Freedom/One Day At A Time/Lucy In The Sky With
Diamonds/I Saw Her Standing There (live)/Island
Girl/Sorry Seems To Be The Hardest Word/Don't Go
Breaking My Heart/I Feel Like A Bullet (live)/Ego/
Song For Guy/Mama Can't Buy You Love/Cartier/
Little Jeannie/Donner Pour Donner/Fanfare-Chloe/

The Retreat/Blue Eyes/Empty Garden (Hey Hey
Johnny)/I Guess That's Why They Call It The Blues/
I'm Still Standing/Sad Songs (Say So Much)/Act Of
War/Nikita/Candle In The Wind (live)/Carla Etude
(live)/Don't Let The Sun Go Down On Me (live)/
I Don't Wanna Go On With You Like That/Give Peace
A Chance/Sacrifice/Made For Me/You Gotta Love
Someone/I Swear I Heard The Night Talking/Easier
To Walk Away

The One (MCA) July 1992
Simple Life/The One/Sweat It Out/Runaway
Train/Whitewash County/The North/When A Woman
Doesn't Want You/Emily/On Dark
Street/Understanding Women/The Last Song

Rare Masters (PolyGram) October 1992
(Contains the entire "Friends" soundtrack album,
however, only Elton John tracks are listed here.)
I've Been Loving You/Here's To The Next Time/Lady
Samantha/All Across The Havens/It's Me That You
Need/Just Like Strange Rain/Bad Side Of The
Moon/Rock And Roll Madonna/Grey Seal/Friends/
Honey Roll/Can I Put You On?/Michelle's Song/
Seasons/Madman Across The Water (alternate)/Into
The Old Man's Shoes/Rock Me When He's Gone/
Slave (alternate)/Skyline Pigeon/Jack Rabbit/Whenever
You're Ready/Let Me Be Your Car (demo)/Screw You/
Step Into Christmas/Ho Ho Ho/Sick City/Cold
Highway/One Day At A Time/I Saw Her Standing
There (Live)/House Of Cards/Planes/ Sugar On The
Floor

Greatest Hits 1976-1986 (MCA) November 1992
I'm Still Standing/Mama Can't Buy You Love/Sorry
Seems To Be The Hardest Word/Little Jeannie/Blue
Eyes/Don't Go Breaking My Heart/Empty Garden
(Hey Hey Johnny)/Kiss The Bride/I Guess That's Why
They Call It The Blues/Who Wears These Shoes?/Sad
Songs (Say So Much)/Wrap Her Up/Nikita

Duets (MCA) November 1993
Teardrops, with k.d. lang/When I Think About Love
(I Think About You), with P.M. Dawn/The Power, with
Little Richard/Shakey Ground, with Don Henley/True
Love, with Kiki Dee/If You Were Me, with Chris Rea/
A Woman's Needs, with Tammy Wynette/Old Friend,
with Nik Kershaw/Go On And On, with Gladys
Knight/Don't Go Breaking My Heart, with RuPaul/
Ain't Nothing Like The Real Thing, with Marcella
Detroit/I'm Your Puppet, with Paul Young/Love
Letters, with Bonnie Raitt/Born To Lose, with
Leonard Cohen/Don't Let The Sun Go Down On Me,
with George Michael/Duets For One

The Lion King (Walt Disney) June 1994
(Only Elton John songs are listed:) Can You Feel The
Love Tonight/Hakuna Matata/Circle Of Life

Made In England (Rocket/Island) March 1995
Believe/Made In England/House/Cold/Pain/Belfast/
Latitude/Please/Man/Lies/Blessed

Love Songs (MCA) September 1996
Can You Feel The Love Tonight/The One/Sacrifice/
Daniel/Someone Saved My Life Tonight/Your Song/
Don't Let The Sun Go Down On Me (duet with George
Michael)/Believe/Blue Eyes/Sorry Seems To Be The
Hardest Word/Blessed/Candle In The Wind/You Can
Make History (Young Again)/No Valentines/Circle Of
Life

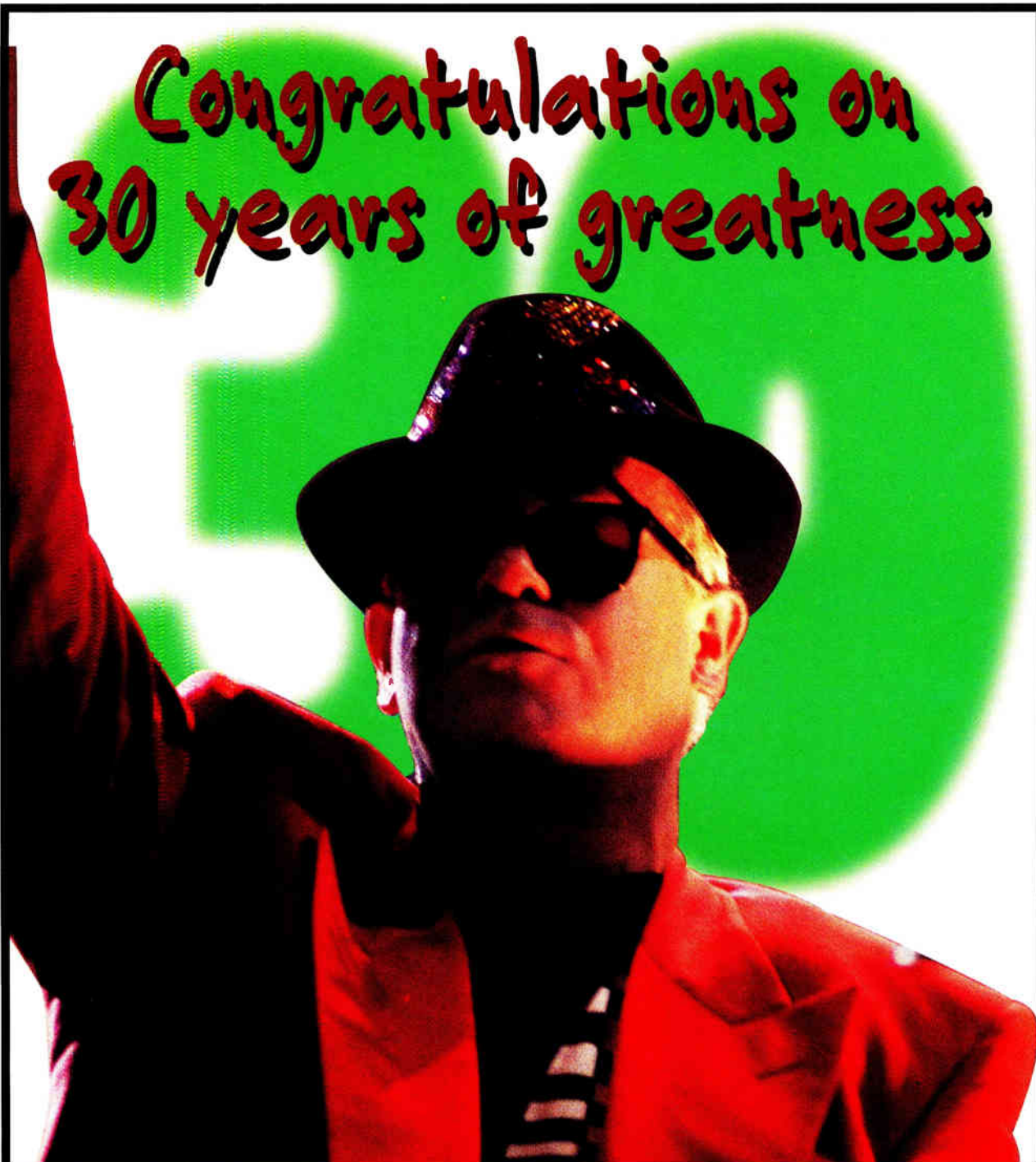
ELTON JOHN



THE BIG PICTURE

The Big Picture (Rocket) September 1997
Long Way From Happiness/Live Like Horses/The
End Will Come/If The River Can Bend/Love's Got A
Lot To Answer For/Something About The Way You
Look Tonight/The Big Picture/Recover Your Soul/
January/I Can't Steer My Heart Clear Of You/
Wicked Dreams ■

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The Meadowlands Sports Complex salutes you in appreciation for 30 years of everlasting and inspiring songs with Bernie, your unsurpassed showmanship, and your tireless and generous support of charitable causes all of which have contributed to bettering life for everyone, worldwide.

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Leiber & Stoller
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John & Taupin

For 30 Years And For All Time.

With Great Love And Respect,

A handwritten signature in cursive script, reading "Betty Joel". The signature is written in black ink and is positioned at the bottom right of the page, below the text "With Great Love And Respect,".

ELTON 30 YEARS OF MUSIC JOHN with BERNIE TAUPIN

BERNIE TAUPIN INTERVIEW

Continued from page EJ-16

Although some of them may be pertinent to the public's feelings, it would be totally out of place to sing it actually at the funeral. The lyrics as they stand wouldn't be appropriate to be sung in front of the Royal Family in the confines of Westminster Abbey.

I said, "If we are going to do this, we have to change everything." He basically said, "Do what you have to do."

The prospect was pretty daunting. You can imagine the sort of pressure I felt. I didn't even know if I could do it. Luckily, as happens sometimes, the muse was in the right place. From the first couple of lines I wrote, it all sort of fell into place.

I thought it was very important to project it from a nation's standpoint, as opposed to it being sung by a singular person. I wanted to make it sound like a country, as opposed to being sung by Elton, or anybody who might be singing it. He was sort of a voice for a nation. I thought that was very important, and that's why I tried to gear it in that direction.

I sent it to Elton, and he called me back and said, "This is great. This is perfect."

I'm just really happy that it appeared appropriate and that it moved as many people as it did. I'm just glad it worked. It was very heartfelt.

You still have never actually written in the same room together?

No.

Why?

I don't know. We both do what we do relatively well. So what would I do—just sit there—while he plays the piano?

It must be tough as a writer for you to give up your words and say, "Here's my creation, run with it."

Obviously, I trust Elton and feel safe.

Have you ever felt disappointed, like when the last verse was omitted from "Daniel"?

That happens all the time, that there's too much verse. That whole "Daniel" thing, that's just part of the myth. It's just one of those things that people just pick up on.

There are a lot of other songs where there was probably something chopped off—"Candle In The Wind." There was probably a verse chopped off in "Bennie And The Jets." The only reason it became such an issue with "Daniel" was because some people thought the last verse totally changed what the song was about. I don't remember what the last verse was, so I don't know whether it did or not, but I doubt it. I seriously doubt it.

I don't know whether this is true or not, but [producer] Gus Dudgeon told me that the last verse said something about "a ship's dog named Paul."

It's possible, but he probably made that up. How does he remember that?

He told me that's what [guitarist] Davey Johnstone told him, so it's third-hand.

I can't dispute it, because I don't remember, but it doesn't sound like it fits in with the rest of the song, but I don't know. I don't know where that lyric is.

That would be a great thing to include in the book.

It would be. It would answer a lot of questions, wouldn't it?

"Bernie is one of the great cowboys of pop music, both figuratively and literally."

—CLINT BLACK

"I think I may be one of the only lyricists that ever collaborated with Bernie. He was one of my blood brothers during the L.A. years. We wrote one of my albums, 'From the Inside,' about an insane asylum. We were certainly qualified for that!"

—ALICE COOPER

"Elton's music and Bernie's words have given more joy to the people of this world than could possibly be measured. Thank you for the inspiration. Long may it continue."

—BRYAN ADAMS

Have you ever said to Elton, "Damn, that was my favorite lyric in the song and you dumped it?"

I don't know. There were times when I went off in a tantrum, but it doesn't happen anymore, because I'm more used to it now.

Any other specific changes in songs that you remember?

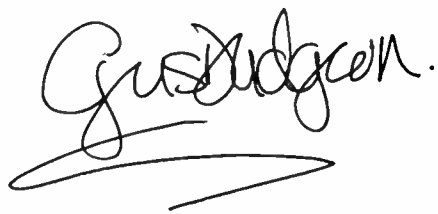
It happened on the new album ["The Big Picture"]. We haven't used all the verses on a couple of songs or I've had to change the bridge, because I usually write middle eights and he invariably doesn't use them.

Continued on page EJ-72

Hi Bernie and Elton,

Sheila and I are hugely proud of you.

The tribute you paid to Princess Diana was perfect. You spoke for, and touched, the whole world.



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Only some artists will go down in history.

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on their 30 years of success.*

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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

BERNIE TAUPIN INTERVIEW
Continued from page EJ-70

Tell me about the new album.

The interesting thing about the new album, "The Big Picture," is that it is all love songs about the human condition of love. And it's good because it's the most cohesive album we've ever made, as far as all the songs working together. It's not choppy at all. It just flows really well together, and there's something to be said for that. He's cautious of what he sings. He's very concerned that all of the songs or the lyrics that I give him are sexually ambiguous, because he doesn't want people to say, "I don't believe that." It's an honest take on it.

What inspired the songs on "The Big Picture"?

At one point last year, I said to Elton, "You know, what we should do is write an album of songs that are like standards." I know that may sound incredibly pretentious, but I mean songs that sound like the classical songs that Sinatra or Tony Bennett would sing, which I love to do because I love that shit. He thought it was a good idea at the time. It's interesting because the first single from "The Big Picture," "Something About the Way You Look To-

night," is a bit like that. I wrote that kind of in that sense, but then it just went a slightly different way.

It's basically an album of really, really good songs. Just great ballads. The cohesiveness of it is really good.

But it's not really a concept album?

Oh no, it's not a concept album. It's like when Whitney Houston does an album of all love songs. It's not like the last album, where there are songs about various subjects. This is all about romantic things. So it's unusual for us.

So is there more discussion going on now before you sit down to write?

Yeah, there's definitely more discussion now than there was on day one. But that's simply because you become more musically versed and you become more confident over the years. When I first came to London and met Elton, I didn't know shit about writing music. Now when I write, I always grab a guitar because it gives me a better melodic structure to a lyric. It may just be a lyric when I give it to him, but in a way it's a song, because it's impossible for me to sit like this and write a lyric unless I can sing it in my head.

Maybe I did just sit down and write when I wrote stuff like "Your Song," but I just can't do that now. It's just not mentally possible for me, because I'm so much more musical now. It's like you grow up, you improve, you become more worldly, you become more proficient in things. So when I write now, I play chords and write a song.

Is it even stranger for you to give the song to Elton, because he might have a different melody in mind?

No, because I say to him, "Elton, my idea for this sounds something like this," and I give him a point of reference—somebody else's song or something. But when he gets something, he never really reads through it. He just puts it up there [on the piano] and starts playing.

Here's a different kind of question. As the writer of "Rocket Man," what do you think of the latest developments that are going on in space—the Mars landing and the space station?

I'm totally into it. I love it. I think it's fabulous. I love all that stuff. I'm totally fascinated by that, but I'm a news junkie anyway. That's what fuels me.

You know, people ask me where I get my ideas from,

"There's definitely more discussion now than there was on day one. But that's simply because you become more musically versed and you become more confident over the years."

and I just say, "Living. Observation." Yes, you get ideas from personal life and personal experiences, whether they be romantic or whatever. But I also am a human sponge. I feed on CNN and the newspaper and stuff like that. I could never be out of the loop; I have to know what's going on. But that's like my infatuation with history and stuff like that. I'm a learning freak.

"Rocket Man" wasn't fueled by the space program. It was a rip-off of several other songs.

A lot of people assume that it was inspired by David Bowie's "Space Oddity," which was also produced by Gus Dudgeon.

No, it was a guy named Tom Rapp, who used to be in a band called Pearls Before Swine. He actually wrote a song called "Rocket Man," which was based on a Ray Bradbury story from "The Illustrated Man." It's about a guy who's an airline pilot and he goes off every day and then one day he sort of burns up. And the kids are always looking up to see their dad come home. It's a great story. The Tom Rapp song was much more based on that, because it said, "My father was a rocket man. Some days he'd go to Jupiter and Mars." It is a really lovely song. Much more eclectic. And I thought it was a great idea to sing a song about a guy in the future, where being an astronaut would be akin to being an airline pilot—which will probably happen. And I just made it a bit more a product of its time and made it a

Continued on page EJ-74

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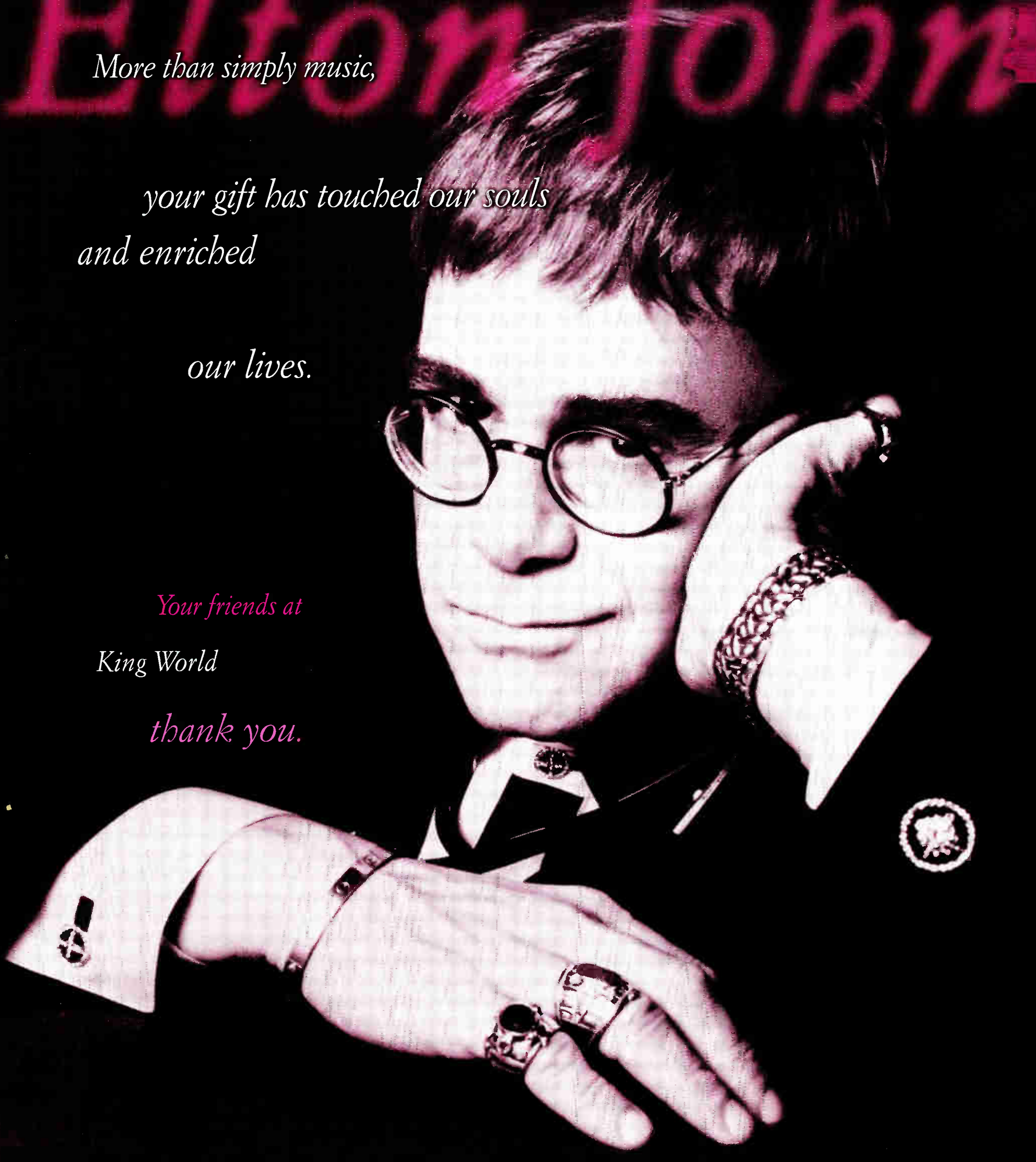
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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN



Bruce Springsteen (left) and Elvis Costello are songwriters Taupin admires.

BERNIE TAUPIN INTERVIEW

Continued from page EJ-72

bit more spacey.

Who are some of your influences as a lyricist, and which other lyricists do you like?

There are a lot of people I certainly admire as lyricists, but I wouldn't say they influence me, because they started later—much later—than me. I love Springsteen. Bruce Springsteen can do no wrong. I think he's an absolute genius. I love Elvis Costello. Again, they both came much, much later on.

There are a lot of people I really, really think are great. Then the classic people that have influenced me, like Woody Guthrie. I don't know if Bob Dylan ever influenced me. It's funny, because I loved Bob Dylan when I was younger and I still do. I can't say that he ever influenced me. Maybe subconsciously. I think more of the old storytelling guys influenced me. Those and maybe Robbie Robertson. On "Tumbleweed Connection," I think I was trying to be the Band, which I told him many times. So I think really probably only him in the contemporary area. My influence comes from, you know, Woody and Leadbelly. Then it comes from poets. I think Stephen Vincent Benet was a huge influence on me. His poems are really like great songs. He wrote "The Devil And Daniel Webster" and "John Brown's Body."

When you write, do you try to isolate yourself from other songs?

We listen and we rip each other off mercilessly, and everybody admits that. That's what it's about. You name one song, and I know where it's coming from. Even the blues is from something else.

If I hear a song, sometimes I go, "Jeez, I'd love to write a song like that." But good lyrics really turn me on. A lyric doesn't really have to be really clever to turn me on, if it's got passion. You know, there's a line of Springsteen's—I mean there are lots of lines I love of Springsteen's; he's really got it locked up. "A six-inch valley through the middle of my skull"—what a great way to describe passion. Then he's got that line, "We busted out of class/Had to get away from those fools/I learned more from a three-minute record than I ever learned in school." In just two lines, the guy summed it all up. Summed up a million guys' careers, lives. That kind of stuff, is it poetically written? No, it's just really right. It's like Elvis Costello in "Watching The Detectives" saying, "It just took my two fingers to blow you away." I mean, what a great image. That's what it is all about. It's all about imagery.

Continued on page EJ-76

MY DEAR PINBALL WIZARD,
BEFORE TOMMY AND ONWARDS
IT HAS BEEN A GREAT PLEASURE
TO SHARE YOUR FRIENDSHIP AND LOVE.



FROM ROBERT
& ALL AT



ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

BERNIE TAUPIN INTERVIEW

Continued from page EJ-74

Since you're quoting other people's lyrics, what are some of your own favorites that you've written?

I don't know.

Oh come on.

I have got lyrics that I really like. People have always asked, "What's your favorite song?" I think one of my favorite songs is "Sacrifice." I think it's a very passionate song. I think it's a very real song. But quoting lines—I could, but then you'd have to be here all day. I've got lines that I really think are good, but I can't come up with them now. A lot of them are on the new Farm Dogs album.

I know you wrote "Your Song" at breakfast. Are there any other songs that you remember writing under maybe unusual circumstances?

I wrote "Rocket Man" in my head in the car. Half of the song was going around in my head. I was driving to my parents' house when they still lived in England, and the whole first half of that song just came into my head. I didn't have anything to write on. I didn't want to forget it,

so I kept going over and over it for like an hour. It was really annoying. I was so desperate not to forget it, that once I got back, I was like, "I can't talk yet, I gotta write this down." Outside of that, I know I've written songs on planes and in restaurants.

Right now there's a hit song called "Bitch." Have you heard it?

I like that record. It's a really good record.

It seems kind of funny that song created some controversy now. Elton had a hit with "The Bitch Is Back" in 1974, and it was sung by a man.

But Elton didn't sing—What's the line in there—"I'm a lover on my knees"?

What was the inspiration behind "The Bitch Is Back"?

I don't really want to give the person credit, but I didn't come up with the title of that. I know exactly where the title came from. Elton had just come back from a tour or something, and we were at the house, and he came in the room in a really bad mood and somebody in the room said, "Oh God, the bitch is back." That's where it came from.

I'm sure some of your songs have been misinterpreted. Do you get a kick out of that, or do you find it frustrating?

I think it's really cool. It's actually one of the reasons that I've always said that I don't like to be asked what a song is about, because I think that spoils the fun. I think it's half of the fun of being able to listen to a record. Like reading a book, you visualize the characters in your own mind even if they are described in the book. You see them in your mind how they are. And I think that's how it should be with songs. I think people should interpret them in their own way. You know, if they got a particular image, that's good, that's what it means to them. It doesn't matter what it means to me. I think that works with Elton and I. I think there are some of our songs that he sees one way and I see another.

For example?

I think it's more on a personal level; I don't mean a song that is esoteric like "Bennie And The Jets" or something like that. I just mean maybe in a song like "The One," you

"I've always been sort of gunshy with interviews, because you always end up contradicting yourself. But after 30 years, I don't really care anymore."

may see it in a different light. It could conjure up something more personal for him than it does for me.

When you write for Elton, is it from your point of view or Elton's? Or does it depend on the song?

Well, obviously, when I write for Elton I try to gear it to the fact that he can sing it and be comfortable with it.

How about "Someone Saved My Life Tonight"?

Oh yeah, that was written definitely from his perspective. That was written with a thematic album that had a storyline to it. It was a concept. So I was writing songs that came from both our standpoints and he would be comfortable singing. I do that all the time. I want him to be comfortable with what he sings.

You just referred to "Captain Fantastic." Did you set out to make that a concept album?

I think I came up with the title of "Captain Fantastic And The Brown Dirt Cowboy," and we wrote the song and I thought, "Well, this is Elton and I in character. This is a good idea. Maybe I'll go from here."

Is a concept album something you would want to pursue again?

No, I don't think we'll do another concept album. "Captain Fantastic" is being made into a musical right now

Continued on page EJ-78



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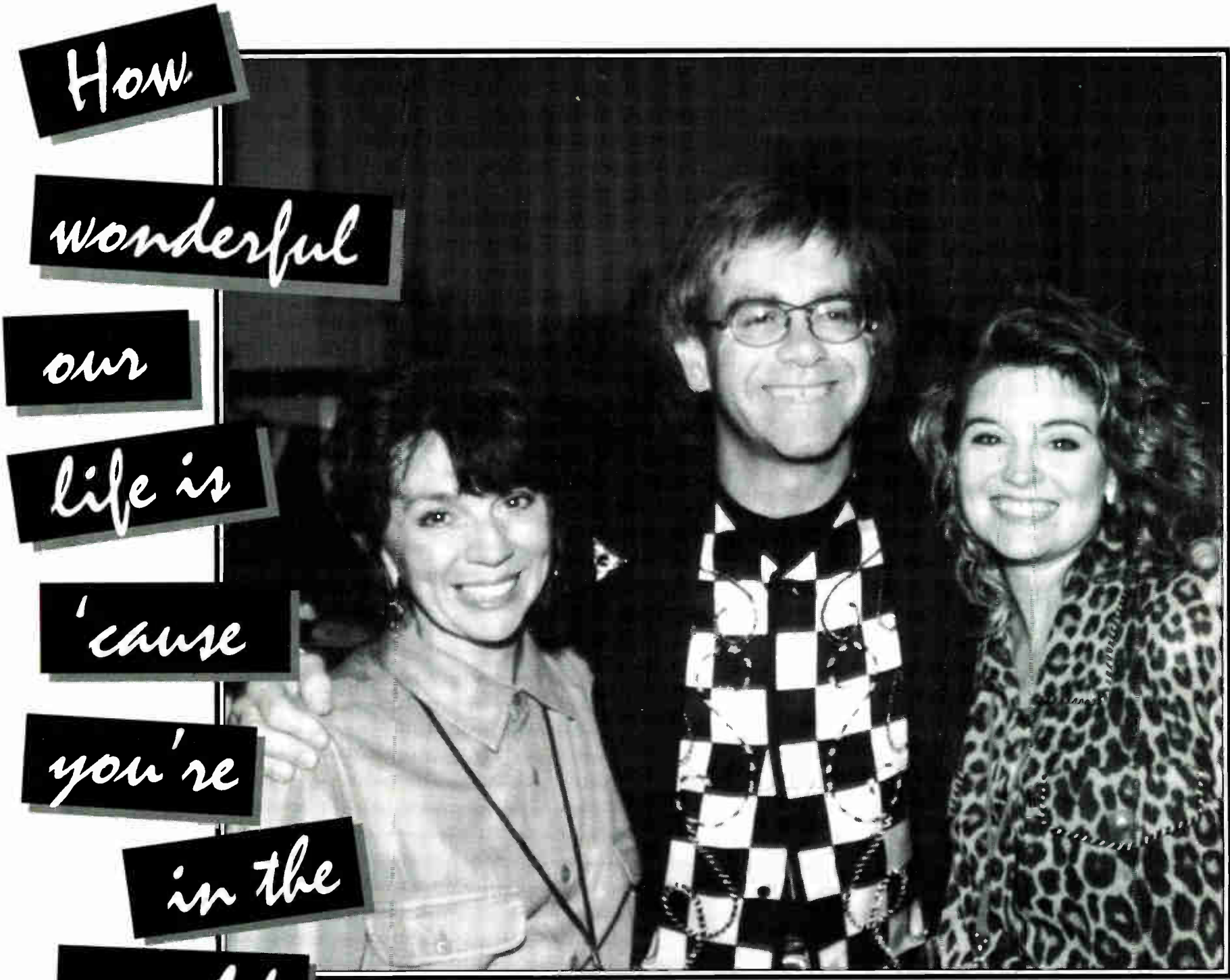


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ELTON JOHN with BERNIE TAUPIN

30 YEARS OF MUSIC

BERNIE TAUPIN INTERVIEW
Continued from page EJ-76

in England. I think it starts previews next May.

Let's talk about some of the other classic albums. When you think back to "Honky Chateau," that album and that period, what comes to mind?

Working at the Chateau in Paris. It was fun. I guess that was the first album we did there. That was a real communal kind of situation. Again, I love that place, but it's supposed to be haunted by Chopin. So you kind of get that vibe. Fleetwood Mac had a really weird experience there too.

It was the first record where we had that situation where we were sort of living and working in the same place, like "Caribou."

How about "Goodbye Yellow Brick Road"?

We were supposed to do it in Jamaica, but the studio basically fell apart, so we flew to New York from Jamaica and

"I actually met Bernie before Elton, when Gus Dudgeon, E.J.'s producer, was doing a 'poetry with music' type of album, with Taupin speaking his lyrics over music we were composing on the spot. Caleb Quaye and I were doing an acoustic version of 'Greatest Discovery,' which was really beautiful, but when Bernie's line 'This is your brand new brother' ended the piece, I almost melted. It's still one of my favorite E.J./B.T. compositions. Obviously, my other favorite song would have to be 'I Guess That's Why They Call It The Blues,' since I helped write it.

"Probably the most excited I've seen Elton and Bernie was at the 1974 Madison Square Garden show, when John Lennon got up with us to play a short set. John was unbelievably nervous before the show and came to my tune-up room asking me to tune his guitar, which I did gladly. He then came up with the immortal line 'We used to get a bit of fanny around about now!' God bless rock 'n' roll.

"I feel privileged to have worked with the best musicians, engineers and producers because of my relationship with Elton and Bernie."

—DAVEY JOHNSTONE

then flew to Paris and went back to the Chateau.

I know Elton is a big fan of R&B and soul music, and that is reflected in the music and performance of "Bennie And The Jets." What inspired the lyrics?

I don't remember what I wanted "Bennie And The Jets" to be. For me, it was a real throwaway lyric. That was very much Elton's creation.

You mentioned "Caribou" was also done with that sort of communal atmosphere.

"Caribou" and "Rock Of The Westies" were a bit drug-induced. I don't really remember those albums too well. They were sort of up-all-night jobs. We just lived in these cabins, did too much of everything, and made records.

The only thing I remember about that was Stevie Wonder driving me to the studio one day and me going into the studio and then suddenly realizing I was driven there by a blind man.

He drove me from one of the cabins to the studio, but I'm sure for two days beforehand he had someone doing it continually with him and he just did it to freak me out. He used to do things like that. The funny thing was that I didn't question it.

Let's get back to the present. "Live Like Horses," which was recorded by Elton and Luciano Pavarotti for the "Pavarotti & Friends For War Child" benefit CD, is featured on the new album?

Yeah, it is. And we re-recorded it.

Did you write that with Elton and Pavarotti in mind?

No, no. That was Elton's idea. He had Pavarotti sing in Italian. Have you ever heard an Italian try to say "horses"?

Is it strange for you to hear a voice other than Elton's sing your songs?

No, not at all. It was flattering. I really like ["Two Rooms"]. I like the fact that it was kind of at the beginning of the obsession with doing those kinds of [tribute] albums. Now everybody does them. At least that was somewhat in the beginning.

Like Elton, you've also been involved in some AIDS-related causes.

Well, I did the two "Commitment To Life" concerts. It was fun as well, working with all those artists, as well as doing something I had never done before, producing a show.

It's something that is very difficult. I don't want to do
Continued on page EJ-80

ELTON JOHN

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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

BERNIE TAUPIN INTERVIEW

Continued from page EJ-78

that every day. Jesus, some of those artists and managers and agents. Let's talk about agents. I think of agents as people who look bad in good suits. [Laughs]

You have often been reluctant to talk about specifics in songs during your career, but you seem to open up a little more on the last album. Why is that?

I'm very contrary. I guess we all are. You know, that's always a difficult thing about doing interviews. That's why I've always been sort of gun-shy with interviews, because you always end up contradicting yourself. But after 30 years, I don't really care anymore. [Laughs]

Like I said earlier, I prefer people to draw their own conclusions. There are certain old songs that I really don't know what they are about. They were images like cinematic stills, like "Levon." I really don't know what that is about. It was an abstract song.

It's much more fun if someone comes up with a theory



Farm Dog Bernie Taupin

of their own, but don't give me the theory, because I can't tell you that's what it is. Some people said that "Madman Across The Water" was about Nixon. It's a great idea, but to me it was about a lunatic asylum.

What do you think of contemporary music?

I hear most of my current music from my girls, because I don't really listen to the radio. I listen in the car. So it's actually great to have an 11-year-old and a 9-year-old around, because they definitely keep you current.

There's a lot of good stuff out there. I do listen and I do go out and buy a lot. What [top 40] KIIS-FM [Los Angeles] is playing all sounds the same to me, but it's all dance-related and I've never really been into dance music. I've always liked rock 'n' roll. But there's a lot of really good stuff. For every one of those click-boom songs that's on KIIS, there's a Wallflowers or Toad The Wet Sprocket. And [my manager] Michael [Lippman] has a band called Matchbox 20, which is really good.

What do you think about what Sean "Puffy" Combs has done to the Police's "Every Breath You Take"?

I like that record.

What would you think if somebody did something like that with one of the songs you have written with Elton?

Oh, I would love that. I wish a rap guy would do something like "Bennie And The Jets." That would be fabulous. We tried to get Ice-T to do it on the "Two Rooms" album. We tried to get somebody to do "Bennie And The Jets."

I know Elton has described "Don't Let The Sun Go Down On Me" as being influenced by the Beach Boys. Do you share that inspiration?

Yeah, but I thought of it more as a Spector thing. I remember when I wrote that; I gave it to him and said, "Think Phil Spector when you do this."

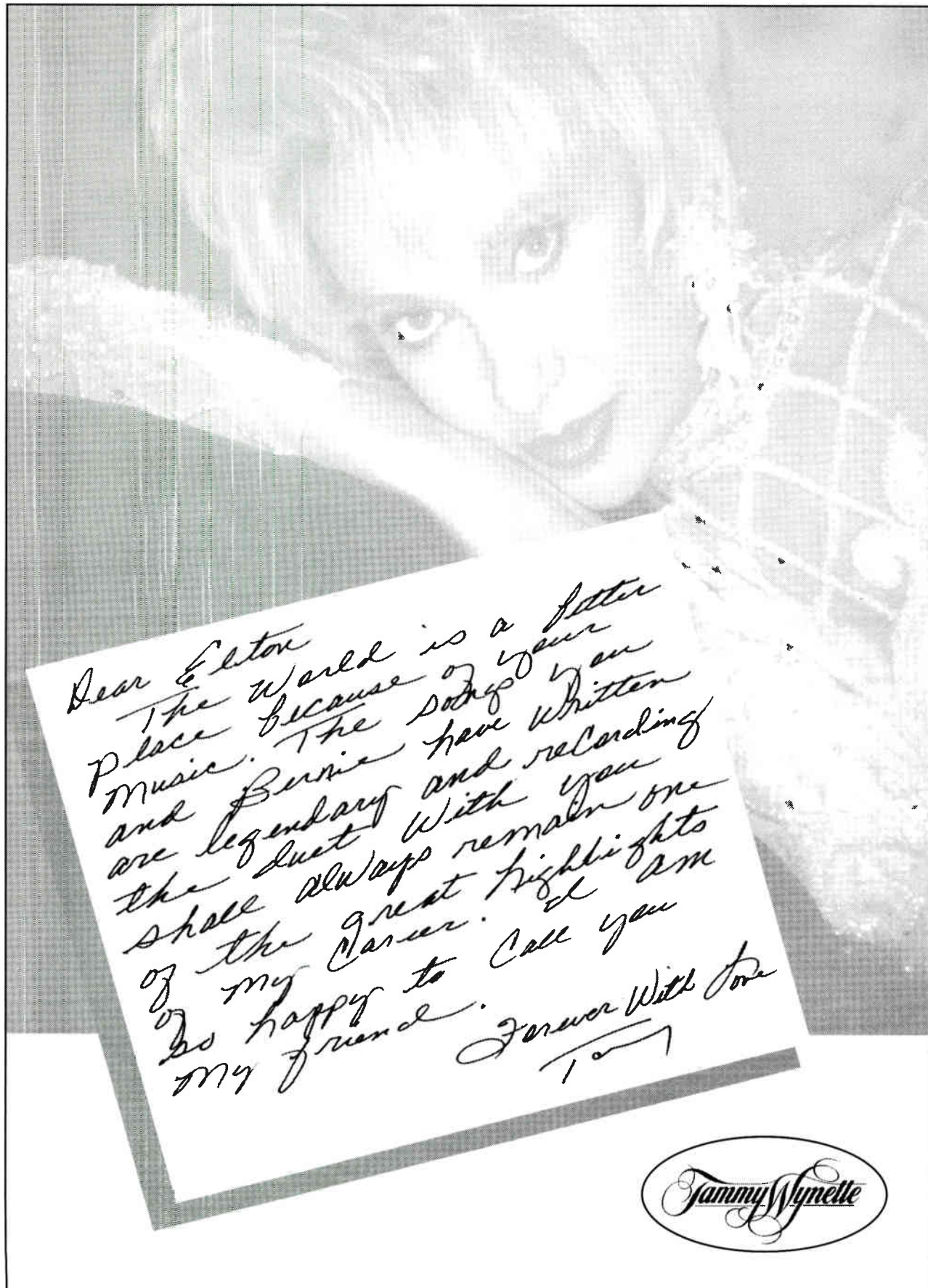
In that early period of your career—when Elton was trying to do two albums a year—did you ever run out of ideas?

I never really dry up. This year, I wrote like 30 songs for Elton's album—not that we used them all, but I wrote 30 lyrics for that album. I did that and then I came back and wrote 20 songs for the Farm Dogs album. Then I went on the road and wrote another bunch of stuff. It's good actually—one of the most prolific years I think I've ever had.

Do you have any idea how many songs you've written? I saw a list on the Internet with the titles to all your songs.

That's the Farm Dogs site. [Producer] David Cole made a list on there. He's got everything on that list. He's got stuff that's never been released on there. He's got stuff on there I never even heard. [Laughs]

Craig Rosen is Billboard's L.A. bureau chief. He is the author of "The Billboard Book Of Number One Albums." His book "Inside Out: The Stories Behind Every R.E.M. Song" was recently published by Carlton Books in the U.K. The U.S. version will be published by Thunder's Mouth Press in January.





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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

ELTON JOHN INTERVIEW

Continued from page EJ-8

I didn't realize that until I did a tour in 1979 with [percussionist] Ray Cooper and I had to sing the songs solo, which meant I read the lyrics much more differently or even took more notice of them. I was quite astonished to find that a lot of his lyrics are quite aggressive and quite down. They're not anti-women, but there's a lot of dirty little girls and social disease, and "All The Girls Love Alice" on "Yellow Brick Road" wasn't exactly on the upper side of life.

And "Blue Moves," which I think was one of our best albums [and has just been reissued by MCA in a new remastered two-CD package with tracks not on the initial U.S. CD release], was in a period of time when we were both personally going through quite a lot of traumas. Bernie, I think, was getting divorced, and some of the lyrics he wrote for that were just so heavy I couldn't even record them.

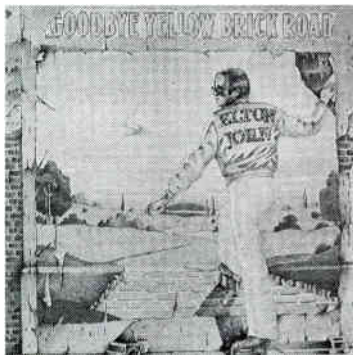
So, I mean, it was quite nice to have a set of lyrics like

"Healing Hands" that were a bit more optimistic, and a bit more, not more frivolous per se, but just easier to write to. It's very difficult to write an uptempo song to something that's really a hard lyric.

Are you stirred by your own music?

On stage, yeah! I mean, I don't really listen to my records a lot once I've finished them. Although sometimes you hear something on the radio, and you think, "Hmmm, that sounds quite good." I think when you do it live, you get pumped up. Some songs either work live or they don't; you can tell a good quality song if it works live. A song like "Little Jeannie" [1980, from the "21 At 33" album] was a nice little song but it just doesn't work live, whereas a song like "Healing Hands" is even more vibrant on stage than it is on record.

But as I say, I don't really go back and listen to my old stuff, maybe because there's so much of it I don't know where to start. Still, when I hear "Yellow Brick Road," which has the three key members of my regular band on it—Dee Murray on bass and vocals, Davey Johnstone on guitar and vocals, Nigel Olsson on drums and vocals—you can definitely tell we adored playing together.



There is an incredible body of work. Rather than one boxed set, maybe there needs to be two.

The "To Be Continued..." boxed set, which I believe is now out of print, is full of things like the original piano version of "Your Song," the demo. It's not a greatest-hits; it's B-sides nobody's ever heard and stuff that hasn't ever been put on record, mixed with stuff that has.

Kinda like the Rod Stewart album, "Storyteller," which I thought was an excellent album. I'm a fan of Rod Stewart, and I had great pleasure reading the liner notes that he wrote. It was a mixture of recorded stuff that was well-known and recorded stuff that wasn't well-known. I think that's what you have to do because, basically, a boxed set is for your hard-core fans.

You're not going to get the person who maybe buys one or two albums buying a boxed set. You've got to make it interesting, and you've got to have some of the worst and

"I'm ashamed to say that my first thoughts about Elton were less than charitable, as his breakthrough album and 'Jesus Christ Superstar' were both released by MCA in the United States at the same time. Andrew Lloyd Webber and I were concerned that Elton's success might distract MCA from giving us their full attention. But as soon as we saw him in action at Fillmore East, we knew that we were lucky to be on the same label as a genius of contemporary music and forgave him.

"Elton is truly one of the great musicians of the 20th century, and his magnificent voice is as important an ingredient in his success as his peerless songs are. As far as the latter are concerned, the contribution of Bernie Taupin should never be forgotten. I am honored to have written with Elton and to have been a small part of his legend. I know he will be giving us more of the same in the 21st century."

—TIM RICE

some of the maybe not-so-well-recorded stuff in there. For instance, there's a version of "Give Peace A Chance" on the boxed set which is quite hilarious, which I've tried to put on B-sides but nobody would let me. And little things like "It's Me That You Need" [1969], and really obscure B-sides.

Do you ever play things like "Lady Samantha" in concert?

I used to, yeah. And I'd also sung "Skyline Pigeon" at [AIDS victim] Ryan White's funeral, in April 1990, and I

Continued on page EJ-84

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ELTON JOHN

30 YEARS OF MUSIC
with BERNIE TAUPIN

ELTON JOHN INTERVIEW

Continued from page EJ-82

hadn't sung that for about 15 years. But I realize "Skyline Pigeon" was a really nice song, so I'm going to re-record that, because the version on the [1969] "Empty Sky" album is a bit weedy. A lot of people have asked for a record of it—there's been three [including the June 1972 session as the B-side to "Daniel," on the 1976 "Here And There" live album] and there's not really one decent recording! So I'm going to re-record that.

What made you choose "Skyline Pigeon" for Ryan White's memorial service?

The "Skyline Pigeon" lyrics were about someone being released and flying towards a better place. I compared that to what Ryan had gone through. It was a hymn, and I was singing it in church, and "Skyline Pigeon" was written melodically as a hymn anyway. It just came to me, it said everything I wanted to, and it fit the surroundings I was singing in.

I know you set up a Ryan White Memorial Fund in care of the First Indiana Bank in Indianapolis. How did you

first meet Ryan?

Well, it was 1986 in New York, and I'd lost my voice, and I went to a specialist. I was in the waiting room, and I saw a story in either *TIME* or *Newsweek* about what he was going through in Kokomo, about not being able to go to school, and I couldn't believe it. I became incensed.

We got hold of his family, and we gave them money and we brought them out to Disneyland, to California, when I was out on tour. We got to know his family—Jeanne, Andrea and Ryan—and saw them from time to time, but we never really got to know his family until I went to Indianapolis for those 10 days [keeping a vigil at the boy's bedside], because you don't get to know anybody coming to a show and shaking hands with them. But I'm so glad I did get to know them in the end, because they were an amazing family; not just Ryan, the whole family.

Another humanitarian involvement of yours centered on a 1990 song you wrote with Bernie Taupin called "Medicine Man."

That was as a result of Olivia Harrison and all the Beatles wives, Yoko Ono, Barbara Bach and Linda McCartney, and myself all putting some money towards



these Romanian orphan kiddies, having seen the footage on television. There were 400,000 Romanian orphans, a lot of them with AIDS. We set up this fund in England to just basically give them medical supplies and basic needs.

Then George Harrison phoned me up and said he was putting an album together, named for a track the Wilburys were doing called "Nobody's Child," and asked if I would do a track. So we wrote a song very quickly, recorded it very quickly, and it turned out well, and we raised some money.

I know people may be getting fed up with charities, but if you've ever seen the footage of these kids in Romania, it's just breathtaking. I spent a lot of time in a children's hospital when I went with Ryan, at Riley's Hospital for Children in Indianapolis, and some of these kids are just unbelievable. They

have such terrible illnesses and disabilities and yet they smile through everything. It really connects with the Knebworth Festival thing, as well, which is also children-related, being a benefit for music therapy for kids with autism. I think doing things for children is among the best things you can possibly do.

Is it nice being an elder statesman, spending time with your peers on such reflective projects and joining with each other on various pursuits?

[Smiles] It is actually. I went to see the Rolling Stones in America [on the 1989 "Steel Wheels" tour] and I thought they were probably the best rock 'n' roll band I'd ever seen. I was so pleased because everyone's always saying, "Oh, they're so old," and they went on stage and they completely blew me away live. So there's nothing wrong with getting old, as long as you maintain an interest in what's happening with younger musicians and keep up. It's terrible to be very blinkered and only listen to your own generation's sort of music.

Continued on page EJ-86

"I said, 'Bernie, I can't sing man-woman songs all the time!' It's something I don't think people would swallow these days. We try to keep things ambiguous."

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ELTON JOHN INTERVIEW

Continued from page EJ-84

There are so many good young musicians around, and it's good to play with young musicians and to listen to what they do as well. Sometimes if you're over 40, a lot of musicians I know don't bother to listen to younger people. They just get stuck into what they're doing and they don't see beyond that. It's really important to listen to new people.

You've duetted with a lot of people over the years, from Kiki Dee and Millie Jackson to John Lennon, and then all the artists on the 1993 "Duets" album. The 1985 "Wrap Her Up" single with George Michael was enjoyable, and "I Guess That's Why They Call It The Blues" in 1983, with Stevie Wonder on harmonica, was as good as any of the best Gershwin songs.

Well, thank you. I'm a melody person, so I can sit down and write a song, and I know this is going to sound really boastful, but something like "Sorry Seems To Be The Hardest Word" or "Your Song," I can write that sort of melody every day. I find it harder, because I'm a pianist, to write a good uptempo song.

When you play piano, the chord structures of songs are so much different. You tend to put in more chords, whereas when you're on a guitar, a three-chord song on a guitar always sounds better than a three-chord song on a piano for some reason. [Laughter] It's ludicrous. It has to do with the structure of the instrument.

But I listen to so much stuff that I get influenced. It's

"If I ever do a B-sides tour, I would include 'Ugly Girls And Fat Boys,' 'Screw You' and 'Rock And Roll Madonna.' It's a great idea, but I haven't got the balls to try it."

nice to write different sorts of songs, but that can also lead to problems with albums. As I said, that's why we did "Sleeping With The Past." I wanted one album to sound the same all the way through rather than be a little disjointed.

I'm quite happy with my music, but I'd like to go back to playing the piano a little more on my albums, and stop making, per se, pop-music albums. But I don't know; I always say that, and I always end up doing them.

Who would your heroes have been once you had a few years of piano lessons under your belt?

That's easy: Jerry Lee Lewis, Fats Domino and Little Richard were the big three piano players. And, later, to a certain extent, people like Floyd Cramer. George Shearing, also, because my father always had George Shearing records; I never played like George Shearing, but I like listening to him.

I was lucky as a kid; I was always surrounded by good music. When I was about 8 or 9, I think, my father bought me "Songs For Swinging Lovers."

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The '56 Sinatra album?

Right. [Griming] I think it was a bit early for me, but it's a wonderful record, and in that way I got to know people like Gordon Jenkins and Nelson Riddle—who were great arrangers—very early in my life. So I had a very wide appreciation for music as a child, which was really good for me.

The only music I didn't really have an appreciation for was classical music, which I do now—but I didn't when I was first playing it. Although I liked to play Chopin and Bach, I have a much wider appreciation of classical music now.

I think this is because I had to play it as a child; I was forced to play it. I'm so glad I went to the Royal Academy of Music [in 1958], because it helped me with my structure of writing songs. With something like "Funeral For A Friend" from "Yellow Brick Road" or "Tonight" from "Blue Moves," you can tell there's a classical training there because of the way the chords are structured.

I didn't like the Royal Academy at the time only because I was forced to go there on a Saturday when I went to school from Monday to Friday; and then on Sunday I had to do my homework, so it was like I had a full-time job!

But it was very important to have the classical training and to learn about the rudiments of music. Even though I didn't really pay that much attention, it rubbed off.

Looking at a certain song like "I Guess That's Why They Call It The Blues," do you and Bernie ever know when you're polishing a real gem? Or is it too hard to tell between good and great?

Sometimes something sticks out, like "Don't Let The Sun Go Down On Me." I remember writing that and "Someone Saved My Life Tonight" and thinking they were special. But you can have a really good song—for example, on "Leather Jackets" [1986] there's a really good song called "Paris"—but it sometimes loses it between the demo and the recording. Sometimes the way you record a song is not the best way a song should be recorded. And you find that that is a very frustrating thing.

There are lots of songs that I've written that I think are as good as "Don't Let The Sun Go Down On Me," but they haven't come out as well on record. It's so important, the way you approach recording a thing, and 50% or 60% of the time you get it wrong.

Have you ever started out with a song in one mood,

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then re-invented it along the way, and what finally landed on record wasn't the best idea?

There are certain songs I would have re-recorded but no, not as far as the actual basic song goes, because I really only spend 15 or 20 minutes, top-notch, on the songs. That's the way we write. But there are plenty of songs I would have liked to re-record. There are very few songs where you are actually 100% satisfied with the way they're recorded. "Madman Across The Water" is, for a lot of my fans, one of their favorite albums, and I love some of the songs on it, but I just don't like my voice on that album, so I would like to go back and re-record "Levon" and "Tiny Dancer," [Griming] but you can't.

"Grey Seal" was recorded three times, "Bad Side Of The Moon," there are two recordings. You can record songs different ways, but I don't think you can really go back.

What was the inspiration for the title track of "Madman Across The Water"?

Bernie comes up with these ideas first, and I never know, I never ask him. He just gives me the lyric, we never

Continued on page EJ-88

"Elton John and Bernie Taupin are among the most successful and influential songwriting teams of our time. Their work has had a profound impact on an entire generation of popular music and musicians. The songs they have written over the years are as familiar to us as an old friend. To me, they are the Gilbert & Sullivan of our generation."

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30 YEARS OF MUSIC

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—NEIL SEDAKA

ELTON JOHN INTERVIEW

Continued from page EJ-87

bother to discuss it. [Chuckles] That's why we've lasted all these years, we don't get on each other's nerves. We don't dissect each other! I have no idea, and that's the honest truth.

In 1983 "Too Low For Zero" was your first full-album collaboration with Bernie since "Blue Moves." Were you on a sabbatical from each other?

That's the misconception. There was never a falling out. As far as this whole vision of Bernie and I not talking to each other or anything like that, it's totally wrong. I did an album called a "Single Man" [1978], which was totally Gary Osborne songs, and then I did "21 At 33" [1980], which had Bernie Taupin songs on it—"Chasing The Crown," for example, and "Two Rooms At The End Of The World"—and then I did "The Fox" [1981], which had Bernie Taupin songs.

So there was only one album ever without Bernie Taupin, apart from the [1979] "Victim Of Love" album,



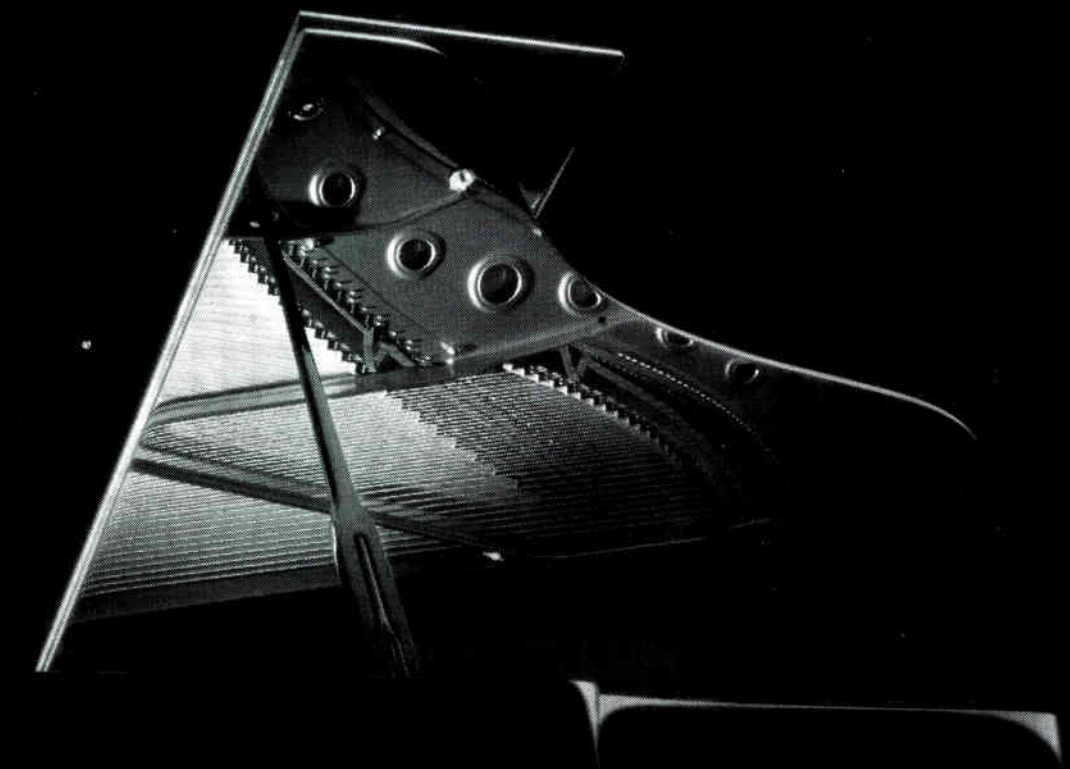
which had various material written by someone else. But when I did "A Single Man" with Gary Osborne, Bernie at the same time was doing an Alice Cooper album ["From The Inside," 1978], and I think there was maybe a little friction—not between the two of us, but it was kind of competitive. Both albums came out at the same time.

Thank God we did do things like that, because I think if we'd have just stuck together and wrote just for ourselves and not had the freedom to write with anybody else, I don't think the relationship could have lasted. I don't think you can just pin two people down and say, "That's it for life."

That's not fair. I know Bernie enjoys writing with other people and I always used to encourage him to write with others, but he never really wanted to. Then he got into it, and I think he enjoys it, and I'm glad that he does. I think it widens his writing, and it certainly is nice for me to write

Continued on page EJ-90

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WITH BERNIE TAUPIN

ELTON JOHN INTERVIEW
Continued from page EJ-88

with other people too. And there's no problem. Whenever I do a new album, they say, "Oh, I see you and Bernie are back together again," and I think, "Oh my God, not that old chestnut." It really is a myth.

I dedicated "Sleeping With The Past" to Bernie, just because we were so happy working together. And I know Bernie was really thrilled with the way the album came out; it turned out the way he wanted it to, and I wanted it to be like that.

I think it's an achievement to have lasted so long, and we are enjoying writing with each other more now than we ever did. Obviously, sometimes he gives me a lyric and he thinks it's going to be a ballad, and I turn it into something else. But he's never complained about it. He's never argued about anything I've written, which is pretty amazing.

Your work together has encompassed a wide range of

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"Interviewing Elton for a cover story that we were doing on him a few years ago changed my life. He was the most shining example that I'd ever witnessed of the capacity that human beings have to come through the darkness into the light. But for me, Elton was also a reconfirmation of what a great artist is—someone who's always growing, someone who can express what we all feel, as a gift to us. Elton's generosity is famous—but it's a generosity that goes beyond material to spirit. His ability to understand pain and joy, coupled with immeasurable talent, lets the millions of people who are his audience feel as if they're not alone. One isn't alone with Elton around. He never disappoints as an artist or as a friend. This is one of the reasons he has so many fans. He is a man, and a friend, who never underestimates the need we all have to feel cared about, to have fun, and to be understood."

—INGRID SISCHY, editor in chief, *Interview*

"Elton is a peerless peer. He is a noble man who doesn't have an equal."

—LULU

subject matter, some of it fairly intense, like, say, "All The Girls Love Alice."

Intense is right—that's the way it was originally written; there were no transformations on that at all. It's a sinister song, and a lot of people say that our lyrics never touched on heavy issues. I think Bernie's lyrics have covered most issues from the wide spectrum of everything that's gone down. And especially that one. At that time, "Yellow Brick Road" had a lot of lyrics on it which were pretty heavy, and I think he's always been like that.

He never gets enough credit. I think he's one of the great lyric writers of all time. When they review the records, people sometimes give him a real hard time, and I get really annoyed at that. Why not give me a hard time? Don't give it to him.

How do you feel about yourself as a vocalist?

I never really started to think about it until 1979, when I toured with Ray Cooper on my own. One of the reasons I retired from the stage in 1976 was that I felt that I was just doing everything by numbers and automatically. I listened to some of my piano playing, and it wasn't as good as some of the piano playing on the "17-11-70" album. I felt I wasn't totally thinking about what I should be doing.

So when I came back, I wanted to be very stark and I wanted to be alone at the piano and concentrate on my voice and on my piano playing, and that's when I started to breathe properly. [Producer] Thom Bell, when I did "The Thom Bell Sessions" [EP] in 1977, he actually taught me to breathe properly. He said, "You sing too high and you don't use your lower register properly," which was absolutely correct. Since then, I'm a much better singer. I've much more range in my voice.

If you listen to the "Elton John" album, I sound like a little choirboy, and now my voice is much much stronger and I use the lower part of my voice better. I was just a piano player who also sang; I never used to consider the technical points of singing, like breathing, until someone pointed them out, and that was Thom Bell. Since then, I've thought about singing much more and enjoy singing just as much as playing, in fact—probably even a bit more now.

But there have always been a lot of things I can do with my voice; I can sound like a lot of different things. For example, on "Philadelphia Freedom," I did all the backing vocals.

I'm just lazy with my voice sometimes. On the [1989] song "Stones Throw From Hurtin'," I just whispered it and it sounded so good that that's the way it went onto the record. The "Medicine Man" vocal is the original rough vocal I was doing in the control room when I wrote the song in the studio. If you listen just to the solo vocal track,

Continued on page EJ-92

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ELTON JOHN with BERNIE TAUPIN

30 YEARS OF MUSIC

ELTON JOHN INTERVIEW

Continued from page EJ-90

it's got all the noise coming from the speakers, but the vocal is so good we just left it there. If you do the vocal more than four or five times, you start to think about it too much. But I can do much better work with my voice than I have already put on record—I know I can.

What's a favorite love song you've done over the years?
"Come Down In Time" is one. "Tonight" is one of my favorite tracks of all time. But I think *the* favorite would have to be "Your Song," because of the wonderful lyrics. You can't really fault that song. I've sung it so many times and I've never really gotten fed up with singing it. It's the one song I've never gone through the motions of singing.

Let's talk about your newest album, "The Big Picture," How would you describe it to someone who hadn't heard it?

The songs are mostly about relationships. It was produced by Chris Thomas, and we recorded 16 tracks and kept 11. There's only one big uptempo song, and that's the last track; it's called "Wicked Dreams."

"I am proud to have been a part of the original and, in my opinion, the best ever Elton John Band for almost 20 years, and to have been inspired so much by Elton and Bernie's music. Through the ups and downs, we came through with a smile. Elton and Bernie's gift of their music to us all will live on forever. I love and thank them both and only wish that Dee Murray were still around to give his comments on this special honor."

—NIGEL OLSSON

"Thanks to you both for some of the best pop/rock ever written. Please feel free to throw the odd reject in my direction!"

—SIR CLIFF RICHARD

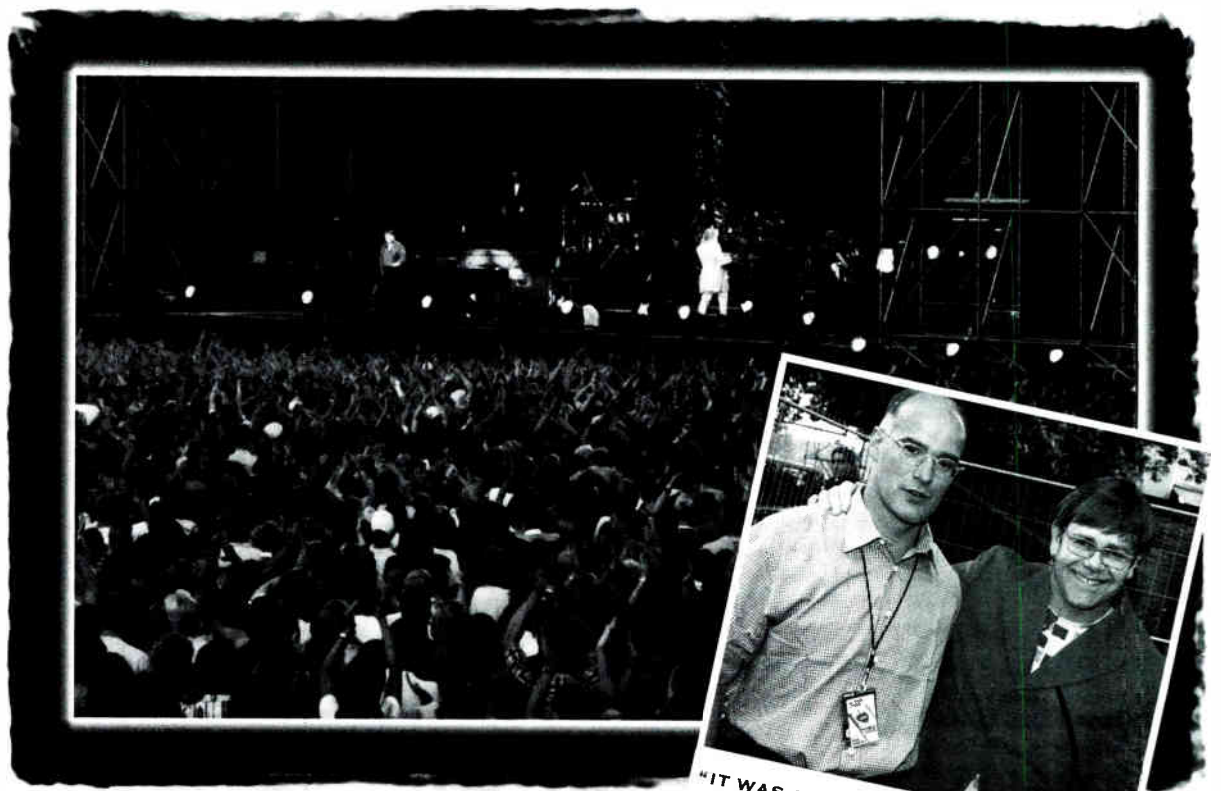
They're really melodic songs, some of which could have been written for "Madman" and some of them maybe for "Blue Moves." I'm probably happiest with this album just because of the flow of it.

It starts off with a song called "Long Way From Happiness," a very atmospheric song. Next is "Live Like Horses," which we actually put out in Europe with Luciano Pavarotti as a duet. We've taken Luciano off now, and just put my vocal on it. We did a show last night in Frankfurt and we got people hanging plaques up saying, "Please play 'Live Like Horses'!" So people have forced me to put it on the album. It's such a really powerful and dynamic song. But I think the most beautiful song on the album is called "Love's Got A Lot To Answer For"—"contemplative" is a good word for it.

Continued on page EJ-94

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ELTON JOHN

30 YEARS OF MUSIC

JOHN

with BERNIE TAUPIN

ELTON JOHN INTERVIEW
Continued from page EJ-92

Most of the songs are about two people, and we try to keep things ambiguous. I've been out for quite a while, and I can't really get away with singing songs about, "Oh, I love you my darling Julia." So most of the songs can be about any relationship: man-woman, woman-man, man-man, etc. I said, "Bernie, I can't sit there and sing songs that are man-woman songs all the time!" I mean, I'll sing a couple of them, but it's something I don't think people would swallow these days. [Laughter] It's like, "Ohhh, come on!"

But I don't really tell him what to write. We've been writing for 30 years, and I just say, "Write whatever you're feeling." The thing with Bernie now, because he has made four albums of his own and just completed a fifth, is he's far more musical. So I tend to get songs delivered now in a much more musical context; in the old days it was like just a sheet of paper with words on them.

[Chuckles] Sometimes I wish we could go back to the one sheet of paper, when I could destroy some of the lyrics and just say, "Verse, chorus, verse, chorus." But you know, things move on.

I would never dream now of doing anything that he didn't like. In the old days, I would just write a song and that was it. You know, he had no say in the matter at all. He never really complained; he told me if he liked something, but if he disliked anything he kept it very close to his chest. But nowadays, if he doesn't like something in the melody, I will listen to what he says.

Does he come into the studio much?

Yeah he does. He came for the start of the new album, and he came for the ending. In between, he went home because he was just finishing up his own album. We kept him informed by sending him tapes so that he could actually hear stuff.

But we always go into the studio with nothing written; on the first day, I'll go in and get a bunch of his lyrics and just pick the lyric I feel like starting with. On this album, the lyric I started with is called



Bernie Taupin

"Something About The Way You Look Tonight."

Usually, the first song you write on the album you never use, or only as a B-side. Because you usually think, "I could write something better than that," and your writing starts to evolve. In this case, I think this is the first album where the first song turned out to be the first single. I just chose the lyric because it was a very upbeat love song. And this first song is one of the strongest on the album, which wasn't the case with "Made In England" [1995], where I wrote two or three songs, and then I wrote "Believe" and felt we'd discard everything and start from there.

This raises another issue. You've had a lot of great B-sides over the years that have turned up in different places, many of them your album "discards" as you call them.

I've been as guilty as anybody of putting stuff on albums that's been superfluous, but sometimes certain songs won't go with the core concept or feel of a project. Sometimes the whole point of having a producer is to have someone edit what you're doing.

I've always threatened to do an obscurities and B-sides tour, like Elvis Costello does when he spins this huge wheel around with song titles on it, and the number it stops at gets played. It's a great idea, but I haven't got the balls to try it. [Laughter] Still, I don't think I ever repeated myself on a B-side, because I felt B-sides and bonus songs were so important; they should always give you value for your money.

I always thought that "Ugly Girls And Fat Boys," a bonus track on the CD3 for the title track from your album "The One" [1992], could have been a big hit. It's hilarious.

Yeah! I liked it too! It just didn't make the album. When

"I think the favorite song of mine would have to be 'Your Song,' because of the wonderful lyrics. It's the one song I've never gone through the motions of singing."

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Thank you for dedicating your life to bringing us closer to our own emotions through your music.

"It was a warm day in late August 1970, and I had been living in Los Angeles for only about three months. There had been a tune on the radio that summer called 'Your Song,' and it had captivated millions of American listeners. The L.A. music community was abuzz with excitement because the artist who had recorded that song was making his American debut that very night at the legendary Troubadour in West Hollywood. I don't know how I got in, but I was among the fortunate ones who gathered there on the evening of Aug. 25 to hear the latest rage from England. A hush fell over the room as a modestly dressed, mild-mannered man took the stage and sat down alone at the piano. That night, Elton John forever changed the history of popular music, and he continues to do so today. Little did I know that, only a few short years later, I would become friends with both Elton and his partner, Bernie Taupin. We have, over the years, collaborated musically and charitably, and I remain extremely grateful for their music, their friendship and their support."

—DON HENLEY

it comes to hits, I sometimes have no idea. But if I ever do the B-sides tour, I would probably include "Ugly Girls And Fat Boys," absolutely, and "Screw You," "Rock And Roll Madonna" and maybe "Planes," which was recorded for "Rock Of The Westies," but Colin Blunstone covered it for his album on my Rocket label in '76. Meanwhile, at least some of this stuff is on the "Rare Masters" collection that PolyGram put out in '92.

Knowing how music kept you company as a kid, it must have been nice when you and Tim Rice got the Oscar for "Can You Feel The Love Tonight," since the audience for "The Lion King" is chiefly children.

Yes, I think so. With Bernie, I've only been good at writing music for me. Tim Rice is from the old school of song-writing, and he sometimes has to sit and do 35 rewrites to

"I was sitting there at the piano thinking, 'I'm writing a song about a warthog; this is the end of my career!' and burst out laughing."

make things work right with a movie's structure. Bernie is more like a poet. When Tim approached me to do "The Lion King" thing, I said, "Let's do it for kids, because it's just a great story." But most of Disney's animated movies have a kind of Broadway score, and I said, "Let's not go for that, let's go for a completely different feel and just write ultra-pop songs kids would like; then adults can go and see those movies and get just as much pleasure out of them." I mean, adults buy a lot of pop records.

Still, the whole idea of doing it and the inspiration to do those songs, I mean, I was sitting there at the piano and I was thinking, "I'm writing a song about a fucking warthog, this is the end of my career!" And I just burst

Continued on page E/96



*Thank you for
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For 30 glorious years you've played the world's stage with spectacular performances and unforgettable music that shall play on for generations to come.

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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

ELTON JOHN INTERVIEW

Continued from page EJ-95

out laughing, and it was great.

We were writing it for kids, and the "Hakuna Matata" song, I don't know how many kids have come up to me since and yelled "Hakuna Matata!" It achieved its aim, and that pleased me a lot.

It was one of the most fun, involving things I've ever done because a) the team at Disney was fantastic and b) because the end result was spine-chilling. When you see a great animated movie with your music... I never dreamt that it would be as big as it was, as far as the music went.

But it just gives me another way of writing, and I think it's coming full circle with Bernie and I. He's never been jealous of anybody I've ever written with, and I've never been jealous of him because he's gone off and written hit singles for other people and I haven't. He wrote the Heart single "These Dreams," and he wrote the Jefferson Starship hit "We Built This City."

"The year was 1969, and Miles Davis was on stage at Ronnie Scott's in London. That night, a gentleman by the name of Steve Brown introduced me to a young artist named Elton John. After chatting for a while, we agreed to collaborate on some music Elton had been working on. Now, 28 years later, looking back, Elton's music has truly stood the test of time. Having arranged 'Your Song,' 'Tiny Dancer,' 'Come Down In Time,' 'Madman Across The Water,' 'Sixty Years On' and, recently, 'Believe' and 'Belfast,' amongst many, many other wonderful pieces, I'm proud to have had the opportunity to collaborate on such important recordings. It has been a very special experience, one I am glad to have taken part in."

—PAUL BUCKMASTER

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Did any animated Disney movie spark your imagination when you were younger?

I think "The Jungle Book" [1967] was the kind of benchmark we looked at when we wrote "The Lion King," because that music was so funny and it appealed to kids and adults. We thought that if there was any Disney movie that we'd like to emulate as far as the music, "The Jungle Book" would be the one. I saw it when I was probably in my late teens or so, and I thought it was great, and it stands up to repeated viewings. In fact, it gets better and better.

Let's explore your childhood a little bit more. You were born Reginald Kenneth Dwight on March 25, 1947, in the London suburb of Pinner, Middlesex. Your dad, Stanley, was a flight lieutenant in the Royal Air Force and also played the trumpet, and your mom, Sheila, mainly raised you with help from your grandparents, because your dad was away a lot. There's a bit of family folklore that, as a toddler, you picked out the chords of "The Skater's Waltz" on the piano. But can you remember the first piece of music that you took pride in learning to play?

It would have been "Poor People Of Paris" in 1956, an instrumental by Winifred Atwell. She was a big Trinidadian lady in her late 20s or early 30s who was a piano player: she probably was one of my biggest idols. She was on television and had two pianos: a grand piano, on which she played theater stuff or classical, and then she would go over to a honky-tonk upright piano and play a selection of rags, or songs which one would sing in a public house in England. Her favorite phrase was, "And now



Elton's idol: Winifred Atwell

"I'm gonna go to my other piano." [Laughs] And I just thought that was great because she would be all serious and then become relaxed. She was this beautiful black lady with a great smile and she was a huge influence on me.

She emigrated to Australia in the '60s, and when I first went to Australia we actually met and had a wonderful

Continued on page EJ-98

“MUSIC IS NOISE SUBMITTED TO ORDER BY WISDOM”
(G.Puccini)

Dear Elton and Bernie

Thank you both for so much wonderful music which, through the past 30 years of your collaboration in song, has filled our lives with your love, wisdom, humour, elegance and grace.

Thank you for those wonderfully outrageous, theatrical, brave and poignant performances and for allowing me to be a part of those magical years.

What more could a musician ask for, than to play the best music of his or her times, you granted me that privilege and in doing so profoundly enriched my life both personally and professionally.

**Here's to the next 30 years of music and song,
life, friendship, wisdom and love.**

God bless you both.

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ELTON JOHN

30 YEARS OF MUSIC

with BERNIE TAUPIN

ELTON JOHN INTERVIEW

Continued from page EJ-96

time together; she gave me a little Koala bear toy, and to meet her was the greatest. "Let's Have Another Party" was another of her huge hits.

What was your home life like? What was the first room you had as a boy?

When we lived on Pinner Hill Road, I had an upstairs bedroom, and it was very, very small, and a single bed. The records were always kept downstairs. I didn't have my own record player at that point.

In the early '60s, in my room at that time in a house in Frome Court at a place near Pinner called Northwood Hills, I used to put pictures of Dusty Springfield on the walls. Dusty was a huge idol of mine and she was my pin-up girl.

Can you recall spending any substantive time with your dad before your



Elton's pinup: Dusty Springfield

mom and dad divorced? Did you feel that you got to know him ever?

I don't think so. He was in the military when I was born, and I think my parents stayed together basically for my education. Before I went into rehab, I used to blame my father for a lot of things, and I used to be upset because we didn't have a relationship. It was never, "Let's kick a ball around together, let's do this, let's do that."

Since then, I've obviously done a lot of work on myself and had a lot of advice. I think the fact that he got married again and had four children and was an extremely good father tells me my parents initially weren't very well-suited and so our relationship was awkward at best.

And even when I got to know him, got to see him when I was famous and he was very proud of me, there was always an awkwardness there. It was just two people who just didn't know how to get together. And it's very sad.

I think a lot of kids go through that with either a mother or a father, but I think as a boy with a father, I really, really wanted that kind of companionship. I tear up whenever I see any movie about fathers and sons; I saw "Field Of Dreams" and I was off, with a bucket of tears.

It's just a missed opportunity for two people to not have more love between each other. And even though there was love, there was also a lot of fear on my part. And it was the '50s, a different era. When my parents got divorced it was considered a stigma in England, a disgrace: "What will the neighbors say?"

How old were you when your parents first separated?

I was about 11 or 12, and I wanted my parents to get divorced because my mother had met someone else who was really great to me. Fred [Farebrother, Elton's future stepfather], who I had fun with and who made her happy. As for my father, he wanted to be happy as well. These were two individuals staying together for my sake, which was a very nice thing for them to do, but actually they stayed together far too long probably.

Did your father ever share any aspects of his military life with you?

Well, we lived for about two years at a



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military base in England, at Lyneham, in Wiltshire. But I was just 6 or 7, so I usually went to bed when he came home.

Wiltshire was nice because it was the country and I could play outside, and I made a lot of friends. We were living in what they called married quarters and every family had kids, so that was a happy time for me—I was always out playing.

Were you interested in airplanes, or did your dad attempt to interest you?

I used to watch the airplanes come and go, but no. The only thing I was interested in apart from music was sport, and that was it. But we went to soccer games together, to see my cousin Roy Dwight play. He used to play for a team called Nottingham Forest and became a very successful player, and they won the British soccer equivalent of the Super Bowl. But he broke his leg in that game in 1959, after scoring the first goal and was never the same player again.



Elton the piano prodigy

Soccer matches were the one thing my father and I did together that I used to love. But there was never an intimacy between the two of us. I didn't know how to communicate with him, and he didn't know to communicate with me.

It's painful to be so close yet so distant. Yet you were only a child, and so your tie was filtered through the context of your mom and dad's strained relationship.

Yes, it was. There are two sides to every story and I always used to take my mother's side. But having thought things through, I see he was unhappy in that relationship too, and that unhappiness does reflect on the child.

I have no blame towards him anymore. I've said some things in the past which I said without actually having the knowledge and the wisdom to understand. I know he went on to be an extremely loving and good father to his other kids in his second marriage, and that makes me happy because, after he left my life, I had a great step-father who took the role over of being a father.

But in those years from when you're 1 year old to 11, it kind of molds you, with all those insecurities, all those fears. Whenever my father came home, I knew there was gonna be an argument with my mother. So you live in fear and you just go to your room, and basically it drove me to my music even more; you just sit there with your records, looking at them, and they become your friends.

Is your dad still alive?

No. He died about three or four years ago. But we spent time together when I became chairman of the Watford Football Club in 1976, and when they used to play at Liverpool my dad used to come to the games and loved that I was the chairman. I just wish I could have said more things. I wish we could have sat down and had a real heart-to-heart now that I'm 50 years of age and could talk

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ELTON JOHN

30 YEARS OF MUSIC

JOHN

with BERNIE TAUPIN

ELTON JOHN INTERVIEW

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to him as an adult. But that didn't happen. And it's only in the last seven or eight years that I've realized what being an adult really is.

But he did respect what I have achieved. The English aren't very good at expressing our feelings, especially English men. We've always been bred to be seen and not heard.

That's why I always loved America. Because American people seem to talk through their problems far more than the English, who are used to burying them—and that's been the cause of many, many miserable marriages and many, many miserable relationships.

When did you establish a residence in Atlanta, Ga.?

About six, seven years ago, because I was in a relationship with someone who lived there. I grew to love it because it wasn't Los Angeles or New York. All my friends weren't in the music business and, when I came out of rehab, they told me one of the things missing in my life was a little bit of normality, where I did things for myself and wasn't dominated by my career.

In Atlanta, I get to drive my own car, I go to the supermarket, I go to the record store. There's a very healthy art community there with photography, painting, sculpture, and also the music industry—if I want to hop into it—is very, very healthy down there. It's somewhere I can be free and breathe. And when I moved there the people were so great to me and so pleased that I'd gone there; it feels like home whenever I go there. And it's also got a 24-hour airport, so I can base myself out of there when I tour America, flying home every night rather than staying at a hotel.

A few other questions about things in your life you're comfortable with. What is it that you like about the piano?

It's an instrument that you can write complex chord structures on, which I like. It's also a very percussive instrument, and my left hand is very, very strong. It had frustrated me at times, because if you want to be a showman

instrument. I spent half my life looking sideways to the audience because I usually used to play on the left-hand side of the stage. So, consequently, I changed in the late '80s and early '90s to playing in the middle of the stage, facing the audience, so I could actually see a crowd in its entirety for once.

But in the end, I'm kind of safe behind that piano and it's just a beautiful, versatile instrument. All my early pianos were Steinways. Now I play a Yamaha nine-foot and a Yamaha electric piano and I play a Roland.

How do you feel in retrospect about your lawsuit against Dick James, your original publisher, whereby you and Bernie were awarded \$5 million in back royalties in 1986 because James failed in his fiduciary responsibility to act in your best interests in administrating your song catalog? New laws protecting songwriters resulted from the court's verdict.

I hated the whole process with Dick and having to sue him. But it was a moral point, I think. I regret that we had to go that far, but there was no backing down on his part. We were being ripped off, and he couldn't see that, and so we had to go the distance. Unfortunately, it left a huge chasm with his family and myself, and it will probably never be filled. He died shortly after the court case, so I feel bad.

But it was business, not pleasure. All I would say to somebody when they are starting out in either publishing or recording is to get somebody to read your contacts before you sign them, and explain to you exactly what they mean. Hang on to those songs! I own all my publishing from "Blue Moves" onward; they're my babies.

PolyGram now owns those early copyrights, and I'm quite happy about that. And we had reactivated the Rocket label with them through Island Records in America, which has been bringing out all my old

ed this. As to the question of never performing this song again, I would like the song alone to speak for itself.

"In the last seven years, I have grown up and had to relearn to walk and to function as a human being, without any music involved whatsoever."

The '95 U.S. tour with Billy Joel was a mammoth critical and commercial success. He says you intend to expand on it.

We've known each other for a long time. There's never been any competitive stuff between the two of us. We'd see each other socially, have always gotten along really well, and it was Billy's idea. He said, "We're the only two that are going to do it. Let's go out and play with two pianos nestling back-to-back and have a good time." And I thought it was a great idea: I would do Billy's songs, he would do mine, we would play together. I got to know Billy on tour, and the more I liked him the more fun it became.

So I said to Billy, "It was so much fun in America last time, let's do the world while we're still fairly young!" So we'll start next year in America and go around the globe.

It's funny; onstage I tend to be the quieter one now, and he tends to be the one that just goes out and entertains the audience. It's two different piano players, and their songs are as different as chalk and cheese, but it's worked. People come and have tailgate parties; it's a four-hour show and it's a party. And we salute the piano, because the piano is such a big part of rock 'n' roll, you know.

Do you think any kind of recorded document will come out of all this?

We've come up with different ideas, like cover versions. Or it might be something we'll do in the studio, a real ball-busting record. Or we might get out on tour and find something we like and do it. I've written a song which we didn't like, so I said, "Let's not do anything until one of us writes something we both think is a killer." If Billy and I are going to put out a record together, it has got to be pretty damn good.

With all you've been through, do you feel like you've turned a crucial new corner for yourself?

I think so. My career is still here, I still love what I do. I'm lucky to be alive. My personal life is very happy. I've been very pleased and even touched by the work Bernie and I have done together on recent albums like "The One," which had songs like the title track, "Simple Life," "Runaway Train" with Eric Clapton, and the beautiful lyric Bernie wrote about us both losing friends like Freddie Mercury to AIDS, "The Last Song"; hopefully, the AIDS foundation we started in 1992 can help a bit in terms of better care and prevention. And I was so proud of "Made In England," and so moved Bernie would write biographical songs about me for it, just as he once did about us in the "Captain Fantastic" days.

Overall, I think the music scene is very healthy artistically. [On] the Billboard charts, Prodigy is coming up No. 1 in America, which is astonishing, fantastic, and it's a shot in the arm. I get inspiration from new acts.

And there are other things that I'm doing. In the last two years, I've written the new musical of "Aida" for Disney, which comes out next year on Broadway. There are other strings to my bow now, and I think that actually happened with "The Lion King." That opened the door

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With tourmate Billy Joel



With Dick James in the early days

albums in a "The Classic Years" remastered series. We've signed Ryan Downe, a group called Jimmie's Chicken Shack and a New York singer-songwriter named Daniel Cartier, and those acts and further reissues will now go on Rocket through A&M Associated Labels.

The world was enormously moved by your performance of "Candle In The Wind 1997" at Diana, the Princess of Wales' funeral service at Westminster Abbey on Sept 6. The song seemed to express the public's almost inexpressible sense of loss and regard for Diana.

I was asked to perform by the Royal Family; I felt quite honored to sing and pay tribute to such a beautiful person and dear friend as Diana. And Bernie Taupin's brilliance has never shown brighter; I've never been more proud to work with such a talented individual.

Having decided to make the song available immediately afterward as a charitable gesture, you also vowed never to perform it live ever again.

There was never any question as to where the proceeds from this song would go but to the charities that Diana worked so closely with. I know she would have appreciat-

*"Candle In The Wind 1997":
"As to the question of never performing this song again, I would like the song alone to speak for itself."*

you're stuck behind a piece of furniture, and so I used to envy Rod Stewart and Mick Jagger and David Bowie and later on Bruce Springsteen, people who can stand there and walk around the stage and not be actually tied to their

Elton & Bernie



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with BERNIE TAUPIN

ELTON JOHN INTERVIEW

Continued from page E:J-100

for me to do other things.

Sometimes it doesn't work. I put out "Victim Of Love," a disco album, and even though I love disco music, disco was kind of free-falling at that point.

I would love to do an album like the Chemical Brothers or Prodigy or Underworld, but I wouldn't know where to start—I'm not that technical! [Chuckle] But I love that that kind of music is huge in Britain and now seems to be spreading to America; and I appreciate it.

As for rock 'n' roll itself, the old songs that inspired me as a kid are still sung—because they are great songs. And all those early performers that made rock 'n' roll so great were fantastic entertainers. I know, because when I was growing up I went and saw them all on stage: Fats Domino, Little Richard, Ray Charles, Gene Vincent, Eddie Cochran and Elvis Presley, who I saw when I got to America. On the "Duets" album, Bernie and I wrote a song for Little Richard and me to do, "The Power," and it was one of the highlights of my career.

How would you describe the contrast between the

Elton John of 1990, back when you and I began these conversations, and the Elton John of right now?

Back then, it was Elton John getting toward the end of his drug-taking period and Elton John realizing that a change had to come; otherwise the outlook was going to be even more miserable. It was a time when the "Two Rooms" tribute album was being assembled, which sustained my career while I was taking a whole year off, as you know, after I came out from rehab and just did what I was told.

I have learned to listen more—that is the difference between Elton now and then. I listen to what people have to say; I process it and I don't automatically throw it away. And I evaluated the fact that I actually could sort out all my problems, and now I am not afraid to ask for help or advice. I think in the last seven years, I have grown up and had to relearn how to walk and how I can also function as a human being, without any music involved whatsoever.

And now I am up every morning at seven or eight o'clock, ready and still trying to change and grow a little more. I feel like I have enough energy to carry on for quite some time, and I am still as enthusiastic as I ever was. I am looking to the future and I am not really looking to the past.

But I will be truthful with you: sometimes when we dig old numbers out and we have to rehearse them for concerts, I have to get out the chord sheets and the lyrics, because I can't remember them and have to learn them all over again.

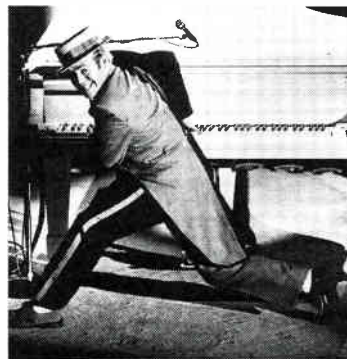
What has also changed a lot is my vocals, after I had the operation on my voice in Australia [in 1987] when I had some nodules removed. My voice has gotten a little deeper; listening to some of the earlier stuff I am very soprano-ish. But I enjoy all of what Bernie and I have done, up to and including the new album.

What song from "The Big Picture" are you most looking forward to playing live?

A song called "If The River Can Bend." The lyric goes: "If the river can bend/I'll find you waiting/Home at last

"I first met Elton and Bernie in 1975, and they invited me to photograph them working on the 'Blue Moves' album in Barbados. One of my favorite memories of that time is sitting with Elton by the sea, rating the incoming waves from one to 10. I did get a bit cross when a 10 came in, because I had to drop my knitting to applaud it. I can still smell the salt water in my woolies, and I often wonder what the neighbors thought, since it was a private beach."

—DAVID NUTTER



from the wild sea/All the twists and turns/We've made together/All the boats you rocked/With your harmony."

What's the song saying?

Well, it's about all the possibilities if you're willing to change. Never give up, there's always hope. And there's so much more to do. But you have to be true to yourself, because you're creating your own future.

Your name is the ultimate compliment for your work: people admire your music and wish you well because they want to hear more of "the sound of Elton John."

[Softly] Exactly. I've come to realize I'm only good at being me. ■

Timothy White is editor in chief of Billboard and author of "Music To My Ears: The Billboard Essays—Portraits of Popular Music In The '90s," to be published in a new, expanded 1997 edition in the U.S. and U.K. this November by Henry Holt & Company/Omnibus Press.

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To Elton & Bernie

I count myself fortunate ●
to delight in thirty years of your

MUSIC

favoured to experience your ●
humanity

and privileged to enjoy your ●

LOYALTY

from John Reid

with my love and respect



In 1970, Robert Hilburn of the L.A. Times wrote of Elton John,
“He is going to be one of rock’s biggest and most important stars.”

After 30 years
of
outstanding
performances
and
extraordinary
collaborations with
creative partner
Bernie Taupin—
which resulted
in selling over
150 million albums
worldwide—
nothing could be
more true.



elton john

photo by Kevin Mazur

PolyGram salutes

ELTON JOHN

PolyGram



for creating memorable, moving, and inspiring music.



A Remix Journey. MCA act Immature recently put the finishing touches on a remix of "I'm Not A Fool," the first single from its upcoming album, "The Journey." The trio collaborated with Biv 10/Motown act 702 and Blackground/Atlantic rapper Magoo. Pictured, from left, are band member LDB; Magoo; band member Romeo; Chris Stokes, Immature manager/producer; Madeline Randolph, senior director of A&R, R&B music, MCA Records; and band member Batman.

Sylk 130's 'Funk Hits The Fan' Ovum Debut Showcases King Britt's Aural Movie

BY LARRY FLICK

NEW YORK—When Sylk 130's Ovum/Ruffhouse/Columbia debut, "When The Funk Hits The Fan," is released Dec. 30, it will be the realization of group mastermind King Britt's long-time dream of creating the audio equivalent to a movie.

This set is the first installment in a trilogy of albums inspired by the musical influences and historical events that have shaped the Philadelphia native's perspective as a producer, musician, and club DJ. "When The

Funk Hits The Fan" opens stylistically in 1977, a pivotal year in music when funk dominated the R&B charts, disco was all the pop rage, and a then little-known genre called hip-hop was in its infancy.



KING BRITT

Sylk 130 is a banner under which Britt has assembled a posse of local singers, musicians, and poets to tell the musical story of the day through songs, instrumental interludes, and snippets of scripted dialogue.

"Music brings up all kinds of emotions when you listen to it," says King Britt. "With the combination of music and the dialogue before the tracks on the album, if you close your eyes, you can see a film unfolding. I was inspired a lot by De La Soul's first album, '3 Feet High And Rising,' and the way they had their lyrics always explaining what's going on. It gives your imagination something to feed on, so I used that technique as an influence."

That unique approach, coupled with a strong single—"The Reason," which sports a wide variety of floor-savvy remixes by Britt, Bahamadia, and Mood II Swing—is already earning praise from retailers.

"I've played an advance copy of the album in the store a few times, and the response has been phenomenal," says Marlon Creaton, manager of Record Kitchen, an indie outlet in San Francisco. "It's showing people that this act is deeper than the first single indicates, which is more of a straight-ahead dance thing. This album has the potential to seriously connect with the Maxwell/D'Angelo generation of R&B listeners."

Ironically, Britt credits Maxwell with helping to generate excitement within Columbia's R&B department. "I sent him a tape of the album, and he flipped for it—and he started telling people how much he liked it. He 'gets' the way DJ culture and R&B can come

together. In fact, he's had DJs open for him on the road."

Blending DJ culture and live performances is a key element in Columbia's marketing strategy behind Sylk 130. Britt is assembling many of the set's players for a series of showcases, starting with a Nov. 10 gig at the Trocadero in Philadelphia. Among the musicians slated to appear are keyboardist James Poiser (who has worked with the Winans and the Roots), drummer Darryl Burgees of Grover Washington Jr.'s band, veteran bassist Jamaladeen Tacuma, poet Ursula Rucker, rapper Tony Green (aka Capital A), and singers Alison Crockett and T&A. Also prominent onstage will be John Wicks, who collaborated with Britt on many of the tracks as a writer, musician, and producer.

"The key is to show this music as being equally accessible to traditional R&B listeners as well as experimentalists," says Demmette Guidry, executive VP of black music marketing at Columbia. "King Britt has been—and will continue to be—highly visible as a DJ. These shows are a logical next step in the project's evolution."

A seasoned turntable artist with a history that includes stints with Digable Planets, Britt has opened several stateside gigs for Jamiroquai this summer.

Radio will enter the picture Nov. 18, when Columbia issues the act's rendition of In Deep's disco classic "Last Night A DJ Saved My Life" to R&B and pop stations.

King Britt was raised in a household where the diverse sounds of James Brown and Duke Ellington were common. "I'm influenced by everything, and that comes out on the album," he says. An avid record buyer since he was 7 years old, and an amateur DJ until college, he eventually started producing his own underground club tracks. Not long after he began making his own music, Britt met Josh Wink, with whom he would eventually forge a partnership that resulted in a string of well-regarded club singles and the co-founding of Ovum Records.

Get-On-The-Bus Syndrome Settles Over R&B; Hot Compilations For The Holidays

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

FEATURE CREATURES: The turn of another season is upon us, and as fall settles in, labels are gearing up for that last-ditch fourth-quarter effort that will, with hope, end the year with a holiday sales high. Though we're not at year's end yet, 1997 has already seen a major musical and marketing trend in that trendiest of musical formats, R&B.

Call it get-on-the-bus syndrome. "Pile on into the studio, folks, and get your turn at the mike! If you've got any label affiliation at all, your record's impact will be multiplied in force by the number of artists whose names we can list on the label copy for this single!"

Certainly this sentiment has not been articulated in so many words by A&R people, but more and more records are crowded with established artists or newcomers riding to public attention on the coattails of better-known artists—and they're not always on the same label. Billboard and R&B Airplay Monitor keep adjusting the chart type sizes ever smaller to accommodate these proliferating credits.

Big Bub comes to market with "Need Your Love" featuring Queen Latifah and Heavy D; Lil' Kim draws the line on "Not Tonight" with Da Brat, Left Eye, Missy Elliott, and Angie Martinez in tow; NastyBoy Klick's "Down For Yours" features funk veteran Roger Troutman for flavor; BLACKstreet redoes "Fix" with Ol' Dirty Bastard and Slash; Puff Daddy's got an entire Family of folks (including the Lox, Lil' Kim, the late Notorious B.I.G., and Mase, who alternate on various recordings), as does rap phenomenon Master P, whose No Limit Records personnel regularly appear on one another's tracks. Even diva Janet Jackson comes to market with the omnibus concept in full effect: Her "Got 'Til It's Gone" boasts the "featuring" tag for Q-Tip and Joni Mitchell!

In the late '80s, multi-artist soundtracks revolutionized the marketing and artist-development areas of black music. And while we're still awash in those projects—check the latest "How To Be A Player" (Def Jam), "Money Talks" (Arista), and the straight-to-video "I'm Bout It" (No Limit) soundtrack albums—the concept has been telescoped even further. Now we have multi-artist singles. And they go beyond the classic "duet" concept, two artists interacting to interpret and deliver a song. These tracks are more like creative tag-team matches.

While these records are no doubt a lot of fun for the artists who enjoy vibing together in the studio, they are often a logistical and administrative nightmare for labels, who are jockeying to get their fair share in proceeds from

records their artists appear on. How long the trend will last is hard to say; many newcomers have been successfully launched into the market via piggybacking. But with the R&B marketplace being what it is, there's certain to be a new trend by Christmas.

COMPILATION/REISSUE UPDATE: Mark down these projects for your Christmas shopping lists. In addition to the long-awaited boxed set "The Philly Sound: Kenny Gamble, Leon Huff & The Story Of Brotherly Love (1966-1976)" (Music to My Ears, Billboard, Sept. 20), there's a plethora of releases. Rhino released the five-volume "Ray Charles Genius & Soul: The 50th Anniversary Collection" Sept. 16, featuring a broad array of tracks drawn from the artist's R&B, rock'n'roll, pop, and even country recordings. Relativity has introduced "No. 1 Soul Hits Of The '60s" in three volumes: "Tell It Like It Is (Vol. 1)," "Tighten Up (Vol. 2)," and "A Brand New Bag (Vol. 3)." These sets feature classics by James Brown, Sly & the Family Stone, Maxine Brown, the Impressions, Aaron Neville, Jackie Wilson, the Dells, and

many more, and proceeds from sales will be contributed to the Rhythm & Blues Foundation.

The quintessential blaxploitation flick of the '70s will see its groundbreaking soundtrack rereleased when Rhino reissues "The Superfly Deluxe 25th Anniversary Edition" with previously unreleased tracks, outtakes, and interviews from composer Curtis Mayfield. And jazz/fusion fans will find plenty to celebrate with Epic/Legacy's reissue of 10 seminal '70s titles from the CTI Records catalog with new liner notes, photographs, and some alternate takes. The limited-edition Digipak albums from George Benson, Stanley Turrentine, Eumir Deodato, Milt Jackson, Jim Hall, Paul Desmond, Lalo Schiffrin, Patti Austin, Hubert Laws, and Freddie Hubbard all feature the top-rated session players in jazz, including keyboardist Herbie Hancock, drummer Steve Gadd, horn man Michael Brecker, the late guitarist Eric Gale, bassist Ron Carter, and many others. Must-haves, all.

BEATS N' PIECES: Young R&B star Ray J performed in concert for the first time with his platinum-selling sister Brandy Sept. 20 for the Disney Channel's first in a series of music specials originating from Disneyland... Author and motivational speaker Dennis P. Kimbro, Ph.D., will be the keynote speaker at this year's Black Entertainment & Sports Lawyers Assn. meeting, Oct. 29-Nov. 2 in San Juan, Puerto Rico. Kimbro, author of "Think And Grow Rich: A Black Choice," will address the conference theme of global merging of sports and entertainment.



It's Been A Long Time. Rap veteran Rakim hits the studio to record his long-awaited double album "The 18th Letter/Book Of Life" on Universal Records. The set, Rakim's first since the early '90s, is slated for an October release and features the single "It's Been A Long Time." Pictured, from left, are Louis Romain, creative director, Universal; Garnet Reid, director of rap promotion, Universal; DJ Funkmaster Flex of WQHT New York; Rakim; and Dino Delavaille, senior director of A&R, Universal.

Hot Rap Singles™

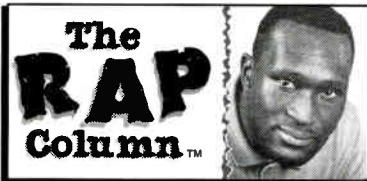
THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★★ No. 1 ★★★	
1	1	1	12	UP JUMPS DA BOOGIE ● (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND 5 weeks at No. 1
2	4	5	5	I MISS MY HOMIES ● MASTER P FEAT. PIMP C AND THE SHOCKER (C) (D) (T) NO LIMIT 53290/PRIORITY	
3	2	2	10	MO MONEY MO PROBLEMS ▲ ● THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	
4	3	3	14	NOT TONIGHT (FROM "NOTHING TO LOSE") ▲ ● UKI KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	
5	6	9	3	AVENUES (FROM "MONEY TALKS") ● REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	
6	5	4	17	I'LL BE MISSING YOU ▲ ³ ● PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) BAD BOY 79097/ARISTA	
7	8	8	4	ME AND MY CRAZY WORLD ● LOST BOYZ (C) (D) (T) UNIVERSAL 56131	
8	7	6	7	BACKYARD BOOGIE ● MACK 10 (C) (D) (T) PRIORITY 53282	
9	9	7	13	TAKE IT TO THE STREETS ● RAMPAGE FEAT. BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	
				★★★ GREATEST GAINER ★★★	
10	15	15	3	SOMEBODY ELSE ● HURRICANE G (C) (D) (T) H.O.L.A. 341026/ISLAND	
11	13	14	4	MEN OF STEEL (FROM "STEEL") ● SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE (C) (D) (T) T.W.I.S.M./QWEST 17305/WARNER BROS.	
12	11	12	5	REMINING ME (OF SEF) ● COMMON FEAT. CHANTAY SAVAGE (C) (D) (T) RELATIVITY 1627	
13	12	42	3	OFF THE BOOKS ● THE BEATNUTS (C) (T) (X) RELATIVITY 1646	
14	10	11	19	TALKIN' BOUT' BANK ● THE WHORIDAS (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	
15	24	17	7	CROOKED GREEN PAPERS ● KINFUSION (C) (D) (T) BEFORE DAWN 109/TOUCHWOOD	
16	NEW		1	SUNSHINE ● JAY-Z FEAT. BABYFACE AND FOXY BROWN (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	
17	14	10	9	DOWN FOR YOURS ● NASTYBOY KLICK FEAT. ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	
18	26	19	9	BE THE REALIST ● TRAPP, TUPAC & NOTORIOUS B.I.G. (C) DEFF TRAPP 9283/INTERSOUND	
19	16	13	14	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") ● ● DOOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785	
20	21	20	11	ICED DOWN MEDALLIONS ● ROYAL FLUSH (C) (D) (T) BLUNT 6614/TVT	
21	29	24	6	LET ME HOLLA AT CHA ● BLAC HAZE (C) (X) LIVE SHOT 7001	
22	NEW		1	BUMP'N IN YOUR TRUNK ● MAD DOG CLIQUE (C) CROSSTOWN 1021	
23	25	26	10	HOW WE COMIN' ● RBL POSSE (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG	
24	19	16	17	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") ● BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY	
25	20	28	16	HIP HOP DRUNKIES ● THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD (C) (D) (T) LOUD 64882/RCA	
26	23	18	17	SMILE ● ● SCARFA FEATURING 2PAC & JOHNNY P (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	
27	17	—	2	THE JOINT ● EPMD (T) DEF JAM 571679/MERCURY	
28	28	21	12	FAR FROM YOURS ● O.C. FEATURING YVETTE MICHELE (C) (D) (T) PAYDAY/FRR 850916/ISLAND	
29	22	23	6	I GOT DAT FEELIN' ● DJ KOOL (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	
30	34	44	27	EMOTIONS ● TWISTA (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG	
31	32	31	16	SMOKIN' ME OUT ● WARREN G FEAT. RONALD ISLEY (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	
32	27	22	23	JUST ANOTHER CASE ● CRU FEATURING SLICK RICK (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY	
33	38	29	11	WHO U WIT ● LIL JON AND THE EAST SIDE BOYZ (C) (T) (X) MIRROR IMAGE 410/JCHIBAN	
34	42	27	11	ON & POPPIN' ● YOUNG MC (C) (D) OVERALL 77001	
35	37	30	22	IF I COULD CHANGE (FROM "I'M BOUT IT") ● MASTER P FEAT. STEADY MCBBI, MIA X, MO B. DICK & O'DELL (C) (D) (T) NO LIMIT 53273/PRIORITY	
36	40	39	4	PUT THE MONKEY IN IT (FROM "NOTHING TO LOSE") ● DAZ AND SOOPAFLY (C) (D) (T) TOMMY BOY 7403	
37	33	25	9	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") ● FOXY BROWN FEAT. DRU HILL (T) VIOLATOR/DEF JAM 571441/MERCURY	
38	31	—	2	GET UP ● NX (C) (D) (T) RUTHLESS 78707/EPIC	
39	44	46	27	JAZZY BELLE ● OUTKAST (C) (D) (T) (X) LAFACE 24224/ARISTA	
40	35	32	28	THAT'S RIGHT ● DJ TAZ FEATURING RAHEEM THE DREAM (C) (T) (X) BREAKAWAY/SUCCESS 53289/PRIORITY	
41	RE-ENTRY		4	GUNJA HONORS ● DEAD RINGAZ (C) (T) (X) HUSH 6612	
42	48	37	8	A FRIEND ● KRS-ONE (T) (X) JIVE 42471*	
43	47	35	24	HYPNOTIZE ▲ ● THE NOTORIOUS B.I.G. (C) (D) BAD BOY 79092/ARISTA	
44	50	36	4	BUBBLIN' ● CRU (T) VIOLATOR/DEF JAM 571525/MERCURY	
45	RE-ENTRY		5	COME ON EVERYBODY (GET DOWN) ● US 3 (C) (D) (T) (X) BLUE NOTE 58610/CAPITOL	
46	36	33	53	DA' DIP ▲ ● FREAKNASTY (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	
47	30	48	22	IF U STAY READY ● SUGA FREE (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND	
48	39	38	34	I'LL BE ● ● FOXY BROWN FEATURING JAY-Z (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	
49	RE-ENTRY		6	HEY AZ ● AZ FEATURING SWV (T) NOO TRYBE/EMI 58655/VIRGIN	
50	49	43	37	CAN'T NOBODY HOLD ME DOWN ▲ ² ● PUFF DADDY (FEAT. MASE) (C) (D) (T) (X) BAD BOY 79083/ARISTA	

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.

R&B

Rev. Run Will Run Def Gospel

RUNNING GAME: Rev. Run, the gabby half of the seminal rap crew Run-D.M.C., has been tapped to head Def Gospel, a new gospel music division owned by his brother Russell Simmons' Mercury-distributed Def Jam label. The first project Run plans to prepare for the company is an all-star



by Havelock Nelson

compilation, tentatively titled "Entertainers For Jesus," that will feature top-selling rap and R&B acts testifying about their spirituality and faith through soulful song.

"It's a project God gave to me in a dream," Run says, adding that some of the names being considered for the set are **Bone Thugs-N-Harmony**, **Scarface**, and **Snoop Doggy Dogg**, as well as himself. A first single will drop early next year.

According to Run, the artists on the record, as well as executives at the label, will be asked to give a tithe of 10% of the recording's profits to their favorite church. "I've become like the **Bob Geldof** of rap," Run jokes.

In other Rev. Run-related charity activities, the rapper/executive has just completed organizing the recording sessions for "Santa Baby," an all-star holiday tune featuring **Puff Daddy**, **Mase**, **Salt-N-Pepa**, **Onyx**, **Keith Murray**, **Run**, and his wife, singer **Justine Simmons**. The track will be included on "A Very Special Christmas 3," the latest in a series of multi-artist compilations benefiting the Special Olympics. It drops Oct. 7. Other performers tapped for it are **Tracy Chapman**, **Blues Traveler**, **Mary J. Blige**, and **Hootie & the Bluefish**.

"Santa Baby," which was produced by Run, **Jason (Jam Master Jay) Mizell**, and **Justine Simmons**, came together after a long, hot summer of chasing the stars. "I had sent Snoop an Adat copy of the song, and he lost it," Run says. "And it took a few months of nagging Puffy to get him to finally do his part. He's very busy!"

The song begins with Run preaching about human relations and universal love ("If you want respect, you're gonna have to respect somebody/If you want recognition, you're gonna have to recognize") before segueing into a loop of the **Fugees'** "Nappy Heads." "My wife is the one who came up with that concept for the hook and the music," Run says.

The veteran rapper leads the lineup with a rhyme about living to be giving, followed by **Mase** and **Puffy**, **Snoop**, **Salt-N-Pepa**, **Onyx**, and **Murray** going along with the flow. Interspersed between the verses is **Justine Simmons'** smooth singing, which has been generating interest at Def Jam. According to Run, "Her performance is gonna break

(Continued on page 42)

DATU FAISON'S RHYTHM SECTION™



BUSTING OUT: While the past couple of weeks saw a small number of entries, this issue's Top R&B Albums chart boasts several highly anticipated releases. Leading the pack and proving his worth as a true heavy hitter, **Busta Rhymes'** sophomore piece, "When Disaster Strikes" (Elektra), shoots 68-1 on the album list after early sales spawned the set's premature debut. It naturally wins Greatest Gainer.

Startling to many is that **Mariah Carey's** "Butterfly," which some industryites pegged for an easy No. 1, grabs the No. 3 Hot Shot Debut crown on the same list. Carey does, however, attain the throne on The Billboard 200 with 235,000 units, which includes sales from the entire SoundScan panel, while Top R&B Albums compiles data based on R&B core stores.

Rhymes debuts at No. 3 on the big chart with sales of 165,000 units. His first radio track, "Put Your Hands Where My Eyes Could See," which literally has become an urban anthem, was never made fully commercially available. "Put Your Hands" has more than 33 million listener impressions and has been receiving heavy airplay for eight weeks, while the video was ranked No. 1 on both MTV and BET with 23 and 21 plays, respectively, for the week of Sept. 8-15.

COOKIN' UP HITS: Usher's "You Make Me Wanna . . ." (LaFace/Arista) has proved to be R&B radio's current anthem, as the song spends its fifth week in the pole position on Hot R&B Singles. Even more impressive is that despite Usher's album "My Way" hitting stores the week of Sept. 15 and entering this issue's Top R&B Albums at No. 4, the single's sales continue to grow. "You Make Me Wanna . . ." had a 7% unit increase despite being pushed back 1-2 on Hot R&B Singles Sales by the growth of **Boyz II Men's** "4 Seasons Of Loneliness" (Motown). That title rose 23% and had a tally of 30,000 units.

At radio, Usher has had amazing growth and increases another 7% in listener impressions, which now stand at more than 50.7 million. That figure is the highest for any R&B single in the Broadcast Data Systems era. The previous title holder was **Joe's** "All The Things (Your Man Won't Do)" (Jive), which attained 50 million listeners in the April 20, 1996, issue.

Meanwhile, the soundtrack to the film "Soul Food" (LaFace/Arista) makes its entry on Top R&B Albums at No. 7. The set has already spawned two Hot R&B Singles hits: **Milestone's** "I Care 'Bout You," which moves 18-15, and **Total's** "What About Us," shooting 9-7. Another cut from the album, **Dru Hill's** "We're Not Making Love No More," picked up 153% in audience impressions and has airplay on 14 stations. With 3.8 million listeners, that track should debut on next issue's Hot R&B Airplay list. The movie hit theaters Sept. 26.

STAY TUNED: Next week should be an exciting one for chart watchers, as **Boyz II Men's** third album, "Evolution" (Motown), **Immature's** "The Journey" (MCA), and **Brian McKnight's** "Anytime" (Mercury) make their way onto the album list, while **Elton John's** tribute single to **Diana, Princess of Wales**, "Candle In The Wind 1997" (Rocket/A&M), makes its way onto the Hot 100. That single already has orders in excess of 8 million units and is expected to be the biggest-selling single in history.

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	7	BABY, BABY KILO ALI (ORGANIZEO NOIZE/INTERSCOPE)	14	17	13	PEOPLE GET READY ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/VEEG)
2	4	6	LET ME HOLLA AT CHA BLAC HAZE (LIVE SHOT)	15	12	4	WAIT A WHILE ERICKA YANCEY (RCA)
3	19	2	BUMP'N IN YOUR TRUNK MAD DOG CLIQUE (CROSSTOWN)	16	16	6	IT'S ALRIGHT DAVE HOLLISTER (DEF SQUAD/EMI)
4	5	2	SET YOU FREE OL' SKOOL (UNIVERSAL)	17	15	3	SOMEHOW, SOMEWAY ORGANIZED KONFUSION (PRIORITY)
5	9	9	HELP WANTED (HEROES ARE IN SHORT SUPPLY) THE CHI-LITES (COPPER SUN)	18	—	1	SOUL IN THE HOLE WU ALL STARS (LOUD)
6	3	4	PUT THE MONKEY IN IT DAZ AND SOOPAFLY (TOMMY BOY)	19	18	8	'BURBAN & IMPALAS BIG MIKE (RAP-A-LOT/NOO TRYBE/VIRGIN)
7	8	2	CAN'T STOP NO PLAYER DA ORGANIZATION (POCKETS OF RAGE/WRAP/CHIBAN)	20	21	7	IN THE COMPANY (OF KILLAZ) WISEGUYS (SURRENDER/DEF JAM/MERCURY)
8	—	1	DO ME BABY WILLIS (VIKING)	21	22	9	HOODLUM MOBB DEEP FEAT. BIG NOYD & RAKIM (LOUD/INTERSCOPE)
9	—	1	NO BANG NO MORE RARE ESSENCE (RARE ESSENCE)	22	7	6	SO IN LOVE SAISON (KAT'S EYE/UNITY)
10	11	7	SUPERNATURAL WILD ORCHID (RCA)	23	—	1	THE NIGHT THE EARTH CRIED GRAVEDIGGAZ (GEE STREET/W2)
11	—	13	GUNJA HONORS DEAD RINGAZ (HUSH)	24	10	6	KEEP ME LIFTED SPEARHEAD (CAPITOL)
12	6	3	BUBBLIN' CRU (VIOLATOR/DEF JAM/MERCURY)	25	—	1	CAN'T STOP LIL O (MCA)
13	23	21	COME ON EVERYBODY (GET DOWN) US 3 (BLUE NOTE/CAPITOL)				

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



**ONE MAN
IS CHANGING
THE FACE
OF POPULAR
MUSIC.**

**WITH "I'LL BE
MISSING YOU" AND "MO
MONEY MO PROBLEMS,"
SEAN "PUFFY" COMBS JOINS
ONLY THE BEATLES, ELVIS
PRESLEY AND BOYZ II MEN IN
SUCCEEDING HIMSELF AT #1. THESE
TWO SINGLES, PLUS "CAN'T NOBODY
HOLD ME DOWN" AND "HYPNOTIZE"
MAKE BAD BOY THE FIRST LABEL SINCE
MOTOWN TO HAVE ITS FIRST FOUR #1'S
OCCUR IN THE SAME YEAR.**

**THIS CALENDAR YEAR, BAD BOY HAS HELD THE #1
POSITION ON THE HOT 100 CHART FOR 22 WEEKS,
ACCOUNTING FOR NEARLY 60% OF THIS YEAR'S #1 HITS.
SINCE THE LABEL'S INCEPTION, EVERY ALBUM RELEASED BY
BAD BOY HAS BEEN CERTIFIED GOLD, PLATINUM OR MULTI-
PLATINUM, INCLUDING PUFF DADDY'S #1 DEBUT ALBUM
NO WAY OUT, WHICH IS NOW APPROACHING TRIPLE PLATINUM.**

**IT'S TRULY AN EXTRAORDINARY YEAR OF ACHIEVEMENT FOR
AN EXTRAORDINARY ARTIST, PRODUCER AND LABEL.
AND IT'S ONLY SEPTEMBER.**

OUR PROUD CONGRATULATIONS FROM CLIVE DAVIS AND THE ARISTA FAMILY.

ARISTA

Billboard TOP R&B ALBUMS

OCTOBER 4, 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	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	68	—	2	BUSTA RHYMES	ELEKTRA 62064*/EEG (10.98/16.98) 1 week at No. 1 WHEN DISASTER STRIKES...	1
2	1	1	4	MASTER P	NO LIMIT 50559*/PRIORITY (10.98/16.98) GHETTO D	1
*** HOT SHOT DEBUT ***						
3	NEW	—	1	MARIAH CAREY	COLUMBIA 67835 (10.98 EQ/17.98) BUTTERFLY	3
4	NEW	—	1	USHER	LAFACE 26043/ARISTA (10.98/16.98) MY WAY	4
5	NEW	—	1	MACK 10	PRIORITY 50675* (10.98/16.98) BASED ON A TRUE STORY	5
6	2	2	10	PUFF DADDY & THE FAMILY	BAD BOY 73012*/ARISTA (10.98/17.98) NO WAY OUT	1
7	NEW	—	1	SOUNDTRACK	LAFACE 26041/ARISTA (10.98/16.98) SOUL FOOD	7
8	3	3	23	MARY J. BLIGE	MCA 11606* (10.98/16.98) SHARE MY WORLD	1
9	4	4	8	JOE	JIVE 41603* (11.98/16.98) ALL THAT I AM	4
10	5	5	18	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	B-RITE 90093/INTERSCOPE (10.98/16.98) GOD'S PROPERTY	1
11	7	6	8	BONE THUGS-N-HARMONY	RUTHLESS 6340*/RELATIVITY (19.98/23.98) THE ART OF WAR	1
12	6	8	5	SOUNDTRACK	ARISTA 18975 (10.98/16.98) MONEY TALKS — THE ALBUM	6
13	NEW	—	1	SOUNDTRACK	LOUD 67531*/RCA (10.98/16.98) SOUL IN THE HOLE	13
14	8	12	32	ERYKAH BADU	KEDAR 53027*/UNIVERSAL (10.98/15.98) BADU'IZM	1
15	10	13	13	WYCLEF JEAN FEAT. REFUGEE ALLSTARS	RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98) WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
16	12	14	18	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98) I'M BOUT IT	1
17	9	11	11	MISSY "MISDEMEANOR" ELLIOTT	EASTWEST 62062*/EEG (10.98/16.98) SUPA DUBA FLY	1
18	14	15	14	MIA X	NO LIMIT 50705*/PRIORITY (10.98/16.98) UNLADY LIKE	2
19	11	9	6	SWV	RCA 67525* (10.98/16.98) RELEASE SOME TENSION	5
20	13	10	7	SOUNDTRACK	DEF JAM 537973*/MERCURY (11.98 EQ/17.98) DEF JAM'S HOW TO BE A PLAYER	2
21	16	20	27	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (19.98/24.98) LIFE AFTER DEATH	1
22	17	16	8	MR. SERV-ON	NO LIMIT 50717*/PRIORITY (10.98/16.98) LIFE INSURANCE	5
23	19	17	23	ROME	GRAND JURY 67441/RCA (10.98/15.98) ROME	7
24	15	7	4	VARIOUS ARTISTS	SICK WID IT 45009/JIVE (19.98/24.98) SOUTHWEST RIDERS	2
25	21	23	14	LOST BOYZ	UNIVERSAL 53072* (10.98/16.98) LOVE, PEACE & NAPPINESS	2
26	20	19	50	GINUWINE	550 MUSIC 67685/EPIC (10.98 EQ/16.98) GINUWINE... THE BACHELOR	14
27	23	25	13	PATTI LABELLE	MCA 11642 (10.98/16.98) FLAME	10
28	24	22	44	DRU HILL	ISLAND 524306 (10.98/16.98) DRU HILL	5
29	22	21	16	WU-TANG CLAN	LOUD 66905*/RCA (19.98/24.98) WU-TANG FOREVER	1
30	18	18	12	SOUNDTRACK	COLUMBIA 68169* (10.98 EQ/17.98) MEN IN BLACK — THE ALBUM	2
31	27	28	31	TRU	NO LIMIT 50660*/PRIORITY (12.98/18.98) TRU 2 DA GAME	2
32	25	29	14	K-CI & JOJO	MCA 11613* (10.98/16.98) LOVE ALWAYS	9
33	31	35	77	MAXWELL	COLUMBIA 66434* (10.98 EQ/16.98) MAXWELL'S URBAN HANG SUITE	8
34	29	36	69	MASTER P	NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	3
35	34	38	13	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/JAG (10.98/15.98) ADRENALINE RUSH	13
36	33	27	8	VARIOUS ARTISTS	SUAVE HOUSE 1585/RELATIVITY (10.98/15.98) SUAVE HOUSE	4
37	NEW	—	1	JON B.	YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98) COOL RELAX	37
38	30	33	10	MAXWELL	COLUMBIA 68515 (7.98 EQ/13.98) MTV UNPLUGGED EP	15
39	32	43	4	VARIOUS ARTISTS	ARISTA 18977 (10.98/16.98) ULTIMATE HIP HOP PARTY 1998	32
40	54	51	13	SUGA FREE	SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) STREET GOSPEL	40
41	36	32	4	VANESSA WILLIAMS	MERCURY 536060 (10.98 EQ/16.98) NEXT	28
42	28	26	6	SOUNDTRACK	QWEST 46678/WARNER BROS. (10.98/16.98) STEEL	26
43	NEW	—	1	VARIOUS ARTISTS	LAW/STREET LIFE 75525*/ALL AMERICAN (10.98/16.98) THE LAWHOUSE EXPERIENCE VOLUME ONE	43
44	41	39	10	THE O'JAYS	GLOBAL SOUL 31149*/VOLCANO (10.98/15.98) LOVE YOU TO TEARS	14
45	38	41	28	SOUNDTRACK	COLUMBIA 67917 (10.98 EQ/16.98) LOVE JONES: THE MUSIC	3
46	44	40	67	KENNY LATTIMORE	COLUMBIA 67125 (10.98 EQ/16.98) KENNY LATTIMORE	19
47	37	30	7	KILLARMY	WU-TANG 50633*/PRIORITY (10.98/16.98) SILENT WEAPONS FOR QUIET WARS	10

48	42	44	46	LIL' KIM	UNDEAS/ATLANTIC 92733*/JAG (10.98/16.98) HARD CORE	3
49	47	52	47	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMINATI: THE 7 DAY THEORY	1
50	46	47	13	VARIOUS ARTISTS	SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS VOL. II	26
51	48	48	22	HEAVY D	UPTOWN 53033*/UNIVERSAL (10.98/16.98) WATERBED HEV	3
52	26	31	6	SOUNDTRACK	LOUD 90131/INTERSCOPE (10.98/16.98) HOODLUM	23
53	39	34	5	O.C.	PAYDAY/FRFR 524399*/ISLAND (10.98/16.98) JEWELZ	16
*** PACESETTER ***						
54	70	81	4	VARIOUS ARTISTS	THUMP 4100 (10.98/16.98) OLD SCHOOL MIXX	54
55	35	24	4	THA ALKAHOLIKS	LOUD 67435*/RCA (10.98/16.98) LIKWIDATION	15
56	50	46	8	LISA STANSFIELD	ARISTA 18738 (10.98/16.98) LISA STANSFIELD	30
57	59	54	8	EARTH, WIND & FIRE	PYRAMID 72864/RHINO (10.98/15.98) IN THE NAME OF LOVE	50
58	53	61	85	2PAC	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98) ALL EYEZ ON ME	1
59	43	42	4	VARIOUS ARTISTS	BOSS 70012/SWERVE (10.98/14.98) MARVELLUS & MARCELLUS PRESENT HEAT	42
60	52	45	15	CHANGING FACES	BIG BEAT/ATLANTIC 92720*/JAG (10.98/16.98) ALL DAY, ALL NIGHT	6
61	49	56	13	BROWNSTONE	MJJ/WORK 67524/EPIC (10.98 EQ/16.98) STILL CLIMBING	16
62	51	50	15	CAPONE -N- NOREAGA	PENALTY 3041*/TOMMY BOY (10.98/15.98) THE WAR REPORT	4
63	56	53	11	ANT BANKS	PRIORITY 50698* (10.98/16.98) BIG THANGS	4
64	62	58	37	PEGGY SCOTT-ADAMS	MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HELP YOURSELF	9
65	45	37	4	CRU	VIOLATOR/DEF JAM 537607*/MERCURY (10.98 EQ/16.98) DA DIRTY 30	26
66	69	80	34	RAHSAAN PATTERSON	MCA 11559 (9.98/12.98) RAHSAAN PATTERSON	48
67	55	49	4	COOLIO	TOMMY BOY 1180* (11.98/16.98) MY SOUL	49
68	65	64	14	EN VOGUE	EASTWEST 62057/EEG (10.98/16.98) EV3	8
69	63	62	20	ALLURE	TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) ALLURE	23
70	77	73	45	SOUNDTRACK	WARNER SUNSET/ATLANTIC 82961/JAG (11.98/17.98) SPACE JAM	5
71	60	63	29	SCARFACE	RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98) THE UNTOUCHABLE	1
72	61	65	66	TONI BRAXTON	LAFACE 26020/ARISTA (10.98/16.98) SECRETS	1
73	58	55	55	BLACKSTREET	INTERSCOPE 90071* (10.98/16.98) ANOTHER LEVEL	1
74	71	60	12	GHETTO TWIINZ	RAP-A-LOT/NOO TRYBE 44438*/VIRGIN (10.98/15.98) IN THAT WATER	36
75	57	—	2	JONATHAN BUTLER	N2K ENCODED 10005 (10.98/15.98) DO YOU LOVE ME?	57
76	73	66	9	BONEY JAMES	WARNER BROS. 46548 (10.98/16.98) SWEET THING	49
77	67	70	56	AALIYAH	BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98) ONE IN A MILLION	2
78	72	67	8	RAMPAGE	VIOLATOR/ELEKTRA 62022*/EEG (10.98/16.98) SCOUTS HONOR...BY WAY OF BLOOD	15
79	64	59	5	ROYAL FLUSH	BLUNT 6610*/TVT (10.98/16.98) GHETTO MILLIONAIRE	48
80	40	69	50	702	BIV 10 530738*/MOTOWN (8.98/16.98) NO DOUBT	24
81	79	84	44	TONY TONI TONE	MERCURY 534250 (10.98 EQ/16.98) HOUSE OF MUSIC	10
82	83	—	50	CURTIS MAYFIELD	WARNER BROS. 46348 (10.98/16.98) NEW WORLD ORDER	24
83	NEW	—	1	EPMD	DEF JAM 536389*/MERCURY (10.98 EQ/16.98) BACK IN BUSINESS	83
84	74	74	30	SOUNDTRACK	JIVE 41604* (11.98/16.98) BOOTY CALL	4
85	81	72	44	FOXY BROWN	VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) ILL NA NA	2
86	76	68	56	112	BAD BOY 73009/ARISTA (10.98/15.98) 112	5
87	82	82	37	SILKK	NO LIMIT 50591*/PRIORITY (10.98/16.98) THE SHOCKER	6
88	84	78	8	KILO ALI	ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98) ORGANIZED BASS	44
89	66	57	12	SOUNDTRACK	TOMMY BOY 1169 (11.98/16.98) NOTHING TO LOSE	5
90	91	86	22	TEDDY PENDERGRASS	SUREFIRE 13045/WIND-UP (10.98/16.98) YOU AND I	24
91	80	79	71	THE ISLEY BROTHERS	T-NECK 524214/ISLAND (10.98/16.98) MISSION TO PLEASE	2
92	NEW	—	1	LUNASICC	AWOL 20619 (10.98/14.98) MR. LUNASICC	92
93	95	89	4	SHAGGY	VIRGIN 44487* (10.98/16.98) MIDNIGHT LOVER	82
94	78	—	2	VARIOUS ARTISTS	DOGDAY 3700 (12.98/18.98) MILLION DOLLAR DREAM	78
95	88	85	47	BABYFACE	EPIC 67293* (10.98 EQ/16.98) THE DAY	4
96	90	87	43	SOUNDTRACK	ARISTA 18951 (10.98/16.98) THE PREACHER'S WIFE	1
97	86	91	45	ERIC BENET	WARNER BROS. 46270 (10.98/15.98) TRUE TO MYSELF	38
98	92	—	12	CHRIS ROCK	DREAMWORKS 50008/GEFFEN (10.98/16.98) ROLL WITH THE NEW	41
99	RE-ENTRY	—	3	LAURNEA	YAB YUM 67508*/EPIC (10.98 EQ/16.98) BETTA LISTEN	80
100	89	76	13	THE BEATNUTS	RELATIVITY 1508* (10.98/15.98) STONE CRAZY	38

Albums 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.

THE RAP COLUMN

(Continued from page 38)

her into the industry." Besides making music, Run, who is a pastor at Zoe Ministries in New York's upper Manhattan, has been producing a daily, two-minute syndicated radio segment called "Rev. Run's Words Of Wisdom." He says the feedback he's been receiving about it has led to a possible book deal with Simon & Schuster. In addition to a literary translation of the radio broadcast, Run says, he plans to write a book called "Simmons Successes." In it, he documents the lives, times, and achievements of his father—a former black studies professor at

Pace University and sometime songwriter/performer (he penned Run-D.M.C.'s "Proud To Be Black" and "30 Days" and appeared in the films "Tougher Than Leather" and "Krush Groove")—and his brothers, Def Jam CEO Russell and fine artist Danny, as well as himself.

\$HORT TIME: Almost a year ago, Jive artist Too \$hort announced to the world his retirement from rap, but in recent months it seems like the Oakland, Calif.-born/Atlanta-based player-poet has been even busier than before,

performing duets with a slew of artists, including Lil' Kim, the Notorious B.I.G., the Def Squad, and Snoop Doggy Dogg. At the time that he revealed the plans to become incognegro, it was speculated that it was all a business move, and when \$hort recently sat



TOO SHORT

in a Manhattan hotel room revealing news about his new label, \$hort

Records, he confirmed as much.

The artist, who has acquired back-to-back gold and platinum plaques, has never had a failure as a recording artist. He said, "The day I said I was retiring, I was very serious. I knew that the rate I sold records and the way I was being paid for those sales just wasn't right. I knew I could go find me a Too \$hort and be so much better off in life. My whole thing was I was not rapping for peanuts anymore.

"I figured I'd just stop rapping for a while and just do songs with different people here and there," he continued.

"Just use the Too \$hort image to my advantage before I make these records for 10% and fall off with nothing left in the bank accounts.

"I knew that Too \$hort would help me to create a major, money-making company. And I wanted a label I could control completely. I don't care if sales are three times platinum or 100,000 units. I could make money."

\$hort knew what he wanted, and several labels that came calling knew what they wanted, too—more Too \$hort records. So, after deciding to re-sign (Continued on page 94)

ASCAP, BMI Ceremonies Celebrate Songwriters, Publishers

ASCAP Honors Mark D. Sanders, MCA Music Publishing

NASHVILLE—Mark D. Sanders received the songwriter of the year award at ASCAP's 35th annual country music awards ceremony, held Sept. 22 in the Delta Ballroom of the Opryland Hotel. His co-composition "No News" was named song of the year by the writers' society. ASCAP's top publisher of the year honor went to MCA Music Publishing.

Sanders led the field of ASCAP writers with nine hit singles: "Blue Clear Sky," "Heads Carolina, Tails California," "No News," "It Matters To Me," "Runnin' Away With My Heart," "Don't Get Me Started," "My Heart Has A History," "Vidalia," and "Daddy's Money."

MCA Music Publishing was honored for "Blue Clear Sky," "Can't Be Really Gone," "Heads Carolina, Tails California," "Don't Get Me Started," "Daddy's Money," "Heart Half Empty," "It Matters To Me," "My Heart Has A History," "No News," "Rebecca Lynn," "Runnin' Away With My Heart," "A Thousand Times A Day," "To Be Loved By You," and "Vidalia."

Held for the first time in the Delta Ballroom, the awards gala continued Opryland's bayou motif by featuring a Mardi Gras theme. ASCAP VP Connie Bradley hosted the event, presenting awards to the 75 most-performed songs. Bradley also presented a special award to Gordon Kennedy and Tommy Sims, Nashvillians who wrote (with Wayne Kirkpatrick) the Grammy-winning Eric Clapton hit "Change The World."

ASCAP president/chairman of the board

Marilyn Bergman presented the songwriter, song, and publisher of the year awards. Also on hand for the festivities were ASCAP board members Martin Bandier, Freddy Bienstock, Leon J. Bretler, Arnold Broido, Donna Hilley, Wayland Holyfield, Dean Kay, Leeds Levy, and Irwin Robinson.

Eighteen songwriters were awarded multiple honors during the evening. Those writers were Walt Aldridge, Jeb Stuart Anderson, Larry Boone, Garth Brooks, Trey Bruce, Gary Burr, Steve Dukes, Ron Harbin, Alan Jackson, Robert John "Mutt" Lange, David Lee Murphy, Gary Nicholson, Mark D. Sanders, Don Schlitz, Steve Seskin, Kim Tribble, Kim Williams, and Craig Wiseman.

Multiple publisher winners were Alabama Band Music Co., Almo Music Corp., BMG Songs Inc., Big Tractor Music, Brian's Dream, Daddy Rabbit Music, EMI April Inc., Full Keel Music, Famous Music Corp., Gary Burr Music Inc., Island Bound Music Inc., Kim Williams Music, Love This Town Music, MCA Music Publishing, Major Bob Music, Mark D. Music, N2D Publishing Co. Inc., New Don Songs, New Hayes Music, No Fences Music, Old Desperadoes LLC, Rick Hall Music Inc., Sony/ATV Cross Keys, Starstruck Writers Group, Texas Wedge Music, Warner/Chappell Music Group, Watertown Music, and Zomba Enterprises Inc.

For a complete list of winners, see page 104.

Shapiro, 'Nobody Knows,' Sony/ATV Tree Top BMI Awards

NASHVILLE—Songwriter Tom Shapiro, the song "Nobody Knows," and publisher Sony/ATV Tree received special honors at the 45th annual BMI Country Awards. In all, Citations of Achievement were bestowed on the writers and publishers of 83 songs during the Sept. 23 black-tie banquet held at BMI's Music Row offices.

"Nobody Knows" earned the 29th Robert J. Burton Award as the most-performed country song of the year for writers John DuBose and Joe Rich and publishers D'Jon Songs, EMI-Blackwood Music Inc., Hitco Music, and Joe Shade Music. Asylum artist Kevin Sharp took the song to No. 1 on Billboard's Hot Country Singles & Tracks chart for four weeks, assuring it a BMI Million-Air designation as well.

"Nobody Knows" also claimed the 1997 BMI pop song of the year title in June for its version by the Tony Rich Project.

Shapiro, who placed six songs on the most-performed list, was again named BMI's country songwriter of the year. Shapiro's award-winning compositions were "Holdin' On To Something" (recorded by Jeff Carson); "If You Loved Me" (Tracy Lawrence); "It's What I Do" and "That Girl's Been Spyin' On Me" (Billy Dean); "She Never Lets It Go To Her Heart" (Tim McGraw); and "When Boy Meets Girl" (Terri Clark). In addition to leading all writers with five songs last year, Shapiro was named country songwriter of the year in 1993 and, in 1995, claimed song of the year honors for "Wink" (co-written with Bob DiPiero).

With 12 songs, Sony/ATV Tree is BMI's country publisher of the year for the sixth consecu-

tive year. The distinction is given to the publishing concern with the highest percentage of copyright ownership in award songs. Accepting Sony/ATV Tree's 24th publisher trophy was president/CEO Donna Hilley. (Previous wins have been under the names Tree Publishing Co. Inc. and Sony Tree.)

Of the 97 songwriters recognized, 18 were multiple winners. Chris Waters contributed four songs to the most-performed list; three-time honorees were Aaron Barker, Matraca Berg, Rick Bowles, and Doug Johnson.

Those accepting two awards were Clint Black, Paul Brandt, Clark, Bob DiPiero, Skip Ewing, Vince Gill (1992 and 1995 songwriter of the year), Gary Harrison, Sam Hogin, Paul Nelson, Hayden Nicholas, Tim Nichols, Monty Powell, and Jeff Stevens.

Additional publishers taking home three or more awards were Diamond Struck Music/Diamond Storm Music Inc., Hamstein Cumberland Music, Mike Curb Music, Warner-Tamerlane Publishing Corp., EMI-Blackwood/EMI-Tower Street, Tom Shapiro Music, Acuff-Rose Music Inc., All Over Town/Little Big Town, Maypop Music, August Wind Music, Great Broad Music, Hit Street Music, Longitude Music Co., Mighty Nice Music, O-Tex Music, and Sydney Erin Music.

John D. Loudermilk (with more than two dozen BMI Awards already in his collection) accepted the fourth Country Citation for "Then You Can Tell Me Goodbye." The song, a recent hit for Neal McCoy, was previously recognized with BMI country awards in 1969, 1977, and 1980 and BMI pop awards in 1967 and 1968. A complete list of winners is on page 104.



Busted? Country music parodist Cledus "T." Judd has signed an agreement with SESAC for representation of his song catalog. Shown, from left, are SESAC senior VP of writer/publisher relations Pat Rogers; Judd's manager, Miles Bell; and Judd.



In The Apple. New York Mayor Rudolph Giuliani, right, enlisted Tim McGraw's help in making the announcement that the city will play host to the Grammy Awards ceremony in 1998.

'Fool' Leads SESAC Country Awards; 3 Inductees Enter Writers Hall Of Fame

PLAYING 'THE FOOL': "The Fool" was honored as country song of the year by SESAC. At its annual dinner paying tribute to its songwriters and publishers Sept. 25 at SESAC's Music Row headquarters, the performing right organization also named Angela Kaset country songwriter of the year and lauded Purple Sun Music, a division of Ten Ten Music Group Inc., as country publisher of the year.

SESAC songwriter Charley Stefl and publishers Castle Bound Music and Wild Mountain Thyme Music took the honors for "The Fool."

SESAC also presented performance awards for the following songs: "How Can I Help You Say Goodbye" (Karen Taylor-Good, writer; W.B.M. Music Corp. and K.T. Good Music, publishers), "The Hope Chest Song" (Angela Kaset, Purple Sun Music); "Daddy's Little Girl" (Angela Kaset, Stan Webb, and Kenya Walker; Purple Sun, Stan Webb Music, Real Girlfriends Music); "Not That Different" (Karen Taylor-Good; W.B.M. Music and K.T. Good Music); "Gonna Get A Life" (Frank Dycus; W.B.M. Music and Dyindajam Music); "Shut Up And Drive" (Sam Tate and Annie Tate; Critter City Music, a division of Blue Water Music); and "Butterfly Kisses" (Bob Carlisle; Diadem Music).

The SESAC Legacy Award went to

"Whoever's In New England" (Kendal Franceschi and Quentin Powers; W.B.M. Music). Barry Coburn and Jewel Coburn of Ten Ten Music Group were also honored.

COUNTRY MUSIC WEEK: Hank



by Chet Flippo

Thompson, Roger Cook, and Wayne Carson were inducted into the Nashville Songwriters Hall of Fame at the annual Nashville Songwriters Assn. International (NSAI) banquet Sept. 21. Thompson, a member of the Country Music Hall of Fame, has been writing, recording, and performing since the 1940s. Cook moved to Nashville from his native Bristol, England, in 1976. His current hit song, "One Night At A Time," as recorded by George Strait, was up for the Country Music Assn.'s (CMA) single of the year award. Carson's "Always On My Mind" was CMA song of the year in 1982 and 1983. The

NSAI also honored writer Randy Goodrum with its President's Choice Award. Thompson, to celebrate his award, played a free show Sept. 22 at Barbara's Club in Printer's Alley downtown, where he was joined onstage by Junior Brown. Thompson and Brown

have a current single on Curb Records, "Gotta Sell Them Chickens."

Merle Haggard's day in Nashville Sept. 17 more or less kicked off CMA week with a bang. Mayor Phil Bredesen proclaimed official Merle Haggard Day in Nashville, and that night a gathering of country's best paid Haggard tribute in a concert at the Ryman Auditorium... The late WLAC Nashville DJ Bill "Hoss"

Allen was honored as the first recipient of the Lifetime Achievement Award from the organization Achievement in Radio... Johnny Paycheck was as surprised as the Grand Ole Opry audience was Sept. 20, when Opry chief Bob Whittaker strolled onstage and asked Paycheck to join the Opry cast. It's the first time a guest performer has been tapped while onstage. Paycheck becomes the 72nd member of the Opry cast. Also appearing that night was the Country Rose Barbie doll, the first entry in Mattel's Grand Ole Opry Collection of dolls.

(Continued on page 45)

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	4	18	*** No. 1 *** HOW YOUR LOVE MAKES ME FEEL M.D. CLUTE, DIAMOND RIO (M.T. BARNES, T. BRUCE)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	1
2	5	8	16	THE FOOL M. WRIGHT (M. CANNON, C. STEFL, G. ELLSWORTH)	◆ LEE ANN WOMACK (V) DECCA 72009	2
3	2	5	18	WHAT THE HEART WANTS J. HOBBS, E. SEAY, P. WORLEY (M. DULANEY)	COLLIN RAYE EPIC ALBUM CUT	2
4	9	10	10	HOW DO I GET THERE C. FARREN (D. CARTER, C. FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	4
5	6	9	20	THE SHAKE K. LEHNING (J. MCELROY, B. CARR)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	5
6	10	12	14	EVERYWHERE B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	◆ TIM MCGRAW CURB ALBUM CUT	6
7	3	1	13	THERE GOES K. STEGALL (A. JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	1
8	11	13	14	GO AWAY J. STROUD, L. MORGAN (S. SMITH, C. MAJESKI, S. RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	8
9	14	17	6	HONKY TONK TRUTH D. COOK, K. BROOKS, R. DUNN (R. DUNN, K. WILLIAMS, L. WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	9
10	15	15	11	IF YOU LOVE SOMEBODY C. FARREN (C. FARREN, J. STEELE)	KEVIN SHARP 143 ALBUM CUT ASYLUM	10
11	16	18	7	IN ANOTHER'S EYES A. REYNOLDS (B. WOOD, J. PEPARD, G. BROOKS)	TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	11
12	4	2	17	HOW WAS I TO KNOW C. PETOCZ (B. DALY, W. RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	2
13	18	20	15	THIS NIGHT WON'T LAST FOREVER M. MILLER, M. MCANALLY (J. LABOUNTY, R. FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	13
14	13	16	12	YOU AND YOU ALONE T. BROWN (V. GILL)	◆ VINCE GILL (V) MCA NASHVILLE 72010	13
15	8	7	19	SHE'S GOT IT ALL B. CANNON, N. WILSON (D. WOMACK, C. WISEMAN)	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	1
16	7	3	15	DANCIN', SHAGGIN' ON THE BOULEVARD D. COOK, ALABAMA (M. WALKER, T. GENTRY, G. FOWLER)	◆ ALABAMA (V) RCA 64849	3
17	20	22	10	LOVE IS THE RIGHT PLACE B. J. WALKER, JR., K. LEHNING (M. HUMMON, T. SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	17
18	21	27	6	SOMETHING THAT WE DO C. BLACK, J. STROUD (C. BLACK, S. EWING)	◆ CLINT BLACK (V) RCA 64961	18
19	22	24	11	HELPING ME GET OVER YOU D. WAS, T. TRITT (T. TRITT, L. HILL)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	19
20	24	30	10	THANK GOD FOR BELIEVERS M. WRIGHT (R. SPRINGER, M. A. SPILLINGER, T. JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	20
21	23	25	12	SHUT UP AND DRIVE T. BROWN (S. TATE, A. TATE, R. RUTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72012	21
22	25	34	5	WHAT IF IT'S YOU R. MCENTIRE, J. GUESS (C. MAJESKI, R. E. ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	22
23	17	14	18	HOW DO I LIVE T. BROWN, T. YEARWOOD (D. WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72015	2
24	12	6	17	WE WERE IN LOVE J. STROUD, T. KEITH (C. CANNON, A. SHAMBLIN)	◆ TOBY KEITH (V) MERCURY 574636	2
25	28	33	9	WATCH THIS J. STROUD, C. WALKER (A. SMITH, A. BARKER, R. HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT REPRISE	25
26	26	31	14	ALL LIT UP IN LOVE T. BROWN (D. L. MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA NASHVILLE 72008	26
27	34	43	5	TODAY MY WORLD SLIPPED AWAY T. BROWN, G. STRAIT (M. WRIGHT, V. GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	27
28	29	35	10	PLEASE R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	◆ THE KINLEYS (C) (D) (V) EPIC 78656	28
29	NEW	1	1	*** Hot Shot Debut *** LOVE GETS ME EVERY TIME R. J. LANGE (S. TWAIN, R. J. LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	29
30	33	36	5	THE REST OF MINE S. HENDRICKS (T. ADKINS, K. BEARD)	◆ TRACE ADKINS (V) CAPITOL NASHVILLE 13998	30
31	35	37	5	LAND OF THE LIVING B. J. WALKER, JR., P. TILLIS (W. PATTON, T. SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	31
32	19	11	19	DAY IN, DAY OUT P. MCGRAW (M. GREEN, T. MCHUGH)	DAVID KERSH CURB ALBUM CUT	11
33	36	40	6	YOU WALKED IN D. COOK, W. WILSON (R. J. LANGE, B. ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	33
34	32	26	19	HOW A COWGIRL SAYS GOODBYE D. COOK (L. BOONE, P. NELSON, T. LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	4
35	38	48	4	FROM HERE TO ETERNITY R. E. ORRALL, J. LEO (M. PETERSON, R. E. ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	35
36	31	32	15	HOLE IN MY HEART M. BRIGHT (D. CHILD, D. ROBBINS, V. STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13092	31
37	48	63	3	THE COAST IS CLEAR F. ANDERSON, T. LAWRENCE (J. BROWN, B. JONES)	TRACY LAWRENCE ATLANTIC ALBUM CUT	37
38	37	38	10	I'M YOUR MAN C. FARREN (A. CUNNINGHAM, M. D. SANDERS)	◆ JASON SELLERS (C) (V) BNA 64915	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	44	54	4	A BROKEN WING M. MCBRIDE, P. WORLEY (J. HOUSE, S. HOGIN, P. BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	39
40	30	21	18	IT'S ALL THE SAME TO ME K. STEGALL, J. KELTON (K. K. PHILLIPS, J. LASETER)	BILLY RAY CYRUS (V) MERCURY 574638	19
41	42	46	8	LOVE TRAVELS B. WISCH, K. MATTEA (B. HALLIGAN, JR., L. HALLIGAN)	KATHY MATTEA (V) MERCURY 578550	41
42	40	39	8	YOU CAN'T GET THERE FROM HERE L. PARNELL, THE HOT LINKS (T. ARATA)	LEE ROY PARNELL (C) (V) CAREER 13079	39
43	47	59	3	WHAT IF I DO D. MALLOY (M. D. SANDERS, E. HILL, D. MALLOY)	MINDY MCCREADY (C) (D) (V) BNA 64990	43
44	49	55	3	I HAVE TO SURRENDER D. JOHNSON (P. BUNCH, D. JOHNSON)	TY HERNDON EPIC ALBUM CUT	44
45	41	42	7	NICKAJACK S. BOGARD, S. CURNUTTE, M. MAHER (S. HENDRICKS, G. NICHOLSON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666	41
46	53	62	3	YOU DON'T SEEM TO MISS ME E. GORDY, JR. (J. LAUDERDALE)	◆ PATTY LOVELESS EPIC ALBUM CUT	46
47	43	45	7	LIVING IN A HOUSE FULL OF LOVE M. WRIGHT, B. HILL (G. SUTTON, B. SHERRILL)	GARY ALLAN (V) DECCA 72018	43
48	50	52	4	BLINK OF AN EYE R. CHANCEY, E. SEAY (J. LEO, R. BOWLES)	RICOCHE COLUMBIA ALBUM CUT	48
49	46	51	6	HAND OF FATE J. SLATE, D. JOHNSON (M. LUNN, M. NOBLE)	◆ SONS OF THE DESERT (C) (D) (V) EPIC 78663	46
50	45	47	12	ANOTHER PERFECT DAY C. HOWARD (P. BARNHART, B. TABOR, C. WHITE)	◆ BLAKE & BRIAN (C) (D) (V) CURB 73024	45
51	52	44	17	STILL HOLDING ON J. STROUD, C. BLACK (C. BLACK, M. BERG, M. STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	11
52	39	29	18	NOTHIN' LESS THAN LOVE B. BECKLETT (W. TILSTER, R. YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	26
53	NEW	1	1	WHEN LOVE STARTS TALKIN' B. MAHER (J. O. HARA, B. MAHER, G. NICHOLSON)	◆ WYNONNA CURB ALBUM CUT/UNIVERSAL	53
54	61	—	2	I WANNA FALL IN LOVE M. SHIRO (M. SPIRO, B. BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	54
55	56	58	7	A WOMAN LIKE YOU G. MORRIS (M. KING, D. GIBSON, C. KARP)	◆ MATT KING ATLANTIC ALBUM CUT	55
56	60	73	4	ONE SOLITARY TEAR E. SEAY, W. RAMBEAUX (S. AUSTIN, S. MANDILE)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	56
57	62	—	2	SMALL TOWN K. STEGALL (J. ANDERSON, G. SCRUGGS)	◆ JOHN ANDERSON MERCURY ALBUM CUT	57
58	54	53	17	HOW DO I LIVE C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	43
59	64	72	3	THE STONE B. J. WALKER, JR., J. BERRY (B. REGAN, D. MAYO)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	59
60	55	49	14	SOMEBODY SLAP ME K. STEGALL (B. MCDILL, R. MURRAH)	◆ JOHN ANDERSON (C) (V) MERCURY 574640	22
61	59	60	4	THAT TRAIN DON'T RUN E. GORDY, JR. (M. BERG, G. HARRISON)	◆ MATRACA BERG (C) (D) (V) RISING TIDE 56047	59
62	65	—	2	GOOD OL' FASHIONED LOVE T. BROWN (M. NESLER, T. MARTIN)	◆ TRACY BYRD (V) MCA NASHVILLE 72011	62
63	NEW	1	1	ANGEL IN MY EYES C. PETOCZ (B. DALY, T. MULLINS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	63
64	63	64	20	LUCKY IN LOVE E. SEAY, W. RAMBEAUX (S. AUSTIN, B. DALY, W. RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	34
65	67	—	2	SEE ROCK CITY S. BUCKINGHAM, D. JOHNSON (M. D. SANDERS, B. DIPIERO, J. JARRAD)	RICK TREVINO COLUMBIA ALBUM CUT	65
66	68	65	19	BUTTERFLY KISSES D. COOK, T. BROWN (B. CARLISLE, R. THOMAS)	◆ RAYBON BROS. (C) (D) (V) MCA NASHVILLE 72016	37
67	73	—	2	WALKIN' THE COUNTRY M. COPELAND, K. URBAN (K. URBAN, V. RUST)	◆ THE RANCH (V) CAPITOL NASHVILLE 19699	67
68	66	66	7	ANSWER TO MY PRAYER B. J. WALKER, JR. (V. SHAW, S. EWING)	◆ SKIP EWING WORD NASHVILLE ALBUM CUT	66
69	NEW	1	1	WHEN THE WALLS COME TUMBLIN' DOWN G. FUNDIS, B. YATES (B. YATES, M. CRISWELL)	BILLY YATES ALMO SOUNDS ALBUM CUT	69
70	70	70	9	JUST TO SEE YOU SMILE B. GALLIMORE, T. MCGRAW (M. NESLER, T. MARTIN)	TIM MCGRAW CURB ALBUM CUT	69
71	NEW	1	1	MORE THAN EVERYTHING J. STROUD (M. GREEN, A. MAYO)	◆ RHETT AKINS DECCA ALBUM CUT	71
72	57	50	7	YOU LIGHT UP MY LIFE W. C. RIMES, C. HOWARD, M. CURB (J. BROOKS)	◆ LEANN RIMES (C) (D) (V) CURB 73027	48
73	NEW	1	1	LOOK WHAT LOVE CAN DO J. METTS, S. KENNEDY (R. LOVETT, T. PIE, H. DAVIS)	RUBY LOVETT CURB ALBUM CUT	73
74	RE-ENTRY	4	4	OPEN ARMS B. J. WALKER, JR., P. WORLEY, C. RAYE (J. CAIN, S. PERRY)	COLLIN RAYE EPIC ALBUM CUT	70
75	NEW	1	1	THE LAST TIME S. RIPLEY, W. RICHMOND (M. JAGGER, K. RICHARDS)	◆ THE TRACTORS BEYOND MUSIC ALBUM CUT/TOMMY BOY	75

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

Billboard Top Country Singles Sales

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

OCTOBER 4, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	16	*** No. 1 *** HOW DO I LIVE ▲ CURB 73022 9 weeks at No. 1	LEANN RIMES
2	2	2	4	YOU LIGHT UP MY LIFE CURB 73027	LEANN RIMES
3	3	3	21	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
4	15	—	2	A BROKEN WING RCA 64963	MARTINA MCBRIDE
5	4	6	6	PLEASE EPIC 78656/SONY	THE KINLEYS
6	6	7	9	GO AWAY BNA 64914/RCA	LORRIE MORGAN
7	5	4	18	BUTTERFLY KISSES ● MCA NASHVILLE 72016	RAYBON BROS.
8	8	9	6	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
9	7	5	18	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
10	14	21	3	YOU WALKED IN BNA 64942/RCA	LONESTAR
11	11	12	8	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT
12	9	8	36	HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
13	10	10	68	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	12	11	8	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
15	13	13	26	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
16	17	17	7	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
17	16	14	14	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
18	19	15	8	SOMEBODY SLAP ME MERCURY 574640	JOHN ANDERSON
19	18	19	4	WICHITA LIMEMAN COLUMBIA 78653/SONY	WADE HAYES
20	20	18	11	HOLE IN MY HEART ARISTA NASHVILLE 13092	BLACKHAWK
21	21	25	3	WARNING SIGNS WARNER BROS. 43934* BILL ENGVALL WITH SPECIAL GUEST JOHN MICHAEL MONTGOMERY	
22	22	22	14	HERE'S THE DEAL/BUTTERFLY KISSES CURB 73023	JEFF CARSON
23	23	16	12	PEACE TRAIN FLIP IT 44000/ARK 21	DOLLY PARTON
24	24	20	16	HOW DO I LIVE MCA NASHVILLE 72015	TRISHA YEARWOOD
25	RE-ENTRY	11	11	ROCKY TOP '96 DECCA 55274/MCA	THE OSBORNE BROTHERS

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

NASHVILLE SCENE

(Continued from page 43)

A bronze statue of the late **Ernest Tubb** was unveiled and dedicated during ceremonies Sept. 25 at the Country Music Hall of Fame. The 8-foot-tall likeness of the Hall of Fame member, commissioned by Ernest Tubb Record Shops owner **David McCormick**, was sculpted by **Bill Rains**. The Montana sculptor has also done a larger-than-life likeness of **Buck Owens** for the artist's Crystal Palace in Bakersfield, Calif.; a **Jim Reeves** bust at the Jim Reeves Museum here; and a three-figured **Elvis Presley** statue that's on display at Graceland. The Tubb statue is temporarily at the Hall of Fame until a permanent site is decided upon, according to McCormick.

John Fogerty, who was in town for two shows at the Ryman, presided at a ceremony honoring **Scotty Moore**, **D.J. Fontana**, and the family of the late **Bill Black** Sept. 23 at the Hard Rock Cafe. Fogerty presented the Elvis sidemen with their first-ever platinum records, commemorating their years of recording and touring with Presley, courtesy of RCA Records . . . **Delbert McClinton**, **Matraca Berg**, and **Rising Tide Records** hosted one of the lovelier afternoons of the week with a fried-chicken dinner and gospel sing Sept. 21 at Monell's in Germantown, Tenn. Berg's aunts the Callaways provided some scintillating gospel sets . . . On Sept. 23, **Rhett Akins** took to the skies for charity. For \$25 a pop, he jumped off the Sky Coaster at Opryland Theme Park. Proceeds went to the Boys & Girls Club of America.

THE CMA AWARDS SHOW went up on the Internet this year for the first time. The page—<http://www.cma-awards97.com>—includes daily trivia contests, interviews, star chats, an online store, history, backstage rehearsal glimpses, and a World Wide Web cast during the awards show. In addition to a unprecedented number of international outlets carrying the awards show this year (see story, page TK), a number of international industry and media figures were in attendance. Among them were promoters **Michael Eavis** (from Glastonbury, England), **Jan Gille** (Sweden's EMA Telstar), and **Patrick Mertens** from Germany. Also represented were *The London Times*, *The Sun*, *Country Music People*, *Country Gazette*, *BBC Television*, *BBC Radio 2*, *BBC's "National Lottery Live,"* *Oxford Television*, and Germany's *ZDF Television*.

Also for the first time this year, the Nashville International Airport is presenting CMA Awards-related exhibitions. The CMA trophy itself is on view there to travelers, along with photos of past winners, CMA posters, and other souvenirs. The airport also sponsored free live music in the terminal by various local groups. Also on display is a series of 50 photos of country stars from the book "Gone Country: Portraits of Country Music's New Stars" by photographer **Raeanne Rubenstein**.

ELSEWHERE: Willie Nelson's FarmAid '97 has been shifted from Texas Stadium in Dallas to the New World Music Theatre in Tinley Park, Ill., near Chicago. TNN will carry the show live beginning at 5 p.m. EDT Saturday (4). Tickets are available through Ticketmaster. Performers will include **Neil Young**, **John Fogerty**, and **Beck**.



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Shania Is All Over The Airwaves

SHE ROCKS: During the biggest week of the year for the country music community, Shania Twain scores a performance slot on the Country Music Assn.'s 31st annual awards show on CBS, and "Love Gets Me Every Time" takes Hot Shot Debut honors at No. 29 on Billboard's Hot Country Singles & Tracks. Twain's song turned in 2,356 spins at 157 of our 162 monitored country outlets and becomes the fourth-highest debut since we began using airplay data from Broadcast Data Systems (BDS) in the Jan. 20, 1990, issue. She is also the highest-debuting solo female artist in the BDS era.

"Although this single is typical of the fare on 'The Woman In Me,' the balance of the new album will definitely raise a few eyebrows," says Larry Hughes, promotion VP at Mercury's Nashville shop. "That was by design, since our plan for this project was to introduce it with this kind of song. When everyone has a chance to hear the entire project, they're not going to believe how diverse it is and [how] much different it is overall, especially from her second album ['The Woman In Me'], and subsequent singles will definitely be more left of center." On the subject of "Will she ever tour?," Hughes says Twain is hiring band members in hopes of launching a world tour in early 1998.

Twain's prior debut high was in the Feb. 24, 1996, issue, when "You Win My Love" popped on at No. 47

with 718 detections. That may seem unusually low by today's standards, so it's important to note that the week "You Win My Love" entered our airplay chart, our country panel was 12 stations slimmer than the current panel. "You Win My Love" spent two consecutive weeks atop the country chart the first two weeks of May last year. Twain's new album, "Come On Over," is slated

on at No. 1 in the Oct. 15, 1994, issue with 46,000 units; and "Borderline" bowed at the top on May 4, 1996, scanning more than 88,000 copies. "The Greatest Hits Collection" bows at No. 7 on The Billboard 200 (see Between the Bullets, page 114).

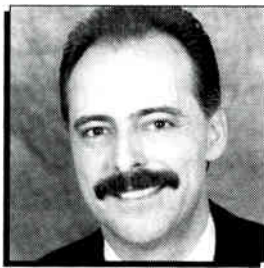
SEEMS LIKE YESTERDAY: During the hot months of '94, Chely Wright stopped by my office at WSM Nashville to promote her first Polydor single, "He's A Good Ole Boy," which entered Hot Country Singles & Tracks at No. 73. That song peaked at No. 58, and the three subsequent singles fizzled amidst management and corporate problems at Polydor, followed by the erstwhile label's name change to A&M Nashville. Wright was faring a little better when her

last single for A&M peaked at No. 41 on that chart, and her second Polydor album, "Right In The Middle Of It," appeared promising but failed to chart. A&M Nashville eventually locked its doors, and Wright teamed with MCA Nashville and its president, Tony Brown. That alliance is bearing fruit, as "Let Me In" earns the Pacesetter ribbon at No. 26 with a 20% increase and scans 5,500 pieces. "Let Me In" is Wright's third set and her first entry on Top Country Albums.

The lead single, "Shut Up And Drive," rises 23-21 on our airplay chart. Wright is also an enthusiastic country music history buff. You go, girl!

for retail delivery Nov. 4.

TURBO TWANG FROM THE THIRD COAST: With the biggest opening week in the duo's history, Brooks & Dunn are handed Hot Shot Debut roses on Top Country Albums, as "The Greatest Hits Collection" (Arista/Nashville) opens at No. 2 with 103,000 units. Since their 1991 set, "Brand New Man," entered at No. 40 with 4,500 units in the Aug. 5, 1991, issue, each subsequent title has outshone the prior set's opening-week numbers. "Hard Workin' Man" entered at No. 3 with 43,000 pieces in the March 20, 1993, issue; "Waitin' On Sundown" popped



by Wade Jessen

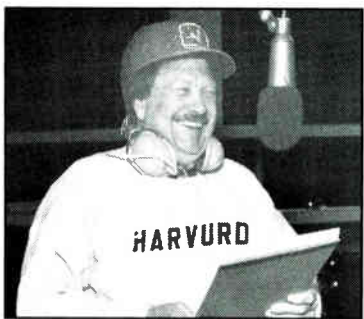
COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Drg.) Sheet Music Dist.

- 26 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP)
 63 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP)
 50 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL
 68 ANSWER TO MY PRAYER (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Acuff-Rose, BMI) WBM
 48 BLINK OF AN EYE (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
 39 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin', BMI/Suffer In Silence, BMI) HL
 66 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
 37 THE COAST IS CLEAR (Almo, ASCAP/Barnatuck, ASCAP/Irving, BMI/Rybama, BMI) WBM
 16 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM
 32 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomas Hawk, BMI) WBM
 6 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM
 2 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Cas- te Bound, SESAC/Mountain Thyme, SESAC) WBM
 35 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM
 8 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM
 62 GOOD OL' FASHIONED LOVE (Music Corp. Of Amer- ica, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI)
 49 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner- Tamerlane, BMI/Under The Bridge, BMI) WBM
 19 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM
 36 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Joe David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL
 9 HONKY TONK TRUTH (Sony/ATV Songs, BMI/Showbil- ly, BMI/Sony/ATV Tunes LLC, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM
 34 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL
 4 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) HL/WBM
 23 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM
 58 HOW DO I LIVE (Realsongs, ASCAP) WBM
 12 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL
 1 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheele, ASCAP/Big Tractor, ASCAP) HL/WBM
 10 IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM
 44 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)
 38 I'M YOUR MAN (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Senior Partner, ASCAP) HL
 11 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM
 40 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, BMI/John Juan, BMI) WBM
 54 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI)
 70 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
 31 LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Twang, ASCAP/Tom Collins, BMI) HL/WBM
 75 THE LAST TIME (Abkco, BMI)
 47 LIVING IN A HOUSE FULL OF LOVE (EMI, BMI/AI Gallico, BMI) HL/WBM
 73 LOOK WHAT LOVE CAN DO (CurbSongs, ASCAP/Song Matters, ASCAP/Famous, ASCAP/Pecan Pie, BMI)
 29 LOVE GETS ME EVERY TIME (Loon Echo, BMI/Zomba, ASCAP)
 17 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL
 41 LOVE TRAVELS (BMG, ASCAP/Wood Monkey, ASCAP/Careers-BMG, BMI/Elymax, BMI) HL
 64 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL
 71 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI)
 45 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita, BMI/Yatata, BMI) WBM
 52 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM
 56 ONE SOLITARY TEAR (Reynsong, BMI/Magnatune, SESAC) HL
 74 OPEN ARMS (Weed High Nightmare, BMI) WBM
 28 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
 30 THE REST OF MINE (WB, ASCAP/Sawing Campny, ASCAP/Miene, ASCAP/Laggy Bayou, ASCAP) WBM
 65 SEE ROCK CITY (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Blyss, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP)
 5 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)
 15 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM
 21 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL
 57 SMALL TOWN (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Gary Scruggs, BMI/Almo Irving, BMI)
 60 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah BMI) HL/WBM
 18 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM
 51 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM
 59 THE STONE (AMR, ASCAP/Sierra Home, ASCAP/Songs Of PolyGram Int'l, BMI/Mayodan, BMI) HL/WBM
 20 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL
 61 THAT TRAIN DON'T RUN (Wedgewood Avenue, BMI/Longitude, BMI/Great Broad, BMI/Gary Har- risongs, BMI) WBM
 7 THERE GOES (WB, ASCAP/Yee Hw, ASCAP) WBM
 13 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL
 27 TODAY MY WORLD SLIPPED AWAY (Songs Of Poly- Gram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL
 67 WALKIN' THE COUNTRY (Coburn, BMI/I.R.S., BMI/Bugle, ASCAP)
 25 WATCH THIS (Notewrite, BMI/Words To Music, BMI/O- Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL
 24 WE WERE IN LOVE (Wacissa River, BMI/EMI, BMI/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
 43 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
 22 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP) HL/WBM
 3 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM
 53 WHEN LOVE STARTS TALKIN' (Sony/ATV Tree, BMI/Magic Knee, BMI/Sony/ATV Tunes LLC, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP)
 69 WHEN THE WALLS COME TUMBLIN' DOWN (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI)
 55 A WOMAN LIKE YOU (Rocking K, ASCAP/Warner Chappell, ASCAP/Little Poncho's, BMI/Little Big Town, BMI/Karpfish, BMI) WBM
 14 YOU AND YOU ALONE (Benefit, BMI) WBM
 42 YOU CAN'T GET THERE FROM HERE (Little Tybee, ASCAP/Forerunner, ASCAP)
 46 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
 72 YOU LIGHT UP MY LIFE (Curb, ASCAP/Polygram Int'l, ASCAP) WBM
 33 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP) HL/WBM

★★★★★ Novelty Song of the Year

"Smokers Letter to the President"



Ray Stevens has been making people laugh for years. But who makes Ray Stevens laugh? Well Ray says "Big Ed Johnson is one of the funniest guys I've heard in years; he is a true comic original". High praise from Stevens who by the way produced, arranged and played on this album.

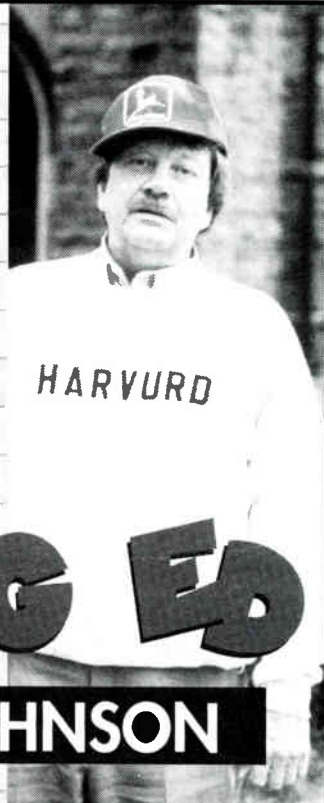
Produced by Ray Stevens for



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A mind is a terrible thing to waist.

HARVURD
BIG ED JOHNSON



Distributed by Select-O-Hits and Paulstarr Distributing

Billboard TOP COUNTRY ALBUMS

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

OCTOBER 4, 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/GREATEST GAINER ***			
1	1	—	2	LEANN RIMES CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
				*** HOT SHOT DEBUT ***			
2	NEW		1	BROOKS & DUNN ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2	
3	2	1	4	TRISHA YEARWOOD MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1	
4	3	2	16	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	1	
5	4	3	63	LEANN RIMES ▲ ¹ CURB 77821 (10.98/15.98)	BLUE	1	
6	6	5	22	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1	
7	5	4	4	COLLIN RAYE EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4	
8	8	6	15	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5	
9	10	10	8	CLINT BLACK RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4	
10	11	8	55	DEANA CARTER ▲ ¹ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2	
11	7	7	32	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
12	9	9	4	MARTINA MCBRIDE RCA (10.98/16.98)	EVOLUTION	9	
13	13	13	47	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
14	14	15	10	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8	
15	15	12	14	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8	
16	12	14	16	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6	
17	21	22	24	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4	
18	18	18	100	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
19	16	11	6	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	9	
20	19	19	19	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9	
21	17	17	24	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5	
22	20	16	8	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8	
23	22	20	10	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	18	
24	23	24	23	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8	
25	26	25	65	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6	
				*** PACESETTER ***			
26	29	—	2	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	26	
27	24	23	10	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	10	
28	27	28	46	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
29	25	21	13	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8	
30	28	26	52	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5	
31	32	33	69	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
32	36	36	96	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1	
33	33	31	52	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	
34	34	40	56	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7	
35	30	27	36	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
36	35	37	26	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
37	39	39	49	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
38	31	29	75	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
39	41	35	27	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
40	42	38	14	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
41	37	30	8	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
42	38	34	10	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
43	46	47	14	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
44	43	43	73	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
45	44	41	78	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
46	40	32	13	BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
47	47	56	10	KENNY ROGERS MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	26
48	45	46	24	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
49	50	49	96	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	3
50	48	48	8	VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	44
51	52	50	74	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
52	55	55	65	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
53	51	45	5	VARIOUS ARTISTS EGYPTIAN/COLUMBIA 67676/SONY (10.98 EQ/16.98)	THE SONGS OF JIMMIE RODGERS — A TRIBUTE	31
54	54	51	23	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
55	61	57	20	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 1	55
56	49	44	8	PATSY CLINE MCA NASHVILLE 11579 (10.98/16.98)	PATSY CLINE LIVE AT THE CIMARRON BALLROOM	32
57	59	58	44	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
58	62	62	13	JAMES BONAMY EPIC 67878/SONY (10.98 EQ/16.98) HS	ROOTS AND WINGS	25
59	56	52	63	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLE THIS RECORD	23
60	63	64	16	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 2	60
61	60	60	63	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
62	57	53	7	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	47
63	68	72	58	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
64	64	63	53	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
65	58	61	53	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
66	69	69	48	TRACY BYRD ● MCA NASHVILLE 11485 (10.98/16.98)	BIG LOVE	12
67	65	65	66	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
68	66	66	51	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
69	67	70	46	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21
70	75	67	14	RICOCHE COLUMBIA 67773/SONY (10.98 EQ/15.98) HS	BLINK OF AN EYE	24
71	70	74	85	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
72	71	68	9	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
73	73	75	15	VARIOUS ARTISTS K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	51
74	RE-ENTRY	39		TERRI CLARK ● MERCURY 532879 (10.98 EQ/16.98)	JUST THE SAME	10
75	74	—	2	VARIOUS ARTISTS MADACY 1326 (15.98 CD)	BEST OF COUNTRY	74

Billboard Top Country Catalog Albums

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

OCTOBER 4, 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)	THE HITS	145
2	4	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	338
3	3	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	166
4	2	SHANIA TWAIN ▲ ⁹ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	137
5	5	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	149
6	12	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	338
7	6	PATSY CLINE ▲ ⁷ MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	548
8	7	TIM MCGRAW ▲ ¹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	183
9	8	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	176
10	10	GEORGE STRAIT ▲ ⁹ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	262
11	9	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	106
12	16	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	191
13	14	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	339

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	13	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	42
15	11	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	172
16	—	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	134
17	18	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	413
18	15	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	109
19	17	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	137
20	22	HANK WILLIAMS ▲ MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	161
21	21	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	155
22	—	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	18
23	23	REBA MCENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	208
24	—	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	105
25	20	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	164

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.

Brazil's Saraiva Opens 4th Megastore

SARAIVA'S MEGA EXPANSION: As part of its ongoing thrust into Brazil's record industry, Saraiva, the venerable publisher/book retailer, has opened its fourth book/music megastore.

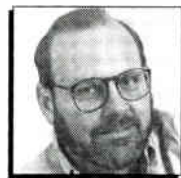
Like its predecessors, the newest Saraiva Mega Store, which opened Sept. 15 at the São Paulo mall Shopping Morumbi, houses a bookstore and a record store—called Saraiva Music Hall—in one shop. The 1,000-square-meter facility consists of a 785-square-meter book outlet and a 215-square-meter record shop.

According to Saraiva, the newest megastore represents an investment of \$4 million.

Saraiva Music Hall contains more than 15,000 multimedia items, including CDs, cassettes, DVDs, laserdiscs, and related accessories. Also, there are dozens of music and video listening stations featuring music aimed at Saraiva's upscale clientele.

"We have music for the more sophisticated music fan," says Saraiva's audio and video supervisor, Marcelo Affonso. "The musical emphasis is on adult contemporary pop, jazz, and classical genres."

At previous openings, there were guests of honor like WEA Brasil luminary Gilberto Gil and EMI-Odeon Brasil's famed band Os Paralamas Do Sucesso. The guest of honor for the latest opening of a Saraiva megastore, Brazil's counterpart to U.S. book/music retailers Borders and Barnes & Nobles, was Gal Costa. BMG Brasil's globally famous song stylist is releasing her "MTV Unplugged" disc on Thursday (2). Predictably, record label



by John Lannert

executives attending the opening were pleased that another professionally run store was being unveiled.

Saraiva opened its first book/music megastore in May 1996. Since then, the company has opened two stores in São Paulo and one in Rio de Janeiro.

And there are more stores on the way.

In October, Saraiva will open a \$6 million, 1,300-square-meter book/music megastore in the São Paulo mall Shopping Center Norte. In November, Saraiva will open its first music-only megastore, also called Saraiva Music Hall. The \$5 million, 1,500-square-meter outlet will be located in a three-story store in Shopping Eldorado, the same mall where the firm opened its first megastore.

Slated to open in January 1998 is a 2,000-square-meter book/music megastore in Shopping Iguatemi in Campinas, São Paulo state.

According to Affonso, the average sales from the bookstore account for 60% to 70% of total sales of the megastores; CDs account for 30% to 40% of all sales.

MEXICO NOTAS: With the return of original member Fernanda Meade, EMI Mexico female pop trio Pandora

is poised to return to its glory days of the '80s. The group has just released "Hace Tres Noches Apenas," a 12-song set of *ranchera* covers of classic Latino hits. The CD's first single is a rendition of José Feliciano's hit "Después De Ti Que."

After cutting one disc with Sony Mexico, singer Carina Ricco switched to EMI Mexico, and the label has just released her pop/rock disc "Sueños Urbanos." Produced by singer/songwriter Aureo Baqueiro, the album is an excellent work filled with down-to-earth lyrics. Leadoff track "Sólo Quiero" is a top 10 hit in Mexico. Upcoming plans call for EMI to work Ricco throughout Latin America.

As the air date of her Televisa talk show "Aire" remains up in the air, BMG Mexico rockstress Alejandra Guzmán is busy cutting an acoustic album titled "Acustik A.S.I." Produced by Oscar López, the live disc contains 12 of her greatest hits, plus four new tracks. Guzmán is recording the album in various beach resorts in Cancún, Mexico. The cable system Sky is assembling a TV special centered on the album for broadcast in October or November. The album is due in October or November, as well.

Booked to play Mexico City's 10,000-seat venue Auditorio Nacional on Thursday (2) and Friday (3) is Poly-

(Continued on page 50)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
21 ACCEPTA MI ERROR (Edimonsa, ASCAP)	
40 AMOR A LA MEXICANA (Peermusic, BMI)	
15 AMOR NARCOTICO (Copyright Control)	
17 CLAVADO EN UN BAR (Yelapa Songs, ASCAP/EMI April, ASCAP)	
39 DE LA TIERRA AL CIELO (De Luna, BMI)	
2 DESESPERADAMENTE ENAMORADO (Latin Teddy Songs, SESAC)	
8 EL DESTINO (BMG Songs, ASCAP)	
30 EL MOJADO ACAUDALADO (TN Ediciones/Bello Musical)	
35 EL PESCADOR (Copyright Control)	
11 EL RELOJ (Peer International, BMI)	
18 ENAMORADO (Prodemis)	
31 ES LA MUJER (EMI Blackwood, BMI)	
38 ESTATUA DE MARFIL (Fonmusic, SESAC)	
10 ES VERDAD (Flamingo)	
9 HE TRATADO (PMC, ASCAP)	
14 HOY ME HE VUELTO A ENAMORAR (Lanfranco, ASCAP)	
34 JEFE DE JEFES (TN Ediciones Musicales, BMI)	
6 LA QUIERO A MORIR (Karen, ASCAP)	
16 LAS LAGRIMAS DE MI ALMOHADADA (EMI Blackwood, BMI)	
3 LO MEJOR DE MI (JKMC)	
12 ME CANSE DE SER LA OTRA (Musivida, ASCAP/Caribbean Waves, ASCAP)	
7 MIENTE (Fonmusic, SESAC)	
29 MIS DOS PATRIAS (TN Ediciones, BMI)	
13 MI ULTIMO ADIOS (Marsosa, SESAC)	
20 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)	
26 NO SE SI ES AMOR (Copyright Control)	
25 NO TE PIDO MAS (Copyright Control)	
5 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)	
33 QUE BUENO (Copyright Control)	
19 QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)	
32 QUE TE HAS CREIDO (Peer, ASCAP)	
37 QUIEN PIERDE MAS (Vander, ASCAP)	
28 QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP)	
24 SEGUIRE (Unimusic, ASCAP)	
4 SI TU SUPIERAS (FIPP, BMI)	
36 TAL VEZ ES AMOR (TALVEZ SEJA AMOR) (Sony Discos, ASCAP/EMI April, ASCAP)	
23 TE AMO (Telearte Florida, ASCAP)	
1 TE SIGO AMANDO (BMG Songs, ASCAP)	
27 VIVIR SIN ELLAS (Copyright Control)	
22 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)	

Hot Latin Tracks™



THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
			LABEL/PROMOTION LABEL	PRODUCER (SONGWRITER)
			*** No. 1 ***	
1	2	18	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
			*** GREATEST GAINER/AIRPLAY ***	
2	6	14	JORDI FONOVISA FONOVISA	DESESPERADAMENTE ENAMORADO DYANGO (FMARTINEZ)
3	3	4	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R. PEREZ (R. PEREZ)
4	5	3	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	SI TU SUPIERAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
5	1	10	LUIS MIGUEL WEA LATINA	POR DEBAJO DE LA MESA L. MIGUEL (A. MANZANERO)
6	7	13	DLG SONY TROPICAL/SONY	LA QUIERO A MORIR S. GEORGE (F. GABRIEL)
7	4	10	ENRIQUE IGLESIAS FONOVISA	MIENTE R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)
8	8	7	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL, E. OKAMURA (J. GABRIEL)
9	10	10	VICTOR MANUELLE SONY TROPICAL/SONY	HE TRATADO S. GEORGE (V. MANUELLE)
10	11	14	LOS TUCANES DE TIJUANA SMI LATIN	ES VERDAD G. FELIX (M. QUINTERO LARA)
11	NEW ▶	1	LUIS MIGUEL WEA LATINA	EL RELOJ L. MIGUEL (R. CANTORAL)
12	NEW ▶	1	INDIA RMM	ME CANSE DE SER LA OTRA I. INFANTE (V. DANIEL)
13	9	14	MARCO ANTONIO SOLIS FONOVISA	MI ULTIMO ADIOS M.A. SOLIS (M.A. SOLIS)
14	12	8	FRANKIE NEGRON WEACARIBE/WEA LATINA	HOY ME HE VUELTO A ENAMORAR L. M. (J. PILOTO)
15	14	12	CHICHI PERALTA + SON FAMILIA CAIMAN	AMOR NARCOTICO C. PERALTA (J. FELIX)
16	15	18	FEY SONY LATIN/SONY	LAS LAGRIMAS DE MI ALMOHADADA J. R. FLOREZ (J. R. FLOREZ, F. MARGAN)
17	NEW ▶	1	MANA WEA LATINA	CLAVADO EN UN BAR FHER & ALEX (FOLVERA)
18	22	2	GRUPO HEAVY MEREINGAZO/RMM	ENAMORADO N. GONZALEZ (J. C. CANTERO)
19	13	15	BANDA EL RECODO FONOVISA	QUE SOLO ESTOY SIN TI G. LIZARRAGA (M.A. SOLIS)
20	16	11	GLORIA ESTEFAN EPIC/SONY	NO PRETENDO E. ESTEFAN JR., K. SANTANDER (G. ESTEFAN, K. SANTANDER)
21	17	16	LOS TEMERARIOS FONOVISA	ACEPTA MI ERROR A. ANGEL ALBA (G.A. ALVA)
22	19	26	LOS TEMERARIOS FONOVISA	YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J.V. FLORES)
23	NEW ▶	1	MICHAEL STUART RMM	TE AMO J. GONZALEZ (E. DE VITA)
24	26	29	TONO ROSARIO WEA LATINA	SEGUIRE Y. CASADO, T. ROSARIO (R. SOLIS)
25	25	25	EDNITA NAZARIO EMI LATIN	NO TE PIDO MAS E. NAZARIO, K.C. PORTER (J.M. PURTON)
26	27	2	PRISCILA Y SUS BALAS DE PLATA FONOVISA	NO SE SI ES AMOR T. PINZ (P. GESSIE)
27	31	31	INTOCABLE EMI LATIN	VIVIR SIN ELLAS J.L. AYALA (DARIAN)
28	32	20	BACKSTREET BOYS JIVE	QUIT PLAYING GAMES (WITH MY HEART) M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)
29	RE-ENTRY	2	LOS TIGRES DEL NORTE FONOVISA	MIS DOS PATRIAS TN INC. (E. VALENCIA)
30	RE-ENTRY	11	LOS TIGRES DEL NORTE FONOVISA	EL MOJADO ACAUDALADO TN INC. (T. BELLO)
31	21	17	VICENTE FERNANDEZ SONY DISCOS/SONY	ESTATUA DE MARFIL PRAMIREZ (M. URIETA)
32	38	34	SERGIO VARGAS RCA/BMG	QUE TE HAS CREIDO M. TEJADA (M. LAURET)
33	36	2	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	QUE BUENO PRAMIREZ (M.E. CASTRO)
34	18	19	LOS TIGRES DEL NORTE FONOVISA	JEFE DE JEFES TN INC. (T. BELLO)
35	RE-ENTRY	13	JOSE GUADALUPE ESPARZA FONOVISA	EL PESCADOR J. GUADALUPE ESPARZA (NOT LISTED)
36	20	28	CHAYANNE SONY LATIN/SONY	TAL VEZ ES AMOR R. FOSTER (A. CESAR, P.S. VALLE)
37	RE-ENTRY	17	BRONCO FONOVISA	QUIEN PIERDE MAS BRONCO (J. GUADALUPE ESPARZA)
38	RE-ENTRY	13	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ES LA MUJER PRAMIREZ (M.E. CASTRO)
39	RE-ENTRY	14	TIRANOS DEL NORTE SONY DISCOS/SONY	DE LA TIERRA AL CIELO J. MARTINEZ (E. TORRES)
40	24	13	THALIA EMI LATIN	AMOR A LA MEXICANA K. SANTANDER, B. OSSA (M. PUPPARO)

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

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CRISTIAN

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U.S. LATIN

BMG
BERTELSMAN
DE MEXICO S.A. DE C.V.

NOTAS

(Continued from page 48)

Gram Latino's *muy caliente norteño* act **Grupo Límite**. Also set to perform Nov. 14 at the auditorium is Universal songstress **Lucero**. Both shows are being produced by RAC Producciones.

THE BIG BUST: The largest seizure of counterfeit CDs took place Sept. 3, when the Asian Crime Unit of the Los Angeles County Sheriff's Department, assisted by the Recording Industry Assn. of America (RIAA), snatched 39,000 allegedly pirate CDs at OSE Optical Inc. in Pomona, Calif.

What is ominous about this bust is that CD replicating equipment and allegedly counterfeit Microsoft Corp. software were hauled away. According to the RIAA, it was the first time law enforcement officials recovered from one site the technology responsible for the manufacture of pirate CDs, videos, and software packages.

Among those artists whose pirated product was recovered were U2, Fonovisa's **Enrique Iglesias**, and several Brazilian stars, such as Sony Brasil's **Roberto Carlos**, PolyGram Brasil's **Roberta Miranda**, and Continental/EastWest's **Leandro & Leonardo**.

Evidence recovered from OSE indicates the pirated product was bound for export to Latin American countries, particularly Brazil. According to the RIAA, approximately 3 million counterfeit CDs were seized in Brazil, of which 33% came from the U.S.

'CAPEMAN' TO DISC: Selected tracks from **Paul Simon's** first Broadway musical, "The Capeman," will be included on a concept album due Nov. 18 from Warner Bros. Three of the show's stars—RMM's **Marc Anthony**, Sony Tropical's **Rubén Blades**, and EMI Latin's **Ednita Nazario**—will be featured on the album.

The album and musical are based on the life of **Salvador Agrón**, a Puerto Rican who became the youngest person to receive the death penalty in New York state for the murder of two youths.

New York Gov. **Nelson Rockefeller** later commuted the sentence, and Agrón went on to become a noted poet. "The Capeman" opens Jan. 8 at New York's Marquis Theatre.

STATESIDE BRIEFS: The three

members of **Mecano**—**Ana Torroja**, **Nacho Caño**, and his brother **José María**—have reunited to cut a new disc to be put out by BMG during the holiday season. Torroja, the lead singer of the famed Spanish rock band, recently logged four weeks atop Spain's sales charts with her Ariola/BMG album "Puntos Cardinales." Torroja's album was released in the U.S. in August.

Severino Lombardoni was arrested Sept. 11 as he was offering to sell large quantities of allegedly bootleg CDs to undercover agents at the MIDEAM Latin American & Caribbean Music Market. Lombardoni, of Milan, was charged with violating the Florida State Bootleg Statute. Making the arrest was the Miami Beach police, with assistance from the Recording Industry Assn. of America. Lombardoni, who is the owner of Discomag, was previously charged on two separate occasions for violating Italian copyright law. Among some of the unauthorized recordings were live performances by **Gloria Estefan**, **Bob Marley**, **UB40**, and **Nirvana**.

Rebecca Fajardo, sister of superstar **Gloria Estefan**, has founded Tribecca Entertainment, a management/promotion firm whose best-known client is Crescent Moon/Epic/Sony artist **Albita**. Fajardo's company is located in Miami Beach.

U.K. Latin imprint **Tumi Music** has signed a distribution pact with U.S.-based World Music Distribution (WMD). Under the deal, WMD's record label **Candela Records** will license select titles from Tumi to be distributed by WMD. Though Tumi's repertoire ranges from Andean pipe music to salsa, the label has become more active lately with Cuban recording artists.

Due out on **WEA Latina** in October are two albums by big-name acts: "Sueños Líquidos" by mainstream rock stars **Maná** and "Es Así," the label debut from veteran singer/songwriter **Ricardo Montaner**. Also expected in October on **Weacaribe/WEA Latina** is the self-titled disc from pop/merengue act **Sin Fronteras** and the maiden CD from **Karú**, a merengue quartet led by **Edwin Ramírez**, former lead vocalist with **Oro Sólido**.

Sony Discos roots Tejano act **Los**

Palominos are in the Houston Sound Studio cutting a forthcoming disc. The album is being produced by **La Mafia** member **Mando Lichtenberger Jr.** Not coincidentally, the owner of the studio is **La Mafia**.

And speaking of the band, **La Mafia** recently loaned out the Grammy Award that it won earlier this year to the Houston Hard Rock Café. The trophy will be on display at the restaurant for six months.

D'RIVERA SOUTHERN VIBE: São Paulo indie Mix House is set to drop **Paquito D'Rivera's** latest album, "Chamber Music Of The South," in December.

The forthcoming disc by the stand-out saxophonist/clarinetist from Cuba is his first classical disc. On this CD, in which D'Rivera plays only clarinet, he explores the chamber music of such giant Latin American composers as **Ernesto Lecuona**, **Heitor Villa-Lobos**, and **Astor Piazzolla**.

Accompanying D'Rivera is cellist **Dr. Gustavo Tavares** and pianist **Pablo Zinger**. Though Mix House president **Cibele Peres** has yet to secure distribution of the album outside of Brazil, there will be a pre-release concert by D'Rivera in November at House of America in New York.

Also preparing to paying tribute to Latin American composers is **David Sánchez**. The noted Latin jazz saxophonist from Puerto Rico will hit the studio in November to record tracks by esteemed composers like **Rafael Hernández**, **Bobby Capo**, **Antônio Carlos Jobim**, and **Baden Powell**. Sánchez's Columbia album is due in April.

BRAZIL NOTAS: **Padre Zezinho**, a Catholic priest who is considered one of the most successful recording artists of religious material in Brazil, has released a new album, "Canções Que A Vida Escreveu," through the Catholic-owned label **Paulinas-Comep**. Over the past 30 years, Padre Zezinho has released more than 80 albums.

In October, **Spotlight Records** is due to ship "Raphael Rabello & Armandinho," a live instrumental disc featuring two of Brazil's guitar virtuosos. On the disc, both guitarists play Rabello's preferred genre *chorinho*, a traditional, demanding improvisational music that emerged in the late 1800s in Brazil.

PolyGram Brasil's hot *pagode* group **É O Tchan** has issued a new disc, "É O Tchan Do Brasil." A contest was held to select the band's new backup singer, and **Sheila Carvalho** came out the winner. She will join **Carla Pérez**, the band's popular supporting vocalist. The leadoff single of the album, which was helmed by renowned producer **Wesley Rangel**, is the ensemble's typically spicy entry "Ralando O Tchan."

PolyGram Brasil also has put out "Mãe Do Samba" by noted Bahian act **Timbalada**. The disc was produced by former **Timbalada** member and solo star **Carlinhos Brown**.

Sony's answer to **É O Tchan**, **Boquinha Da Garrafa**, has just put out its self-titled debut on the label.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City and **Enor Paiano** in São Paulo.



Solís Soars At SESAC Fiesta. Performance right society SESAC Latina held its inaugural Latin Music Awards Sept. 10 at Big Time Studios in Miami Beach. During the ceremonies, Fonovisa recording artist Marco Antonio Solís was honored as songwriter of the year. Shown, from left, are Dr. Wayne Bickerton, chairman, SESAC International; Pat Rogers, senior VP of writer/publisher relations, SESAC; Solís; Olga Cardona, writer/publisher relations representative, SESAC Latina; and Bill Vélez, president/COO, SESAC Inc. (Photo: Kay Williams)

Billboard

OCTOBER 4, 1997

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	4	DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 62153/WINDHAM HILL	YANNI
2	3	94	THE MEMORY OF TREES ▲ ⁷ REPRISE 45106/WARNER BROS.	ENYA
3	2	23	IN THE MIRROR PRIVATE MUSIC 62150/WINDHAM HILL	YANNI
4	4	34	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
5	5	29	AVALON GTSF 537112	JOHN TESH
6	7	4	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
7	8	4	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
8	6	21	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
9	9	30	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
10	10	24	SONGS OF SANCTUARY CARLINE 7524	ADIEMUS
11	15	9	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
12	24	16	GRAND PIANO NARADA 61062	VARIOUS ARTISTS
13	12	53	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
14	14	23	WHITE STONES PHILIPS 534605	SECRET GARDEN
15	11	11	ETERNITY II - THE ENCORE REAL MUSIC 3223	VARIOUS ARTISTS
16	13	73	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
17	18	28	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
18	RE-ENTRY		HARPESTRY A CONTEMPORARY COLLECTION IMAGINARY ROAD 536142	VARIOUS ARTISTS
19	16	18	SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
20	21	16	GUITAR ODYSSEY REAL MUSIC 0802	GOVI
21	20	52	GRAVITY NARADA 63037	JESSE COOK
22	22	3	SWEET RETURN REAL MUSIC 1818	HILARY STAGG
23	17	14	MUSIC FROM THE HEART TIME LINE 11	LORIE LINE
24	RE-ENTRY		OXYGENE 7-13 DISQUE'S DRE/FUS 68009/EPIC	JEAN MICHEL JARRE
25	19	10	ELECTRIC WORLD HIGHER OCTAVE 77595/VIRGIN	NEAL SCHON

▲ Albums with the greatest sales gain 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. † Indicates past and present Heatseekers title. © 1997, Billboard/BPI Communications and SoundScan, Inc.



Cristian's BMG Premiere. Ariola/BMG recording artist Cristian recently celebrated the completion of "Lo Mejor De Mí," his just-released label debut, which has spawned the top five titular smash. BMG shipped 250,000 units of the album in both the U.S. and Mexico. Shown, from left, are Francisco Villanueva, managing director, BMG U.S. Latin; Rudy Pérez, album producer; Cristian; and Rodolfo López Negrete, managing director, BMG Mexico.

TOP CLASSICAL ALBUMS™

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

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	NEW		CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98) 1 week at No. 1	AN ITALIAN SONGBOOK
2	5	2	RENEE FLEMING LONDON 455760 (10.98 EQ/16.98)	SIGNATURES: GREATEST OPERA SCENES
3	NEW		KRONOS QUARTET NONESUCH 79457 (16.98)	EARLY MUSIC
4	1	39	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
5	NEW		ANONYMOUS 4 HARMONIA MUNDI FRANCE 72002 (13.98/18.00)	VON BINGEN: 11,000 VIRGINS
6	4	53	MA/MEYER O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
7	7	2	VANESSA-MAE ANGEL 56483 (10.98/15.98)	CLASSICAL ALBUM 2: CHINA DOLL
8	2	36	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
9	3	27	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
10	10	8	KIRI TE KANAWA ERATO 17071 (15.97)	SOLE E AMORE: PUCCINI ARIAS
11	6	4	LONDON PHILHARMONIC (JENKINS) SONY CLASSICAL 60282 (16.98 EQ)	KARL JENKINS: ADIEMUS 2
12	13	2	WESTMINSTER ABBEY CHOIR (NEARY) SONY CLASSICAL 66413 (10.98 EQ/16.98)	TAVERNER: INNOCENCE
13	12	71	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
14	8	60	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
15	9	18	DAVID HELFGOTT RCA VICTOR 46725 (9.98/15.98)	BRILLIANTISSIMO

TOP CLASSICAL CROSSOVER™

1	2	3	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	1	3	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98) 3 weeks at No. 1	LEANING INTO THE NIGHT
2	2	8	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
3	3	43	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
4	4	3	JOE JACKSON SONY CLASSICAL 60273 (10.98 EQ/16.98)	HEAVEN & HELL
5	5	36	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
6	6	39	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
7	7	28	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
8	9	102	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
9	8	34	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
10	13	48	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
11	11	5	VARIOUS ARTISTS SEPTEMBERS SONGS: THE MUSIC OF KURT WEILL SONY CLASSICAL 63046 (10.98 EQ/16.98)	
12	10	3	WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA SONY CLASSICAL 62998 (10.98 EQ/16.98)	JUMP START AND JAZZ
13	12	39	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
14	15	12	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3575 (16.98)	FORBIDDEN FOREST: IMPRESSIONS OF GEORGE WINSTON
15	RE-ENTRY		BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68786 (9.98/15.98)	AMERICAN VISIONS

Albms 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. *Asterisk indicates vinyl available. HS indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan, Inc.

TOP CLASSICAL MIDLINE

- VARIOUS MOZART IN THE MORNING PHILIPS
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS
- LEONTYNE PRICE VERDI & PUCCINI ARIAS RCA VICTOR
- VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS BARBER'S ADAGIO RCA VICTOR
- VARIOUS BACH FOR BOOK LOVERS PHILIPS
- VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
- VARIOUS THE GREATEST OPERA SHOW ON EARTH LONDON
- VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- LEONIE RYSANEK OPERATIC ARIAS RCA VICTOR
- VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL
- VARIOUS MOZART FOR MEDITATION PHILIPS

TOP CLASSICAL BUDGET

- VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS VIVALDI: FOUR SEASONS MADACY
- JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
- VARIOUS PIANO BY CANDLELIGHT MADACY
- VARIOUS WORLD FAMOUS MASTERPIECES MADACY
- VARIOUS ADVENTURES IN EARLY MUSIC DEUTSCHE HARMONIA MUNDI
- VARIOUS CLASSICAL TREASURES MADACY
- VARIOUS BEETHOVEN EDITION COMPACTOTHEQUE DG
- THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL
- VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- VARIOUS CLASSICAL MASTERPIECES MADACY
- VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- VARIOUS VERY BEST OF BEETHOVEN VOX CAMEO
- JOHN WILLIAMS SPANISH GUITAR MUSIC SONY CLASSICAL

Classical KEEPING SCORE™



by Heidi Waleson

FRENCH ANNIVERSARY: Auvidis/Astrée celebrates the 10th anniversary of the Centre De Musique Baroque De Versailles this fall with a series of recordings dubbed "Versailles Et La France Baroque." The discs include "Les Menus Plaisirs De Versailles," a collection of pieces by composers of the period, both famous (François Couperin and Jean-Baptiste Lully) and obscure (Guillaume Gabriel Nivers, Sébastien de Brossard). Other excellent recordings are dedicated to single composers—such as the stunning "Grand Motets" of Jean Joseph Casseneau de Mondoville, performed by Christophe Coin, the Ensemble Baroque de Limoges, and the Chantres De La Chapelle—and the world premiere recording of some choral works by Brossard, performed by Les Pages Et Les Chantres De La Chapelle, the Centre's two resident choirs of boys and men, respectively, led by Olivier Schneebeli. (The boys' choir is particularly interesting and beautiful; it has more texture and lightness than the more rigorously drilled English and German children's choirs.) Harmonia Mundi USA will release the recordings here this month.

The Centre Baroque was founded in 1987 to re-create the intimate relationship between the chateau of Versailles and the music of its heyday, the eras of Louis XIV through Louis XVI. The great composers of the day were an inseparable part of life at court, which thrived on open-air spectacles, chamber music, and operas. Lully's "Alceste" was performed in the Cour de Marbre in 1674; in 1738 alone, 96 concerts were held in the queen's apartments. Upon Marie-Antoinette's marriage, Gluck followed her to France and created some of the most enduring works of opera. But music had been absent from the palace for two centuries—after 1789, the French had their minds on other things.

Founded by Vincent Berthier de Lioncourt and Philippe Beaussant, the center now consists of a research arm for the discovery, restoration, and publication of 17th and 18th century French music; a database on the music, plus many scholarly publications; a choir school that trains boys ages 8 to 14; and an opera studio to instruct older students in vocal techniques of the Baroque. To date, it has presented more than 600 concerts devoted to music of the period by experts like William Christie, Jordi Savall, and Les Demoiselles De Saint-Cyr, including an annual festival devoted to a single composer.

NEW SERIES ANNOUNCED: The English are also getting in on the heritage act: ASV has announced plans to record the complete musical works of William Byrd (1543-1623). Twenty CDs will be divided among Byrd's Latin church music, secular songs, consort music, and English church music. The first recording, due in October from U.S. distributor Koch International, will focus on the Latin church music. The Cardinal's Musick under Andrew Carwood will initiate the series; the ensemble received a Gramophone Award for its traversal of the complete works of Robert Fayrfax.

Naxos is turning its sights on historical recordings; the label plans a series called "The Toscanini Legacy." The first seven CDs, containing the Beethoven symphonies, will probably be released in the U.S. in 1998.

PRIZE: The Norwegian pianist Leif Ove Andsnes has

(Continued on next page)

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Top Jazz Albums™

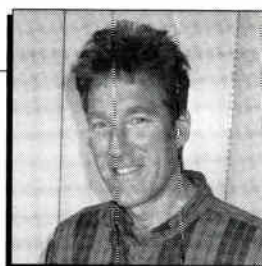
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★★ No. 1 ★★★★★				
1	1	4	DIANA KRALL IMPULSE! 233/GRP HS	4 weeks at No. 1 LOVE SCENES
2	2	13	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
3	4	14	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
4	6	54	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
5	3	98	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
6	7	12	HERBIE HANCOCK & WAYNE SHORTER VERVE 537564	1 + 1
7	8	30	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
8	9	19	DAVE GRUSIN GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI
9	11	80	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
10	5	3	ELIANE ELIAS BLUE NOTE 53328/CAPITOL	THE THREE AMERICAS
11	10	10	CLARENCE "GATEMOUTH" BROWN VERVE 537617	GATE SWINGS
12	17	81	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL HS	NEW MOON DAUGHTER
13	16	33	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
14	NEW ▶		COURTNEY PINE ANTIILLES 537745/VERVE	UNDERGROUND
15	13	6	T.S. MONK N2K ENCODED 10017	MONK ON MONK
16	15	74	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
17	20	4	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
18	12	16	ROY HARGROVE'S CRISOL VERVE 537563	HABANA
19	14	4	PAT MARTINO BLUE NOTE 37627/CAPITOL	ALL SIDES NOW
20	18	14	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
21	23	14	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
22	21	2	MCBRIDE PAYTON WHITFIELD VERVE 537856	FINGERPAINTING - THE MUSIC OF HERBIE HANCOCK
23	NEW ▶		SOUNDTRACK BLUE NOTE 36736/CAPITOL	THE LAST TIME I COMMITTED SUICIDE
24	19	3	MIKE STERN ATLANTIC 83036/AG	GIVE AND TAKE
25	RE-ENTRY		FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
★★★★ No. 1 ★★★★★				
1	NEW ▶		THE RIPPINGTONS FEATURING RUSS FREEMAN WINDHAM HILL JAZZ 11271	1 week at No. 1 BLACK DIAMOND
2	1	51	KENNY G ▲ ² ARISTA 18935	THE MOMENT
3	2	17	BONEY JAMES WARNER BROS. 46548 HS	SWEET THING
4	NEW ▶		BOB JAMES WARNER BROS. 46737	PLAYIN' HOOKY
5	3	2	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
6	4	22	GATO BARBIERI COLUMBIA 67855	QUE PASA
7	5	8	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
8	6	13	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
9	7	2	DAVID BENOIT GRP 9883	AMERICAN LANDSCAPE
10	8	7	EARL KLUGH WARNER BROS. 46471	THE JOURNEY
11	10	25	RICK BRAUN BLUEMOON 92743/AG HS	BODY AND SOUL
12	9	10	PATRICE RUSHEN DISCOVERY 77065	SIGNATURE
13	11	10	NANCY WILSON COLUMBIA 67769	IF I HAD MY WAY
14	12	28	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
15	15	7	AVENUE BLUE BLUEMOON 92768/AG	NIGHT LIFE
16	13	18	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
17	14	6	ROBBEN FORD STRETCH/BLUE THUMB 7011/GRP	TIGER WALK
18	NEW ▶		BRIAN CULBERTSON BLUEMOON 92775/AG	SECRETS
19	16	19	SPYRO GYRA GRP 9867	20/20
20	21	46	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
21	18	24	EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
22	19	14	GEORGE HOWARD GRP 9885	THE VERY BEST OF GEORGE HOWARD AND THEN SOME
23	22	2	VICTOR WOOTEN COMPASS 4245	WHAT DID HE SAY?
24	20	52	KEIKO MATSUI COUNTDOWN 17750/ULG HS	DREAM WALK
25	17	61	PETER WHITE COLUMBIA 67730 HS	CARAVAN OF DREAMS

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Artists & Music



by Jim Macnie

WORLD LIT: Two years ago, critic Kevin Whitehead left New York for Amsterdam, an overview of Dutch improvising very much on his mind. On Aug. 1 he was back in town, signing a contract with Billboard Books for the now-complete "New Dutch Swing." The cast of characters in Whitehead's tome is extensive and eccentric. The cover shot is scheduled to be a photo of drummer Han Bennink playing a high-hat that has flames leaping out of it—quite "cymbalic" of the sometimes impish nature displayed by modern improvisers from the Netherlands. Misha Mengelberg, Willem Breuker, Leo Cuypers, the Clusone Trio—the names aren't common here in the U.S., but the music is intriguing. The somewhat arcane scene has an immense personality.

Bob Nerkind, senior editor for Billboard Books, admits it's not the most mainstream subject matter, but it should attract those readers who enjoy interesting music. "A book on Dutch jazz is obviously not going to be published by a Simon & Schuster," he says. "But the writing is really great, and there are all these brilliant musicians who haven't gotten the exposure they deserve in the U.S. This should help [increase their audience]."

Monetary assistance for the project came from the Dutch government. The author and the publishing company applied for a few grants while the book was being written; they've gotten three so far. "They give us a little bit of money each to help underwrite the campaign," says Nerkind, "It's very unusual."

Participation of the Dutch counselor for cultural affairs, Frank Ligtoet, was key.

One of the reasons Whitehead was attracted to the Dutch scene was its lack of overly defining nomenclature. "When I left, people in New York who were thinking and talking and writing about the music—me included—were becoming increasingly consumed with identifying what jazz is," he says. "The nice thing about the Dutch scene is they don't have a debate about whether it's jazz or classical music

before someone starts a project, they're just interested in whether the music works or not. It's not their music—jazz is American, of course—so they don't have the same kind of proprietary view. That's refreshing."

"New Dutch Swing" is scheduled to street in spring 1998. Billboard Books hopes to have launch concerts featuring some of the musicians in the U.S. and the Netherlands. They, too, might be sponsored by one of the Dutch agencies.

DATA: A quarter of a century spent documenting all sorts of jazz action? The independent Enja label, headquartered in Munich, has reason to celebrate its 25th anniversary. It's doing so in a sizable way. A three-day fling that featured performances by Enja artists with new records out took place Sept. 16-18 in a handful of New York venues. At the Knitting Factory, guitarist James Emery's quartet joined the Loose Wires band, Bobby Previte's Latin For Travelers, the Rudy Linka Trio, and trombonist Nils Wogram's ensemble for an all-Enja evening.

Likewise, pianist Jonny King held forth at Birdland to promote his latest offering, "The Meltdown," which was to street at the end of September. The label hears jazz in a variety of ways, so also on its anniversary program was a Merkin Concert Hall performance by Lebanese oud player Rabih Abou-Khalil, whose "Odd Times" streets Oct. 21. Tracks from most of these artists are included on "The Enja Fall Sampler," due in stores before Wednesday (1). Enja is distributed by Koch International.

No, Dee Dee Bridgewater didn't have to stand inside a protective capsule, à la the "Popemobile," when she sang for the pontiff in Paris during the week of Aug. 18. But I'll make a bet or two that even bulletproof glass couldn't hold back the jazz vocalist's amazing voice, which can be heard in highly expressive glory on her new Verve release, "Dear Ella." Her French gig was part of World Youth Days; it, and her version of "Oh Happy Day," placed her in front of an immense outdoor audience at the Eiffel Tower. Bridgewater's recorded nod to the iconic Ms. Fitzgerald (which streeted Sept. 23) is supported by plenty of live gigs around Europe and somewhat rare visits to the U.S. and Canada. Dates include November stops at Boston's Schullers (14-15), New York's Iridium (18-23), and L.A.'s Catalina's (24-30) ... Yoshi's Jazz House moved in May. With the new location in Jack London Square in Oakland, Calif., comes a new director of publicity. The venue has hired Marshall Lamm to direct and coordinate all things media. Lamm left a position at the Astor Place label in New York.

KEEPING SCORE

(Continued from preceding page)

been named the winner of the 1998 Gilmore Artist Award. Pianists do not compete for this prize, nor do they know they are being considered. They are nominated confidentially by a panel of musicians and others in the field. A seven-member committee then pares the list to seven and anonymously attends live performances by the candidates. The Gilmore, founded in 1989 and now given every four years, has slightly changed its orientation, seeking a winner who already has a career under way.

Irma Vallecillo, who runs the program, said, "We were looking for a world-class pianist, a multifaceted musician, one who was also innovative and inventive. Someone whose ideas

and plans might be enhanced and brought to fruition by the support the Gilmore Award provides." The award includes a \$50,000 cash grant and \$250,000 for career-enhancement projects—commissions of new works or funding for noncommercial recordings, for example.

Born in 1970, Andsnes has been con-

certizing since the early 1990s and has performed regularly in Europe (with the Berlin Philharmonic, for example), in Japan, and with all the major U.S. orchestras. He records for EMI Classics, with repertoire ranging from rarities such as Nielsen's solo piano music to the Rachmaninoff Concerto No. 3.

PARADIGM'S SAW DOCTORS HIT U.S.

(Continued from page 26)

the chain has done well with all three of the band's albums as imports. "When the first album came out, there was a real buzz about them. I thought for sure that they would have been

signed by an American label then."

Despite the fact that an American label has not picked up the band until now, she says the Saw Doctors definitely "have a following in the Boston area."

Ray Mancison, head of radio promotion for Paradigm, says the label plans to target modern rock and triple-A stations with a stylistically diverse five-song sampler and let a consensus form from programmers about which song to work.

The band is ensconced in recording its next album at a friend's studio in Tuam, says Moran. He adds that with 15 songs already on tape, the band wants to write another 10. The best of the lot will be chosen for the band's next album, which is slated for a spring release.

COMMENTARY

(Continued from page 8)

entertainment industry.

Despite the lack of mainstream recognition in the U.S. until now, dance music has developed its own culture and fashion styles and is played in clubs all over the world. In much the same way that rap music has survived several "last rites" offerings of its own, dance music has withstood the many changes in popular culture that have taken place

since it first exploded onto the sales charts and into the public consciousness in the '70s. It has continued to evolve stylistically, technically, and commercially over the last two decades.

Clearly, dance music deserves the newfound respect it has earned by its survival and success. Let us hope we can build on this respect and recognition into the future.

Studio Action

ARTISTS & MUSIC

SSL Upgrade Keeps Town House On Cutting Edge

BY PAUL VERNA

The histories of two of the U.K. recording industry's most successful companies—Oxford-based console manufacturer Solid State Logic (SSL) and London recording complex the Town House—are inextricable.

Town House was the first SSL client when the studio opened in 1978, installing the company's pioneering B-series board in its now-famous Studio Two. Then, in 1995, Town House and SSL marked another milestone in their collective histories when the studio acquired the 1,000th SSL ever built—a 4000 G+ Series board that went into Studio One and is still there.

It seemed only a matter of time, then, before Town House joined the elite group of recording studios worldwide to adopt SSL's latest recording/mixing product: the state of the art 9000J series console.

Last summer, Town House shut down Studio Two for a complete overhaul that included rebuilding the control room and installing a 72-input SSL 9000J console with Total Recall.

"The present Studio Two has been in operation for a long time, around 17 or 18 years, and we needed to bring it into line with modern studio design," says Ian Davidson, director of operations at the Virgin Studio Group, which encompasses Town House. "When we

started planning the upgrade, we looked at a number of different consoles, but the SSL 9000 is so good that it rapidly became clear there was no viable alternative. The success of the SL 9000 we have at Olympic Studios just confirmed that there really is no reason to go anywhere else for a console, especially if you want to win awards!"

Davidson's remark refers to Town House's sister studio, Olympic Studios, winning Music Week magazine's Studio of the Year distinction last year, after installing a 72-channel SSL 9000 J.

The remodeled Town House Studio Two, like all the other recording/mixing rooms in the London complex, was designed by acoustician Sam Toyashima. After being down for six weeks, the room has hit the ground running, hosting Elton John for mix sessions on his latest album, "The Big Picture," and a demo project for renowned producer/engineer Hugh Padgham, who was instrumental in the design and construction of Studio Two and whose trademark Phil Collins drum sound was recorded in that room's mostly stone tracking area.

Elsewhere at Town House, the studio has been abuzz lately with high-profile activity, including the new album by Pulp and the recording, mixing, and mastering of John's remake of

"Candle In The Wind," in honor of the late Diana, Princess of Wales.

Originally owned by Richard Branson's Virgin Records, Town House, Olympic Studios, the now defunct Manor, and the Manor Mobile units were sold to EMI when that company acquired the Virgin operation in 1993. Accordingly, the EMI Studios network now comprises the famed Abbey Road complex and the Virgin studios.

Even since they have been under the EMI umbrella, the management at Town House, Olympic, and the Manor mobiles continue to refer to themselves as "the Virgin group," according to Davidson.

"We like to keep our own identity, and EMI has endorsed that position," he says. "We've always made a point of making sure we're not sucked into a great big corporate studio group. I don't wear a suit . . . I don't possess a suit!"

Davidson adds, "Abbey Road has a different clientele, and they do things differently than we do, but we have a mutual respect for each other. We're both professional setups, and we've both been in business for a long time."

Opened in 1978, Town House gained prominence as a hotbed of cutting-edge rock, with such credits as XTC, Peter Gabriel, and Phil Collins in the late '70s and early '80s.

Headed by Davidson, Town House's management includes Penny Robinson, director of Town House Management, a producer management firm whose clients include Andy Bradfield, Jeremy Wheatley, Steve "Barney" Chase, and Magnus Fiennes; Gay Marshall, manager of post-production; studio manager Karen Harding; and chief technical manager Martin Bastin.

The multi-room complex boasts three recording/mixing rooms, a programming room, four mastering suites, and acoustically treated rooms that are subleased to clients on a long-term basis.

The centerpiece of Studio One is the 1,000th SSL, a 72-input 4000 G+ series board with Ultimatum and Total Recall, G-series preamps, and E series EQ; Studio Two houses the new SSL 9000J; and Studio Four is outfitted with a 72-input SSL 4000E board with G-series computer and Total Recall.

Town House no longer operates a Studio Three. That room, formerly the Who's Ramport Studios, was sold in 1995.

Town House's programming room features a 48-input Soundtracs Quartz console with 96 automated inputs for mixdown, Genelec S30 monitors, an Otari MTR-90 analog 2-track deck, eight channels of Pro Tools III, and a full array of synthesizers, samplers, and effect modules. Upstairs in the mastering department, Town House operates four rooms that offer state-of-the-art digital and analog processing.

All three of Town House's main recording/mixing rooms are equipped with Sony and Mitsubishi digital multitrack recorders, Studer A800 MKIII analog multitracks, Ampex ATR 100 mixdown decks, and state of the art outboard gear—some of which is shared by more than one studio.

The new Studio Two was built with



Producer/engineer Hugh Padgham, leaning on Townhouse Studio 2's new Solid State Logic SL 9000 J series board, works with guitarist Gus Isadore on a demo project for singer/songwriter Cheryl Beattie. Shown seated in the background is Townhouse assistant engineer Julie Gardner.

a mind toward multichannel mixing, although for the time being the control room remains a two-channel environment.

"Its existing design will accommodate it," says Davidson. "It's something we can easily adapt at a later stage, and that goes for most of our rooms. I

don't anticipate any problems converting to surround sound."

Davidson, who is a 14-year veteran of the facility, says Town House will have a 20th anniversary bash in the spring of 1998 that will coincide with a refurbishment of the studio's recreational areas.

ALTERNATE DVD AUDIO STANDARD

(Continued from page 1)

standard had been the Sony and Philips Direct Stream Digital (DSD) system, which was introduced in June, shortly after the DVD International Steering Committee (ISC) made a public call for technology proposals.

The ISC—which comprises members of the Recording Industry Assn. of America (RIAA); its Japanese counterpart, RIAJ; the International Federation of the Phonographic Industry; and the six major global music companies—has pledged to "have a final draft specification for a DVD music disc" by the end of the year, according to an RIAA statement. The group is working in conjunction with the DVD Audio Working Group, a subcommittee of the

DVD Alliance consisting of representatives from Hitachi, JVC, Mitsubishi, Philips, Pioneer, Thomson Multimedia, Sony, Time Warner, and Toshiba.

Although the WMG and Sony/Philips proposals both aim to address the ISC's basic requirements for a high-resolution carrier that offers two-channel and multichannel audio, advanced copyright protection encryption, and backward compatibility with CD, the two technologies are fundamentally different from each other.

Sony and Philips are proposing a system based on the DSD process, which consists of a high-speed, one-bit digital audio "stream" that users can "tap" at

(Continued on next page)



Bigmouth Strikes Again. Wild Pitch Records act Bigmouth cut its self-titled debut album at Avatar Studios in New York with Grammy Award-winning producer Neil Dorfsman, whose credits include Dire Straits, Elvis Costello, Bruce Springsteen, and Paul McCartney. Shown at Avatar, standing from left, are Wild Pitch president Stu Fine, Bigmouth lead singer Christopher Hicken, Avatar president/GM Zoe Thrall, and Bigmouth bassist Martin Ewens. Seated, from left, are Bigmouth drummer Derek Finan, Dorfsman, and Bigmouth guitarist Brett Hammond.

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WMG PITCHES ALTERNATE DVD AUDIO STANDARD

(Continued from preceding page)

varying levels of resolution, according to their needs. For instance, a music publisher scouting for songs can sample music efficiently at a lower level of resolution than a mastering engineer putting the finishing touches on a commercial release (Billboard, June 21).

By contrast, the WMG system relies on pulse-code modulation (PCM), a process whereby audio signals are converted to digital information by means of sampling, quantization, and coding. After the signal is processed digitally, it is reconstructed into an analog waveform for playback.

PCM systems work at fixed word lengths and sampling rates. For example, CDs operate at 16 bits sampled at 44.1 kilohertz. Warner's proposed system would offer up to 24 bits of resolution and sampling rates of 88.2 kHz or even 96 kHz, according to Rost.

Besides the technical specifications, a key difference between PCM and DSD is that the latter is a proprietary technology, owned by Sony and Philips, while PCM is an industry standard for most digital audio recording and processing, from professional recording equipment to consumer CD players.

Commenting on Warner's choice of a PCM-based system, Rost says, "Our concern is that proprietary hardware company interest will compromise the realization of DVD's true potential as a deluxe, new-generation music format and as a stimulus for new copyright

protection agreements. We believe [PCM] should be a basic minimum requirement of DVD audio, and the format should allow options for other innovative recording technologies."

Rick Clancy, VP of corporate communications at Sony Electronics Inc., says, "We're proceeding in terms of what is the best technology and the best product we can develop, and we think we've come up with a better system. Our tests demonstrate that high-density DSD technology sounds superior to 96 kHz, 24-bit PCM technology."

WMG's introduction of a DVD audio proposal mirrors the situation that occurred two years ago with DVD video, in which two contingents—one led by Time Warner and Toshiba, the other by Sony and Philips—competed for the technical specification of the multimedia format. Eventually, the two camps pooled their resources and formed a consortium of software and hardware interests that hammered out a technical standard.

Sources say the technical standard for DVD audio, like its video counterpart, is likely to consist of a basic spec combined with associated technologies like copyright encryption and data compression. Accordingly, the standard is likely to be shared by a large consortium of software and hardware interests rather than by one or two companies.

RIAA senior executive VP/general counsel Cary Sherman says, "The DVI

spec will consist of many different components." He characterizes the Sony/Philips and WMG proposals as "probably the most all-encompassing" but adds that other companies have submitted systems that address specific areas, such as copyright encryption or lossless coding.

Sherman adds that he is "still hopeful" that the industry will have a DVD audio spec by the end of year, but he says he regards the Dec. 31 cutoff as "an objective, not a deadline. It's something we're setting for ourselves

because we want to move this process along as quickly as possible."

The initial Dec. 31 timetable would allow for the consumer introduction of the next-generation discs within two years, according to the original RIAA statement.

Sources say Dolby has submitted a proposal for DVD audio that uses a new-generation data encoding process. However, Sherman could not confirm this at press time, and sources at Dolby were unavailable for comment.

Among hardware companies to enter

the DVD fray are JVC, Toshiba, Matsushita, and Pioneer. Although it was not known at press time whether any of those firms had submitted formal DVD proposals to the ISC, the four companies plan to hold a DVD forum at the Friday (26)-Monday (29) Audio Engineering Society (AES) convention at New York's Jacob Javits Center.

In response to the AES' billing of that event as the "first official demonstration of DVD audio," the RIAA issued a release stating that "no official DVD audio standard [has been] set."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 27, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HONEY Mariah Carey/ Sean "Puffy" Combs, The Ummah, Stevie J., Mariah Carey (Columbia)	YOU MAKE ME WANNA... Usher/ Jermaine Dupri (LaFace/Arista)	HOW YOUR LOVE MAKES ME FEEL Diamond Rio/ Michael D. Clute, Dia- mond Rio (Arista Nashville)	WALKIN' ON THE SUN Smash Mouth/ Eric Valentine (Interscope)	PINK Aerosmith/ Kevin Shirley (Columbia)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) DJC, Rich Travali	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	MIDTOWN TONE & VOLUME STUDIOS (Nashville, TN) Michael D. Clute	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	AVATAR STUDIOS/ THE HIT FACTORY (New York, NY) Kevin Shirley
RECORDING CONSOLE(S)	Neve VRSP 72FF/ SSL 9096J	DDA AMR 12	Otari Series 54	Neve 8128	Neve 8068/ Neve VRSP 72FF
RECORDER(S)	Sony 3348	Sony APR 24	Fairlight MSX	Studer A800/ Ampex MM1200	Studer A800/A827
MASTER TAPE	Ampex 467	Ampex 499	Exibite	Ampex 499	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Tony Maserati	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	MASTERFONICS (Nashville, TN) Michael D. Clute	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	Neve VR 60FF	SSL 4064G+ w/Ultimation	SSL 4064E	Neve 8128	Neve VRP 72
RECORDER(S)	Sony 3348/ Studer A820	Studer A827	Studer 48 Track	Studer A800 Ampex MM1200	Ampex ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN MASTERING Brian Gardner	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	Sony	BMG	BMG	UNI	Sony

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T H E B I L L B O A R D S P O T L I G H T

ROOMS At The TOP

B I L L B O A R D ' S N O . 1 R E C O R D I N G S T U D I O S

This week's AES convention, and its attendant focus on technology, is the occasion for Billboard's inaugural salute to the facilities behind the hits. The "Top Studios" chart that follows collects a year's worth of information from the magazine's weekly "Production Credits" listings to designate the studios and equipment credited with the most No. 1 singles on the Hot 100, R&B and Country charts.

—Gene Sculatti, Director of Special Issues

TOP STUDIOS

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES
(JULY 27, 1996, TO JULY 19, 1997)

CATEGORY	HOT 100	R&B	COUNTRY
RECORDING STUDIO(S)	1. DADDY'S HOUSE (New York) (three No.1's, 17 weeks at No.1) 2. (tie) ESTUDIO BOLA (Seville, Spain), BAYSIDE MUSIC (Miami); (both have one No.1, 14 weeks at No.1) 3. CHARTMAKER (Los Angeles) (one No.1, 10 weeks at No.1)	1. DADDY'S HOUSE (New York) (three No.1's, 16 weeks at No.1) 2. BATTERY STUDIOS (Chicago) (two No.1's, seven weeks at No.1) 3. THE SWEAT SHOP (Atlanta) (two No.1's, six weeks at No.1)	1. EMERALD (Nashville) (seven No.1's, 21 weeks at No.1) 2. LOUD (Nashville) (four No.1's, 13 weeks at No.1) 3. SOUNDSTAGE (Nashville) (four No.1's, seven weeks at No.1)
RECORDING CONSOLE(S)	1. SSL (seven No.1's, 35 weeks at No.1) 2. (tie) SONY, TASCAM (both have one No.1, 14 weeks at No.1) 3. (tie) NEVE, SOUNDCRAFT (both have one No.1, three weeks at No.1)	1. SSL (14 No.1's, 48 weeks at No.1) 2. NEVE (three No.1's, seven weeks at No.1) 3. (tie) NEVE, SOUNDCRAFT (both have one No.1, three weeks at No.1)	1. SSL (16 No.1's, 42 weeks at No.1) 2. NEVE (four No.1's, five weeks at No.1) 3. TRIDENT (four No.1's, four weeks at No.1)
RECORDER(S)	1. STUDER (five No.1's, 17 weeks at No.1) 2. SONY (three No.1's, 25 weeks at No.1) 3. SPECTRAL DIGITAL WORKSTATION (one No.1, 14 weeks at No.1)	1. STUDER (12 No.1's, 30 weeks at No.1) 2. OTARI (five No.1's, 12 weeks at No.1) 3. JV (one No.1, six weeks at No.1)	1. MITSUBISHI (11 No.1's, 22 weeks at No.1) 2. SONY (seven No.1's, 19 weeks at No.1) 3. OTARI (five No.1's, 11 weeks at No.1)
MIX DOWN STUDIO(S)	1. DADDY'S HOUSE (New York) (three No.1's, 17 weeks at No.1) 2. BAYSIDE MUSIC (Miami) (one No.1, 14 weeks at No.1) 3. BARKING DOCTOR (Mt. Kisco, N.Y.) (one No.1, 10 weeks at No.1)	1. DADDY'S HOUSE (New York) (three No.1's, 16 weeks at No.1) 2. CHICAGO RECORDING CO. (Chicago) (two No.1's, eight weeks at No.1) 3. BATTERY STUDIOS (Chicago) (two No.1's, seven weeks at No.1)	1. MASTERFONICS (Nashville) (six No.1's, 14 weeks at No.1) 2. LOUD (Nashville) (four No.1's, 13 weeks at No.1) 3. SOUNDSTAGE (Nashville) (four No.1's, six weeks at No.1)
CONSOLES	1. SSL (eight No.1's, 38 weeks at No.1) 2. TASCAM (one No.1, 14 weeks at No.1) 3. NEVE (one No.1, three weeks at No.1)	1. SSL (12 No.1's, 40 weeks at No.1) 2. NEVE (four No.1's, 12 weeks at No.1) 3. NEVE (one No.1, three weeks at No.1)	1. SSL (18 No.1's, 39 weeks at No.1) 2. NEVE (three No.1's, five weeks at No.1) 3. SCHNEE CUSTOM (one No.1, four weeks at No.1)
RECORDER(S)	1. STUDER (six No.1's, 22 weeks at No.1) 2. SONY (two No.1's, 13 weeks at No.1) 3. SPECTRAL DIGITAL WORKSTATION (one No.1, 14 weeks at No.1)	1. STUDER (13 No.1's, 38 weeks at No.1) 2. OTARI (two No.1's, nine weeks at No.1) 3. JV (one No.1, six weeks at No.1)	1. STUDER (nine No.1's, 14 weeks at No.1) 2. MITSUBISHI (seven No.1's, 19 weeks at No.1) 3. SONY (six No.1's, nine weeks at No.1)
MASTERING STUDIO(S)	1. HIT FACTORY (New York) (seven No.1's, 35 weeks at No.1) 2. POWERS HOUSE OF SOUND (New York) (two No.1's, 11 weeks at No.1) 3. ABSOLUTE AUDIO (one No.1, 14 weeks at No.1)	1. HIT FACTORY (New York) (12 No.1's, 42 weeks at No.1) 2. POWERS HOUSE OF SOUND (two No.1's, 10 weeks at No.1) 3. BERNIE GRUNDMAN MASTERING (two No.1's, six weeks at No.1)	1. GEORGETOWN MASTERS (12 No.1's, 27 weeks at No.1) 2. MASTERFONICS (five No.1's, eight weeks at No.1) 3. MASTERMIX (four No.1's, seven weeks at No.1)

How The Chart Was Compiled

The methodology for all sections is the same. Studios and/or equipment brands are given one point for each No. 1 they had in the chart period. If a studio had three songs reach No.1, the studio receives three points. Ties were broken based on the number of weeks a song stayed at No.1; if two studios each had one No.1 song but one of those songs remained No.1 for five weeks and the other for four weeks, the studio with one No.1 for 5 weeks would rank higher. The Production Credits section of Studio Action is compiled weekly. Studio information is acquired either from CD liner notes or from the record label; in each case, the studio is contacted directly for console and recorder information.

The Studios Behind
Billboard's
Singular
Hits
**Do It With Service,
Gear And Atmosphere**

BY DAVID JOHN FARINELLA

As the old saying goes, behind every successful song is an excellent studio. From New York to Nashville to Los Angeles, the songs that top the charts have taken a spin through some of the best recording, mixing and mastering studios those towns have to offer and through some of the best equipment on the market. Although both are important fac-

From the home of the "Macarena"[Bayside Mix] comes the following statement: "We have all the equipment, but all the equipment in the world isn't going to put out a successful record." So says Bayside Music's Carlos Deyarza. "It's the people and the atmosphere. We are very informal here, this is a nice easy place to work. We're in Miami, so we have the sun and



#1

Top: Emerald in Nashville takes the top country recording-studio honors with seven No. 1 singles. Bottom: Miami's hit-making Bayside Boys Mike Triay (left) and Carlos deYarza scored in both the recording and mixdown categories of the Hot 100 category.



tors in what makes a song a success, engineers, general managers and producers from across the county say not to discount the unseen force behind the studio.

the beach available and the nice weather, and that always makes for peppy records." Not to mention a nice combination of vintage and state-of-the-art gear.

Continued on page 60

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ROOMS At The TOP

B I L L B O A R D ' S N O . 1 R E C O R D I N G S T U D I O S



Hands Across The Console: Small & Large Come Together As Major Studios Sublease Rooms To Project-Studio Operators.

For the studio, the presence of a hot producer with an intimate setup brings a steady flow of talent to the facility, and for the producers the technical infrastructure of the host studio and the access to large tracking spaces are luxuries they wouldn't be able to afford in a home environment.

BY PAUL VERNA

As home recording equipment becomes more sophisticated and less costly, it accounts for an ever-increasing percentage of overall music production, according to a wide range of industry sources. Hit projects like Alanis Morissette's "Jagged Little Pill" and, more



Two-Way Street: Producer/engineer Bob Power occupies a production suite at New York's Sony Music Studios, where he also consults the studio on creative and technical modifications.

recently, James Taylor's "Hourglass" illustrate that low-cost gear can deliver high enough audio fidelity to satisfy musicians, producers, engineers, and—most importantly—consumers.

At the beginning of what many have termed "the Aday revolution," large stu-

Continued on page 61

Producer Bill Laswell • CD-ROM Update • Sound for "The Lawnmower Man"

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BEHIND THE HITS

Continued from page 56

from old Neumann microphones to the Spectral Digital Workstation to an 80-input moving fader Otari console: "All of the niceties," as Deyarza puts it.

ENVIRONMENTS & PROFESSIONALISM

After the analog '70s and the digital '80s, studios are now required to carry a wide variety

.....

AFTER THE ANALOG '70S AND THE DIGITAL '80S, STUDIOS ARE NOW REQUIRED TO CARRY A WIDE VARIETY OF EQUIPMENT, SO HAVING A LONG LAUNDRY LIST OF GEAR IS NO LONGER IMPRESSIVE. INSTEAD, INSISTS TROY GERMANO OF THE HIT FACTORY IN NEW YORK, STUDIOS HAVE HAD TO SUPPLY A POSITIVE ENVIRONMENT TO RECORDING TEAMS, AS WELL AS PROFESSIONAL SUPPORT STAFF.

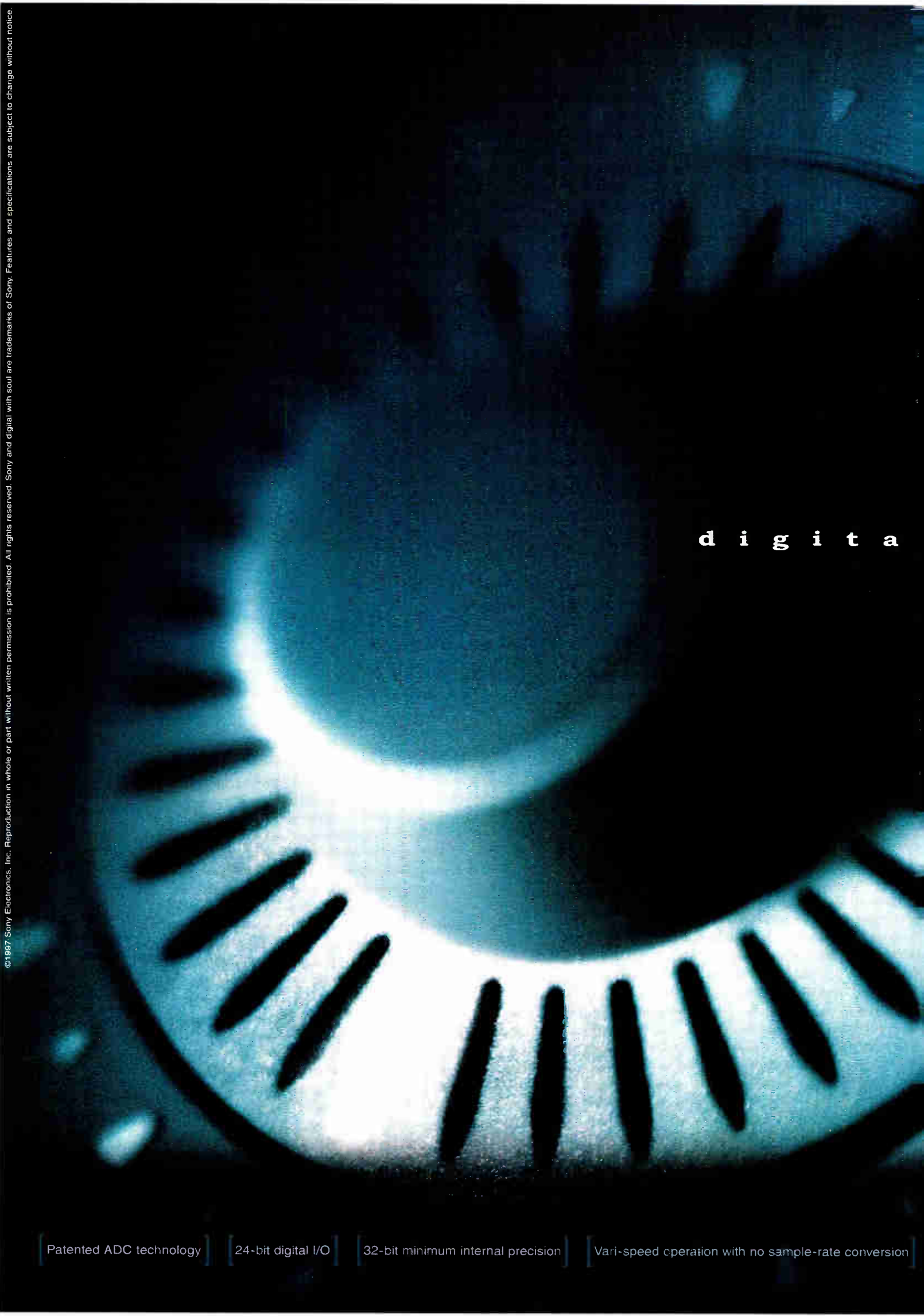
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of equipment, so having a long laundry list of gear is no longer impressive. Instead, insists Troy Germano of the Hit Factory in New York, studios have had to supply a positive environment to recording teams, as well as professional support staff. "We offer a very creative environment to work in, and mainly we have great engineers and rooms that are very accurate and conducive to being creative," he says. With that type of professionalism, the Hit Factory has had the ability to not only score seven No. 1's on the Hot 100 charts and 12 No. 1's on the R&B charts, but has also opened up its mastering services to a number of different genres, including hard rock, hip-hop, jazz and classical.

Which is a path also taken by Nashville's Emerald Studios, which has scored platinum albums by such artists as Jon Bon Jovi, Jewel and Deana Carter.

Continued on page 62

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PROJECT STUDIOS

Continued from page 58

dios tended to shun the modular digital 8-tracks, arguing that they did not possess the sound quality or features that top-of-the-line machines offered.

Since then, upgrades in digital processing and a huge installed

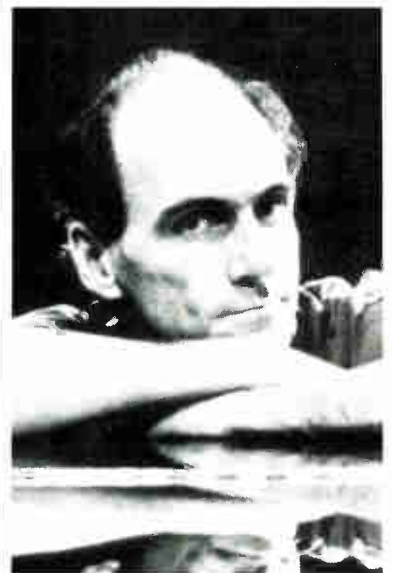
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—ROB BUCKLER, STRONGROOM
MANAGING DIRECTOR

.....

base of Alesis Adats, Tascam DA-88s, Yamaha 02Rs and affordable hard-disc recording and editing systems have convinced owners of world-class studios that the popular machines are



Home-Made Satisfaction: James Taylor hit with "Hourglass."

here to stay. Accordingly, leading studios such as Sony Music Studios, Avatar and the Hit Factory in New York and the Townhouse and the Strongroom

Continued on page 63

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ROOMS At The TOP

B I L L B O A R D ' S N O . 1 R E C O R D I N G S T U D I O S

PROJECT STUDIOS

Continued from page 63

production rooms that are occupied by hot producers.

Strongroom managing director Rob Buckler says, "What we have here are eight programming rooms, and these rooms are professionally built, acoustically designed rooms with over-dub booths. We get a client who wants a room for a year, they move in with all their equipment, and we offer them phone and fax lines, general office support, technical support and good deals on studio time in our main rooms."

Strongroom got into the production-room concept in the early '90s, when Buckler and studio owner Richard Boote realized that more and more work was being done in home studios on modular digital multitracks. Sensing an opportunity rather than a threat, they opened three rooms and found the formula to be instantly successful.

"The production rooms complement our commercial rooms," says Buckler. "They've constantly brought in high-end acts, more record companies and more exposure."



Erasure (left) and Prodigy: Producer Neil McClellan, who's helmed efforts by both British groups, is among several long-term tenants at London's Strongroom.



STARS IN THE STUDIO

Among the long-range tenants at the Strongroom are the Beat Masters, Pascal Gabriel, Gareth Jones, Phil Harding, Richard Stannard, Matt Rowe, Neil McClellan, Trevor Steele and John Halliday. Collectively, their credits include such hit acts

as Erasure, Depeche Mode, Everything But The Girl, Spice Girls and the Prodigy—all of which have worked at Strongroom, either in the production suites, the main studios or both.

Tenants pay anywhere from 13,000 pounds per year to 16,000 pounds per year, accord-

ing to Buckler. Although the Strongroom could make more money in the short term if it rented the same rooms by the hour or by the day, Buckler says the London market would prob-

ably not support such a large number of rooms on that basis. Furthermore, the benefit of having a steady stream of talent on the premises provides an invaluable

Continued on page 66



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PROJECT STUDIOS

Continued from page 64

able cache to the facility.

BENEFITS OF THE BASEMENT

Other London studios, including Townhouse, Air, the Roundhouse and Olympic, have also leased rooms to producers in recent years, and all have found the arrangements to be advantageous. Townhouse managing director Ian Davidson says two rooms in the basement are leased to production clients. Although Davidson acknowledges he would probably make more money from the rooms if

Continued on page 68



Golden Palomino Anton Fier (top) and Matt Johnson of The The (bottom) have leased rooms at Brian Kelly's Dessau in New York. Depeche Mode has used production suites at London's Strongroom.



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PROJECT STUDIOS

Continued from page 66

he rented them out by the hour; he says he is happy with the arrangement because of its many benefits.

"OUR LITTLE BRILL BUILDING"

In New York, studios including Avatar, Quad, Platinum Island, Sound On Sound and Dessau have successfully implemented the production-room concept.

Brian Kelly, a New York musician who owns and operates Dessau, leases production rooms to Anton Fier of the Golden Palominos, singer/songwriter/

guitarist Lloyd Cole, Matt Johnson of The The, producer Craig Kaston and musician Fred Norris of "The Howard Stern Show" fame.

"It's a very good arrangement," says Kelly. "It provides an in-house stream of studio bookings and a flow of musicians, producers and engineers into those individual rooms. It also imparts a sense of community to the studio. Matt Johnson was joking that it's our little Brill Building, not in terms of writing music, but in terms of sharing equipment."

Another benefit Kelly and his tenants have reaped from the arrangement is the sharing of knowledge about digital for-

ats. While the studio is analog-oriented, his production clients tend to use hard-disc recording systems. The integration of those systems with one another—and with the analog tape machines—is fraught with technical obstacles that can only be overcome by trial and error, according to Kelly. Having several experienced recordists in house figuring out the ins and outs of the various systems makes Dessau a sort of audio test lab.

A HOME AWAY FROM HOME AT THE STRONGROOM

Both Kelly and Buckler add that producers appreciate hav-



Work on Digable Planets' debut album was done at New York's Sound On Sound studio; the record's producer, Shane Faber, eventually became a permanent tenant.

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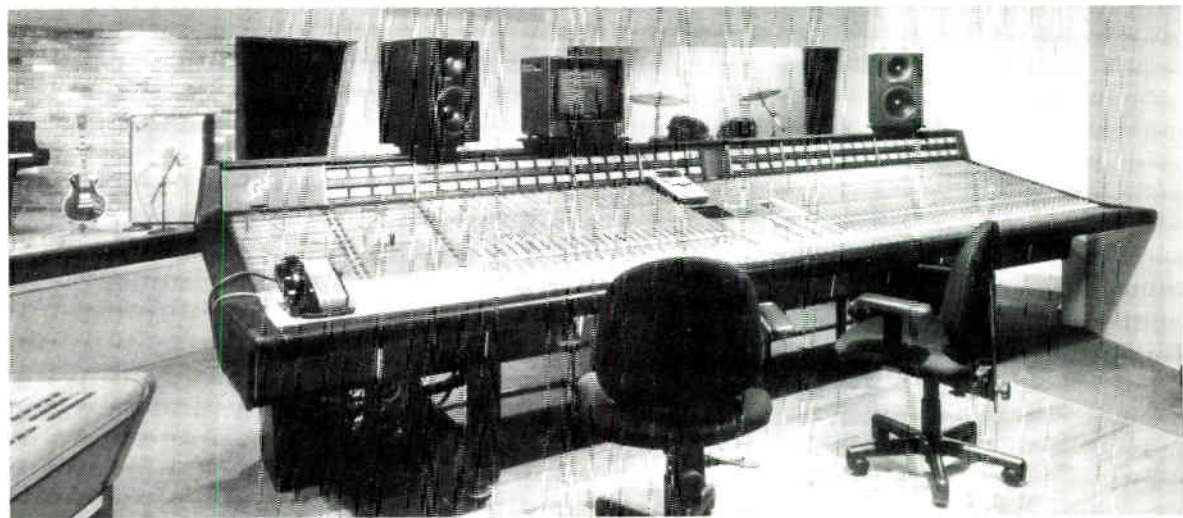
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Studio "B", Sound On Sound

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PROJECT STUDIOS

Continued from page 69

here, and he gets to meet all these people."

TENANTS' RESPONSIBILITIES

In some facilities, the producer tenant doubles as a technical consultant to the host facility. For instance, producer/engineer Bob Power occupies a production suite at Sony Music Studios in New York, where his arrangement includes serving as a consultant to the studio regarding creative and/or technical modifications.

"Sony is an amazing facility," says Power. "The technical and

engineering staff is cutting-edge, the infrastructure and design of the studio is top notch, and the gear in the rooms is also terrific."

Down the street at Avatar, Jeff Bova has an arrangement similar to Power's, leasing a room where he does preproduction and demos and advises the studio on technical matters.

"It's really easy from his perspective to do all his writing and preproduction in his space and then roll his gear into one of the recording rooms," says Avatar president Zoe Thrall. "From our perspective, we have an in-house producer who brings great work here, and he's on the cutting edge technologically."

GOODBYE JERSEY, HELLO NEW YORK

Sound On Sound owner David Amlen leases rooms to two long-range tenants: producer Shane Faber and mastering studio DSW. Faber had worked on Digable Planets' debut album at Sound On Sound and eventually decided he wanted to move out of his studio in New Jersey because "he wanted a New York address," according to Amlen. Sound On Sound became an obvious choice, and he has been there for approximately two years.

"Producers who are active in the industry always need to demo their ideas, and once the demo'ing is done, it's nice for



Hit projects like Alanis Morissette's "Jagged Little Pill" illustrate that low-cost gear can deliver high enough audio fidelity to satisfy musicians, producers, engineers and—most importantly—consumers.

them to be able to do the projects on a full scale," says Amlen.

Although the various arrangements take on different forms depending on the producer and the facility, their common thread is an unprecedented level of cooperation between

established, professional studios and well-equipped producer/engineers.

"It makes sense for people to work together," says Buckler. "There's no way, however big you are, you can shun [low-cost] equipment. You've gotta learn to live with it and embrace it." ■

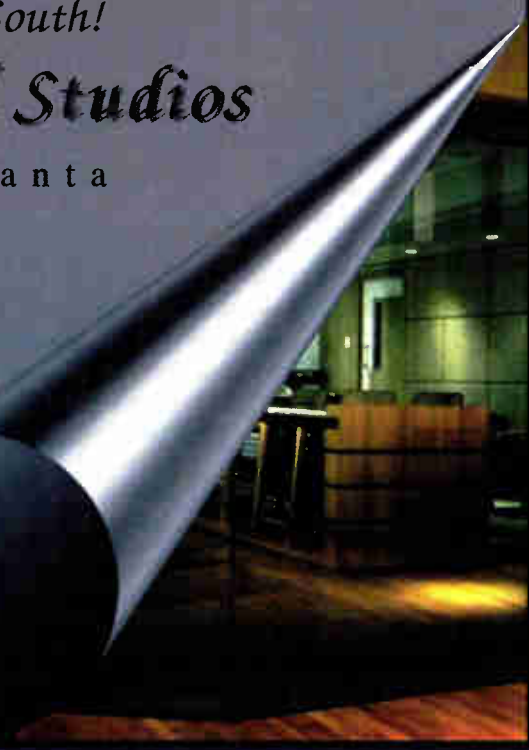


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BEHIND THE HITS

Continued from page 62

however, at a place like Daddy's House in New York, studio director Felicia Newsome says their Neve board is in equal demand. "It depends on the engineer which room they like to use, but they tend to like to mix the heavier bottom songs in the Neve room," she says. The Studer is the other industry standard when it comes to recorders, although at Loud Studios in Nashville they've gone with a Mitsubishi X850. In engineer Julian King's eyes, the machine "is a good-sounding format. All of the studios in Nashville bought into digital pretty quick back in the late '80s; everyone had 'em." So, not only was the Mitsubishi popular in Nashville circles, but the Otari DTR 900 that the folks at Emerald use for mixdown has been working well. "We found it to be a good rugged tape machine," explains King. "And it sounds good, if you know how to deal with the digital."

In Newsome's eyes, the success that's found its way to Daddy's House is just a combination of everything. "I think if you put it into perspective, it's the people,



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the atmosphere, the equipment and the service," she says. "I would evenly distribute it across the board; I wouldn't say it was one thing over the other." The key, however, has to be to try and keep it as loose on the outside as it is in the actual musical sessions. "There's a lot of fun that happens around here," she says with a laugh. "More often than it should, I guess." ■

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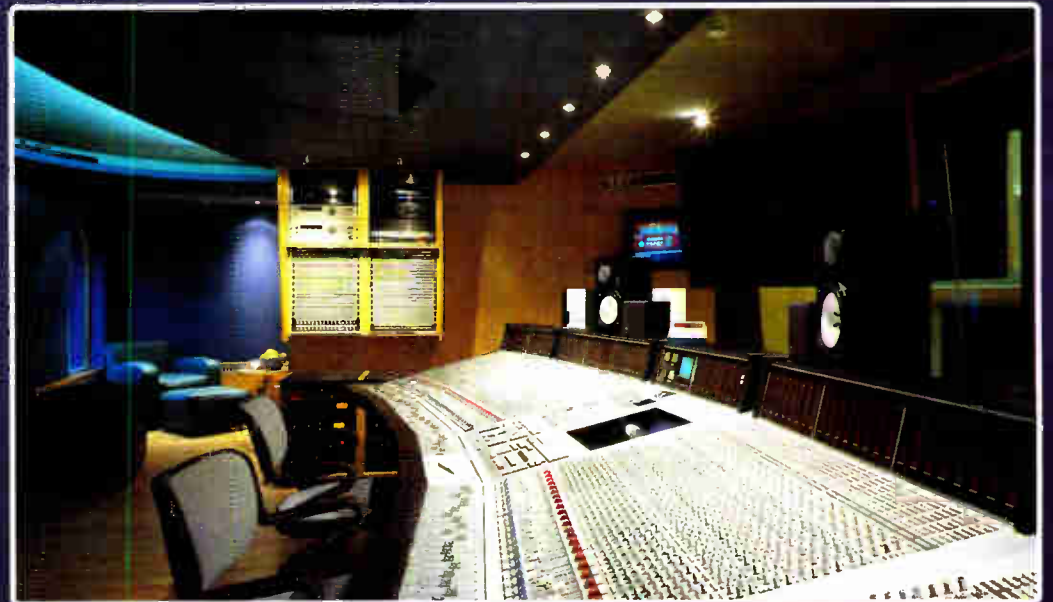
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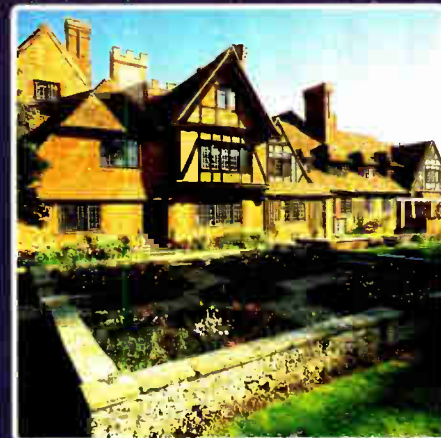
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

European Retailers Worried Big Releases Due, But Big Sales Not Certain

This story was prepared by Jeff Clark-Meads in London, Wolfgang Spahr in Hamburg, and Robbert Tilli in Amsterdam.

Europe's record retailers are facing their busiest sales period of the year with mixed emotions.

While a slew of first-division new albums—from such acts as Elton John, the Rolling Stones, Rod Stewart, Celine Dion, and Spice Girls—is being wel-

comed, stores warn that such high-powered product may be too late to salvage a desperate year. Some retailers also question whether putting faith in acts as old as John, Stewart, and the Stones makes for a healthy future.

Wolfgang Orthmayer, managing director of leading German chain WOM, says German retailers will have to achieve 70% of an average year's sales in the remainder of 1997 if this year's business is to match 1996's lev-

els.

Orthmayer further states that business has been so bad in the first eight months of 1997 that it is "not possible" for the German business to grow this year.

"Retailers have been waiting for new product," he says, "but we are skeptical about old men like the Rolling Stones, Rod Stewart, and Elton John. What the German industry would rather see are younger and more vibrant acts like the Prodigy."

He says German retailers' figures show that in the first eight months of the year, combined sales of the top 10 singles and top 10 albums were about 60% of previous years' totals.

Referring to the unprecedented success of Elton John's "Candle In The Wind 1997" (Billboard, Sept. 20 and 27), Orthmayer says, "The only thing that's



JOHN

Czech Rock Act Precedens Is Warner's First Signing

BY MICHELE LEGGE

PRAGUE—Warner Music Czech Republic (WMCR) has made its first domestic signing.

Emil Bartovic, controller of WMCR, inked a deal Sept. 11 with the aptly titled Czech rock band Precedens (Precedent) at Prague's Cafe Savoy.

"We hope with this signing we will start our rise to the top of the domestic market," Bartovic says. This year,

WMCR hopes to capture an additional 2%-3% of market share with the help of its new domestic wing. Bartovic would not name other local bands his label is hoping to sign.

WMCR's long-term aim is to garner a portfolio of local acts that cross over into all musical genres, including spoken word. Bartovic admits, however, that it will take a few years because most of the interesting local acts already have contracts with other labels that are valid until the next millennium.

Prague's Warner office has not appointed an A&R specialist to oversee its new domestic division, but some staff duties will be shuffled. Bartovic, along

with marketing managers David Stiburek, Tatjana Cechovskq, and Iva Milerovq, will oversee the nascent local wing. Andrea Schmitzovq, who has been managing both radio and TV promotion, will concentrate on radio only. Jana Piknovq will now take care of TV, and press will be covered by Jakub Petricek

(Continued on page 76)



A Gathering In The East. EMI Music executives are pictured during a break in EMI Music's first meeting for label staff from Eastern Europe, held in the Latvian capital of Riga. The meeting was chaired by Eastern Europe president Jo Govaerts (second row, fifth from left) and Europe president Rupert Perry (third row, second from left). Executives attended from across Eastern Europe and Russia.

newsline...

BRITISH MUSIC BUSINESS personality Jonathan King will be honored at the 1997 Music Industry Trusts' Dinner Oct. 31 in London. The event recognizes an individual's "inspirational energy, example, and enthusiasm" and raises funds for music industry charities, including the Nordoff Robbins Music Therapy Centre. Last year's dinner, saluting veteran radio presenter Alan "Fluff" Freeman, raised more than \$300,000. King, a one-time recording artist and record producer, remains an *enfant terrible* of the U.K. music business; today, he is a label consultant and publisher of The Tip Sheet. Previous honorees include Maurice Oberstein, Andrew Miller and Willie Robertson, British Phonographic Industry director general John Deacon, and Sir Andrew Lloyd Webber.



KING

LEADING KENYAN ARTISTS were due to perform Sept. 21 at Nairobi's 30,000-capacity open-air Nyayo Stadium at a gig sponsored by toothpaste maker Close-Up. Organized by the Nairobi-based indie label Sync Sound, the Close-Up Jam will feature ragga act Hardstone, Swahili rappers Kalamashaka featuring MC Mikee; other Kenyan bands, including Hot Rod and Bilenge Musica; and local comedians. The purchase of one tube of Close-Up's Bicarbonate of Soda brand for 50 Kenyan shillings (\$0.80) permits entry to the all-day gig.

NYAYO BHUSHAN

MADONNA, ELTON JOHN, STING, AND PAUL SIMON are among the artists contributing to a charity album to benefit the Rainforest Foundation, released Sept. 22 on RCA Victor. Put together by Sting's wife, producer Trudie Styler; "Carnival!" also features Luciano Pavarotti singing "Tu Scendi Dalle Stelle" (You Came Down From The Stars), as well as recordings by clarinetist Richard Stolzman and percussionist Evelyn (Glennie). The foundation, set up by Sting and Styler in 1989 to benefit the peoples of the Brazilian rain forest, now also supports projects in Madagascar, Thailand, and Papua New Guinea and plans to extend its activities to Africa, Mexico, and Peru.

U.K. BROADCASTER EMAP RADIO has canceled its franchise deal with rival Chrysalis Radio for the use of the Kiss brand in the territory. Chrysalis inherited the agreement with its recent \$28.4 million acquisition of radio company Faze, which operates dance music stations Kiss 102 Manchester and Kiss 105 Leeds (Billboard, Aug. 23). "Emap needs to own and control its brands, and clearly Kiss is one of the strongest," explains Emap Radio chief executive Tim Schoonmaker, who says that the "environment has changed" at Faze since the Chrysalis takeover. Chrysalis now plans to re-brand the Manchester and Leeds stations Galaxy, the name of its Bristol-based dance station flagship.

MIKE McGEEVER

A U2 FAN HAS SUED the French promoter of the band's Zooropa tour for loss of hearing sustained during one of the act's gigs. The civil tribunal in Marseille has ordered Pascal Bernadin to pay 205,000 French francs (\$35,000) to 34-year-old Mohamed Fofana, who claimed that he lost 75% of the hearing in his left ear and 49% in his right after being dragged by security men into a restricted area close to the speaker stacks at a gig July 14, 1993, at the city's Velodrome stadium. Fofana's lawyer suggested that promoters should in the future post warning notices about the noise danger.

CECILE TESSEYRE

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Grigoryan Makes Classical Hip In Oz

BY CHRISTIE ELIEZER

MELBOURNE, Australia—Twenty-year-old Australian classical guitarist Slava Grigoryan makes his U.S. debut Oct. 9 at Weill Recital Hall at New York's Carnegie Hall, with a recital of works by Spanish guitarists. Two days before, Sony Classical gives the American release to "Dance Of The Angel," an album that has topped the classical charts and entered the pop charts *Down Under*.

The Carnegie Hall date launches a five-city North American tour, booked by Jon Aaron Concert Management of New York.

The Carnegie Hall show is to be filmed by two Australian TV networks. ABC-TV is making a documentary on Grigoryan's rise, while a profile by an Australian version of "60 Minutes" includes taking him back to his birthplace in the former Soviet republic of Kazakhstan and filming recitals in Germany's Klassik Komm and in London, where he has been based since late last year.

In Australia, Grigoryan is hailed as a successor to John Williams, another ex-Melburnian. That Grigoryan is a typical 20-year-old who chases girls, plays pool, quotes cricket statistics, listens to heavy metal, and drinks beer has attracted a younger audience. "Dance Of The Angel" notched its fourth week in the pole position of the Australian Record Industry Assn. (ARIA) classical chart the week ending Sept. 20. It also debuted in the ARIA pop chart at No. 35, an achievement unprecedented for a classical release. It has sold 12,000 copies *Down Under*; according to Sony Classical, twice the sales of an average classical title.

Says Sony Classical manager Michael Naphthali, "He's good-looking, he's got attitude, and he's made a classical record that lends itself to being pitched at a new audience. But the reason he sold out two shows at the Basement [in Sydney] and got called back for four encores is not because of the way he dresses, but people were responding to his playing."

The son of a jazz-drummer father and violinist mother who played in philharmonic orchestras in Kazakhstan before moving to Australia in 1980, Grigoryan's talents emerged at a young age. Given a guitar at age 6, he had in two years passed six grades. Two years after that, he was appearing in talent quests and children's radio programs, moving to the Melbourne Musicians' Chamber Orchestra and becoming the youngest-ever finalist in the Tokyo International Classical Guitar Competition. At school, he would play "La Bamba" behind his back, was in an Extreme cover band, and once got in trouble playing an electric feedback Hendrixian version of the school anthem.

In 1994, classical guitarist/producer Austin Pritchard-Levy (who manages David Helfgott) brought in a tape of performances by John Williams and Grigoryan, challenging Naphthali to tell the difference. Grigoryan was 16 years old at the time. He became Sony Music

Australia's first solo classical signing in 23 years. The last was John Williams.

"It was a gamble for Sony, but [Sony Music Australia CEO] Denis Handlin had the faith," says Naphthali.

Grigoryan's debut album, "Spirit Of Spain," topped the Australian classical chart for six weeks, received praise from Chick Corea for the interpretation of his song "Spain," and was lauded by The New York Times for its "musicality, expressivity, and daring."

Grigoryan has attracted the praise

of other European-based musicians. A variety of players, including guitarists Sagat Guirey and Dominic Miller, Russian viola player Yuri Bashmet, percussionist Trilok Gurtu, and Catalan singer Mayte Martin, have expressed interest in collaborating with him. Last year, during an Australian tour by Paco Pena and Leo Kottke, he rapidly progressed from 10-minute opening act to becoming part of a trio with the headliners.

"The most brilliant thing about being a musician is that first minute

onstage," says Grigoryan. "There's total silence, and then you can feel the fire go from the heart through the arms to your fingers. Is it a power trip? I don't know. You know what's funny? From a very young age, I never looked at the audience. I have my eyes closed. It's almost as if I'm scared that if I look around, some other element in your brain might open up and interrupt the magic."

Grigoryan is managed by Hazard Chase, based in Cambridge, England; his publisher is Sony Music.



GRIGORYAN

MTV Europe Award Noms Announced

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

LONDON—Michael Jackson, Prodigy, Sean "Puffy" Combs, Radiohead, and Spice Girls dominate the nominations for this year's MTV Europe Music Awards, which will take place Nov. 6 in Rotterdam, Holland.

Only three continental European signings—the Cardigans, Daft Punk, and Backstreet Boys—are among the 55 nominations announced.

The weak representation of local European talent has taken some observers by surprise, because, for the first time in the four-year history of the awards, the jury selecting the nominations included members of the general public. Half of the 800-strong jury are European music industry professionals; the remainder were culled from a ran-



dom sample of 16- to 34-year-olds across Europe.

Four new categories have been added to the awards this year: alternative act, rap artist, R&B act, and live act. Votes in the 13 music-related categories will be cast by MTV viewers via phone, mail, or Internet. The station itself will choose the winner of its Free Your Mind Award for social and political engagement.

The awards show at Rotterdam's Ahoy venue will be broadcast simultaneously on the Internet this year. Tests with cameras feeding directly into the Net during the 1996 awards ceremony at London's Alexandra Palace proved successful, so MTV plans to webcast the official, edited TV signal this year.

Acts confirmed to perform live during the 1997 awards show include U2, Spice Girls, Aerosmith, Jon Bon Jovi, Backstreet Boys, Jovanotti, and Skunk Anansie.

Among the nominees are Oasis (Creation/Sony), Prodigy (XL), Radiohead



PRODIGY

(Parlophone/EMI), Spice Girls (Virgin), and U2 (Island) competing for best group; Bjork (Mother/PolyGram), Toni Braxton (LaFace/Arista), Sheryl Crow (A&M), Janet Jackson (Virgin), and Madonna (Maverick/Sire) for best female artist; Babyface (Epic), Beck (Geffen), Michael Jackson (Epic), Jon Bon Jovi (Mercury), and George Michael (Virgin) for best male artist; and Meredith Brooks (Capitol/EMI), Hanson (Mercury), No Doubt (Trauma/Interscope), Puff Daddy (Bad Boy/Arista), and Spice Girls (Virgin) for best breakthrough act.

MTV's 'Unplugged' Transplanted Globally Nations Use Show's Concept And Make It Their Own

BY MELINDA NEWMAN

When MTV unveiled "Unplugged" in 1990, little did the cable channel know that the acoustic-concert show would become the network's signature program around the world.

In seven short years, "Unplugged" has grown into the network's most exportable franchise, with virtually every "Unplugged" produced in the U.S. shown in MTV territories across the globe. Additionally, most MTV territories now produce their own versions of "Unplugged."

"It was so small when we started we didn't expect it to do anything over here [in the U.S.]," says supervising producer Alex Coletti. He has been with the show, which was created by Robert Small and Jim Burns, since its inception.

"It was something we did more for the press and for the artists and for ourselves more than for the viewers," Coletti says. "It was the whole Milli Vanilli time when you didn't know who was making music, who was real and who wasn't. So we did it for us to be credible. We had no idea it would catch on."

But catch on it did. MTV U.S. has produced more than 100 episodes of "Unplugged" (including compilations). The show has grown into the channel's

most prestigious program, producing two Grammy-winning albums and a number of top-selling home videos, as well as winning two Cable Ace Awards, the Deems Taylor Award, and a Peabody Award for best musical series. While no other territory has come close to matching the prolificacy or the status of the U.S., each has taken the "Unplugged" formula and made it its own.

The first territory to produce an "Unplugged" outside of the U.S. was MTV Brasil, where "Unplugged" is called "Acustico." The first session aired in 1991.

"When these territories start, they try to start at the level we're at now, which is insane," says Coletti, who spent time in Brazil helping launch the channel. "They were like, 'All right, we're going to do an 'Unplugged.'"

"At that point, 'Unplugged' in the States was shot in a relatively small room with a few cameras," he continues. "It wasn't multitrack; it hadn't gotten to the album Grammy stage yet. So it was kind of an easy show to copy. A few cameras and acoustic guitar and you've got a show. So MTV Brasil did a Seal show; it took us another three or four years before we got him."

Although Brazil got a head start, MTV Latin America (formerly known as MTV Latino) has really put its

stamp on the concept since producing its first "Unplugged" in 1994.

"The only place that does 'Unplugged' with any frequency is MTV [Latin America], which is based in Miami," says Coletti. "The producer [Paula Goblin] came up here and watched me do a taping, and I went down there and produced a taping for them. And because they're based in Miami, they were able to use my set designer [and] my director; it's kind of a hybrid. She calls me with questions or sends me tape when she's done, but I can't physically be the 'Unplugged' guy around the world."

"We're really on our own now," says Alejandro Pels, VP of programming and production/executive producer of MTV Latin America. "In the beginning, Alex was very supportive and helped a lot, but it's really our gig. We used some of the same technical people as [MTV U.S.], but little by little we're begun to build our own team."

Still, Coletti is usually on hand the first time a territory ventures forth. MTV Asia, eager to produce its own version last year, taped three shows in the U.K. in May, starting with Japanese act Chage & Aska.

Because of logistics and language problems, Coletti and then MTV Asia senior VP of programming and pro-

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HITS OF THE



WORLD

JAPAN (Dempa Publications Inc.) 09/22/97			GERMANY (Media Control) 09/23/97			U.K. (Chart-Track) 09/22/97			FRANCE (SNEP/IFOP/Tite-Live) 09/20/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	6	EIEN ZARD B-GRAM									
2	1	HOWEVER GLAY PLATINUM									
3	3	MELTY LOVE SHAZNA BMG JAPAN									
4	2	GARASUNO SYONEN KINKI KIDS JOHNNY'S ENTER TAINMENT									
5	5	BEAT RYUICHI KAWAMURA VICTOR									
6	11	KOYOI NO TSUKI NO YONI! ELEPHANT									
7	7	KASHIMASHI PONY CANYON									
8	NEW	SHUFFLE MY LITTLE LOVER TOY'S FACTORY									
9	10	A PRAYER SUGIZO POLYDOR									
10	8	DEATTA KORO NO YONI EVERY LITTLE THING AVEX									
11	4	HIDAMARI NO UTA LE COUPLE PONY CANYON									
12	17	SABITSUITA MACHINE GUN DE IMA WO UCH- INUKOU WANDS B-GRAM									
13	NEW	BURN THE YELLOW MONKEY FUN HOUSE									
14	9	KIDS ARE ALRIGHT AIR POLYSTAR									
15	16	OI MESSENGER—DENSHIKYO NO UTA SOUTHERN ALL STARS VICTOR									
16	12	MONONOKE HIME YOSHIKAZU MERA TOKUMA JAPAN									
17	14	WAKE ME UP! SPEED TOY'S FACTORY									
18	NEW	FOREVER TAKASHI SORIMACHI WITH RICHIE SAMBORA MERCURY MUSIC									
19	13	ANEMONE MOON CHILD AVE X TRAX									
20	15	THANATOS—IF I CAN'T BE YOURS LOREN & MASH KING									
21	15	POWER SONG SYARANQ BMG JAPAN									
22	16	ALBUMS									
23	1	MARIAH CAREY BUTTERFLY SONY									
24	2	ELEPHANT KASHIMASHI ASUNI UKATTE									
25	3	HASHIRE TSUKIYO NO UTA PONY CANYON									
26	4	TOKO FURUUCHI KOI SONY									
27	5	20TH CENTURY ROAD AVE X TRAX									
28	6	TAKASHI SORIMACHI MESSAGE MERCURY MUSIC									
29	7	MAKI IMAI POWER OF DREAMS B-GRAM									
30	8	TSUYOSHI NAGABUCHI FUZAKENJYANEE FOR LIFE									
31	9	SARUGANSEKI MAGURE COLUMBIA									
32	10	MIKI IMAI PRIDE FOR LIFE									
33	11	OASIS BE HERE NOW EPIC/SONY									
34	12	DIANA KING THINK LIKE A GIRL SONY									
35	13	NAMIE AMURO CONCENTRATION 20 AVE X TRAX									
36	14	SOUNDTRACK MONONOKE HIME TOKUMA JAPAN									
37	15	YNGWIE MALMSTEEN FACING THE ANIMAL PONY CANYON									
38	16	KINKI KIDS A ALBUM JOHNNY'S ENTERTAINMENT									
39	17	SHIKAO SUGA CLOVER KITTY									
40	18	ELTON JOHN THE BIG PICTURE MERCURY MUSIC									
41	19	V6 NATURE RHYTHM AVE X TRAX									
42	20	SMAP SMAP O11 SU VICTOR									
43	21	EVERY LITTLE THING EVERLASTING AVE X TRAX									
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY									
2	2	MEN IN BLACK WILL SMITH COLUMBIA									
3	3	I'LL BE MISSING YOU PUFF DADDY & FAITH									
4	8	EVANS (FEAT. 112) BMG									
5	6	HE'S COMIN' NANA MOTOR									
6	4	CRUSH ON YOU AARON CARTER EDEL									
7	5	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ									
8	9	MEET HER AT THE LOVE PARADE DA HOOL ARIOLA									
9	12	GOTHAM CITY R. KELLY VIRGIN									
10	7	WHAT IS LOVE JUST FRIENDS EDEL									
11	11	BECAUSE IT'S LOVE THE KELLY FAMILY EMI									
12	10	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA									
13	NEW	EVERYBODY BACKSTREET BOYS ZOMBA									
14	17	GIB MIR NOCH ZEIT BLUEMCHEN EDEL									
15	13	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL ARCADE									
16	16	A-N-N-A FREUNDESKREIS COLUMBIA									
17	18	HISTORY/GHOSTS MICHAEL JACKSON EPIC									
18	14	I WANNA BE THE ONLY ONE ETERNAL EMI									
19	20	TAKE ME TO THE LIMIT MR. PRESIDENT WEA									
20	15	HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC									
21	15	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA									
22	1	ALBUMS									
23	1	RAMMSTEIN SEHNSUCHT MOTOR									
24	2	WOLFGANG PETRY NIE GENUG ARIOLA									
25	3	JOE COCKER ACROSS FROM MIDNIGHT EMI									
26	4	GENESIS CALLING ALL STATIONS VIRGIN									
27	5	THE OFFICIAL BBC RECORDING DIANA—THE COMPLETE FUNERAL SERVICE POLYDOR									
28	6	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA									
29	7	MARIAH CAREY BUTTERFLY COLUMBIA									
30	8	SOUNDTRACK MEN IN BLACK COLUMBIA									
31	9	SOUNDTRACK BANDITS POLYDOR									
32	10	TIC TAC TOE KLAPPE DIE 2TE RCA									
33	11	SAVATAGE THE WAKE OF MAGELLAN EDEL									
34	12	ELTON JOHN LOVE SONGS MERCURY									
35	13	RICHIE SONST HOL ISCH MEINAE BRUEDA ARIOLA									
36	14	WOLFGANG PETRY ALLES ARIOLA									
37	15	BOEHSE ONKELZ LIVE IN DORMUND VIRGIN									
38	16	OASIS BE HERE NOW EPIC									
39	17	FLIPPERS HERZ AUS SCHOKOLADE ARIOLA									
40	18	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA									
41	19	MEREDITH BROOKS BLURRING THE EDGES EMI									
42	20	NANA NANA MOTOR									
1	NEW	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY									
2	NEW	ROCKET/MERCURY									
3	NEW	SUNCHYME DAGIO G ETERNAL/WEA									
4	NEW	STAND BY ME OASIS CREATION									
5	5	TUBTHUMPING CHUMBAWAMBA EMI									
6	7	MEN IN BLACK WILL SMITH COLUMBIA									
7	3	NEVER GONNA LET YOU GO TINA MOORE DELIRIOUS									
8	13	THE DRUGS DON'T WORK VERVE HUT/VIRGIN									
9	NEW	NIGHT NURSE SLY & ROBBIE FEAT. SIMPLY RED EASTWEST									
10	15	SAMBA DE JANEIRO BELLINI ORBIT/VIRGIN									
11	2	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA									
12	20	YOU HAVE BEEN LOVED GEORGE MICHAEL VIRGIN									
13	9	4 SEASONS OF LONELINESS BOYZ II MEN MOTOWN									
14	10	FREE DJ QUICKSILVER POSITIVA									
15	8	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) PUFF DADDY									
16	NEW	WHERE'S THE LOVE HANSON MERCURY									
17	NEW	FIX BLACKSTREET INTERSCOPE/MCA									
18	NEW	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN									
19	NEW	M.O.R. BLUR FOOD									
20	NEW	QUANTANAMERA WYCLEF JEAN RUFFHOUSE/COLUMBIA									
21	5	JUST FOR YOU M PEOPLE M PEOPLE/BMG									
22	1	ALBUMS									
23	2	OCEAN COLOUR SCENE MARCHIN' ALREADY MCA									
24	3	OASIS BE HERE NOW CREATION									
25	4	VARIOUS ARTISTS IBIZA UNCOVERED VIRGIN/EMI									
26	5	THE OFFICIAL BBC RECORDING DIANA—THE COMPLETE FUNERAL SERVICE Bbc									
27	6	VARIOUS ARTISTS DANCE NATION 4 MINISTRY OF SOUND									
28	7	VARIOUS ARTISTS KISS IN IBIZA '97 POLYGRAM TV									
29	8	TEXAS WHITE ON BLONDE MERCURY									
30	9	RONI SIZE & REPRAZENT NEW FORMS TA-KIN LOUD									
31	10	VARIOUS ARTISTS FANTAZIA HOUSE COLLECTION VOL. 5 FANTAZIA									
32	11	MARIAH CAREY BUTTERFLY COLUMBIA									
33	12	VARIOUS ARTISTS CLUBBLAND VOL. 2 TELSTAR									
34	13	RADIOHEAD OK COMPUTER PARLOPHONE									
35	14	HURRICANE 1 HURRICANE 1 CREATION									
36	15	FINLEY QUAYE MAVERICK A STRIKE EPIC									
37	16	VARIOUS ARTISTS CLUB HITS 97/98 VIRGIN/EMI									
38	17	VARIOUS ARTISTS THE NO. 1 JAZZ ALBUM POLYGRAM TV									
39	18	PRODIGY THE FAT OF THE LAND XL RECORDINGS									
40	19	GEORGE MICHAEL OLDER VIRGIN									
41	20	SHOLA AMA MUCH LOVE WEA									
42	21	GENESIS CALLING ALL STATIONS VIRGIN									
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY									
2	3	MEN IN BLACK WILL SMITH COLUMBIA									
3	4	SAMBA DE JANEIRO BELLINI SCORPIO									
4	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG									
5	5	ALANE WES SAINT GEORGE									
6	8	MMMBOB HANSON MERCURY									
7	6	FREE ULTRA NATÉ SONY									
8	7	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER									
9	10	TOUT LARA FABIAN POLYDOR									
10	12	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA									
11	9	GIRLS IN LOVE GRUNGERMAN & ANDREAS DORAU PANIC/POLYGRAM									
12	16	YA RAYAH RACHID TAHA BARCLAY									
13	15	UH LA LA LA ALEXIA VERSAILLES									
14	11	IL EST VRAIMENT PHENOMENAL PHENOMENAL CLUB VERSAILLES									
15	13	LE TEMPS QUI COURT ALLIAGE BAXTER/POLYGRAM									
16	14	MA MELISSA (LES) MINIXEUMS FTD/POLYGRAM									
17	NEW	SALMA YA SALAMA DALIDA BARCLAY									
18	NEW	NE ICI DOC GYNECO VIRGIN									
19	NEW	SACHE QUE JE JEAN-JACQUES GOLDMAN COLUMBIA									
20	17	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR									
21	1	ALBUMS									
22	2	JEAN-JACQUES GOLDMAN EN PASSANT COLUMBIA									
23	3	DOC GYNECO PREMIERE CONSULTATION VIRGIN									
24	4	RADIOHEAD OK COMPUTER EMI									
25	5	ANDREA BOCELLI ROMANZA POLYDOR									
26	6	ERA AMENO MERCURY									
27	7	MYLENE FARMER LIVE À BERCY POLYDOR									
28	8	OASIS BE HERE NOW SMALL									
29	9	MARIAH CAREY BUTTERFLY COLUMBIA									
30	10	JOE COCKER ACROSS FROM MIDNIGHT EMI									
31	11	PATRICIA KAAS DANS MA CHAIR COLUMBIA									
32	12	GENESIS CALLING ALL STATIONS VIRGIN									
33	13	PASCAL OBISPO SUPERFLU EPIC									
34	14	WORLDS APART DON'T CHANGE EMI									
35	15	BERNARD LAVILLIERS CLAIR-OBSCUR BARCLAY									
36	16	NOIR DESIR 66666.7 CLUB BARCLAY									
37	17	I AM L'ECOLE DU MICRO D'ARGENT VIRGIN									
38	18	2 BE 3 PARTIR UN JOUR I.M.									
39	19	SOUNDTRACK MA 6T VA CRACKER PIAS									
40	20	JAMIROQUAI TRAVELLING WITHOUT MOVING SMALL									
41	21	(LE) FESTIVAL ROBLES LE PORC VOUS SALUE VERSAILLES									
1	NEW	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY									
2	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG									
3	2	NO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA									
4	3	HONEY MARIAH CAREY SONY									
5	NEW	4 SEASONS OF LONELINESS BOYZ II MEN MOTOWN									
6	NEW	IN A DREAM ROCKELL RCA									
7	4	HOW DO I LIVE LEANN RIMES CURB									
8	5	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS ZOMBA									
9	6	INVISIBLE MAN 98 DEGREES MOTOWN									
10	7	DO YOU KNOW (WHAT IT TAKES) ROBYN RCA									
11	9	EVERYBODY (REMIXES) BACKSTREET BOYS ZOMBA									
12	8	FIX BLACKSTREET FEAT. SLASH INTERSCOPE									
13	9	BREATHE PRODIGY XL/KOCH									
14	10	LEMON TREE FOOLS GARDEN EMI									
15	12	NOT TONIGHT LIL' KIM TOMMY BOY									
16	15	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS ZOMBA									
17	14	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY									
18	18	D'YOU KNOW WHAT I MEAN? OASIS CREATION									
19	13	PERFECT DRUG NINE INCH NAILS NOTHING/INTERSCOPE									
20	17	CAN'T NOBODY HOLD ME DOWN PUFF DADDY FEAT. MASE ARIOLA									
21	1	ALBUMS									
22	2	MARIAH CAREY BUTTERFLY COLUMBIA									
23	3	AQUA AQUARIUM UNIVERSAL									
24	4	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA									
25	5	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA									
26	6	SARAH MCLACHLAN SURFACING NETTWERK									
27	7	JEWEL PIECES OF YOU ATLANTIC									
28	8	ANDREA BOCELLI ROMANZA PHILIPS/POLYGRAM									
29	9	TRISHA YEARWOOD (SONGBOOK) A COLLECTION OF HITS MCA									
30	10	PRODIGY THE FAT OF THE LAND XL RECORDINGS									
31	11	OUR LADY PEACE CLUMSY EPIC									
32	12	SPICE GIRLS SPICE VIRGIN									
33	13	OASIS BE HERE NOW EPIC									
34	14	ROBERT LONG UIT LIEFDE EN RESPECT VOOR GERSHWIN EMI									
35	15	MEREDITH BROOKS BLURRING THE EDGES EMI									
36	16	JISKEFET BULL DOUBLE T									
37	17	LIFE OF AGONY SOUL SEARCHING SUN ROADRUNNER									
38	18	BOB DYLAN THE BEST OF COLUMBIA									
39	19	BUENA VISTA SOCIAL CLUB FEAT. RY COODER BUENA VISTA SOCIAL CLUB MUNICH									
40	20	RADIOHEAD OK COMPUTER EMI									
41	21	NO MERCY MY PROMISE BMG									
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY									
2	2	BARBIE GIRL AQUA UNIVERSAL									
3	3	LEVEN NA DE DOOD FREEK DE JONGE EMI									
4	5	IN NIJE DEI DE KAST CNR									
5	4	NO MONEY MO PROBLEMS NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG									
6	7	ANOTHER DAY BUCKSHOT LEFONQUE COLUMBIA									
7	6	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG									
8	9	WEDDING BELLS BZN MERCURY									
9	10	SEX ON THE BEACH T-SPOON ALA BIANCA									
10	8	MEN IN BLACK WILL SMITH COLUMBIA									
11	11	WERELD ZONDER JOU M. BORSATO/T. OOSTERHUIS POLYDOR									
12	12	ON THE RUN DE BOS ZOMBA									
13	13	WHEN DOVES CRY GINUWINE EPIC									
14	15	EVERYBODY BACKSTREET BOYS ZOMBA									
15	17	FIX BLACKSTREET UNIVERSAL									
16	14	GOTHAM CITY R. KELLY ZOMBA									
17	16	I NEED FLAMMAN & ABRAXAS PRES. MC LYNX POLYDOR									
18	19	I WANNA BE THE ONLY ONE ETERNAL EMI									
19	20	BITCH MEREDITH BROOKS EMI									
20	18	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ PIAS									
21	1	ALBUMS									
22	2	MARIAH CAREY BUTTERFLY COLUMBIA									
23	3	DE KAST NIETS TE VERLIEZEN CNR MUSIC									
24	4	ELVIS PRESLEY ALWAYS ELVIS BMG									
25	5	CELINE DION FALLING INTO YOU COLUMBIA									
26	6	FLEETWOOD MAC THE DANCE WARNER MUSIC									
27	7	MARCO BORSATO DE WAARHEID POLYDOR									
28	8	BACKSTREET BOYS BACKSTREET BOYS ZOMBA									
29	9	JOE COCKER ACROSS FROM MIDNIGHT EMI									
30	10	SPICE GIRLS SPICE VIRGIN									
31	11	HARRIER JEKKERS HET GEHEIM VAN DE LACHENDE CNR									
32	12	OASIS BE HERE NOW EPIC									
33	13	GENESIS CALLING ALL STATIONS VIRGIN									
34	14	ROBERT LONG UIT LIEFDE EN RESPECT VOOR GERSHWIN EMI									
35	15	MEREDITH BROOKS BLURRING THE EDGES EMI									
36	16	JISKEFET BULL DOUBLE T									
37	17	LIFE OF AGONY SOUL SEARCHING SUN ROADRUNNER									
38	18	BOB DYLAN THE BEST OF COLUMBIA									
39	19	BUENA VISTA SOCIAL CLUB FEAT. RY COODER BUENA VISTA SOCIAL CLUB MUNICH									
40	20	RADIOHEAD OK COMPUTER EMI									
41	21	NO MERCY MY PROMISE BMG									
1	1	MEN IN BLACK WILL SMITH COLUMBIA									
2	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG									
3	3	WHERE'S THE LOVE HANSON MERCURY									
4	4	BITCH MEREDITH BROOKS EMI									
5	5	HOW COME, HOW LONG BABYFACE & STEVIE WONDER SONY									
6	6	HOW DO I LIVE TRISHA YEARWOOD UNIVERSAL									
7	7	ALONE BEE GEES POLYDOR									
8	9	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA BMG									
9	8	WHEN DOVES CRY QUINDON TARVER EMI									
10	10	SEMI-CHARMED LIFE THIRD EYE BLIND WARNER									
11	11	AROUND THE WORLD DAFT PUNK VIRGIN									
12	13	HONEY MARIAH CAREY COLUMBIA									
13	19	FOREVER DAMAGE LIBERATION/SONY									
14	17	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ LIBERATION/SONY									
15	16	YOU WERE MEANT FOR ME JEWEL EASTWEST									
16	15	ONE HEADLIGHT THE WALLFLOWERS UNIVERSAL									
17	RE	MAMA/WHO DO YOU THINK YOU ARE SPICE GIRLS VIRGIN									
18	12	RUNNIN' 2 PAC & NOTORIOUS B.I.G. SHOCK									
19	RE	MMMBOB HANSON MERCURY									
20	14	EVEN WHEN I'M SLEEPING LEONARDO'S BRIDE MUSHROOM									
21	3	ALBUMS									
22	4	TINA ARENA IN DEEP SONY									
23	2	HANSON MIDDLE OF NOWHERE MERCURY									
24	3	SAVAGE GARDEN SAVAGE GARDEN ROADSHOW									
25	5	FLEETWOOD MAC THE DANCE WARNER									
26	6	BEE GEES STILL WATERS POLYDOR									
27	8	JOHN WILLIAMSON PIPE DREAM/BEHIND THE DREAM EMI									
28	7	PAUL KELLY SONGS FROM THE SOUTH SONY									
29	12	SOUNDTRACK MEN IN BLACK SONY									
30	10	JEWEL PIECES OF YOU EASTWEST									
31	11	OASIS BE HERE NOW SONY									
32	18	NO MERCY MY PROMISE BMG									
33	15	BILLY JOEL GREATEST HITS VOLUME III COLUMBIA									
34	16	JOHN FOGERTY BLUE MOON SWAMP WEA									
35	17	BOB CARLISLE BUTTERFLY KISSES LIBERATION/SONY									
36	9	BOB DYLAN THE BEST OF SONY									
37	14	THE WALLFLOWERS BRINGING DOWN THE HORSE UNIVERSAL									
38	17	PRODIGY THE FAT OF THE LAND DANCEPOOL/SONY									
39	16	SILVERCHAIR FREAK SHOW SONY									
40	13	SPICE GIRLS SPICE VIRGIN									
41	15	AMANDA MARSHALL AMANDA MARSHALL SONY									
1	1	MR. GORGEOUS SMOKE CITY VIRGIN									
2	NEW	CANDLE IN THE WIND 1997 ELTON JOHN MERCURY									
3	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG									
4	3	FREE ULTRA NATÉ ZAC									
5	6	MEN IN BLACK WILL SMITH COLUMBIA									
6	NEW	BARBIE GIRL AQUA UNIVERSAL									
7	5	IT'S LIKE THAT RUN-D.M.C. VS. JASON NEVINS TIME									
8	13	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY									
9	15	EVERYBODY BACKSTREET BOYS EMI									
10	NEW	PUSSYCAT MULU BMG									
11	7	BITTERSWEET SYMPHONY THE VERVE VIRGIN									
12	9	OH LA LA LA 2 EIVISSA EDEL									
13	10	HONEY MARIAH CAREY COLUMBIA									
14	12	BAILANDO PARADISIO BMG									
15	NEW	SUNCHYME DARIO WEA									
16	16	SPILLER FROM RIO LAGUNA TIME									
17	11	OH WHAT A LIFE GLORIA GAYNOR CROSSOVER									
18	17	LAST NIGHT ON EARTH U2 MERCURY									
19	8	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA									
20	NEW	DISCOHUMPING KLUBBHEADS TIME									
21	1	ALBUMS									
22	2	GIORGIA MANGIO TROPPIA CIOCCOLATA BMG									
23	3	MARIAH CAREY BUTTERFLY COLUMBIA									
24	4	OASIS BE HERE NOW EPIC									
25	5	ANDREA BOCELLI ROMANZA S.JGAR/UNIVERSAL									
26	6	LIGABUE SU E GIU' DA UN PACO WEA									
27	7	C.S.I. TABELLA RASA ELETTTRIFICATA MERCURY									
28	8	DANIELE PINO DIMMI COSA SUCCUDE SULLA TERRA CGO									
29	9	883 LA DURA LEGGE DEL GOL RTI MUSIC									
30	10	BACKSTREET BOYS BACKSTREET BOYS VIRGIN									
31	11	LITFIBA MONDI SOMMERS EMI									
32	12	MASSIMO DI CATALDO CRESCENDO EPIC									
33	13	RADIOHEAD OK COMPUTER EMI									
34	14	PRODIGY THE FAT OF THE LAND RTI MUSIC									
35	15	NEK LEI GU AMICIE E TUTTO IL RESTO WEA									
36	16	GIANNI MORANDI CALESTE, AZZURRO, BLU BMG									
37	17	GENESIS CALLING ALL STATIONS VIRGIN									
38	18	RICCARDO COCCIANTE INNAMORATO COLUMBIA									
39	19	LITFIBA VIVA LITFIBA CGO									
40	20	LIGABUE BUON COMPLEANNO ELVIS WEA									
41	21										

HITS OF THE WORLD

CONTINUED

EUROCHART (MUSIC & MEDIA) 10/04/97

THIS WEEK	LAST WEEK	SINGLES
1	2	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN ROCKET
2	3	MEN IN BLACK WILL SMITH COLUMBIA
3	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
4	5	SAMBA DE JANEIRO BELLINI VIRGIN
5	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY
6	6	EVERYBODY BACKSTREET BOYS ZOMBA/JIVE
7	7	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
8	B	FREE ULTRA NATÉ A&M
9	NEW	TUBTHUMPING CHUMBAWAMBA EMI
10	NEW	SUNCHYME DARIO G WEA
ALBUMS		
1	1	OASIS BE HERE NOW CREATION
2	5	MARIAH CAREY BUTTERFLY COLUMBIA
3	2	BACKSTREET BOYS BACKSTREET'S BACK JIVE
4	3	GENESIS CALLING ALL STATIONS VIRGIN
5	4	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
6	B	JOE COCKER ACROSS FROM MIDNIGHT CAPITOL
7	7	RADIOHEAD OK COMPUTER PARLOPHONE
8	9	RAMMSTEIN SEHNSUCHT MOTOR
9	6	PRODIGY THE FAT OF THE LAND XL RECORDINGS
10	NEW	THE OFFICIAL BBC RECORDING DIANA—THE COMPLETE FUNERAL SERVICE BBC/DECCA

NEW ZEALAND (RIANZ) 09/28/97

THIS WEEK	LAST WEEK	SINGLES
1	4	TUBTHUMPING CHUMBAWAMBA EMI
2	1	BARBIE GIRL AQUA UNIVERSAL
3	2	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEATURING PUFF DADDY & MASE) BMG
4	7	NOT TONIGHT (REMIX) LIL' KIM WARNER
5	6	SEE U WHEN U GET THERE COOLIO FEAT. 40 THEVZ BMG
6	5	WHERE'S THE LOVE HANSON POLYGRAM
7	3	HONEY MARIAH CAREY SONY
8	B	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
9	10	I WANNA BE THE ONLY ONE ETERNAL EMI
10	NEW	THE DRUGS DON'T WORK THE VERVE VIRGIN
ALBUMS		
1	1	SOUNDTRACK SPAWN SONY
2	5	SOUNDTRACK MEN IN BLACK SONY
3	4	BIC RUNGA DRIVE SONY
4	NEW	AQUA AQUARIUM UNIVERSAL
5	2	OASIS BE HERE NOW SONY
6	6	JEWEL PIECES OF YOU WARNER
7	7	HANSON MIDDLE OF NOWHERE POLYGRAM
8	3	CAT STEVENS THE VERY BEST OF POLYGRAM
9	9	PRODIGY THE FAT OF THE LAND BMG
10	B	BEE GEES THE VERY BEST OF POLYDOR

MALAYSIA (RIM) 09/23/97

THIS WEEK	LAST WEEK	ALBUMS
1	2	VARIOUS ARTISTS NOW 3 EMI
2	B	EMIL CHAU GUANG YING SI JIAN ROCK
3	1	BACKSTREET BOYS BACKSTREET BOYS FORM RECORDS
4	NEW	MARIAH CAREY BUTTERFLY SONY MUSIC
5	NEW	VARIOUS ARTISTS NOSTALGIA BALADA KLASIK POLYGRAM
6	NEW	JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM
7	5	VARIOUS ARTISTS METAL '60S LIFE RECORDS
8	3	PUFF DADDY & THE FAMILY NO WAY OUT BMG
9	NEW	INNUENDO INNUENDO POSITIVE TONE
10	10	VARIOUS ARTISTS BA MIAN LING LONG ROCK

HONG KONG (IFPI Hong Kong Group) 09/14/97

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM
2	1	HACKEN LEE BY MY SIDE BMG
3	NEW	GEORGE LAM HAO XI LIAN XIANG EMI
4	NEW	BONDY CHUI BONDY CHIU 3+14=17 HOME COLLECTION '97 FITO
5	2	AMANDA LEE I'M AN ACTRESS GOLDEN PONY
6	5	LEO KOO ENJOY YOURSELF TONIGHT BMG
7	6	CASS PHANG WO YOU WO TIEN DE EMI
8	4	EDMOND LEUNG BEST FRIEND CAPITAL ARTISTS
9	9	KELLY CHEN COMPREHENSION KELLY CHEN GO EAST
10	3	ANDY HUI SKY OF MINE, SONG OF MINE GO EAST

IRELAND (IRMA/Chart-Track) 09/18/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN ROCKET
2	1	TUBTHUMPING CHUMBAWAMBA EMI
3	5	THE DRUGS DON'T WORK THE VERVE HUT/VIRGIN
4	2	MEN IN BLACK WILL SMITH COLUMBIA
5	6	HOW DO I LIVE TRISHA YEARWOOD MCA
6	NEW	SAMBA DE JANEIRO BELLINI ORBIT/VIRGIN
7	4	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
8	3	FREE DJ QUICKSILVER POSITIVA
9	7	SEE U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY
10	9	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARISTA
ALBUMS		
1	1	OASIS BE HERE NOW CREATION
2	2	DOLORES KEANE THE BEST OF OARA
3	3	VARIOUS ARTISTS IBIZA UNCOVERED VIRGIN/EMI
4	4	RADIOHEAD OK COMPUTER PARLOPHONE
5	NEW	OCEAN COLOUR SCENE MARCHIN' ALREADY MCA
6	NEW	MARIAH CAREY BUTTERFLY COLUMBIA
7	5	TEXAS WHITE ON BLONDE MERCURY
8	7	PRODIGY THE FAT OF THE LAND XL RECORDINGS
9	NEW	TRISHA YEARWOOD (SONGBOOK) A COLLECTION OF HITS MCA
10	B	VARIOUS ARTISTS FRESH HITS '97 GLOBAL TV

BELGIUM (Promuvi) 09/24/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
2	2	ALANE WES SONY
3	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
4	4	MEN IN BLACK WILL SMITH SONY
5	7	BITCH MEREDITH BROOKS EMI
6	5	EVERYBODY BACKSTREET BOYS ZOMBA
7	9	ALS DE DAG VAN TOEN MAM'S JASJE VIRGIN
8	B	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ PIAS
9	10	SEX ON THE BEACH T-SPOON OINO
10	NEW	BARBIE GIRL AQUA UNIVERSAL
ALBUMS		
1	1	JEAN-JAQUES GOLDMAN EN PASSANT SONY
2	4	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA
3	NEW	MARIAH CAREY BUTTERFLY SONY
4	NEW	MAMA'S JASJE HOMMAGES VIRGIN
5	2	ELVIS PRESLEY ALWAYS ELVIS BMG
6	3	OASIS BE HERE NOW SONY
7	5	JOE COCKER ACROSS FROM MIDNIGHT EMI
8	NEW	GUNTHER NEEFES SPECIAL REQUEST 11 POLYGRAM
9	7	RADIOHEAD OK COMPUTER EMI
10	NEW	MEREDITH BROOKS BLURRING THE EDGES EMI

AUSTRIA (Austrian IFPI/Austria Top 40) 09/26/97

THIS WEEK	LAST WEEK	SINGLES
1	NEW	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
2	2	MEN IN BLACK WILL SMITH SONY
3	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
4	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY
5	5	BITCH MEREDITH BROOKS EMI
6	3	CARRAPICHO TIC TIC TAC BMG
7	NEW	JO JO JO ACTION MR. PRESIDENT WARNER
8	7	GOTHAM CITY R. KELLY ROUGH TRADE
9	6	CRUSH ON YOU AARON CARTER EMI
10	B	BECAUSE IT'S LOVE KELLY NAME EMI
ALBUMS		
1	1	EAV IM HIMMEL IST DIE HOLLE LOS EMI
2	2	RAMMSTEIN SEHNSUCHT POLYGRAM
3	4	SOUNDTRACK MEN IN BLACK SONY
4	3	BACKSTREET BOYS BACKSTREET'S BACK ROUGH TRADE
5	5	MEREDITH BROOKS BLURRING THE EDGES EMI
6	B	BRUNNER & BRUNNER ICH SCHENKE DIR LIEBE BMG
7	6	GENESIS CALLING ALL STATIONS VIRGIN
8	7	OASIS BE HERE NOW SONY
9	NEW	MARIAH CAREY BUTTERFLY SONY
10	NEW	JOE COCKER ACROSS FROM MIDNIGHT EMI

SWITZERLAND (Media Control Switzerland) 09/28/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLYGRAM
2	3	MEN IN BLACK WILL SMITH SONY
3	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
4	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ PIAS
5	5	BECAUSE IT'S LOVE KELLY FAMILY EMI
6	10	CRUSH ON YOU AARON CARTER PHONAG
7	6	FREE ULTRA NATÉ POLYGRAM
8	7	EVERYBODY BACKSTREET BOYS POLYGRAM
9	9	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG
10	NEW	SHADOWS OF THE NIGHT D.J. BOBO & VSOP EMI
ALBUMS		
1	1	POLO HOFER UND DIE SCHMETTERBAND UBER ALLI BARGE SOUND SERVICE
2	2	BACKSTREET BOYS BACKSTREET'S BACK MV
3	7	MARIAH CAREY BUTTERFLY SONY
4	4	JOE COCKER ACROSS FROM MIDNIGHT EMI
5	3	GENESIS CALLING ALL STATIONS VIRGIN
6	5	SENS UNIK PANORAMA 1991-1997 TBA
7	6	RAMMSTEIN SEHNSUCHT POLYGRAM
8	10	ANDREA BOCELLI ROMANZA POLYGRAM
9	8	PUFF DADDY & THE FAMILY NO WAY OUT BMG
10	NEW	MEREDITH BROOKS BLURRING THE EDGES EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

CANARY ISLANDS: There are few more dramatic concert locations than the volcanic lava bubble on Lanzarote, which hosts its eighth Festiva de Musica Visual Oct. 9-18. Established by Brian Eno and Ildefonso Aguilar, a local musical visionary, the festival has become a showcase for international artists at the cutting edge of jazz and modern composition. Among this year's highlights are a performance by minimalist composer Terry Riley and a concert by Michael Brook and Iarla O Lionáird. Brook, who has worked with Eno and the late Nusrat Fateh Ali Khan, among others, recently produced "Seven Steps To Mercy" (RealWorld), the first solo album by O Lionáird, lead singer with the Afro Celt Sound System. Their performance will combine Brooks' ambient guitar and O Lionáird's ancient Celtic songs in the *sean nos* (old style) tradition, a haunting and timeless vocal method from the western seaboard of Ireland that can trace back its ancestry almost 1,000 years. Four years ago, Lanzarote was declared a United Nations biosphere reserve, and the festival organizers seek to create a harmony between the music and the natural auditorium in which it is performed. This year the festival has broadened its scope to include artistic installations. "Our ultimate aim is to make the whole island one single stage for the duration of the festival," Aguilar says. **NIGEL WILLIAMSON**

POLAND: "Long-legged, smiling, sunburnt summer came/It is the time for cold drinks and crazy games." So runs the lyric of the hit title track from "Sammertajm" (Summertime), the debut album by rapper/singer Norbi released on Mercury/PolyGram Polska. Norbi (full name Norbert Dudziak) is the 25-year-old performer and songwriter who once studied classical violin before becoming a radio DJ presenting his favorite soul, rap, hip-hop, acid-jazz, and dance tunes. His heroes include Snoop Doggy Dogg, Incognito, MC Solaar, Warren G, and the Brand New Heavies. Norbi's first song, a demo called "Kobiety Sa Gorace" (Women Are Hot), was recorded in December 1996 and secured him a deal with Tuba Management and PolyGram Polska. He recorded his album in May and June with Marcin Wawruk, a composer and keyboard player who combines a passion for classical music with admiration for Frank Zappa and a consuming interest in samplers and computers. Among the musicians featured on the album are street-jazz band Head Up, young saxophonist Grzegorz Piotrowski, guitarists Artur Affek and Piotr Zaczek, and such guest vocalists as Natalia Kukulska. All Norbi songs are good for dancing, and the album was initially championed by club DJs. But there are plenty of AC-radio-friendly tunes as well, and the album has become one of the crossover successes of the summer. **BEATA PRZEDPELSKA**



FRANCE: The summer months have not been summer holidays for boy band 2 Be 3. After a year promoting its EMI debut album, "Partir Un Jour" (Going Away One Day), which has sold 620,000 units, according to SNEP, and an extensive French tour, the trio has moved into television. The boys—Adel Kachermi (21), Filip Nikolic (23), and Frank Delhaye (23)—star as themselves in a new TV sitcom, "Pour Etre Libre" (To Be Free), written about their own success story. The theme tune is the song "To Be Free," taken from the group's album and soon to be released as a single. Shooting began July 16 in re-created locations of the boys' early days in the southern Paris suburb of Longjumeau, where they started as gymnasts. Progress was initially slow, for while the three singers are natural athletes, they are not actors. Launched Sept. 1 on leading network TF1, "Pour Etre Libre" is a daily show with 40 26-minute episodes. Early viewing figures have been impressive, with 72% of viewers in the 4-14 age group tuning in to watch the show, according to Mediametrie. The 2 Be 3 adventure continues with a 23-date tour Nov. 25-Dec. 28. **CÉCILE TESSEYRE**

ROMANIA: DJ Phantom, the 27-year-old recording star who was born in Sebes in the county of Alba, Romania, then immigrated to Germany and studied in France, has released his new album, "2 Fire, 2 Pa-Yeah," on the Bucharest-based Elec-trecord label. By incorporating old folk songs into electronic dance music structures created on synthesizer and computer, DJ Phantom (real name Eddie Schneider) has combined the experience he has gleaned from working in Western recording studios with a love of his Romanian heritage. Among the songs on the album are "Doua Fire, Doua Paie" (Two Threads, Two Straws) and "Ciuleandra," the latter originally performed 50 years ago by the great Romanian singer Maria Tanase. By updating themes made famous by other great singers, including Ileana Sararoiu, Dumitru Dona Siminica, and Ioana Radu, DJ Phantom aims to prove the continuing validity and power of the Romanian folk music heritage. "The techno style is the folkloric music of the 1990s," he says. **OCTAVIAN URSULESCU**



SWEDEN: Things are moving fast for Eric Bibb, the U.S.-born acoustic-blues performer who has made Stockholm his home for the past 10 years. Earlier this year, his second album, "Good Stuff," was released on the tiny Swedish indie Opus 3 (Global Music Pulse, Billboard, April 26). This summer, Bibb signed with a major label, and already his first album for Warner's Code Blue imprint is out. "Me To You" finds Bibb developing his immaculately measured blues into a fuller sound with additional instrumentation and a more attacking vocal style. Featured guests include Taj Mahal and Mavis Staples, but thankfully the sophisticated production job has not buried Bibb's rich and uplifting gospel blues voice or his faultless phrasing, and there is still plenty of space for his fine acoustic picking to shine through. A summer of concert and festival appearances all over Europe culminated in an ecstatic received gig Sept. 17 at London's Queen Elizabeth Hall. At the age of 46, Bibb has had a long wait for success. But it looks as if the boy who was told by Bob Dylan when he was 11 years old, "Keep it simple, forget all that fancy shit" has finally arrived. **NIGEL WILLIAMSON**

MTV'S 'UNPLUGGED' TRANSPLANTED GLOBALLY

(Continued from page 73)

duction Vinnie Longobardo (he is now senior VP of international program development for MTV) decided to produce the three-show cycle in London. Other performers in that first batch were Taiwanese act Harlem Yu and Indian duo Colonial Cousins.

"We didn't want an English audience," says Coletti. "So we went to tourism bureaus and to the consulates and schools and were able to find Indian or Asian people. London is pretty much a melting pot. You could really only do that in London or New York."

MTV Europe, based in London, has also produced its share of "Unplugged," including shows with Roxette, Herbert Grönemeyer, and Björk, as well as a co-production with MTV U.S. that involved taping three shows at the Montreux Jazz Festival in 1992.

Like the U.S., the other territories are looking for artists whose music translates into the acoustic format. "By and large, it's all about who can do it and who's popular," says Coletti.

"When we decided to start 'Unplugged,' we wanted to document the biggest names in our market," says Pels. "That's what we concentrated on for the first few years. Once we covered the names that were part of our ideal list, now we can work with upcoming bands."

Regardless of the band's status, the criteria remain the same, says Pels.

"The fact that we go for this acoustic form doesn't take away from the fact that they're playing live, so in order to do 'Unplugged,' you have to be a good musician."

While U.S. episodes tend to air in the other territories around the world, seldom do "Unplugged" from other territories get on U.S. television. "Unfortunately, I don't know if the U.S. audiences care a whole lot about [artists from non-English-speaking markets]," says Coletti. "And if an artist has international appeal, we're probably going to do it [as a U.S. production] and show it around the world."

Although a number of "Unplugged" episodes in the U.S. have found their way onto disc, it is not with the same frequency that other territories produce home videos or albums to go with the tapings.

"I believe that the labels participate financially overseas, whereas they don't at all in the U.S., so I think the deal is [often] structured with the interest of an album in many cases," Coletti says.

Despite the Grammy-winning success of Eric Clapton's and Tony Bennett's "Unplugged" sessions, Coletti feels that knowing an album has to come out of a taping takes away a feeling of spontaneity. "Clapton wasn't supposed to be an album. He had to have his arm twisted," says Coletti.

CZECH ROCK ACT

(Continued from page 72)

starting Wednesday (1). Long-term Warner staffer Michaela Olexovc is leaving the company.

When WMCR opened its doors in 1995, it was the last major label to enter the Czech music market. But being a late starter has not been a big handicap. In 1996, WMCR took the third-highest percentage of local market share, behind Monitor-EMI and PolyGram. WMCR has had particular success with its compilations.

Unlike Warner, Precedens is no new entry on the Czech music scene. The band released its first album, "Doba Ledovc" (Ice Age), 10 years ago with the formerly state-run label Panton.

After a five-year hiatus, Bonton Music released "The Best Of Precedens" CD a year ago.

Bartovic says he has confidence in the band's marketing potential because it is being fronted by a new singer, Petr Kolar, whom Bartovic calls "the new star of Czech music."

Kolar's apparently stellar rise may have already begun. The band's first single, a mellow, radio-friendly track called "Horkc Odpoledne" (Hot Afternoon), was launched Sept. 1. A full-length album, "La, La, Lc," will be released Oct. 17. Precedens sings its usually hard-rocking tunes in Czech.

EUROPEAN RETAILERS WORRIED

(Continued from page 72)

going to save the business this year is another 16 Princess Diana records."

He adds that such a gloomy prognosis is given validity by the depressed state of the German economy, where unemployment is running at 12%, and by the fact that poor business in the year so far has reduced retailers' ability to invest in marketing the big-name new releases.

Furthermore, Jean Broeks, buyer at 140-outlet, Dutch-based chain Free Record Shop, says the climate for so-called big albums has changed significantly. "What record companies take for big releases, sometimes aren't. Aerosmith and Michael Jackson have been disappointing saleswise," he says. "From the first, we have only sold 2,500 copies after a major marketing campaign by Sony, and we even had to send back overstock. At the end of the day, it's the consumer who decides what he or she wants to buy."

But Broeks acknowledges the poten-

tial of major fall releases, like those from the Stones, John, and Paul Simon. "Although the Diana tribute won't be included on Elton's new CD, he will definitely benefit from it. His back catalog is currently selling like mad."

"Paul Simon's milestone album 'Graceland' has been selling fantastically lately," Broeks adds. "Due to its inclusion on the BBC television series 'Classic Albums' in August, it suddenly sold 200-300 copies a week, as opposed to a mere 60-70 units. But that says nothing about his new album whatsoever."

None of these albums will be subject to a special marketing campaign at Free Record Shop, nor will they be bought in large amounts, apart from the Elton John CD, Broeks says.

"These days you can adjust your orders on a day-by-day basis," Broeks says. "So we will be playing it quite safe with 5,000 copies of the new Stones album, which is half of our pre-sales"

(Continued on page 81)

Carlos Morgan Gets A Major Boost
Universal Signs Winner Of '97 R&B Juno

BY LARRY LeBLANC

TORONTO—Awarded a Juno this year, followed by a deal with Universal Music Canada and the rerelease of his indie album, 29-year-old velvet-voiced Carlos Morgan may become Canada's first home-grown R&B star.

First issued in September 1996 on D-Tone Records here and produced by multi-instrumentalists Darrin and Toné Z (Darrin Bowler and Tony Azzopardi, respectively), Morgan's "Feelin' Alright" album was relaunched July 15 in Canada by Universal Music Canada. This version of the album has sold 2,500 units, according to Tina Simpkins, marketing manager for the label. Independently, it had sold 3,000 units, according to Morgan, and was named best soul/R&B recording at the 1997 Juno Awards.

Many industry figures here cite Universal's signing of Morgan, an Afro-Canadian of Jamaican descent, as part of a growing interest in Canadian R&B, an interest also reflected in EMI Music Canada inking a distribution deal last year with the Beat Factory label and the American-based signings of Canadian acts Saukrates (Warner Bros.) and Whitey Don (Jive). The recent emergence of such acts as Choclaire, the McAuley Boys, and Denosh is also seen as a significant sign of the growing force of Canadian R&B.

However, Morgan is not yet convinced that domestic R&B has fully arrived, noting that most of Canada's R&B artists, producers, and labels work independently and too often squabble among themselves.

"Winning the Juno helped [my profile], but it still doesn't carry a lot of weight because barriers are still there," he says. "Executives at a lot of the major [Canadian] record companies, especially in the upper echelons, are still back in the '60s. They don't take the time to find out what's on the street or what the kids are listening to in regards to hip-hop, R&B, and reggae. They're so busy pushing alternative and classic rock, old and new country. Why don't they hire [staff] to start developing the Canadian music market for our music?"

Morgan's doubts are shared by Daniel Caudeiron, president of the Cheer Music Pool in Toronto. "We have viewed this flurry of activity before, and until [the R&B scene] comes to fruition and artists have momentum past their first album, we shall be skeptical. We can cite a whole handful of artists who from 1976 to now have had one album and then been dropped. We're still happy for whatever's happening, and we hope it continues. The talent is really there. Carlos Morgan, particularly, has paid his dues. Will Universal stick with him for the distance?"

Simpkins lays much of the blame for the blurry future of domestic R&B with Canadian-based multinational labels, which have long overlooked the tastes of their younger consumers. "[Canadian record] companies have to start really noticing that there's some really good talent in this country," she says. "We've been tokenizing it."

Universal Music Canada's A&R head, Brian Hetherman, a former dance DJ, agrees. "There still seems to be a stigma in this country attached to urban-based music," he says. "I've watched so many upstart [independent] urban

black labels go nowhere and so many talented artists who've had decent [major label] deals, but never followed it up."

Adds Morgan, "Even with the black community in Toronto, I've not had much support. When I got nominated for the Juno, only two people in the black music industry here congratulated me. Some singers who had worked on my album didn't say squat to me—didn't say 'Good going' or 'Proud of you.' Mostly I heard, 'It's about time. You've been [performing] for about 20 years.' Well, most [Afro-Canadian performers] have been doing it for the last 20 years, too. We've all been struggling while helping each other get to the next stage [of development]. Yet, once artists begin to make some positive strides, they're dogged. I don't understand it."



MORGAN

Morgan notes that Universal Music Canada rereleased his indie album with no changes. "Tony and Darrin did a really good job of production," he says. It's telling, perhaps, that Morgan was only signed by Universal following his Juno triumph and only after Simpkins, Hetherman, and Mike Zafiris, the company's R&B music consultant, lobbied the company's senior VP/GM, Randy Lennox.

"I was overwhelmed by the three of them insisting that we sign Carlos," says Lennox. "It is, of course, an absolutely first-class album."

Adds Simpkins, "The morning after the Junos, I walked into Randy's office, put the cassette [of the indie release] with a note on his desk and said, 'This guy won a Juno last night. This guy is hot. We need to sign him.'"

Adds Hetherman, "Since I got into A&R [two years ago], I had wanted to find a strong R&B or dance act. This is the best R&B album I've ever heard."

Describing the Morgan signing as "our foray into [domestic] R&B," Lennox adds that the video for "Give It To You," the first single, augmented the album's relaunch and allowed Morgan to come back "with a presence, and a charisma that blew my mind. From that moment on, he's been a priority for us. Carlos is an international-caliber artist, and we're now speaking with our U.S. counterparts [seeking a U.S. release]."

To further support the album, Universal released Aug. 15 a five-track CD single of "Give It To You" with remixes by Tyson K. of the Flava Allstars and by Darrin and Toné Z.

"The one market we're really working on is Montreal," says Simpkins. "This is a brand-new record to them." Simpkins notes that as an independent release, "Baby C'mon" was played on top 40 stations CKZZ (Z95) Richmond, British Columbia; CKNG (Power 92) Edmonton, Alberta; CIDC (Hot 103) Orangeville, Ontario; and top 40/dance CING (Energy 108) Burlington, Ontario. "But nothing happened [in radio] elsewhere," he says. "Now, we've got those stations again, and Energy 1200 [top 40 CFGO Ottawa] added 'Give It To You' last week."

Simpkins underlines the importance of the "Give It To You" clip being a top-caliber production. Directed by Warren

Sonoda, the video is in medium rotation at MuchMusic. "The video is a big element of our marketing of Carlos, so I didn't want it to have a normal Canadian low-budget feel," she says.

Morgan, born in the Toronto suburb of Scarborough, started singing at age 12 in the Pape Avenue Brass Band, which is associated with the Church of God of Prophecy here.

"We always had all kinds of music in the house," Morgan says. "Every day after work, my father would just throw records on, or I would play them on my own. I grew up listening to more reggae than R&B, even to Nat 'King' Cole. I mostly listened to Bob Marley, Dennis Brown, Ken Boothe, John Holt, Carl Carleton, Peter Tosh, and Toots & the Maytals."

As a youngster, Morgan also learned how to play guitar, drums, and piano. In his teens, he performed with such local R&B bands as Lypstyeck and Realm and later with Blues Zone and Something Extra. For a brief period in the late 1980s, he lived in Montreal, fronting Kinky Fox, followed by a spell in New York during which he was lead singer for Popular Demand.

While Morgan started recording the album with Darrin and Toné Z at their TazzDab Productions studio here in March 1994, he had begun working with the two producers three years earlier. In 1991, he showed them lyrics he'd written for a MC Lyte track and, impressed, they came back with their own instrumental track, resulting in "What I've Done To You." The threesome then collaborated on "Get Down To It."

Afterward, they teamed with Toronto hip-hop artist Proof, who recorded the songs, and sought a deal in Los Angeles. When a deal didn't pan out, it was decided to put an album together featuring Morgan.

The three wanted to "see how people would respond to its being from Canada," says Morgan. "When we released it [independently], Toronto was our [targeted market] because it's our base, but we didn't get a lot of response. One of the few really supportive [places] was the staff at Sam the Record Man [store] downtown. Then the album somehow got across to the west coast and blew up there."

Says Lou Bova, chief purchaser at Sam the Record Man's flagship store on Yonge Street in Toronto, "After our indie rep Pam Gray tipped me off to the album, I played it and went, 'Holy shit. This is really good. My gawd. He's an R&B act. What chance does he have in Canada?' The album made my top 10 last year; it's that strong. However, Universal [alone] can only do so much in Canada with it; they need U.S. support. Then the album will bounce back here. So far, it's been word on the street selling it for us and our floor staff constantly playing it. He could be this generation's Teddy Pendergrass."

Morgan is admittedly eager to make his mark as a recording artist. "I'm not making any money off record sales yet," he says. "I'm living by doing live dates. I really want to start selling records so I can make a living from that. My best friend, Tracy Human, and I own our management company, Sol Roc Music, which manages me. That's my day job. In the next year or two, we want to manage other acts."

Merchants & Marketing

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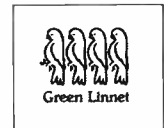
Via Budget Lines, Labels Tell Retailers They're Listening

Green Linnet Launches Celtophile

BY FRANK DiCOSTANZO

NEW YORK—It just doesn't rain on this label's parade.

Last February, Green Linnet, a leading producer of front-line Celtic music, planned to celebrate St. Patrick's Day by doing something it hadn't attempted in its 21-year his-



tory—namely, launching a budget-priced series of albums. And, so far, the only marching its price-conscious imprint, Celtophile, has done is up Billboard's Top World Music Albums chart.

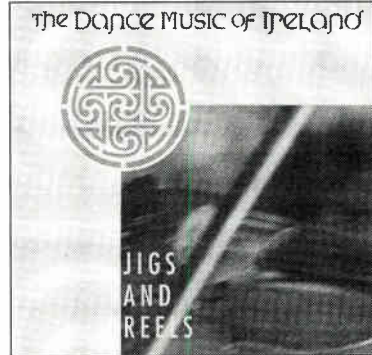
The series, which began with the release of four compilation discs drawn from the label's more than

300-title catalog, is the result of a concerted effort between the label and its distributor, Minnesota-based REP.

"REP felt Celtophile presented a great opportunity to tap Green Linnet's catalog potential at a time when interest in Celtic music is on the rise," says Judith Joiner, publicist for the independent label, based in Danbury, Conn. "The results have been incredible."

The initial releases include "There Was A Lady: The Voice Of Celtic Women," "Jigs And Reels: The Dance Music Of Ireland," "Piping Hot: A Celtic Bagpipe Collection," and "Season Of Mists: A Collection Of Celtic Moods." Among the featured acts are Altan, Deanta, Capercaille, Wolfstone, and Eileen Ivers.

Nina Dryer, Green Linnet's director of sales, feels the albums, which showcase artists from Ireland, Scot-



land, Brittany, Spain, and America and retail at \$7.98, will help introduce mainstream audiences to Celtic music without the constraints of higher prices.

"All of the albums are linked to specific themes rather than any one individual artist," explains Dryer. "We are hoping to convert the person who doesn't want to spend \$15 because they're not sure they'll like this type of music." She adds that theme compilations also work for buyers who may not want to explore Celtic music further.

She notes that Celtic music appeals to people of all ages, with most buyers tending to be over 30. "Right now, we're not sure how that will measure out in terms of the Celtophile line."

Still, she continues, the company has already exceeded its sales projections of 15,000 units per title. "Combined sales of the four albums is well over 60,000 units, with each title now in its third pressing." While the label's margins on these titles are significantly less than on its front-line product, Dryer says, "we should easily sell 100,000 units before the end of the year."

Although the label has an extensive mail-order base of more than 80,000 names, the company made a conscious decision to focus the Celtophile recordings exclusively through retail channels, Dryer says.

To that end, the label created a 48-unit point-of-purchase (P-O-P) counter display in order to draw impulse buyers, carefully designing the album's artwork to maximize its visual appeal. The covers also feature a distinctive logo to make the product easily identifiable and add cachet. The albums, which contain 13 tracks each, include information on their inner sleeves that describes each song and tells the listener where to find the original recordings.

"Between the pricing and packaging, the products are perfectly positioned for mass merchandisers, national chains, independent stores, and racks," says Dryer.

(Continued on page 79)

Rhino Bows Flashback

NEW YORK—With an eye toward budget price, high value, wider retail presence, and brand recognition, Rhino Entertainment is responding to a change in the marketplace via its latest imprint label, Flashback.

Announced in March at the National Assn. of Recording Merchandisers Convention, the Los Angeles-based company, which specializes in catalog product, launched the label with 61 titles and plans to release at least a dozen albums bimonthly at retail price points between \$5.99 and \$6.99.

Rhino is partially owned by Atlantic Records and employs about 140 people. The label offers more than 1,500 titles covering a wide range of genres.

The Flashback label offers 1950s R&B, 1960s and 1970s rock, soul, disco, new wave, dance, doo-wop, boxed sets, and even sports compilations. Upcoming releases will include pop vocal and big-band material. The budget releases are a 50-50 mix of individual artists and compilations. Among the roster of artists are Aretha Franklin, Otis Redding, KC & the Sunshine Band, Ray Charles, Todd Rundgren, and Tommy James.

Besides traditional music stores, the WEA-distributed imprint will target mass merchandisers, rackjobbers, supermarkets, convenience stores, drug stores, and specialty retailers.

"Essentially, we'll be putting records in the places where people shop, such as supermarkets, while competing at a price point that's attractive to consumers," says Bob Carlton, Rhino's VP of sales.

Promotion will center on positioning rather than consumer advertising, he explains, and that funding will be focused on supporting the retailers and wholesalers that are working to get this product in front of shoppers.

Nevertheless, what the new label is not trying to do is compete against its own catalog, stresses Carlton. Currently, Rhino's front-line product retails at \$15.99, with midline \$11.99 and its special-value line listing at \$9.99. The label also offers numerous double-album sets at \$29.98. "Most of our Rhino compilations contain as many as 16 tracks, whereas Flashback offers about 10 songs per album," says Carlton.

"Flashback is a great line because it offers consumers an exciting product they may not otherwise purchase," says Paul Marabito, buyer for Compact Disc World, a nine-store, South

Plainfield, N.J.-based chain. He says the label is the perfect impulse draw given its low price, easily identifiable white jewel box and eye-catching art work.

The chain prices Flashback product at \$6.99. To encourage impulse sales, the product is merchandised using speed tables placed in the front of stores. The albums can also be found in their main sections.

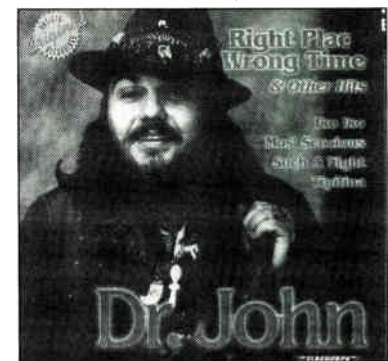
"These budget labels are exactly what we asked for at the Baltimore [National Assn. of Independent Record and Distributors] Convention a couple of years ago," says Don Van Cleave, owner of Magic Platter in Birmingham, Ala.

It hasn't been easy, he continues, for retailers to get customers to try music they might enjoy but don't want to spend \$15 on.

"At \$7.98, we can sell a quality new disc for less than the price of a used disc, and I know I'll order more product, because I have a better shot at selling it," he emphasizes.

"The consumer has been waiting for a quality lower-priced CD," says Marabito.

Price is a big motivator when it comes to selling CDs, concedes Carlton, citing the high level of competition in the marketplace. "There



are a number of other budget labels and special-product divisions that are less expensive but don't deliver the level of value that we offer." He adds, "Flashback has more hits per album, original artist recordings, liner notes that are fun to read rather than scholastic, better packaging, and catchy cover artwork."

Another benefit for retailers, he continues, is that the label's product, unlike many other budget lines, is returnable.

Not that returns are a problem. Carlton reports sales for the budget label are more than halfway to their first year's goal. "The results have been phenomenal," he exclaims, "considering it's only been three months since the initial release."

To help develop Flashback into a recognizable and respected label brand and to distinguish it from Rhino's front-line product, the company created a separate logo. In addition, the line is being marketed under its newly created special-products division.

All Flashback product is listed in a separate catalog from the Rhino version (Continued on page 79)

BUY CYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

LABELS USUALLY have a sense of who their acts' fans are. And, through SoundScan, they know where those acts' albums are being bought. But do they know which fans are purchasing records from particular retailers?

Recent research provides demographic data about music shopping preferences that could help record companies decide how to flex their marketing muscle.

Strategic Record Research, a Los Angeles-based joint venture of Left Bank Organization and Strategic Media Research, telephoned 10,000 consumers at random to ask about music-buying habits.

One quick point concerns the sexes. We've all been told men and women don't think alike, but when it comes to buying music, might they shop alike?

No. The latest research indicates that the retailer with the largest percentage of males is Tower (61.9% men, 38.1% women), while the leading music merchant for the women is Target (70.2% women, 29.8% men). Target's lead among women declined from 76.1% in a previous survey done earlier this year, as Tower's edge among males increased from 57.8%.

Some observers say that the typical record store, like Tower, is more male-friendly than female-friendly. Target, however, is a discount department

store that happens to have a music section. Thus, it could be that women are attracted to the store's music department while pursuing other merchandise.

Breaking out the shopping patterns by age, it appears that 25- to 34-year-old men favor Tower (20.7%) over other sellers of music. For the women, it is the 25-34s (20.9%) and 35-44s (28.7%) who give Target the highest percentage. For the younger males and females, Trans World's various music chains snag the top spots. Guys 12-17 pick Record Town (13.3%), while the 18-24s frequent Coconuts (16.6%). Record Town is the choice of 12-17 girls (21.7%) and 18-24s (14.8%).

Ranked by race, the retailer with the highest percentage of white music shoppers is Kmart (92.9%). Nobody Beats the Wiz is the top selection among blacks (34.5%). Hispanics' chief choice is Warehouse (23.8%), many of whose outlets are in California, which has a large Latino population.

As for education, the most-cited chain by those with the least schooling (some high school) is Kmart (13%). At the other end of the learning scale, those with advanced degrees name Hastings (8.6%) more often than other chains. This may be due to the fact that Hastings is also a

(Continued on page 79)

Pubs Answer Demand For Diana Audiobooks Wave Of New Titles, Rereleases Set To Hit Marketplace

BY SHAWNEE SMITH

NEW YORK—While copies of Elton John's revised "Candle In The Wind" are disappearing off shelves in music stores worldwide, several audiobook publishers are re-releasing—or re-releasing in some cases—various titles about the Princess of Wales' highly publicized life.

Simon & Schuster has rereleased two Andrew Morton titles, "Diana: Her True Story," initially released in 1992 and read by Stephanie Beecham, and "Diana: Her New Life," released in 1994 and read by Lynn Redgrave.

Both titles, in book form, are on The New York Times' paperback best-sellers list.

"The titles were already [in stores], but the demand picked up considerably with people looking for more information or people looking to find out [Diana's] true story," says Patricia Keim, audio publicity and promotion manager at Simon & Schuster.

To Simon & Schuster's credit, Princess Diana cooperated with

BIBLIOTECH

Morton on both titles, giving him unprecedented access to her close friends.

"When [Morton's] story first came out, it shook everything up," says Keim. "People really didn't believe his story, but as time passed everything became clearer, and it was proved that his story wasn't false."

In October, Simon & Schuster will also release the audio version of Kitty Kelley's "The Royals" in conjunction with the hardcover release.

Durkin Hayes Publishing Ltd. will release "Diana, Princess Of Wales, Queen Of Hearts—An Audio Tribute," Oct. 8.

A two-cassette, three-hour production, "Diana" is narrated by Geoffrey Giuliano and includes her wedding vows, her brother Earl Spencer's eulogy, and interviews culled from Princess Diana's public press conferences about her early life, her children, and her marriage to then separation from Prince Charles.

"It gives people a better understanding of her, and hearing her speak makes it even more personal," says BJ Wood, marketing manager at Durkin Hayes.

The BBC is also releasing a tribute

to the princess Oct. 20 via Bantam Doubleday Dell (BDD). Titled "Diana—A Tribute," the two-hour program, available on cassette and CD, is compiled from 16 years of exclusive material from the BBC's archives. Opening with her wedding vows and reverting back to her childhood, the cassette chronicles Diana's life until her tragic death in August.

"It is a commemoration exactly the way [the BBC] wants to remember Diana's life," says Jenny Frost, president/publisher at BDD Audio. "It's very upbeat and positive. It's not at all tabloidy. Which is why we decided to take several weeks to make the best possible commemoration to her life, rather than rush to put out something on the shelves in a couple of days."

The BBC will donate the entirety of its portion of proceeds from the audio, which is read by Sue McGregor, to the Diana, Princess of Wales Trust, and BDD will donate a portion of its proceeds to the trust.

In November, Random House's "Diana: The Last Year" and Dove Audio's "Diana: A Tribute To The People's Princess" also will be on shelves.

Authored by Donald Spoto, Random House's three-hour, two-cassette title will be read by Claire Bloom and chronicles Diana's life after her divorce from Charles, her relationship with

(Continued on page 81)

Former Highbridge VP Goes Solo As Consultant

BY SHAWNEE SMITH

NEW YORK—Aug. 1 marked the first day of business for Brannigan & Associates, the solo venture of Jim Brannigan, a board member of the Audio Publishers Assn. and former Highbridge Audio VP.

Based in Wallingford, Conn., the company offers sales, marketing, account management, list and title development, and general business

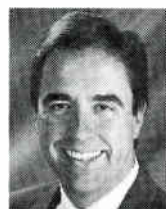
consultation to the publishing community—particularly audio publishing.

"I love everything that I have accomplished at Highbridge," says Brannigan about the company whose operations he helped expand from a one-author list to a multi-title producer of classical, nonfiction, and broadcast productions. "But I was starting to get in a rut. I wanted something with more creative flexibility. Having received various [job] offers from different companies over the years, I started to wonder what it would be like if I could work for several companies at one time."

Toying with the idea for two years, he took the venture seriously when a friend, now a client, suggested he consider consultant work.

"It all just clicked," Brannigan says. "Because what I love is the art of making the deal, the poker of it all. Now I get to do that in every aspect as it applies to acquisitions, hiring producers, new channels of distribution, negotiations... I want to be able to give companies that need an outside opinion—or a company that may not have a list that can support a full-time rep—the chance to take a rifle-shot approach

(Continued on page 81)



BRANNIGAN

newsline...

VIACOM has sold its 50% interest in cable programmer USA Networks to its joint-venture partner Seagram Co. for \$1.7 billion cash. Viacom chairman Sumner Redstone said in a statement that the sale "is another significant step in our continuing commitment to reduce Viacom's debt." The company's long-term debt stands at about \$10 billion; after the USA deal closes in the fourth quarter, it will be down to an estimated \$8.9 billion. Viacom operates MTV Networks, Paramount Pictures, and Blockbuster Entertainment. Seagram is the parent of Universal Pictures and the Universal Music Group.

THE WORK GROUP is supporting debut releases by acts Protein and Maypole with nationwide tours of Hastings Books, Music & Video stores and Hard Rock Cafes. The albums, "Product" by Protein and "Ever Since I Was A Kid" by Maypole, are offered at Sony Music's developing artists' list price of \$11.98. Hastings will be selling both at \$5.99 each. At Hastings, the bands will be performing sets beginning at 5 p.m. in the parking lots. The tour continues until Oct. 5 and will stop at the Hard Rocks in Dallas, New Orleans, and San Antonio, Texas.

PNC BANK ARTS CENTER says that ticket sales for its 1997 concert season, which ended Sept. 16, rose 18% to more than 365,000, a record for the Holmdel, N.J., venue. The Arts Center sold out 14 shows this season, tying a record. The acts who played to sellout crowds were No Doubt, Counting Crows, the Who, Aerosmith, Jewel, the Dave Matthews Band, the Allman Brothers Band (twice), James Taylor (twice), Tina Turner, Santana, and Live. The Lilith Festival was also a sellout. PNC Bank Arts Center is operated by GSAC Partners, a joint venture of Pace Music Group and Delsener-Slater Enterprises.

NIMA INTERNATIONAL, a Washington, D.C.-based trade organization for the worldwide electronic retailing industry, presented awards recently for music and video marketing efforts, as well as for other campaigns. Winning the award for the best shortform product was "Riverdance," produced by Video Collection International and distributed by Columbia TriStar Home Video. The best shortform commercial was "Pure Moods," produced by A&Z Productions/Phoenix Productions for the Virgin Records compilation album. At the awards dinner, NIMA presented Lowell "Bud" Paxson, chairman/CEO of Paxson Communications, with its first Lifetime Achievement Award.

NTN COMMUNICATIONS, a programmer of interactive television and online entertainment, says that Sony's in-flight entertainment unit, Sony Trans Com, has agreed to use NTN Network's trivia games for its interactive audio and video entertainment systems. In other news, Carlsbad, Calif.-based NTN announces that it has realigned its senior management team. Geoffrey D. Labat was promoted to COO, Tyrone Lam was named VP/GM of NTN Network, and Dan Purner was appointed VP of business development. Labat also continues to serve as chief technology officer.

A&E HOME VIDEO shipped on Sept. 24 "Biography: Mother Teresa: A Life Of Devotion" to retail. The 50-minute documentary carries a list price of \$19.95. A&E says it will donate a portion of the proceeds to the late Mother Teresa's organization, Missionaries of Charity. Other upcoming A&E product includes "Biography" shows on Thomas Jefferson, Abraham Lincoln, John F. Kennedy, and Amelia Earhart Oct. 28; "The Prohibition Era" Nov. 25; "Biography: Mussolini: Italy's Nightmare" Nov. 25; and "Jane Eyre" Oct. 28.



CD CONNECTION, a six-store Dayton, Ohio-based retail chain, says it plans to donate all net proceeds from the sale of "Candle In The Wind 1997," Elton John's tribute to Princess Diana, to a local AIDS foundation. Chain buyer John Manes says, "We believe that just as A&M Records and Elton John will be donating their proceeds to the Princess Diana Trust Fund, we should support her charities as well."

BORDERS GROUP says its board of directors has authorized an increase in its share-repurchase program to \$100 million worth of company stock from \$50 million.



MUSICWOMEN INTERNATIONAL says that Gary Ross, president of Musicland's Media Play and On Cue superstores division, will be its keynote speaker at the fourth annual conference Oct. 17-19 in Nashville. The organization says that Ross will speak about "retailing in the 21st century, the status of the industry, and what retailers want from the major and independent record labels." The theme of this year's event, to be held at the Loew's Vanderbilt Plaza Hotel, is "Doing Business Internationally."

RHINO HOME VIDEO is releasing "Hey Hey, We're The Monkees" on home video Nov. 18. The video follows the Rhino release of "Justus," the first recording by all four original band members in more than 25 years, and a 25-city tour this summer. The video initially aired earlier this year as a special on the Disney Channel. The 89-minute documentary has a retail list price of \$19.95.

EXECUTIVE TURNTABLE

HOME VIDEO. PolyGram Video in New York appoints **Kristen Foster** director of public relations. She was account supervisor of home entertainment at Bender, Goldman & Helper.

Rich Casey is promoted to VP of new market development at Unapix/Miramar in Seattle. He was VP of new market development at Unapix Entertainment.

WinStar New Media in New York appoints **Ruth Shields** executive VP/COO. She was president at Music Sound Exchange, a division of Warner Music Group.

RELATED FIELDS. Time Warner Inc. in New York promotes **Edward Adler** to VP of corporate communications and **Suzanne Arden** to director of



ADLER

GREEN LINNET LAUNCHES CELTOPHILE IMPRINT

(Continued from page 77)

In fact, she stresses, the line has been successful because of Green Linnet's reputation for quality product combined with retailers' commitment to the series. "Stores have been willing to take a chance on these albums," she says, adding that retailers have been enthusiastic about promoting the series through in-store play. For instance, Barnes & Noble is playing the "Season Of Mists" album in-store and has continued to reorder the recordings each week.

"There's absolutely no reason why those Celtic titles shouldn't do well," says Ted Allweil, buyer for the five-store, New York-based Record Explosion. "At \$7.98, it can't miss."

Eden Henkin, music buyer for the Ann Arbor, Mich.-based Borders Books & Music chain, says he was concerned at first that the lower-priced compilations might draw sales away from the label's front-line product.

"Happily, that not only failed to happen, but catalog sales have definitely increased," explains Henkin, adding that the recordings are selling well in more than 162 Borders stores that offer music. For example, "Jigs And Reels" sold over 600 units and continues to sell at a steady pace.

What's amazing, he continues, is that the four CDs are selling without any

special P-O-P or dedicated displays. "Word of mouth, Green Linnet's quality reputation, and the lower price point are all working together to drive these sales," says Henkin, adding that he'll order a much higher quantity of any future Celtophile releases.

The four albums the imprint released July 22 "centered on traditional music of Ireland and Scotland, love songs, and the Celtic music of today," says Dryer.

Besides music retailers, the label is heavily targeting mass merchants, supermarkets, bookstores, and specialty retail via Texas-based Anderson Merchandisers. Major retailers carrying the series include Wal-Mart, Circuit City, Lechmere, Hastings, Borders Books & Music, Barnes & Noble, and Nobody Beats the Wiz.

"Anderson decided to test the waters by trying 1,500 units of one title," says Dryer, adding that it soon picked up all four albums, with total units now exceeding 5,000. "Many of the racks and chains that haven't carried our products will now be able to, thanks to the lower price point," notes Dryer.

In addition to the lower-priced Celtophile compilation series, the company offers Green Linnet Records, the Celtic label (which recently released its 20th anniversary collection, a two-CD set for the price of one); Xenophile, a world music label; and Red Bird, an American roots and folk/pop label.

According to Dryer, the privately held Green Linnet, founded by Wendy Newton, anticipates sales this year between \$4 million and \$5 million, with total units sold at 500,000. The company, which releases about 24 albums a year; has seen annual growth at 30%, although, she notes, the rate has been closer to 10% in the last couple of years. The company employs 17 people in the U.S. Other markets include the U.K., Canada, and Europe.

Dryer says cassette sales continue to drop. "We recently put out some of our front-line product without offering cassettes, and there hasn't been any negative drawback." Also, she continues, "the label has begun to delete some of the cassette configurations from its catalog."

Describing the label, Dryer says Green Linnet is an artist-driven company whose performers are actively touring and recording new material.

Still, she says, one of the most important things any label must do is listen closely to what retailers are saying. "For a long time now, retailers have

been telling us they need lower-priced CDs, higher profit margins, and value-added product." Celtophile, she explains, is an attempt to do that without compromising the label's standards. "For us, the objective is to bring forth what we see as the highlights of our immense catalog of great music."

BUYCYCLES

(Continued from page 77)

book chain, so it attracts well-educated book lovers. For reasons unclear, the Wiz scores the lowest among the most educated (0.9%) and the least educated people (1.6%).

In the income category, those who make less than \$20,000 name On Cue (19.1%) more than other chains. Its stores are found in rural areas and small towns where, it might be assumed, salaries and wages are lower. Of the wealthiest music consumers (\$75,000 and up), the biggest percentage choose Wherehouse (13.2%), which makes sense, because California has one of the most affluent populations in the U.S.

Not surprisingly, residents of the Pacific region prefer to shop at Wherehouse (85.8%), while Northeasterners can be found at Massachusetts-based Strawberries (72.1%).

Among city dwellers, the Wiz is music retailer of choice (55%); in the previous survey, Coconuts ranked first (50.3%). Suburbanites pick the Wall (70.7%), most of whose outlets are in malls. Among rural consumers, the top choice for music buying is overwhelmingly On Cue (85.7%), Musicland's small-town concept.

Strategic also polled consumers on the radio formats they prefer listening to and correlated those responses with retail preferences.

Fans of the AC and oldies formats select On Cue (17.1%) more than other

chains and name Coconuts (2.5%) the least. Country radio listeners, not unexpectedly, say Wal-Mart is the place they're most likely to shop for music (34.9%); they are least likely to patronize the Wiz (0%). For rock radio devotees, Media Play (30.2%) registers over other chains; Wal-Mart (12.8%) is at the

bottom of their scale. Top 40 adherents apparently like the malls, as the Wall (31.1%) scores highest; they spend the least time at Wal-Mart (13.6%). Urban listeners' top retail choice is the Wiz (18%); their least favorite is Hastings (1.2%).



NRM Does 60. At the recent National Record Mart (NRM) Convention, Universal Music and Video Distribution presented NRM with a special award commemorating the retailer's 60th anniversary. Shown, from left, are Debbie Lewis, senior account executive, Universal; Joyce Castagnola, senior VP of sales and distribution, Universal; George Balicky, VP of marketing, NRM; and Mike Khouri, regional director, Universal.



DEANTA

FLASHBACK

(Continued from page 77)

leases.

"We wanted to make sure there was no confusion between the type of projects Rhino does with its main line and where Flashback is intended to be, namely, speed tables, budget bins, and price-point-specific fixtures," says Carlton. The goal, he adds, "is to create a product that has value and one the consumer can trust."

Flashback, he continues, is targeted toward a more casual impulse-buying music fan who is familiar with the artists and knows the songs but isn't necessarily going into a record store every day.

According to Carlton, cassettes are also a key ingredient in the budget offering. "The successes with tapes these days are really at the lower end of the price scale," he says, adding that a number of major labels are doing well with the configuration and are looking to lower prices even more. "Cassettes can sell, but they need to be \$2.25, not \$5.80 or \$6." In the meantime, he says, "we will absolutely continue to issue tapes on all of these titles."

Yet more important than configuration, stresses Carlton, is value. "We're certainly not at the lowest end of pricing for this range of product, but we're absolutely at the upper end of the value scale," he says, concluding, "at least in terms of what we give for the money."

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It's Official: Alliance Announces INDI Closing

GOING, GOING, GONE: Alliance Entertainment Corp. is finally throwing in the towel on its independent-distribution business as it announced that it would close Independent National Distributors Inc. (INDI) by the end of the first quarter of 1998. INDI has been a losing proposition for Alliance since it

acquired the company in 1994. Sources suggest that including acquisition price, Alliance's losses from INDI total close to \$110 million.

INDI's problems have been mounting over the past two years, due to increasing returns and non-payments from the troubled music

retail sector. Furthermore, Alliance moved too late to streamline INDI's operations, and when the new management team of **Larry Stessel** and **Joe Parker** implemented a consolidation of the company's operations, those changes never had a chance to create an impact as Alliance filed for Chapter 11.

Since then, accounts have refused to make payments to INDI, thus necessitating the shutdown, sources previously suggested (Billboard, Sept. 20). According to an Alliance press release, INDI will continue

sales and warehouse operations until Oct. 31, at which time the company will begin to wind down its operations, focusing on payment collections, returns processing, and account reconciliation with labels and merchants. That is expected to last until the end of first quarter '98.

INDI's staff numbers 190. In a statement, **Al Teller**, chairman/CEO/president of Alliance, says, "The decision to close INDI is consistent with our commitment to reorganize Alliance around our most profitable business units."

But the press release also states that Alliance will "continue to analyze the viability of providing independent-label distribution services through its existing AEC One Stop Group operations." At the National Assn. of Recording Merchandisers Fall Conference, AEC executives suggested to labels and accounts that the company would try to find a way to re-enter independent distri-

bution once all of the financial concerns have been reconciled between distributed labels and its customers and INDI.

In other Alliance news, as expected, **Joe Bianco**, vice chairman and company founder, resigned his position with the organization Sept. 17 (Billboard Bulletin, Sept. 15). Also, leaving the organization at the time was senior executive **Anil Narang**. Bianco retains a seat on the company's board of directors.

CASSETTERIA: In the Sept. 6 edition of Retail Track, I noted that one of the ways that Columbia was making the Mariah Carey album "Butterfly" available was in a value pack that combined the cassette and CD versions of the album. That package was included in all the label's advertising for the album, and it carried a list price of \$3 less than if bought separately.

I also reported that Mercury Records had made noise about marketing a value pack for one of its artists. Well it turns out that the label didn't physically package the CD and cassette versions in one package like Columbia did. But Capricorn, which is affiliated with Mercury, did jointly advertise both formats of 311's "Transistor" album, with the ads having the "thrust to the consumer" to spur joint purchases, according to a note from **Curt Eddy**, senior VP of field marketing for PolyGram Group Dis-

(Continued on page 82)

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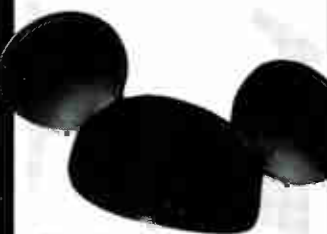
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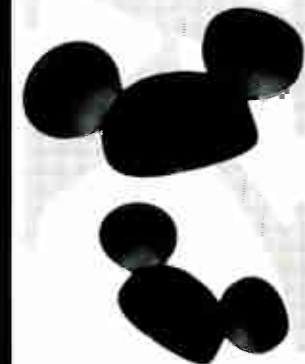
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EUROPEAN RETAILERS WORRIED

(Continued from page 76)

of their previous album, 'Voodoo Lounge.' Also, what's the point of giving a Stones T-shirt or a cap away with every album purchase? That doesn't suit the Stones target group at all; they can do without that. But for the new Spice Girls album, which we expect to come out in October, such freebies are a must.

"Now that's what we expect to be a really big album, which we'll definitely order in huge numbers, like 10,000 copies at least. Knowing that we sold over 40,000 copies of their debut album within a year, we have to be very creative in devising our marketing strategy."

Simon Peacock, appointed GM of Virgin Retail Europe (VRE) in last

month's management restructuring of the 27-store, pan-European chain (Billboard, Sept. 20), underscores his faith in the fundamental concept that "product is the basis of the business."

He adds that VRE is now much more capable of working with labels to maximize the potential of the new releases, as the chain is shifting away from its 15-month-old policy of transshipping product from one nation to another to now deal more closely with suppliers in each country.

Noting that much of the chain's Belgian stock was previously bought in the U.K., he says, "There are wide-ranging advantages in dealing with the local labels. We're looking for an awful lot of assistance and support with these major albums [this fall], and it's difficult to organize that for Brussels from London."

FORMER VP GOES SOLO AS CONSULTANT

(Continued from page 78)

to the operations instead of a buckshot [approach]."

Already supporting a client roster of five major and independent companies, including Highbridge, Publishing Mills, and Audio Partners, and with negotiations pending with five more, Brannigan is finding he may already have to close his doors to new clients.

"Pretty soon I will be tapped out in terms of time," he says.

Currently helping the company alone but closely affiliated with a network of other independent consultants to round out his capabilities, Brannigan is looking to add two or three staff members in the upcoming months. "I've got more clients than I ever imagined, and I couldn't be happier."

DIANA AUDIOBOOKS

(Continued from page 78)

Dodi al-Fayed, and their death. The release will be simultaneous with the hardcover, which is published by Harmony Books.

Dove's "People's Princess," which the company acquired the week of Sept. 15, is a two-cassette unabridged tribute authored by Peter Donnelly. The audio,

which will be made available in the U.S. and U.K., includes information about the princess' death and tributes from such world figures as Nelson Mandela and Boris Yeltsin.

At press time, a reader had not been selected.



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RETAIL TRACK

(Continued from page 80)

tribution. His letter states that the cassette was priced at \$8.98, which is lower than the \$10.98 price point that most \$17.98-priced CDs carry for the cassette counterpart.

Now comes further movement on this front. Capitol Records will issue the new Duran Duran album, "Medazzaland," with a \$7.98 list and advertise the CD and cassette formats jointly, although the two won't be packaged together.

Joe McFadden, senior VP of

sales at Capitol, says, "Duran Duran is the first major artist to come out at a low \$7.98 price point." (Retail Track reckons that McFadden is excluding all the major artists who came out at that price point when it was the top-shelf price on the cassette 10 years or so back.)

He adds that the label is advertising the two formats together in an attempt to get multiple sales for the album. Furthermore, the label is not making the first single from the

album available in the cassette format, but only in the CD5 format. McFadden notes that if some retailers sell the cassette at \$4.99 or \$5.99 as several have indicated is their intention, then the label has a good chance to upsell the album to customers who normally buy cassette singles.

McFadden says Capitol is responding to consumer research with its cassette experiment. "If we believe what research tells us, that the cassette is like the soft-back book version to the CD's hardcover version, we thought we would try a lower price point on the cassette," he says. "As usual, the consumer will tell us if we are right or wrong."

HAPPENING THINGS: On Sept. 17, Universal One-Stop held its sixth annual convention, with 1,000 retailers flocking to Philadelphia for a day of partying and music at the Gotham Club, on the Delaware Avenue waterfront area, according to Frank Lipsius, VP at the company. Among the artists who performed for the meet were Nancey Jackson, Brigitte McWilliams, Phajjah, Total Commitment, Le Click, Rebellion F, and GP WU. Also, Busta Rhymes and Pieces Of Dream were hanging at their distributor tables, signing autographs.

OUT AND ABOUT: Readers of this column know that I went out to Westbury on Long Island two weeks ago to visit the new Virgin store (Billboard, Sept. 20). On Sept. 20, I went to Westbury again, but this time to visit the Borders Books & Music outlet, next door to Virgin, for an in-store performance by Mary Coughlan. Borders is getting quite a reputation for its in-stores, and after finally getting a chance to see how it sets things up, I now understand why.

The store set out about 40 metal folding chairs, and just before the performance began the store's director of community affairs distributed a coupon to customers for a free cup of coffee downstairs in the store's cafe. Coughlan played a beautiful 11-song set, featuring tracks from her new album, "After The Fall," to a crowd of about 125 people (this was at 8 p.m. on Saturday). In looking at the demographics of the crowd, let's just say that Borders deserves its reputation of reaching customers different than those of most mainstream music specialty merchants. All in all, it was a fine event.

As an avid reader of junk fiction, I'm glad to see that Borders has finally reached the New York market, with two stores in Manhattan, in addition to the one in Westbury. Here's hoping it opens a store closer to my hometown of Astoria. Call me petty, but I hate spending my money at Barnes & Noble, New York's dominant bookseller and one that doesn't even talk to Retail Track.

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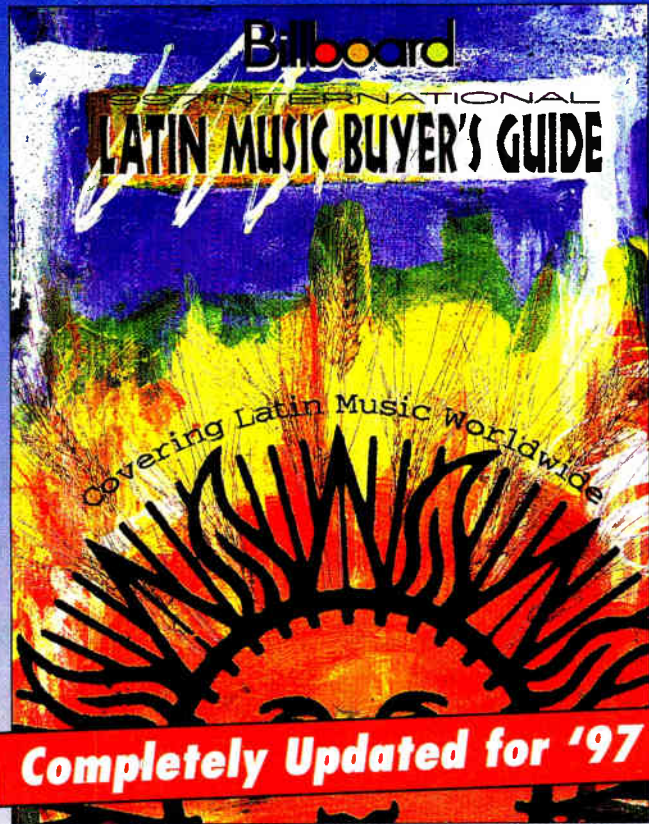
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Top Pop® Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ No. 1 ★ ★				
1	2	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS 2 weeks at No. 1	267
2	3	METALLICA ▲ ⁹ ELEKTRA 611137/EEG (10.98/16.98)	METALLICA	319
3	1	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	392
4	5	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE	220
5	6	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	432
6	4	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	361
7	8	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1070
8	10	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	113
9	9	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	47
10	7	FLEETWOOD MAC ▲ ¹ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	142
11	11	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	119
12	12	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	316
13	13	SARAH MCLACHLAN ▲ NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	158
14	14	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	152
15	20	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	145
16	16	JIMMY BUFFETT ▲ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	347
17	—	GARTH BROOKS ▲ ¹ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	229
18	22	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	92
19	17	EAGLES ▲ ¹¹ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	150
20	35	JANIS JOPLIN ▲ ⁷ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	281
21	21	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	192
22	19	METALLICA ▲ ⁷ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	392
23	18	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	113
24	26	JIMI HENDRIX ▲ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	197
25	37	WILLIE NELSON ● COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	6
26	24	VAN MORRISON ▲ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	355
27	15	BEE GEES ▲ ⁷ POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	49
28	28	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	157
29	49	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	245
30	36	ABBA ▲ POLYDOR 517007/A&M (10.98/17.98)	GOLD	144
31	25	JOURNEY ▲ ¹¹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	420
32	34	TRACY CHAPMAN ▲ ¹ ELEKTRA 60774/EEG (7.98 11.98)	TRACY CHAPMAN	107
33	29	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	141
34	31	ENIGMA ▲ ¹ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	326
35	27	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	61
36	30	SHANIA TWAIN ▲ ⁹ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	134
37	44	BILLY JOEL ▲ ¹⁸ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	210
38	46	CREEDENCE CLEARWATER REVIVAL ▲ ⁷ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	237
39	32	DAVE MATTHEWS BAND ▲ ⁷ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	154
40	—	CHARLIE DANIELS EPIC 64182 (5.98 EQ/9.98)	SUPER HITS	2
41	—	GUNS N' ROSES ▲ ¹⁴ GEFFEN 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	335
42	—	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	8
43	38	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	247
44	33	VARIOUS ARTISTS ▲ ¹ WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	41
45	—	AEROSMITH ▲ ¹ GEFFEN 24716 (12.98/17.98)	BIG ONES	66
46	41	METALLICA ▲ ³ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	346
47	40	311 ▲ ⁷ CAPRICORN 942041/MERCURY (11.98 EQ/17.398)	311	81
48	—	SADE ▲ ¹ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	111
49	47	METALLICA ▲ ³ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	363
50	—	PRINCE & THE REVOLUTION ▲ ¹⁴ WARNER BROS. 25110 (7.98/11.98)	PURPLE RAIN	78

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.

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★ They made their auspicious debut at the 1969 Atlanta Pop Festival.

In 1971, they sold out Shea Stadium's 50,000 seats in record time—faster than labelmates the Beatles. (They also hold an unofficial record for the largest Afros sported by white men.)

★ Five years later, they had ten consecutive Platinum LPs under their suede belts.

Sometimes dubbed the Godfathers of Grunge and the Architects of Heavy Metal, they've individually done double-time with Ringo Starr's All Star Band, Bob Seger's Silver Bullet Band and ? and the Mysterians.

★ Their current reunion tour—attended by over 200,000 fans—received plaudits from the Los Angeles Times ("infectious... high-energy") & Village Voice ("time to light up and offer them a toast").

This fall marks the release of their first new recording together in two decades.

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Fax this strip, with your name, mailing address, and the correct answer to this query, to 213.692.1294, by Friday, October 17, 1997. The first five correct respondents will win signed copies of this band's forthcoming live album.

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5TH ANNIVERSARY LOUD RECORDS/SRC

Issue Date: November 15 Ad Close: October 21

CONTACT: Adam Waldman - 212-536-5172



GERMANY, SWITZERLAND, AUSTRIA

Issue Date: November 8 Ad Close: October 14

CONTACT: Christine Chinetti - 44-171-323-6686



NAXOS - 10TH ANNIVERSARY

Issue Date: November 1 Ad Close: October 7

CONTACT: Adam Waldman - 212-536-5172



WORLDWIDE DANCE

Issue Date: November 1 Ad Close: October 7

CONTACT: Jill Carrigan - 213-525-2302
Christine Chinetti - 44-171-323-6686



ASIA PACIFIC IV

Issue Date: October 25 Ad Close: September 30

CONTACT: Alex Ho - 852-2527-3525



SOUND OF THE CITIES: NEW YORK

Issue Date: October 25 Ad Close: September 30

CONTACT: Kara DioGuardi - 212-536-5008



1998 International Buyer's Guide

Publication Date: December 11 Ad Close: October 8

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Christine Chinetti, Ian Remmer - 44-171-323-6686

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The Beauty Part. On Sept. 12 Mary Costa, right, the voice of Sleeping Beauty, came to Knoxville, Tenn., to celebrate the home video rerelease of Disney's animated classic. She hosted the country's only theatrical screening of the movie, with all proceeds benefiting Childhelp USA, which assists abused and neglected children. Costa was joined, from left, by nationally syndicated talk show host Ramsey Pollard and Joan Ashe, wife of Knoxville Mayor Victor Ashe.

Vids Bring Harmony To Music Retail

NARM Confab Highlights Sell-Thru's Strength

■ BY EARL PAIGE

DANA POINT, Calif.—Music retailers are in tune with video. For some, in fact, video increasingly is calling the tune.

Fall sell-through titles are expected to enhance the dramatic turnaround music chains are experiencing in volume and profits. The trend was emphasized by speakers and repeated by vendors and store executives attending the National Assn. of Recording Merchandisers (NARM) Fall Conference, held Sept. 11-14 at the Marriott's Laguna Cliffs Resort in Palm Springs, Calif.

Indeed, video might have played an even greater role in the brighter Wall Street forecasts had there been stronger releases in the first half, said Robert Higgins, chairman of Trans World Music in Albany, N.Y., which is pacing the turnaround. Higgins told attendees that the chain does 20% of its volume from 474 stores in sell-through.

"We're looking for some very strong releases. The category was a little weak in the first six months," according to Higgins. He believes that, apart from the rising and falling tides of release cycles, chains have learned how to more effectively position the product. Trans World, for example, has moved away from separate Saturday Matinee video stores to including video in combination locations along with music.

Higgins' comments were indicative of a major change at the annual NARM meeting. The association took more notice of video than many could recall in previous years.

Aside from video's growing importance, the conference had been re-engineered to include store operators for the first time. Until now, it was exclusively a wholesaler conclave, held in Phoenix. (The switch to Palm Springs resulted from the furor when Arizona dithered over adopting the Martin Luther King Jr. holiday.)

Retailers responded to the invitation, and not just the chains. Of the 27 stores registered, 19 were independents like Finest CDs & Tapes in Greeley, Colo., and Homers in Omaha, Neb. Finest has added used movies as a key element in its merchandising strategy;

Homers is completely refurbishing its sell-through sections and will have areas dedicated to each studio.

NARM, meanwhile, is taking a strong position on the celebrated Oklahoma City "Tin Drum" censorship issue. "We view it as more than a home video issue," said president Pam Horowitz, who announced that NARM has filed as a co-plaintiff alongside the Video Software Dealers Assn (VSDA).

"The notion that law enforcement authorities can enter a private home and confiscate a video is an egregious violation" of constitutional rights, she said, noting the law protects the privacy of movie rental information.

Closer ties to video and the VSDA highlighted the four-day conference, which drew a surprisingly large turnout of 450 registrants. NARM and VSDA are joining forces to urge a VHS slip-sleeve approach for DVD. "Packaging DVD is one of our imperative concerns," said Robert Schneider, NARM chairman and executive VP of rackjobber Anderson Merchandising.

Schneider also noted that the operations committee, another area of NARM-VSDA cooperation, is moving faster than ever to source-tag product and prevent shoplifting. Source tagging, after languishing for years, should proceed quickly, because research indicates only one item in three need be fitted with a sensor.

"We're looking at what level of practical tagging we need, and that figure seems to work," Schneider said. "The consumer can't tell and has to assume everything is tagged."

Studios were criticized for their
(Continued on next page)

Olsen Twins Let Dualstar's Star Rise; Time Life Video & TV Restructured

TWIN POWER: Let us take a moment to reflect on the marketplace clout of Dualstar Video, otherwise known as **Mary-Kate and Ashley Olsen**. The twins and their handler, Los Angeles attorney **Robert Thorne**, haven't exactly gone unheralded. The Wall Street Journal and the ABC magazine show "Prime Time Live" did feature pieces on the Olsens (fitting for ABC, where the girls grew from tots to school-age on the network's long-running sitcom "Full House").

Nonetheless, although its owners have moved several million cassettes, Dualstar remains hidden in the trade. Part of the reason is that the twins haven't had one home video label to call home. Their titles were released through BMG and then A*Vision, which became WarnerVision before folding into Warner Home Video. Distribution headquarters shifted from New York to Los Angeles and a different staff.

Thorne expects a stable relationship into 1999, when Dualstar's latest Warner production agreement expires. "It was a tough deal but successful for both sides," he says. For the twins, "it's at least as rich" as the old contract "if you look at the total package." Dualstar plans eight more programs in the next 18 months, expanding the line to about two dozen titles. Warner has distribution rights until the Olsens turn 18, about six years hence.

In the meantime, the girls will be doing their best to create brand awareness that can only brighten the studio's outlook. According to Thorne, the Olsens have the third-best-selling children's book series, behind "Goosebumps" and "Anamorphids." The hardcover editions are packaged by Parachute Press and published by Scholastic; Thorne's No. 2, veteran video executive **Harold Weitzberg**, spends much of his time shepherding the books into retail.

The first dozen were "mirror images of the videos," Weitzberg says. But as the publishing frequency increased from quarterly to monthly, Dualstar has gone to original plots. With reorders ballooning initial print runs of 250,000-300,000 units, Thorne fully expects to sell 1 million copies per title next year.

Video has required some tweaking to maintain demand. The twins' detective series, for boys and girls, was "hitting a wall" at 400,000 tapes, Thorne says, while the more feminine "You're Invited To..." titles often did 600,000 each. "So we made a conscious move toward all-girl product." In doing so, Dualstar has picked up some high-profile partners—the Mall of America for "You're Invited To Mary-Kate and Ashley's Mall Party" and the New York City Ballet for a Lincoln Center dance entry.

Thorne, trying to keep the yin and the yang in balance, is looking for a third line to beef up the twin's in-store

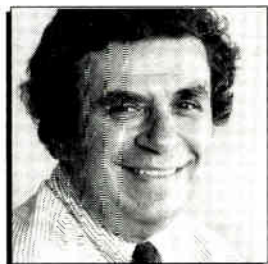
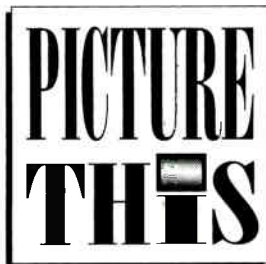
presence. Wal-Mart has given the Olsens permanent side-panel displays, while other chains have offered a row in the family section. In the works are free-standing "outposts" of videos, books, and CDs, another growth area. Brand identification has emboldened Thorne to look beyond the current arrangement. "The word's got out that we don't want long deals," notes Thorne, who says he's been contacted about new projects. On his list are Dualstar's first non-Olsen productions—"within the next six months"—and an effort to move Mary-Kate and Ashley from half-hour cassettes to feature-length television movies.

Sales of three ABC telefilms have ranged from 200,000-1.5 million; the twins' one theatrical movie, "It Takes Two," did 3 million copies. Supported by another hit sitcom (one is in development), anything running 90 minutes has a six-figure video potential, according to Thorne.

VIDBITS: Time Life Video & Television (TLV) has been restructured. The direct-response unit, which is edging into retail distribution, now reports to **Steven Janas**, president of Time Life Music. **Betsy Bruce**, president of TLV when it was an independent entity, has resigned, the sole casualty in the consolidation. In a related move, TLV's Time Life Kids now reports to **Mary Holt**, responsible for managing all of Time Life children's activities. Observers think the change is meant to heighten the profile of an up-and-coming Time Life Kids, which has sold 500,000 copies of "Big Comfy Couch" just in stores and 3 million total of "Zoo Life."

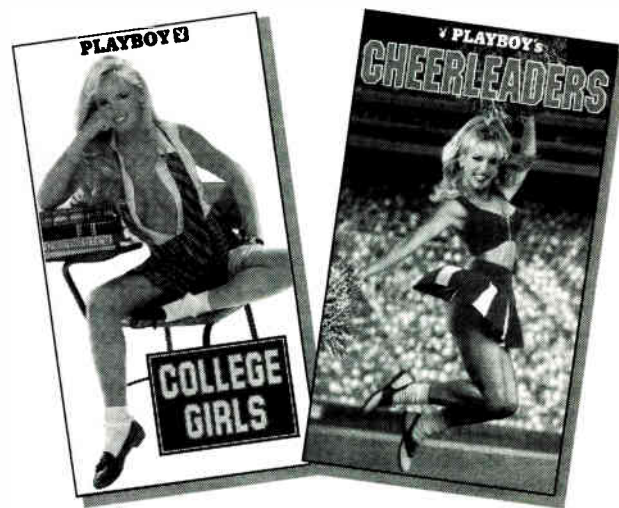
Columbia TriStar's November DVD schedule includes "The Net," "The Fan," "The People Vs. Larry Flynt," "Ghostbusters," and "Johnny Mnemonic" in pan-and-scan and wide-screen formats. Due in October are "The Cable Guy," "Bram Stoker's Dracula," "Cliffhanger," "The Last Action Hero," "A Few Good Men," and "First Knight."

LISTEN UP: **Christine Jenkins** hopes to do well by doing good. Jenkins, who wrote a 1980 bestseller, "Buns: A Woman Looks At Men's," and has a couple of screenplays in the works, is the producer/distributor of "How To Talk To A Person Who Can't Hear." It teaches the basics of American Sign Language to the general public. Jenkins says she's sold 8,000 copies of the \$39.95 cassette via direct response (1-888-SIGN-VIDEO), barely scratching the market. Corporate purchases, such as hotel chains, could jack up sales significantly. Here's the doing-good part: 30% of her profits support the deaf and the hard of hearing.



by Seth Goldstein

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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
★ ★ ★ No. 1 ★ ★ ★					
1	1	6	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
2	2	9	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
3	3	9	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
4	4	5	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
5	5	7	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
6	6	10	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
7	7	12	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
8	11	6	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
9	NEW ▶		FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
10	12	3	INVENTING THE ABBOTTS (R)	FoxVideo 6081	Joaquin Phoenix Liv Tyler
11	8	9	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
12	10	3	ROSEWOOD (R)	Warner Home Video 14536	Jon Voight Ving Rhames
13	9	10	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
14	15	3	LOVE JONES (R)	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long
15	13	5	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
16	14	5	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
17	17	9	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
18	16	4	THE BEAUTICIAN AND THE BEAST (PG)	Paramount Home Video 334003	Fran Drescher Timothy Dalton
19	NEW ▶		MCHALE'S NAVY (PG)	Universal Studios Home Video 83213	Tom Arnold David Alan Grier
20	21	10	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek
21	18	7	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
22	23	6	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
23	22	5	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
24	27	17	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
25	NEW ▶		ASTEROID (NR)	Live Home Video 60512	Michael Biehn Annabella Sciorra
26	26	4	KAMA SUTRA (NR)	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew
27	38	2	KEYS TO TULSA (R)	PolyGram Video 400069	Eric Stoltz James Spader
28	20	10	SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
29	29	16	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
30	19	7	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
31	35	11	VEGAS VACATION (PG)	Warner Home Video 14906	Chevy Chase Beverly D'Angelo
32	24	16	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
33	NEW ▶		KOLYA (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10645	Zdenek Sverak Andrej Chailimon
34	25	3	HARD EIGHT (R)	Columbia TriStar Home Video 81033	Philip Baker Hall Gwyneth Paltrow
35	36	3	HEAD ABOVE WATER (PG-13)	New Line Home Video Warner Home Video N4414	Cameron Diaz Harvey Keitel
36	34	8	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne
37	32	14	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
38	37	4	SUBURBIA (R)	Warner Home Video 2509	Not Listed
39	40	7	ALBINO ALLIGATOR (R)	Touchstone Home Video Buena Vista Home Video 10460	Matt Dillon Faye Dunaway
40	NEW ▶		SOUL SURVIVOR (NR)	Xenon Entertainment 1086	Clark Johnson George Harris

◆ 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.

Home Video

MERCHANTS & MARKETING

Elmo Haunting Shopping Malls

TRICK OR TREAT, ELMO: The first-ever Halloween-themed "Sesame Street" home video release, Sony Wonder's "Elmo Says BOO!" is the subject of an innovative shopping mall promotion, which will hit 25 U.S. markets in late September.

The campaign is being coordinated by Agoura Hills, Calif.-based Promotion Marketing Network, which developed the concept with Sony Wonder. "It's new for our company," says Promotion Marketing president Marsha Engle. "We usually do theatrical tours or tours with costumed characters." In fact, Promotion Marketing worked with Sony Wonder last year on a mall tour to push the then new holiday release "Elmo Saves Christmas."

"It was a raging success," says John Phillips, senior director of marketing for Sony Wonder. "It tied in [each market's] whole community, including retailers both inside and outside the malls and local PBS affiliates." PBS, of course, is the broadcast home of "Sesame Street."

But promoting a Halloween title, says Phillips, presented a challenge. "Halloween isn't a monthlong-plus selling season like Christmas is," he says. "And most of the malls wanted to tie the Elmo promotion in with their own Halloween-day festivities, which meant there would be events happening simultaneously in dozens of locations."

As if that weren't enough, Promotion Marketing and Sony Wonder knew that they could have "a difficult time securing top venues for events so close to the Christmas holiday season," says Engle.

All these factors ruled out a conventional tour and, as Engle points out, meant they could not use a costumed character as the main draw—there simply are not enough costumes available. So, the partners came up with a turnkey kit containing a looped video of "Elmo Says BOO!"; an activity called "The Count's Spooky Castle Search & Find Game"; "Sesame Street" and Sony Wonder product giveaways; a large coloring mural; and a register-to-win "Sesame Street" sweepstakes.

At a cost of less than \$4,000 to participating malls, the promotional kit is "not only affordable, but exciting enough to stand on its own and flexible enough to complement other promotions already in place," Engle notes. The "Elmo Says BOO!" promotions will be staged in cities including Detroit; Seattle; Pittsburgh; Baltimore; Kansas City, Mo.; Orlando, Fla.; York, Pa.; and Fort Walton Beach, Fla.

Activities for children at the event sites include coloring sheets and making masks. Engle says malls can add their own touches, such as sponsoring "Sesame Street" look-alike contests or having kids dress as their favorite character.

"In some malls, we're tying in with video stores on-site," she adds. "We can set up activities in the stores as well as in the eventing area, along with register-to-win areas. We can set up point-of-sale registers in the eventing area as well, to sell the product right there. Some participating stores may include a gift with purchase."

Phillips says Sony Wonder is pleased that the promotional activity leading up to the events will be "huge



by Moira McCormick

exposure for 'Elmo'—and for our book and cassette, 'Who's Afraid Of Elmo?'" Both titles were released July 8. "They're already being merchandised and tied into store promotions even though it's only September," he continues.

Sony Wonder will support "Elmo Says BOO!" with a national TV ad campaign through October. The pro-

gram will air on PBS as well. "That can be even better than advertising," Phillips says, "because kids can enjoy 'Elmo Says BOO!' on TV and then rush out to buy it." Halloween costume manufacturer Disguise, meanwhile, is including a coupon on all its "Sesame Street" characters.

This approach to shopping-mall tours, says Engle, means that "any video program could be promoted without having to have a costumed character present. This type of promotion keeps production costs down, at the same time delivering extensive consumer availability."

IN THE PINKY: Two new volumes of the always-hilarious home video series (Continued on page 88)

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
★ ★ ★ No. 1 ★ ★ ★					
1	2	5	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Video 16030	1997	24.99
2	1	9	FUN AND FANCY FREE Walt Disney Home Video 9875	1947	26.99
3	7	3	CATS DON'T DANCE Warner Home Video 96473	1997	19.98
4	3	29	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
5	5	191	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
6	NEW ▶		SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997	19.96
7	4	9	A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793	1997	12.95
8	14	3	WINNIE THE POOH: BOO TO YOU TOO Walt Disney Home Video/Buena Vista Home Video 603430	1997	14.99
9	RE-ENTRY		SLEEPING BEAUTY ◆ Walt Disney Home Video 9511	1959	26.99
10	NEW ▶		BARNEY'S ADVENTURE BUS Barney Home Video/The Lyons Group 2020	1995	14.95
11	8	93	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
12	12	87	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
13	15	31	SESAME STREET: BEST OF ELMO ◇ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
14	9	27	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
15	NEW ▶		MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997	12.95
16	13	19	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.95
17	11	71	SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
18	19	75	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
19	10	27	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
20	24	3	QUACK PACK: HOUSE OF HAUNTS Walt Disney Home Video/Buena Vista Home Video 603435	1997	12.99
21	17	141	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
22	18	47	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
23	NEW ▶		MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997	12.95
24	6	7	GOOSEBUMPS: THE HAUNTED MASK II FoxVideo 4398	1997	14.98
25	16	9	RUGRATS: CHUCKIE THE BRAVE Nickelodeon Video/Paramount Home Video 833573	1997	9.95

◆ 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.

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price	
			★★★ No. 1 ★★★						
1	1	79	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98	
2	4	3	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95	
3	3	6	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farah Fawcett	1997	NR	19.98	
4	2	6	SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97	
5	NEW ▶		CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98	
6	5	6	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99	
7	6	16	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95	
8	9	3	FLEETWOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98	
9	7	5	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98	
10	10	7	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99	
11	8	6	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	19.99	
12	11	154	MARY POPPINS ♦	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews Dick Van Dyke	1964	G	22.99	
13	22	3	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98	
14	RE-ENTRY		SLEEPING BEAUTY ♦	Walt Disney Home Video 9511	Animated	1959	G	26.99	
15	14	69	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95	
16	13	4	CATS DON'T DANCE	Warner Home Video 96473	Animated	1997	NR	19.98	
17	16	10	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PBV0811	Various Artists	1997	NR	19.98	
18	12	9	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	26.99	
19	31	2	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN	Warner Family Entertainment Warner Home Video 98033	Animated	1997	G	19.96	
20	25	95	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98	
21	20	86	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95	
22	30	122	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98	
23	NEW ▶		PSYCHO	Universal Studios Home Video 83334	Anthony Perkins Janet Leigh	1960	NR	19.98	
24	26	16	I'M BOUT IT ▲²	No Limit Video Priority Video 53423	Master P	1997	R	19.98	
25	RE-ENTRY		THE DEER HUNTER	Universal Studios Home Video 83332	Robert De Niro Meryl Streep	1976	R	19.98	
26	18	4	DRAGONBALL Z: ARRIVAL	FUNimation Pioneer Entertainment 1329	Animated	1997	NR	14.98	
27	NEW ▶		THE REAL WORLD YOU NEVER SAW	MTV Music Television Sony Music Video 49330	Various Artists	1997	NR	12.98	
28	27	2	MICROCOSMOS	Walt Disney Home Video Buena Vista Home Video 10480	Not Listed	1997	NR	14.99	
29	28	3	BETTER OFF DEAD	FoxVideo 7083	John Cusack Amanda Wyss	1985	PG	9.98	
30	NEW ▶		ASTEROID	Live Home Video 60512	Michael Biehn Annabella Sciorra	1996	NR	19.98	
31	21	11	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98	
32	40	2	VOLTAGE FIGHTER: GOWCAIZER	Central Park Media 1628	Animated	1997	NR	19.95	
33	19	31	LORD OF THE DANCE ▲³	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95	
34	RE-ENTRY		ANNIE: BROADWAY TRIBUTE EDITION ♦	Columbia TriStar Home Video 22310	Andrea McArdle Albert Finney	1982	PG	19.95	
35	32	18	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95	
36	38	4	SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98	
37	24	23	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99	
38	34	65	JURASSIC PARK ◇	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98	
39	15	13	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95	
40	29	28	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96	

● 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.

Yapp Legal Spat Continues Between Fox, Hollywood

TALE OF TWO JOBS: In a prepared statement released Sept. 15, 20th Century Fox Home Entertainment said it "will not tolerate such blatant disregard for contracts and is pursuing both an injunction and punitive damages" against former president Jeffrey Yapp and Hollywood Entertainment, the retailer that hired Yapp as its president Sept. 9 (Shelf Talk, Billboard, Sept. 27).

The statement comes after an L.A. Superior Court judge ordered Hollywood and Yapp to prove why the court should not issue

an injunction against the retailer for interfering with Yapp's prior employment contract, according to a Fox spokesman. The studio claims it has a hold on Yapp until Oct. 16, 1999.

In the lawsuit, filed by Fox Sept. 5, the studio says it hired Yapp to "provide high-level executive services exclusively to Fox from Oct. 17, 1994, until Oct. 16, 1997." There was a two-year option for Fox to extend the agreement to Oct. 16, 1999, the complaint adds.

Fox says that it exercised the option May 5, about the time Yapp was named head of the home video unit. There were discussions regarding a new contract to "supersede the existing agreement." However, it was never drawn up, according to the lawsuit—probably because Yapp was already talking

with Hollywood.

Mark Wattles, CEO of the Portland, Ore.-based Hollywood, contends Yapp didn't have a contract with Fox. As outlined in the court papers, Hollywood likely will argue that the option wasn't sufficient to keep Yapp at Fox unless it was accompanied by a new agreement amenable to all parties.

Hollywood has to prove in court it wasn't interfering with Fox or risk losing Yapp's services.

WEB MERGER: Progressive Networks, the developer of RealAudio and RealVideo technology for the Internet, is increasing its movie offerings with the acquisition of

SHELF TALK
by Eileen Fitzpatrick



the Film.com World Wide Web site.

On the Internet since 1995, Film.com offers reviews and commentary from more than 60 contributors. It also sells videos through a link with San Francisco-based Reel.com, a virtual video store launched this year.

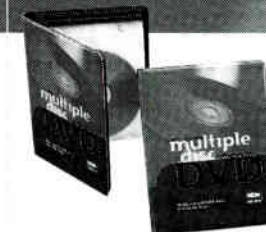
As a result of the deal, Film.com will be able to improve its site with the "media streaming" technology developed by Progressive, enabling users to instantly access sound and pictures without the long wait of downloading.

Film.com was linked to Progressive's RealAudio and RealVideo Web sites Sept. 22. It can also be accessed (Continued on next page)

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VIDS BRING HARMONY TO MUSIC RETAIL

(Continued from page 85)

attempts to increase retail activities in cyberspace. Schneider said, "They must ask what their company gains by competing in the retail business. Some, like Disney, Warner, and Paramount, direct the consumer to local stores. But Fox, MGM, and Columbia Tri-Star advertise at full list price plus shipping and handling."

Not long ago, Schneider noted, CBS owned the Discount Records, Pacific Stereo, and Philips the Superclub chains. World Wide Web sites are the newest form of retail, he said. Rather than a negative, though, Internet activity underscores the holiday promise.

According to Schneider, "The strong video sell-through presence in

the fall release schedule only adds to our optimism for a great fourth quarter." NARM members already are posting 10%-15% comp store increases.

Anderson, Schneider noted, has gone "through a tough two years" as major accounts shifted to direct-delivery, but much of the belt-tightening and restructuring "is taking effect now. Profits are up, although it sometimes depends on how you read the Wall Street reports whether it's less loss or greater profits."

He might have been referring to the 1,380-store Musicland chain. Like Trans World, Musicland has posted a cash-flow improvement of 8.1% due, it says, to "reduced expenses, improved

gross margins, and more efficient use of advertising dollars." Schneider took special aim at a piece in Fortune magazine that buried the music industry—much the way Forbes buried video a year ago.

"They called it 'the crazy record business, the weakness of pop releases, the end of the compact-disc boom, disappearance of the music cassette, three years of discount stores bleeding the record stores blind, all this bringing on a wave of vast downsizing and mergers,'" Schneider said.

"But what Fortune doesn't tell you is that, as an industry, we had 15 years of fabulous growth and that our cash registers reflected a 7.3% increase in sales the past six months."

SHELF TALK

(Continued from preceding page)

through <http://www.film.com>.

"The Web is a new gathering point for the movie audience," says Film.com founder and CEO Lucy Mohl, "and if consumers have a movie craving, we satisfy it." Mohl, who says the site has been receiving 2 million visits per month, will remain on board as an executive producer for Progressive.

REBATE MAP: Get out your scorecards. With fourth-quarter titles come an equal number of rebate and cross-promotional opportunities. In case you missed out on a few, here are some recent offerings.

Buena Vista Home Video is offering a \$2 instant rebate with purchase of "George Of The Jungle," which arrives in stores Dec. 2, priced at \$22.99. "The Absent-Minded Professor" and "Son Of Flubber" also carry the \$2 instant coupon.

In addition, consumers who pur-

chase "George" will receive two free months to the new kids' online service Disney's Daily Blast. The title also qualifies for the Disney Video Collection, a continuity program in which consumers get free Disney videos by collecting proof-of-purchase stickers on selected product.

Nestlé is also offering a \$3 rebate on selected titles in Disney's Holiday Toons and Holiday Hits promotion. Cassettes include the \$12.99-priced "Brand Spanking New Doug's Secret Christmas," "Winnie The Pooh Christmas," "The Nightmare Before Christmas," and 12 others. Among the hit titles are "The Santa Clause" and "The Muppet Christmas Carol," at \$14.99 each. The offer runs Oct. 7-Jan. 16, 1998.

Warner Home Video, Best Western Hotels, and Budget Rent-A-Car are teaming up to promote 14 western titles. A consumer sweepstakes will award a 14-day trip for two, including hotel and rental car, and five seven-

day vacations anywhere in the U.S. Entry forms are available at Best Westerns, which will promote the contest at all its locations.

Consumers can also get a \$7 rebate with the purchase of any one of the videos and proof of stay at a Best Western or a Budget Rental Car rental. Redemption certificates are packed inside each participating video along with a 10% discount coupon for Best Western.

Titles in the promotion include "Rio Bravo," "The Searchers," "Unforgiven," "Stagecoach," "Pale Rider," and "The Outlaw Josey Wales." Prices are either \$14.98 or \$19.98.

Paramount Home Video's Shining Star promotion has a \$5 rebate when consumers purchase any of the six titles in the promotion plus one of 13 select titles. The six newly repriced \$14.95 titles are "The First Wives Club," "The Ghost And The Darkness," "Star Trek: First Contact," "The Evening Star," "Dear God," and "Beavis And Butt-head Do America."

Additional titles consumers must purchase for the rebate include "Mission: Impossible," "Forrest Gump," "Clueless," and "Primal Fear." Each are priced at \$14.95, and the rebate offer runs through May 31, 1998.

CHILD'S PLAY

(Continued from page 86)

starring "Animaniacs" spinoff characters Pinky and the Brain will hit stores Nov. 4 on Warner Bros. Family Entertainment, supported by a promotion campaign in more than 5,000 Wendy's fast-food restaurants.

"Mice Of The Jungle" and "Cosmic Attractions," each running 45 minutes at \$12.95 suggested list, will be the beneficiaries of a six-week kids' meal promotion running from Nov. 24 through Jan. 4, 1998. The kids' meals will feature six exclusive, collectible premiums.

During the promotion, 8 million "Pinky And The Brain" coupons, good for \$1 off purchase of the video, will also be inserted into Wendy's kids' meals. The two new titles will also be featured on all Wendy's point-of-sale materials.

The Wendy's promotion will also feature an on-air tie-in to a Warner TV "watch and win" mail-in sweepstakes, with 98 complete sets of the video provided as part of the prize package.

Billboard's 1997 International Buyer's Guide

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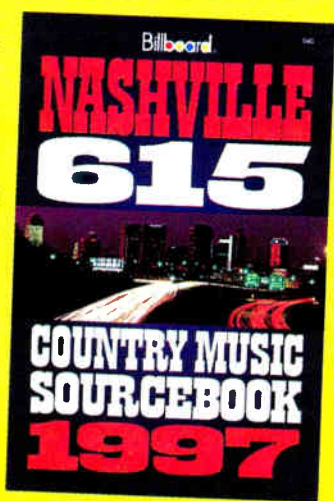
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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

► JARS OF CLAY

Much Afraid

PRODUCER: Stephen Lipson

Silvertone/Essential 41612

Their 1995 debut album became the first platinum debut by an act in the Christian market, and they enjoyed immense popularity in the mainstream, propelled by the hit single "Flood." Expectations are high for their sophomore effort, and Jars members Dan Haseltine, Charlie Lowell, Stephen Mason, and Matthew Odmark deliver the goods on this strong set. The title is taken from the main character in the Hannah Hurnard novel "Hind's Feet On High Places," an allegory on the Christian life, and, like its predecessor, "Much Afraid" is an album laced with catchy pop hooks and insightful lyrics. Haseltine has a sweetly expressive voice, and Lipson's production wisely places the focus on his singing. Prime cuts are lead single "Crazy Times," "Tea & Sympathy," "Fade To Grey," "Portrait Of An Apology," and the title cut. This album should further solidify the band's success in both the Christian and mainstream markets.

► BOTTLE ROCKETS

24 Hours A Day

PRODUCER: Eric "Roscoe" Ambel

Atlantic 83015

The Bottle Rockets clinch their reputation as inheritors of the mantle of great grain-belt rock on this outing, the music bursting from speakers on "Kit Kat Clock" like CO₂ cartridges tossed into a bonfire. "When I Was Dumb," "24 Hours A Day," "Indianapolis," and certain hit "Perfect Far Away" will single-handedly rescue the mainstream rock format for the rest of the decade, and the ballistic clarity of Eric "Roscoe" Ambel's production ensures this sardonic quartet gets its points across with moxie to the max.

DANCE

► CLUB 69

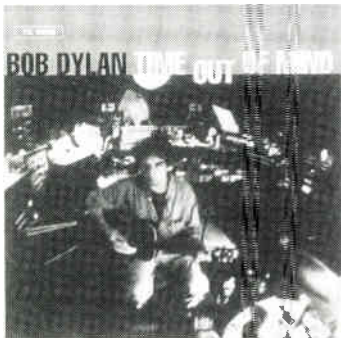
Style

PRODUCER: Peter Rauhofer

Twisted America 11654

Austrian producer/tunesmith Peter Rauhofer continues to shrewdly blur the stylistic line dividing American and European underground club cultures on his act's stellar second outing. However, unlike Club 69's 1995 eponymous debut, "Style" coats its edgy deep-house grooves with frequent splashes of pop accessibility—voiced with soulful authority by Suzanne Palmer. She shows the potential to break out as a solo star on the hit-bound new single, "Much Better," and on an NRGetic revision of Diana Ross' "Muscles." Countering such mainstream flavor is fellow Club 69 vocalist Kim Cooper, who chats and vamps on saucy cuts like "Drama" and "I Look Good" with the kind of non-sense attitude that will have dance purists squealing with finger-snapping glee.

SPOTLIGHT



BOB DYLAN

Time Out Of Mind

PRODUCERS: Daniel Lanois, Bob Dylan

Columbia 68556

A trailblazer for every folk, rock, blues, and pop musician who has walked the earth since the early '60s, Bob Dylan has secured a permanent place in the pop pantheon as the icon of the icons. Just as remarkable as his enormous legend is the fact that 35 years into his professional career he continues to make albums that are as vital and awe-inspiring as his most celebrated works. From the opening organ chords of "Love Sick" to the trailing notes of the opus "Highlands," "Time Out Of Mind" is a deep-blues record reminiscent of the trance style of rural northern Mississippi. Highlights include the soulful "Til I Fell In Love With You," the slow-shuffling "Standing In That Doorway," the anthemic "Tryin' To Get To Heaven," and the love ballad "Make You Feel My Love," covered by Billy Joel on his "Greatest Hits Vol. 3" collection. A brilliant album from an artist with an endless store of genius.

JAZZ

► JACKY TERRASSON & CASSANDRA WILSON

Rendezvous

PRODUCER: Bob Belden

Blue Note 55484

Hot young traditional jazz pianist Jacky Terrasson meets reigning vocal diva Cassandra Wilson in a session notable for its offbeat, compelling arrangements, accompanied by bassist Lonnie Plaxico and

SPOTLIGHT



DARYL HALL/JOHN OATES

Marigold Sky

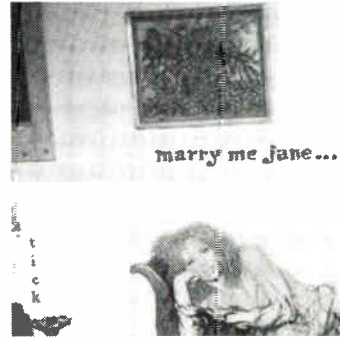
PRODUCERS: D. Hall, D. Bellochio, J. Hall

Push/BMG 64494

Just as their 1990 "Change Of Season" album was one of the finest releases in a so-called modern rock era that favored acts like Counting Crows over far more skilled exponents of soulful blue-eyed rock, so "Marigold Sky" is a pop/R&B vocal banquet from two veteran cats who can sing rings around Jamiroquai or Duncan Sheik. (No dis intended here; just giving props to the superior power of experience.) On its own terms, "Marigold Sky" joins "Abandoned Luncheonette," "Bigger Than Both Of Us," "Voices," "Private Eyes," "H2O," and "Big Bam Boom" as essential listening from the most successful and enduring vocal duo of the rock era. "Promise Ain't Enough" has already exploded at AC stations, and "Want To," the title track, "Love Out Loud," "Romeo Is Bleeding," and "The Sky Is Falling" are keenly crafted radio musts on the stylish and edgy tip of rhythm/pop mastercraft. The architects of rock'n'soul have returned with a record that'll make loyalists groove and latecomers cheer.

Brazilian percussionist Mino Cinelu. In a moody, atmospheric set dominated by the seismic resonance of Wilson's low notes, listeners will be surprised to hear a down-tempo "Old Devil Moon" that's more Bahian mountain chant than a Broadway melody and a radical rhythmic reworking of the venerable "Tea For Two." Of similar note are such tracks as their funky, Holly Cole-ish "Tennessee Waltz," a clever, gradually transforming version of Rodgers and

SPOTLIGHT



MARRY ME JANE

Tick

PRODUCERS: Charlton Pettus, Jay Healy

550 Music 67921

Mary Me Jane follows up its stunning but underacknowledged debut with a gloriously blunt, sensual, and blistering sequel. Spellbinding cuts like "Shaking The River," "I Got A \$," "I'm That Bad," "Madly Even," and "Blue Light" reveal the mood-building might of the band's aggro-pop alternativism, and "Faithless," and "Days" are ballads that bleed and burn. More important, this album (a CD Extra with multimedia content) is a casebook of crisp songwriting and playing, its production in the service of that ingeniously atmospheric fact. And Amanda Kravat's crackling, cooing, effortlessly elastic singing is the secret ingredient of all the dark-erie songs she wrote or co-wrote, inhabiting them like a poignant/pissed off poltergeist. This is an inspired record—subtle, original, surprising.

Hammerstein's "It Might As Well Be Spring," and a spare, bluesy take on Gershwin and Weill's "My Ship." Wilson sits out on a few tracks, one of which is Terrasson's deconstructed, acoustic-and-electric piano version of "Autumn Leaves."

★ COURTNEY PINE

Underground

PRODUCERS: Courtney Pine, DJ Pogo, Sparki

Antilles 537 745

Courtney Pine's fusion of avant-garde and

mainstream jazz with hip-hop elements has reached a new level with this smart, groove-intensive pastiche that features Cyrus Chestnut, Nicholas Payton, Mark Whitfield, Reginald Veal, Jeff "Tain" Watts, and DJ Pogo on turntables. Pine blows like a sophisticated reedman/wildman on an entertaining set featuring the street beats and straight-ahead harmonies of "Modern Day Jazz," which is dedicated to Eddie Harris and echoes his funky side, as does the sweetly soulful "Children Of The Sun" and the irresistible title cut. A strong effort that ranges from the Coltranean modal exotica of "The Book Of... (The Dead)" to soul-deep vocals from guest star Jhelisa on Donny Hathaway's "Tryin' Times" and Marvin Gaye's "Save The Children."

LATIN

► CRISTIAN

Lo Mejor De Mí

PRODUCER: Rudy Pérez

Ariola/BMG 52205

The top five titular hit ballad highlights the much-anticipated label premiere by this Mexican singing star. With BMG going to the wall for this ballad-laden pop disc, other pleasant romantic numbers, such as "En Donde Estás Tú" and "Lloran Las Rosas," could roll at radio.

WORLD MUSIC

★ JIMI M'BAYE

Dakar Heart

PRODUCERS: Jimi M'baye, Thomas Rome, Brian Cullman

Shanachie 64094

The solo debut for Youssou N'Dour guitarist Jimi M'baye shines a deserved spotlight on a prodigious world music talent with a gift for cross-pollinating American pop styles with African music. Bandmates from N'Dour's Super Etoile provide a splendidly arranged mesh of instrumental backing for M'baye's incantatory vocals and passionate, wiry acoustic solos. In a set notable for majestic themes of hymn-like simplicity and profundity, standouts include the high-tech dub hooks of "Awa," the rumba-rock styles of "Noone Yi," the good-time high-life bounce of "Gnaanal," and the chiming acoustic guitars of Afro-folk theme "Youssou Madjiguene," which features labelmate Seamus Eagan on tin whistle and flute.

CLASSICAL

★ BRANCA: SELECTIONS FROM THE SYMPHONIES

PRODUCERS: various

Atavistic 35

Before some of his recent works utilizing the traditional symphony orchestra (see his sublime Symphony No. 9 on Point Music), composer Glenn Branca gained notoriety for his dense, dark symphonies incorporating webs of electric guitars. These futuristic soundscapes influenced a generation of downtown New York art rockers, including Sonic Youth and Helmet (members of which regularly played in his ensembles). While these pieces may seem fearsome, they actually hold appeal for a wide range of listeners, from ambient-electronica enthusiasts to avant-garde classicists. And this anthology is the ideal introduction to Branca's catalog on Chicago's Atavistic, drawing seven tracks of gothic grandeur from six symphonies. Distributed by Touch and Go.

VITAL REISSUES

JOHN COLTRANE

The Complete 1961 Village Vanguard Recordings

REISSUE PRODUCER: Michael Cuscuna

Impulse!/GRP 232

For John Coltrane's first live album as a leader, Impulse! Records taped him over four nights at New York's famed Village Vanguard. The first complete collection of those powerful 1961 recordings, this four-disc set contains only nine tunes in its 4½ hours of music, with four takes offered of some titles. Fortunately, these dates feature Coltrane at his most inspired: the primal gospel cries of "Spiritual," the ravenous runs of "Chasin' The Trane," and the wistful lilt of "Naima." Backed by brilliant players McCoy Tyner, Eric Dolphy, and Elvin Jones, Coltrane's

sheets of sound come down in high-energy torrents that set the unfettered tone for the '60s avant-garde jazz deluge to follow. (Equally showcased are the elegant growls and shrieks of a top-of-his-game Dolphy.) At times, Coltrane put alternating bassists Jimmy Garrison and Reggie Workman together; at others, he augmented the group with Ahmed Abdul-Malik on oud and Garvin Bushell on oboe and contrabassoon (both of whom would be vital to the throbbing world music premonitions of "India"). Individual CDs are packaged in mini-album sleeves, along with a 48-page booklet adorned with archival photos, newly created artwork, and a poster, all housed in a box affixed with a metal replica of the Vanguard sign.

TAMMY WYNETTE

D-I-V-O-R-C-E

PRODUCER: Billy Sherrill

Koch 7945

Tammy Wynette was already a rising star when she recorded this, her third Epic album, in the space of two afternoons in 1968. Then, this weepy title cut became her major breakthrough (buttressed by "Stand By Your Man" later that year), but the rest of this album is no less interesting. Apart from two heartfelt songs by present and future Wynette husbands, she gives the full Wynette "teardrop" treatment to Merle Haggard's "The Legend Of Bonnie And Clyde" and Don Gibson's plaintive "Sweet Dreams." Finally, she takes the Beatles' "Yesterday" on an emotionally charged ride that stands up surprisingly well.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♪): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES

EDITED BY LARRY FLICK

POP

► **WILL SMITH** *Just Cruisin'* (no timing listed)

PRODUCERS: Poke & Tone
WRITERS: W. Smith, N. Jones, K. Stover
PUBLISHERS: Treyball/III Will/Jobete, ASCAP
Columbia 68189 (c/o Sony) (cassette single)
The momentum of Smith's recently revived recording career should accelerate to a heart-racing pace with the release of this cut from the soundtrack to "Men In Black." Bolstered by the jeep-savvy of producers Poke & Tone, he floats smooth and clever rhymes with all the friendly appeal that has made him a movie star. A sample of Al Johnson's "I'm Back For More" and a chorus vamp by Tichina Arnold are added fuel for Paul McCartney and John Lennon's timeless lyrics with old-school soul production. Rich in vocal integrity and wisely devoid of unnecessary riffs, the flawless track emanates more heat than the freshly stoked blaze of a fireplace. Programmers across the board are sure jump on the interpretation, as it is sure to be the "cuddling" song of the season. Look for the video to surpass the group's sentimental-rating record set by last album's "Joy."

► **BLACKSTREET** *(Money Can't) Buy Me Love*

(3:30)
PRODUCERS: Teddy Riley, Chauncey Hannibal
WRITERS: P. McCartney, J. Lennon
PUBLISHERS: EMI-Blackwood/Sony ATV, ASCAP
Interscope 6260 (cassette single)
Slowing the Beatles classic to a ballad pace, BLACKstreet creates an undeniable pop classic by fusing Paul McCartney and John Lennon's timeless lyrics with old-school soul production. Rich in vocal integrity and wisely devoid of unnecessary riffs, the flawless track emanates more heat than the freshly stoked blaze of a fireplace. Programmers across the board are sure jump on the interpretation, as it is sure to be the "cuddling" song of the season. Look for the video to surpass the group's sentimental-rating record set by last album's "Joy."

★ **FRANCE JOLI** *Breakaway* (5:13)

PRODUCER: Tony Green
WRITERS: C. Cimeone, T. Green
PUBLISHER: Monogram, SOCAN/BMI
REMIXERS: Junior Vasquez, Tony Green, Eddie Baez, Guiseppe D., the Boomtang Boys
Popular/Critique 12161 (c/o BMG) (CD single)
Disco icon Joli is poised to enjoy a much-deserved career revival with this brash and bombastic hi-NRG anthem. Miss Thing has never been in better voice, as she raises the roof with a spree of notes that are sustained for 30 seconds at a pop. Producer/writer Tony Green surrounds her with a haunting melody and words that are far more substantial than you are likely to find on a dance record. Enhancing the original recording is a harshly tribalistic remix by Junior Vasquez, as well as a soulful deep-house version by rising studio star Eddie Baez.

★ **SELENA** *Where Did The Feeling Go?* (3:44)

PRODUCER: Abraham Quintanilla
WRITER: N. Saleet
PUBLISHERS: Al Gallico/Embassy, ASCAP
EMI-Latin 12901 (cassette single)
Apparently there's a new trend brewing in which labels revisit soundtracks when a successful film is released on home video. Of all the cuts featured on the album supporting the biopic "Selena," this grand power ballad stands out as its most formidable pop and AC radio contender. It showcases the late singer's immeasurable charm and skill while providing listeners with a top-notch dewy-eyed ballad. As with all of Selena's posthumous releases, "Where Did The Feeling Go?" will ultimately leave you awash in sad thoughts over what might have been had she lived.

NU FLAVOR *Heaven* (4:09)

PRODUCER: Gary St. Clair
WRITERS: R. Luna, F. Pangetinan, J. Cenicerio
PUBLISHER: O.C.D., BMI
REMIXERS: Peter Rauhofer, George Morel
Reprise 43881 (c/o Warner Bros.) (cassette single)
This charming male quartet is gradually building a firm fan base with its lovely

self-titled debut. The set's latest offering is a languid, R&B-spiced ballad that nicely illustrates the group's harmonious vocal skills. For a completely different vibe, check out Peter Rauhofer's remix, which jacks up the tune to a vibrant disco-house pace. It's a surprisingly successful transformation that will easily break down a lot of previously locked doors at top 40 and crossover radio. For added party action, check out the flip-side jam, "Havin' A Party," which cruises at a booty-shakin' dance pace. For maximum pleasure on that song, go directly to George Morel's percolating remix.

VELVA BLU *Barbie Girl* (3:13)

PRODUCERS: Fordyce, Stone, Klein
WRITERS: S. Rasted, C. Morreen, R. Dif, L. Mystem
PUBLISHER: MCA, ASCAP
REMIXERS: Charles Afton, Mike Mucci
Groove 5051 (c/o Hot Productions) (cassette single)
Now this is bizarre. Velva Blu simply mimics the novelty smash by Aqua, without altering more than an occasional vocal inflection. With the original recording still enjoying a healthy shelf life, perhaps the act and label are hoping to benefit from consumer confusion—which is not likely since this duplication is missing the magical kitsch of the original, and it boasts a plethora of fairly weak remixes. But if they are willing to share in the profits, we wonder if they're willing to share in the lawsuit that Matel (the company owning the Barbie name) has just levied against Aqua.

R & B

► **H-TOWN** *They Like It Slow* (4:27)

PRODUCERS: H-Town
WRITERS: D. Conner, S. Conner, D. Jackson
PUBLISHERS: John Doe/Baby Boy/G.I., BMI
Relativity 0655 (cassette single)
While serving that trademark H-Town sound, the Houston trio uses Roger Troutman's voice box and heavy keyboards to round out the self-written and self-produced "They Like It Slow." Out of the game for two years, the act is poised to recapture lust-lorn fans who have missed that body-rocking, knocking-the-boots flavor currently being substituted by bass interpretations of old R&B hits.

COUNTRY

► **SHANIA TWAIN** *Love Gets Me Every Time*

(3:32)
PRODUCER: Robert John "Mutt" Lange
WRITERS: R.J. Lange, S. Twain
PUBLISHERS: Loon Echo, BMI; Zomba Enterprises, ASCAP
Mercury 183 (c/o PolyGram) (CD promo)
This is the highly anticipated first single from Twain's new album, "Come On Over," the follow-up to her multi-platinum "The Woman In Me" collection. The lyric is lightweight, the performance is pretty much a matter of individual taste, and, as usual, the production is the real star here. Robert John "Mutt" Lange repeats the formula for the last album's huge success by once again marrying catchy hooks and high-energy, rockish percussion with lots of tasty fiddle and guitar touches. Country radio programmers cannot seem to get enough of Twain, so this single will likely bullet right up the charts.

► **BLACKHAWK** *Postmarked Birmingham*

(3:53)
PRODUCERS: Mark Bright, Michael D. Clute
WRITERS: D. Sampson, P. Vassar
PUBLISHERS: Milene, ASCAP; EMI-Blackwood/Phil This Music, BMI
Arista 3109 (c/o BMG) (CD promo)
This is quite simply one of the most beautiful ballads to come out of Nashville in a long time. A lovely piano intro gives way to a lush, memorable melody. Songwriters Don Sampson and Phil Vassar have crafted a poignant song about a man who lost his love and the only clue he has is "postmarked

Birmingham." The lyric has a direct and appealingly conversational quality that lead vocalist Henry Paul brings to life with a sensitive performance. Fellow BlackHawk members Dave Robbins and Van Stephenson provide stirring harmonies, and the production has a gentle, understated feel that adds to the overall emotional ambience of the song. It's the best moment on an album of fine songs and should be a big hit with country programmers.

► **PAUL BRANDT** *A Little In Love* (3:37)

PRODUCER: Josh Leo
WRITERS: J. Leo, R. Bowles
PUBLISHERS: Warner-Tamerlane/Hellmaymer/Starstruck Angel/Dead Solid Perfect, BMI
Reprise 8966 (c/o Warner Bros.) (CD promo)
Brandt's debut album spawned the hits "My Heart Has A History" and "I Do," and it looks like his sophomore effort is off to an excellent start with this strong uptempo number. Brandt has one of the more impressive voices among country's current crop of promising new male artists. He has a rich instrument that propels lively tunes like this—and he is even more effective on ballads. He recently took home four Canadian Country Music Awards, and it's a sure bet this talented newcomer's star will continue to rise.

► **BUFFALO CLUB** *Heart Hold On* (3:49)

PRODUCER: Barry Beckett
WRITERS: H. Paul, V. McGehee, M. Lawler
PUBLISHERS: EMI-Blackwood/Killen Songs, BMI; Cooterio, ASCAP
Rising Tide 1034 (CD promo)
This record boasts an impressive a cappella intro that should quickly catch listeners' attention. Lead vocalist Ron Hemby really knows how to take command of a lyric and gives this act a distinctive sound. With the recent departure of drummer John Dittrich, Hemby and guitarist Charlie Kelly are continuing as a duo, and their future looks bright. The Club has gained momentum with each single, and this one should be no exception.

DANCE

► **NAYOBE** *Let's Party Tonight (We Can Dance, We Can Fly)* (8:44)

PRODUCERS: Pavel De Jesus, Socrates De Jesus, Tony Moran
WRITER: M. Benito
PUBLISHERS: Ritmo/Manben, ASCAP
REMIXERS: Tony Moran, Bob Rosa
Sony-Latin 82429 (CD single)
Freestyle diva Nayoobe hits the comeback trail with a club track that balances tribal-house urgency with a traditional Latin melody. Who cares if the

lyrics are absolutely meaningless? She sounds great belting them (especially during the Spanish-language version), and dancefloor revelers are probably going to tap far more into the "oh we oh" backing chants. Latin purists will find the jittery version by Pavel and Socrates De Jesus a revelation, while everyone else will spend more time with Tony Moran's slick disco remix.

AC

★ **FAITHLESS** *Don't Leave* (3:16)

PRODUCERS: Rollo, Sister Bliss
WRITERS: J. Colto, Rollo, Sister Bliss
PUBLISHERS: EMI-Blackwood/Champion, BMI; BMG/Warner-Chappell, ASCAP
Arista 3394 (c/o BMG) (cassette single)
Although narrow minds view Faithless as only a dance music act, the truth is that the band's sterling debut, "Reverence," has rich tunes that span several genres. "Don't Leave" chugs with a subtle rock groove and is wrapped with a wistful, almost folkish melody. Jamie Cotto takes center stage in fine troubadour fashion, while handmates Rollo and Sister Bliss indulge in several remixes that will help entice the support of triple-A and AC programmers. "Don't Leave" is also featured on the forthcoming soundtrack to "A Life Less Ordinary."

ROCK TRACKS

★ **HURRICANE #1** *Step Into My World* (4:01)

PRODUCERS: Stephen Harris, Andy Bell
WRITER: A. Bell
PUBLISHER: Creation Songs, ASCAP
Sire/Warner Bros. 9005 (CD promo)
Here's a record to remind self-possessed modern rockers that most music is really all about a good chorus and a memorable melody—regardless of the genre. Producers Stephen Harris and Andy Bell (no, not the Andy Bell from Erasur) dress "Step Into My World" in the requisite trappings of fuzzy guitars and skittling beats. But at its core is a simple, utterly delicious pop ditty wherein the only important matter at hand is whether the boy will get the girl. Call it comfort music for what's left of the grunge generation.

SUBCIRCUS *86'd* (no timing listed)

PRODUCER: Kevin Killen
WRITERS: Subcircus
PUBLISHER: Rondor, ASCAP
Echo 43 (CD single)
From its sharply distorted opening guitar riff to the mélange of quirky keyboard effects that frequently recur, this is not your typical alterna-rock journey. Amid the flurry of ear-grabbing sounds lies a cute and concise love song that

blossoms into pop bliss at the chorus. It's a natural for modern rockers, though college kids may find more fun in the non-album cut "Disposable Youth," which races along at a lean punk pace. Pick up the CD version of "86'd" and check out the accompanying video-clip that you can play via a CD-ROM drive.

JONNY LANG *Missing Your Love* (3:54)

PRODUCER: David Z.
WRITERS: J. Lang, D. Morgan
PUBLISHERS: Langy Tunes, ASCAP; Little Shop of Morgansongs, BMI
A&M 00614 (CD single)
The teenage Lang's prodigious guitar skills are downplayed in favor of calling attention to his equally impressive singing on this simple, acoustic-based slow jam. He soars from a rootsy rasp to a soulful falsetto with the laid-back ease typical of artists twice his age. The infectious nature of the hook and the romance of his lyrics make this a viable contender for play on mainstream rock and triple-A radio. The CD single also features a live performance of the song from MTV's recent "Motel California" special. Use either version as a springboard into his fine, fine debut album, "Lie To Me."

RAP

★ **CHUBB ROCK** *FEATURING PMD AND DAS EFX* *Beef* (4:19)

PRODUCER: Frank Nitty
WRITER: not listed
PUBLISHER: not listed
Select 66 (maxi-cassette single)
Chubb Rock takes on a socially conscious, club-playable stance with "Beef." Dissecting the street use of the word, Chubb and guests PMD and Das EFX question the violence in the African-American community that is steadily spilling into hip-hop. They approach the subject from various angles: the absence of a viable black power movement; the ravages of crack; old-style riffs escalating from lost teeth to lost lives; and separation of key acts in hip-hop. Already getting a few spins at radio, "Beef" should garner more listeners when people go beyond the beats and listen to the lyrics.

NICE & SMOOTH *Blazin' Hot* (2:38)

PRODUCERS: Barry M. Adams, Colette Lowrie, G. Alexander, Kid Capri
WRITERS: G. Mays, D. Barnes
PUBLISHERS: Greg Nice/Smooth Bee, BMI; Kid Capri, ASCAP
Street Life 78142 (CD single)
Although time has eroded Nice & Smooth's chemistry, "Blazin' Hot" is a good warm-up track to get the dynamic duo flowing smoothly again. Kept current by the timeless production of Kid Capri, N&S prove their vocal skills aren't worn out and can stand tall against some of the new acts and lyrical styles. Look for forthcoming singles to re-carve a niche for these braggadocio rhymers in the hearts of old fans.

FOCUS *Movin' Somethin' (Swing Ya Partners)*

(4:16)
PRODUCER: Focus
WRITER: Focus
PUBLISHERS: AACI Songs/3rdi, ASCAP
REMIXER: Focus
Street Life 78114 (c/o BMG) (cassette single)
Watch out for Focus, kids. He comes on with the kind of suave, pop-friendly Romeo rhymes that have made LL Cool J a superstar while also dropping the kind of street savvy that is required to build a foundation and a core following (before making the transition into the pop realm, of course). "Movin' Somethin'" draws its hook from a sample of Chic's "Strike Up The Band" and a re-sung bite by Mocha of Kool & the Gang's "Ladies Night." There is a pile of remixes offered that range from quirky and imaginative to mildly pandering and obvious.

NEW & NOTEWORTHY

ZELMA DAVIS *I'm Calling (Say It Loud)* (4:09)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
REMIXERS: Jason Nevins, R.H. Factor
Mercury 164 (c/o PolyGram) (12-inch single)
Davis was in the eye of controversy when she mimed Martha Wash's vocal in the video for C+C Music Factory's "Gonna Make You Sweat." On her first solo recording, she proves her own considerable vocal chops, belting with diva-like technical ease over the track's hectic disco-house arrangement. In fact, she reveals herself to be a stylist to be reckoned with, playfully darting around the song's chorus and giving it weight with a flow of soulful vamps. Remixers Jason Nevins and R.H. Factor each take a credible stab at the song, underlining Davis with the kind of muscular grooves that will render "I'm Calling (Say It Loud)" an immediate peak-hour club and radio anthem. You can find this jam on the soundtrack to "When We Were Kings," as well as on the singer's forthcoming solo collection.

JAMIE MYERSON *Listen* (6:39)

PRODUCER: Jamie Myerson
WRITER: J. Myerson
PUBLISHER: MCA, ASCAP
REMIXERS: Jamie Myerson, Cloak
Ovum/Ruffhouse/Columbia 0875 (c/o Sony) (12-inch single)
Add Myerson's name to the ever-lengthening list of keyboard wizards directing their energies toward electronica. Unlike the fodder of his colleagues, "Listen" actually breaks a small bit of new ground with its unique breakbeat structure and texture, as well as its plush undercurrent of warm orchestral string effects. Club DJs will appreciate these fresh elements, as well as the easily programmable flashes of futuristic keyboard atmosphere. Added pleasure is derived from the remix input of Cloak, who injects a compelling darkness into the track. An edit of the original version of "Listen" could easily worm its way onto the same modern rock playlists that subscribe to the antics of Prodigy and the Chemical Brothers.

SINGLES: PICKS (►): New releases with the greatest chart potential. CRITICS CHOICE (★): New releases, regardless of potential chart action, which the reviewer highly recommends because of their musical merit. NEW AND NOTEWORTHY: Highlights new and developing acts worthy of attention. Cassette, vinyl or CD singles equally appropriate for more than one format are reviewed in the category with the broadest audience. All releases available to radio and/or retail in the U.S. are eligible for review. Send copies to Larry Flick, Billboard, 1515 Broadway, New York, N.Y. 10036. Country singles should be sent to Deborah Evans Price, Billboard, 49 Music Square W., Nashville, Tenn. 37203. Contributors: Doug Reece (L.A.), Shawnee Smith (N.Y.)

GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

HOME VIDEO

BY CATHERINE APPLEFELD OLSON

SOUL OF THE STREET

Beast Video/Simitar Entertainment
50 minutes, \$19.95
This slickly produced tape homes in on the rap and hip-hop culture from Brooklyn, N.Y., to Compton, Calif. Hosted by well-known hip-hop DJs the Baka Boyz, it is rife with interviews with artists, producers, journalists, graffiti artists, break dancers, video directors, and others passionate about this genre of music. Their discussions touch on a host of relevant subjects, from the neighborhood culture that has spawned many rap stars to the politics of hip-hop marketing. There's also a candid talk about explicit lyric sticker-ing and a segment that takes viewers into the studio to get a look at some of the equipment that generates the authentic-sounding street sounds.

FINGERPLAYS AND FOOTPLAYS

Educational Activities Inc.
25 minutes, \$19.95
A rainy day's worth of hand and foot games await young viewers in this small-budget, big-hearted, live-action treatment. Preschoolers can let their fingers and toes do the walking as they follow along with nine short routines aimed at boosting coordination and confidence. The action-specific movements carry names like "Penguins," "New Shoes," "Peanut Butter," and "Five Little Monkeys." Each segment is set to music and repeated enough so that those watching should be able to pick up the beat before a new one starts. Although it looks like it was produced on a shoestring, "Fingerplays" serves as a reminder that sometimes the simplest activities prove to be the most entertaining for children. Contact: 800-645-3739.

BARNEY'S GOOD DAY, GOOD NIGHT

Lyrick Studios
50 minutes, \$14.95
Barney provides some round-the-clock entertainment in this latest release, which celebrates the differences between day and night. A sunny day of fun and games for Barney and friends turns into a timeless affair when the purple dinosaur invokes a special "Night Timer" machine that magically creates nighttime during the day. The pals don their PJs, wash up, and learn the special gifts that those after-hours hours have to offer—and what differentiates this routine from its daytime counterpart. A treat for every child who has wondered what he or she is missing by not being able to stay up with the grown-ups.

THE MEDAL MAKER

Craven Home Video
30 minutes, \$29.95
This unusual tape documents the work of one woman who has spent a lifetime creating medals that are awarded for government and community service. First filmed in 1929 and believed lost for more than 30 years, it is now available on video for the first time. Narrated by the former chief engraver of the U.S. Mint, the video takes viewers through each and every step in the creation of some of the most prestigious awards in a process that has changed little through the years. The details of the tape (from sketching to preparing the background plate to applying the clay pellets and so forth) render it a super-niche product but one that likely will be appreciated by kindred spirits. Contact: 818-562-1739.

DIANA: THE PEOPLE'S PRINCESS

MVP Home Entertainment
50 minutes, \$19.95
Rushed to retail within three weeks of the death of Diana, Princess of Wales, this pseudo-documentary leans close to tabloid style but manages to keep its head above the sleaze. A montage of film footage that touches on the royal wedding, the births of Diana and Charles' two sons, and the scene outside Westminster Abbey before Diana's funeral serves as the lead-in to the program. But the focus remains on the princess' life following her separation and divorce from Charles. Many images in the video that have been used in sundry television news-casts—such as Diana kissing babies, flashing her unforgettable smile, and walking hand-in-hand with the late Mother Teresa—serve as background for interviews with a royal biographer and other unidentified royal watchers. A portion of sales proceeds are earmarked for a fund established by the royal family in Diana's name.

COMMON GROUND: THE UNITED STATES AND GERMANY

Think Media
30 minutes, \$19.95
This thought-provoking program comes to video following airings on selected public television stations in October. The video's agenda is teach-

ing tolerance through understanding. The program is filmed primarily in an informal discussion group. The conversation focuses on the rocky relationship between the U.S. and Germany with some hard-hitting revelations. Beginning with an introduction by David Hartman, commentary is also provided by U.S. and German history experts, business leaders, and representatives from cultural organizations. Developed to challenge current perspectives and prejudices that exist among citizens of both countries, the tape would be best used as a supplement to an educational program. Contact: 800-655-1998.

INTERNET FOR BABY BOOMERS AND BEYOND

White Rain Films/Tape Worm
43 minutes, \$19.95
Here's yet another how-to video for those cyber-wannabes who have plenty of money to spend on equipment and ancillary services but lack any basic knowledge of the Internet. The program is divided into segments that are meant to appeal to the leisure-time World Wide Web surfer, and it offers advice about using the Internet as a tool for researching investments, planning retirement or a vacation, following sports teams, finding others who share similar hobbies, and other personal leisure-time activities. Happily, the

baby-boomer-friendly sites demonstrated are representative of the overall Web pool. The sites get an additional plug in a reference guide included with each video. Contact: 206-682-5417.

ENTER * ACTIVE

BY EILEEN FITZPATRICK

CARLY SIMON FILM NOIR

Arista Records
Enhanced CD
This basic added feature follows Simon around a rooftop lounge that is filled with overstuffed chairs and has a baby grand piano in the corner and an art-deco-styled bar that fits the theme of the album. The only things missing are the cigars and martinis. The most interesting spots in the room allow visitors to learn about certain tracks on the album, which is a tribute to songs of the movie genre. Users click on various Simon images, and she pops up to explain how certain collaborators, such as Jimmy Webb and John Travolta, became involved in the project. A music video of Simon's rendition of the Cole Porter standard "Ev'ry Time We Say Goodbye" is included, but its image on the screen is a bit too noir to completely appreciate. A Simon World Wide Web site link and an offer for free time on America Online are available.

AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

ALL OVER BUT THE SHOUTIN'

By Rick Bragg
Read by the author
Random House Audiobooks
3 hours (abridged), \$18
ISBN 0-679-46049-7
"All Over But The Shoutin'" is a deeply compelling memoir of a man who struggled to escape his bleak childhood. Bragg's youth in rural Alabama was marred by desperate poverty and an abusive alcoholic father who eventually abandoned his family, leaving them penniless and half-starved. Bragg's salvation came from his determined, hard-working mother and his own writing talent, which led him away from his poverty-ridden background to a Pulitzer Prize-winning career at The New York Times. Bragg reads with quiet intensity, like a man exorcising inner demons. His writing talent is clear in his seamless, evocative choice of words. He describes a stay with his grandmother as "a beautiful oblivion . . . unaware of what waited for us when our childhood ran out." After high school he scraped up enough money to take a writing class and was encouraged when the teacher told him he had talent. "She only gave me a B, but it was a talented and promising B." He took various reporter jobs at local papers and eventually made his name at the Times, reporting on such tragedies as war-torn Somalia and the Oklahoma City bombing. Bragg evokes self-awareness, noting wryly that he's good at his job for two reasons: He takes people's suffering to heart and writes about them with deep compassion. However, he's able to turn his back on them when the story is done. His brief marriage ended in divorce because he was afraid he'd take after his own father. The story ends on a positive note, with Bragg winning the Pulitzer and buying his long-suffering mother a house of her own. This is a moving, memorable audio, the kind that stays in the listener's mind long after it ends.

TEARS OF RAGE

By John Walsh with Susan Schindehette
Read by John Walsh
Simon & Schuster Audio
3 hours (abridged), \$18
ISBN 0-671-57754-9
In 1981, John Walsh had a good life. He was a successful businessman with a loving wife and a 6-year-old son. But his life became a nightmare when his little boy, Adam, suddenly disappeared from a department store during a shopping trip. With gripping detail, Walsh describes the days of terror that followed. The incompetence of the police department forced him to mobilize and organize his own search, which tragically ended when his son's severed head was found floating in a river. But the story doesn't end there. With his eyes opened to both the problem of missing children and the lack of any central government agency to deal with it, Walsh became a powerful activist. He lobbied for legislation and formed a national center for missing children. Several years later, he became the host of "America's Most Wanted," which has directly led to the capture of more than 100 dangerous criminals and the rescue of dozens of abducted children. Walsh tells his story with the emotion and intensity of a survivor and crusader. "Tears Of Rage" shows how one man can channel the sorrow of a personal tragedy into a worthy cause and make a real difference in society. His son died, but through his death other children have been saved due to Walsh's tireless efforts.

IN PRINT

THE CHIEFTAINS: THE AUTHORIZED BIOGRAPHY

By John Glatt
St. Martin's Press
\$24.95, 331 pages

Author John Glatt notes in "The Chieftains: The Authorized Biography" that the group has always prided itself on being a band for the people and "accessible" to its contingency of fans. Larry Kirwan, lead singer of the New York-based Irish rock group Black 47 and one of those loyal fans, tells Glatt, "To me they are the Grateful Dead of traditional music." But their musical style didn't catch on right away.

In the book, Chieftain fiddler Seán Keane remembers a time in the early '50s when the fresh sounds of American rock'n'roll were all the rave in Ireland. At the same time, "to be seen carrying a fiddle around made you look like a sissy. You were the odd one out," he tells Glatt.

When the Chieftains officially formed in the early '60s, under the leadership of charismatic piper virtuoso Paddy Moloney, a traditional-music revival was beginning to brew at the grass-roots level in Dublin, Glatt says. But the immense popularity and critical acclaim Moloney and his troupe eventually garnered hardly happened overnight. In fact, it took more than 10 years before each member of the Chieftains (they've had several lineup changes) felt secure enough about the band's future, and their families' financial security, to join the group full time. Moloney, for example, was a manager for the company Baxendales for many years between Chieftains gigs.

By September 1979, however, no one needed to worry about the band's potential, as it performed before an estimated 1.3 million people during Pope John Paul II's first official visit to Ireland. Glatt says it was the largest music audience in history.

The author chronicles the group's growth with marvelous intrigue, working from well-researched source material, such as reviews in major publications, and vivid interviews he conducted with many people who have collaborated with the Chieftains or have merely enjoyed a few pints of Guinness with them.

The recollections include Van Morrison, who sang on their album "Irish Heartbeat" and has shared passionate as well as hostile times with them; Nanci Griffith and Roger Daltrey, who both croon on the Chieftains' live record "An Irish Evening"; and even Mick

Jagger. If you're holding a Rolling Stones ticket, you might be interested to know that the Chieftains, by Jagger's invitation, opened for the Stones in '83 before a crowd of 83,000.

Other music icons who have worked with the band include the late Jerry Garcia, Mike Oldfield, Paul McCartney, and Sinéad O'Connor, whose singing on the group's "The Long Black Veil" record is mesmerizing.

The book also tells the story of Frank Zappa's unlikely connection with the act. Moloney compliments Zappa by saying he was "a hundred years ahead of his time."

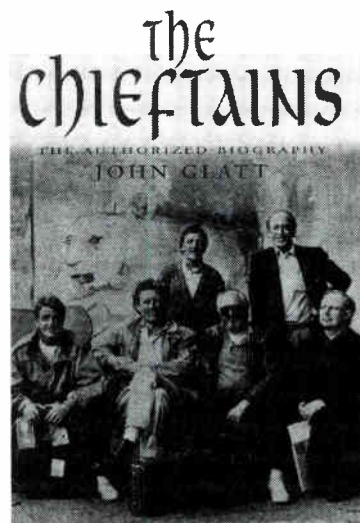
The Chieftains recorded at Zappa's Utility Muffin Research Kitchen studio. A song that sprang from this session was "The Green Fields Of America," one of Zappa's favorite tunes during the last months of his life.

"It's still very hard for me to listen to it," Zappa's widow, Gail, tells Glatt. "Frank and I used to listen to it together, and the two of us were just in tears."

"The Chieftains" is a fascinating and well-written book about one of the greatest groups of this century. It contains a detailed discography that lists not only albums but songs as well. The book's only shortcoming is that it plows into the band's history but sheds little light on its musical techniques.

And, as is often the case with authorized biographies, we hear almost only the "good" things concerning this band. Yet considering they're the Chieftains, it's hard to imagine anything about this group that isn't wondrous.

JEFFREY L. PERLAH



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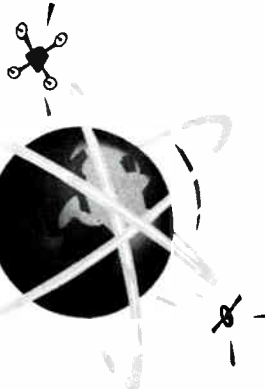
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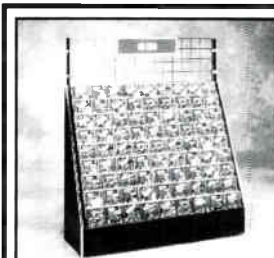
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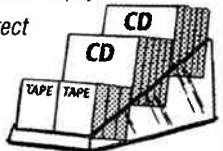
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CALENDAR

SEPTEMBER

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. 29, **Lauri Strauss Leukemia Foundation Eighth Annual Benefit Performance**, "Melodies and Memories," Carnegie Hall, New York. 212-696-1033.

Sept. 29-Oct. 1, **Wherehouse Entertainment Annual Conference**, Los Angeles Marriott, Los Angeles. 310-538-2314, extension 1905.

OCTOBER

Oct. 1, **Program Director Seminar**, sponsored

by Arbitron, Atlanta Airport Hilton and Towers, Atlanta. 410-312-8311.

Oct. 4, **Black Talent News Music Business Summit**, Seavers Hall, Loyola Marymount University, Los Angeles. 310-226-8497.

Oct. 5, **Fifth Annual Michael Bolton Foundation Celebrity Softball Game & Black Tie Gala/Auction**, Cubeta Stadium, Stamford, Conn., and Hyatt Regency Greenwich, Old Greenwich, Conn. 203-483-6463.

Oct. 6, **Indie Label Forum**, co-sponsored by the New York Chapter of the National Academy of Recording Arts and Sciences and B'nai B'rith, location to be announced. 212-245-5440.

Oct. 6, **New York NARAS JazzJam**, Birdland, New York. 212-245-5440.

Oct. 7-9, **East Coast Video Show**, New Atlantic City Convention Center, Atlantic City, N.J. 203-256-4700.

Oct. 13-19, **World Of Bluegrass Convention** presented by International Bluegrass Music Assn. Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 14, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Building Your Team," A&M Chaplin Soundstage, Los Angeles 310-392-3777.

Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.

Oct. 16-18, **North By Northwest Music & Media Conference**, Portland Hilton, Portland, Ore. 512-467-7979.

Oct. 17-19, **MusicWomen International Fourth Annual Global Conference**, Loew's Vanderbilt Plaza, Nashville. 615-860-4084.

Oct. 20, **15th Annual Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 23, **Women In Music's Working The Industry Series Seminar—Working The Net: Using New Media To The Max**, ASCAP Building, New York. 212-459-4580.

Oct. 23, **Sixth Annual Salute To Excellence Dinner Honoring Tony Gray**, New York Ballroom, Sheraton New York Hotel & Towers. 212-222-9400.

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

Oct. 24-26, **National Academy Of Songwriters Presents Songwriters Expo 20**, Burbank Airport Hilton and Convention Center, Burbank, Calif. 213-463-7178.

NOVEMBER

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

DECEMBER

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

LIFELINES

BIRTHS

Girl, Nanami, to **Hitomi and Hiroyuki Kawai**, Aug. 2 in Tokyo. Father is deputy store manager at Tower Records Japan's Shibuya store.

Twin girls, Shannon Lorraine and Fiona Davies, to **Gina and Bruce Moran** Sept. 4 in Livingston, N.J. Father is president at OCESA Presents Inc.

Girl, Shai Leia, to **Susan Sandler and David Goodman**, Sept. 12 in New York. Mother is president at Sandler New Media.

Boy, Austin Thomas, to **Douglas and Gloria Ford**, Sept. 12 in Glens Falls, N.Y. Father is a producer/engineer and VP at Sweetfish Records.

Girl, Janie Grayson, to **Dana and Scott Stem**, Sept. 17 in Nashville. Father is management associate/publicist for Garth Brooks.

MARRIAGES

Sidney Kibodeaux and Michael White, Aug. 16 in Eunice, La. Bride is sound recordings business rep at the local American Federation of Television and Radio Artists. Groom is drummer for veteran R&B act Maze.

BENEFIT FOR PALMER: A number of New Orleans musicians will perform Tuesday (30) at the House of Blues in a benefit concert for **Robert Palmer**, the music journalist who has long suffered from liver disease and requires an immediate liver transplant. He is now at Westchester Medical Center in White Plains, N.Y., awaiting a liver donor. The cost of such an operation is more than \$100,000. Performers at the benefit will include **Anders Osborne, Henry Butler, Rebirth Brass Band, All That, Alex Chilton, Jon Cleary, Michael Ray, and the Rockin' Three**. Palmer has been a New Orleans resident for the last five years. Those interested in making indi-

vidual donations may send them to **Giorno Poetry Systems/Robert Palmer Fund**, 222 Bowery, New York, N.Y. 10012. For more info, contact **Mark Pucci** at 404-816-7393.

WALK VS. DISEASE: Share-A-Walk, an event to raise funds to fight breast and ovarian cancer, will be held Oct. 5 starting at the bandshell in New York's Central Park. The event, which includes sponsors from the music industry, will be the charity's seventh annual gathering and include celebrity appearance, prizes, T-shirts, and free refreshments. Contact: **Bernadette Gorman or LaTonya Jackson** at 212-246-3333.

THE RAP COLUMN

(Continued from page 42)

with Jive, a compromise was made. Jive got \$hort to agree to make more solo sets, and he got financing for his label.

Instead of a mega-bucks marriage, \$hort wanted only a pressing and distribution deal. "When you're dealing with major labels," he reasoned, "money, usually unnecessary money, comes with other things attached to it. I didn't need a lot of money; I needed a good deal, which is way better than a large check in the long run."

The first release on \$hort Records is a two-disk set titled "Nationwide." It includes MCs from all states and will be accompanied by a commercially available video with 10 uncensored clips and artist interviews. The set will be supported with grass-roots campaigns. "I plan on doing things like sendin' out rappers from my crew to different cities and have locals battle us. Through that we'll likely find some raw muthafuckas we really wanna run with," \$hort said.

Many of the artists on the compilation were discovered through similar means. Atlanta has been a meeting ground for folks from all over the land of late, and \$hort said, "There's this place in Atlanta called Club Oxygen, and on Tuesday nights they open up the mike. I just started havin' this vision. I just knew certain guys and females had it, so I paired 'em with the fly producer and put 'em in the studio."

Most of the funky, Pirelli-shaking tracks on "Nationwide" were produced by new producer **Black**. \$hort rhymes on five songs, and besides the fledglings, **Redman, Casual, Keith Murray**, and members of **UGK** are includ-

ed. Early next year, \$hort Records will release a new **Too \$hort** album and the debut from a 12-year-old named **Baby D.**, who has toured and recorded with \$hort for years. "His stuff is really for kids, nothing negative," \$hort said.

OLD TO THE NEW: A host of gold and platinum hip-hop artists have teamed for a Priority Records concept collection titled "In Dah Beginning . . . There Was Rap," wherein classic rap tracks get covered by newer acts.

Wu-Tang Clan performs **Run-D.M.C.'s** "Sucker MCs"; **Puff Daddy** does **LL Cool J's** "Big Ole Butt"; **Snoop Doggy Dogg** takes on **Too \$hort's** "Freaky Tales"; \$hort, meanwhile, flips **Sexual Harassment's** "I Need A Freak"; **Bone Thugs-N-Harmony** interprets N.W.A.'s "Fuck Tha Police"; **Cypress Hill** checks in with **Boogie Down Productions'** "I'm Still No. 1"; **Coolio** does over **Jimmy Spicer's** "Money"; **Master P** tackles **Ice-T's** "Six In The Morning"; the **Roots** play **Doug E. Fresh & the Get Fresh Crew's** "The Show"; and the **Def Squad** collective of **Keith Murray, Erick Sermon, and Redman** update the **Sugarhill Gang's** "Rapper's Delight."

The set, which will be backed by extensive marketing, publicity, and promotion campaigns to boost holiday sales, ships Nov. 25 and was executive-produced by **Andrew Shack**, Priority's senior VP of A&R, and **Violet Brown**, rap and R&B music buyer for Torrance, Calif.-based music retailer the Wherehouse.

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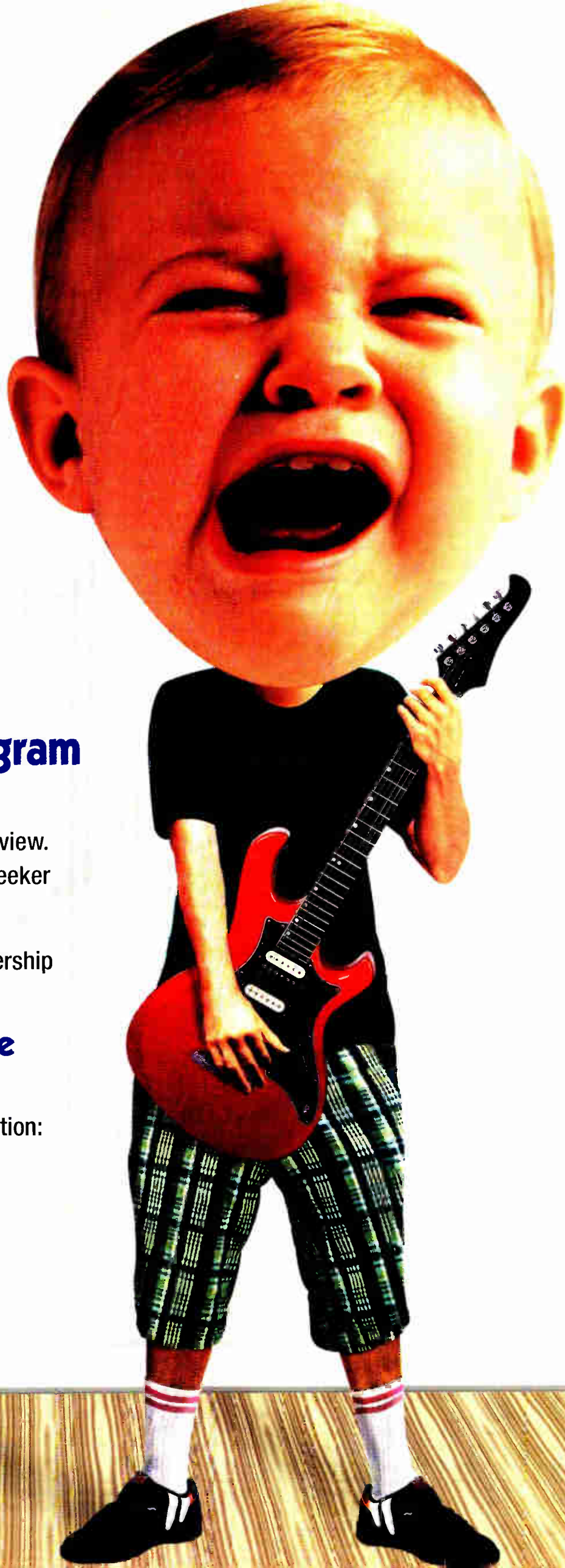
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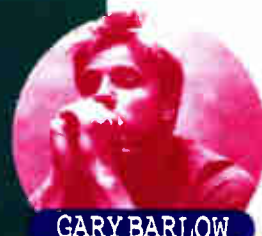
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NAB Confab Sheds Favorable Light On Radio's Future

This story was prepared by Chuck Taylor and Airplay Monitor's editor Sean Ross.

NEW ORLEANS—It was a convention where traditional radio lingo was succeeded by business buzzwords like "multiples" and "topping out." In fact, the 1997 National Assn. of Broadcasters Radio Show, held Sept. 17-20 in New Orleans, shed its khakis-and-oxford image of years past with a seasoned coat-and-tie sensibility. Seems the kids

are all grown up.

Last year's gathering was dominated by the Department of Justice's (DOJ) sudden interest in radio station consolidation and a subsequent dip in radio stocks. But with DOJ activity quieting down and CBS Radio's \$2.6 billion purchase of American Radio Systems at center stage (see Convention Capsules, this page), most attendees this time around were optimistic that no "topping off" of station prices was imminent and that last year's industry

red flag was unlikely to reappear soon. As First Union radio analyst Bishop Cheen noted, "All the headlines said radio is over; but here we are at a 40% higher high."

Similarly, Chancellor Media's Scott Ginsburg added, "I don't think it's topped off at all. The industry is still priced less than half of the newspaper industry and 40%-50% less than TV." And at his Sept. 19 luncheon, CBS chairman/CEO Mel Karmazin called on Wall Street to "wake up" and consider

not the high multiples for radio acquisition but its continued growth. Karmazin hoped investors would come to "see these prices going on now as being dirt cheap."

A EUPHORIA ABOUT RADIO

But Emmis Broadcasting's Jeff Smulyan expressed concern at the Group Heads panel over "deals we can't make work," adding, "I'm afraid we've oversold this baby." Smulyan warned that "there's a euphoria about the radio industry. If we don't meet some of the projections that have been forecast, people will say, 'See, I told you this isn't a great business.'" Jacor's Randy

Michaels echoed, "We're going to have to see phenomenal growth rates to make some of this work."

At a Sept. 18 financial breakfast, CIBC analyst Steve Shapiro also warned that radio financing was vulnerable to "any kind of hiccup" and expressed concern that radio's long-promised growth from 7%-10% of ad revenue still hasn't taken place. But most of his fellow panelists were more optimistic, with C.S. First Boston's Harry DeMott noting that \$850 million in new equity had been issued in the previous week.

JOYS OF CONSOLIDATION

From the programming side, in a session that might have been titled the Joys of Consolidation, four medium-market PDs indicated that the impact of such consolidation in a market is healthy (Continued on page 102)

CONVENTION CAPSULES

ARS GOES TO CBS: After weeks of speculation, it was announced during the National Assn. of Broadcasters (NAB) show that Westinghouse/CBS Radio has purchased American Radio Systems' (ARS) 98 radio stations for \$2.6 billion. The transaction gives CBS a total of 175 outlets. With the deal, Westinghouse/CBS gains stations in five markets where it already owns properties: Boston, where it now has nine stations, St. Louis (six), Baltimore (nine), Pittsburgh (nine), and San Jose, Calif. (six). ARS stations are located in 19 markets, primarily within the top 50 markets.

BAY OF BUREAUCRATS? In opening remarks, NAB president/CEO Eddie Fritts implored broadcasters to quantify community public service efforts to help keep at bay government attempts to mandate free radio political advertising. "To me, this appears a thinly veiled attempt to intrude on congressional responsibility and will likely be tantamount to a kangaroo court," he said. Fritts added that broadcasters already offer thousands of opportunities for political candidates via debates, candidate forums, news coverage, and political profiles.

CAPSTAR CARES: Capstar and Chancellor parent Hicks, Muse, Tate & Furst kicked off a community outreach program, Cap Cares—Radio Reaching Out, with a \$100,000 check to Big Brothers/Big Sisters. The contribution is part of a \$5 million annual contribution to the new Capstar charitable foundation.

DAB UPDATE: More than 160 vendors peddled their wares on the NAB exhibit floor, including the return of DAB (digital audio broadcasting) equipment, which was largely absent from the spring NAB technology show. USA Digital, a leading proponent of a potential U.S. system, demonstrated its latest advances with both an FM and AM in-band, on-channel system, which it said should be ready for application by the year 2000.

KARMAZIN WON'T BUDGE: In accepting the NAB's National Radio Award, CBS chairman/CEO Mel Karmazin said he has no intention of leaving radio anytime soon. "I've been in this industry for 30 years. The opportunities ahead of us have never been equaled," he said. "It's an extraordinary time, and I want to be here to see DAB; and Congress and the new members of the FCC truly recognize what it is we do for public service. I want to see us get past 7% [of media revenues] to 8%, to 10%, and who knows where that goes."

NET WORK: Even America Online president/CEO (and former PD) Bob Pittman declared, in his keynote speech, that Internet broadcasting would be "primarily for techies" and that music delivery via Internet would become a factor only if packaging could be improved. Despite this, NAB sessions addressing Internet opportunities were packed. Said Craig Hahn, research director for ARS' Charlotte, N.C., stations, "People are now understanding the value of the Web. Radio's 26th hour is the Web."

IBM EYES RADIO: IBM announced its first foray onto the airwaves with StarTrax, an automated system for central management of programming and advertising for dozens of radio stations.

TRIBOND HITS RADIO: SW Networks announced the launch of a new radio game show, "TriBond," which challenges players to find the common bond among three clues. (Example: A duck, Congress, and Hillary Clinton. Answer: They each have bills.) The program will be offered for syndication as both a weekly, hourlong show, featuring a live studio audience from Universal Studios Florida, and a daily "TriBond" short with local personalities serving as host and listeners calling in to participate. The show, based on a popular board game, launches in January 1998.

FCC's Hundt Blasted

Commissioner Sees Threat To 1st Amend.

BY CHUCK TAYLOR

NEW ORLEANS—In a hardcore address at the National Assn. of Broadcasters (NAB) Radio Show, outgoing Federal Communications Commission (FCC) commissioner Rachelle Chong coziered up to broadcasters with an unprecedented blast at lame duck chairman Reed Hundt's programming policies.

The speech, which drew a rare standing ovation from attendees, was particularly well received, given Chong's consistent record as a rally crier for First Amendment protection for broadcasters.

"During my term, I have witnessed an insidious trend toward limiting the First Amendment freedom of broadcasters," she said. "I believe the radio industry—not government—should decide how to deal with the new competitive realities that you face."

"Time and time again, broadcasters have been asked to acquiesce to the government's wishes on programming issues," Chong added. "Do it for the children, do it for family values, do it as part of your public interest obligation, do it for public safety, do it in exchange for a digital TV license, do it for a waiver of an ownership rule."

Specifically, Chong pointed a finger at Hundt over his still-active proposals to force broadcasters to air political advertising free, to increase stations' public service commitments under the government's watch, and to ban liquor advertising, even though broadcasters already have a self-imposed ban.

"In a September 1995 speech, chairman Reed Hundt said that he wanted to transform our general public interest obligation into 'concrete' and 'quantifiable' programming com-

(Continued on page 102)



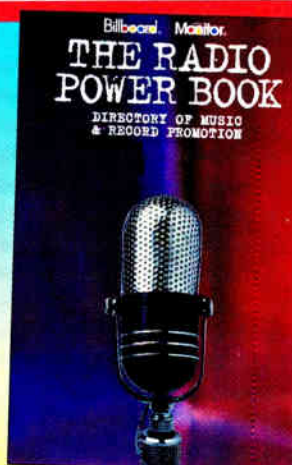
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Asylum's Kevin Sharp Proves A Natural Working Country's Promotional Front Line

JUST ANOTHER DAY: Ask Asylum recording artist Kevin Sharp about his average day and prepare to offer him a couple aspirin before he's done.

But considering his status as one of country's most distinctive newcomers, it's hardly a surprise that each day—every day—is a nonstop travelogue to smile, sing, and shake more hands than a politician on Nov. 4. Boy, talk about headache ammunition.

With Sharp's third single, "If You Love Somebody," No. 10 on Billboard's Hot Country Singles & Tracks, the date book is continuing to fill, with the spirited and tenacious Sharp welcoming the challenge.

"I still worry every Sunday night whether my song is going to move up the chart, but at the same time, I feel so blessed and fortunate. Anything that happens from this point is icing on the cake," he says. "I'd love to keep singing for the rest of my life, and I intend to, whether or not I have a song on the charts—even if it's working at a mortuary like I used to do" (where, he notes, the audiences weren't nearly as attentive as the ones he has now).

The current single—from his gold debut album, "Measure Of A Man"—unlike the previous No. 1 "Nobody Knows" and top three "She's Sure Taking It Well," lifts both the tempo and the mood over the previous themes of lost love and

desolation.

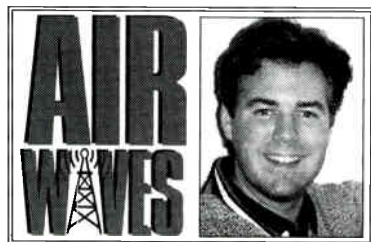
According to Sharp, it was time for listeners to hear the other side of his personality. "The whole reason we went with this single was that so many people, particularly those who haven't seen my live shows, think Kevin Sharp is a serious and emotional guy—which he is—but there's another 50% that's just a complete nut."

"Both previous singles were about unrequited love and the downside," adds Stan Byrd, VP of promotion at Asylum. "Before people got the impression that Kevin was a lifelong candidate for suicide, we wanted to show another side, to try to change gears."

"If You Love Somebody," written by Chris Farren and Jeffrey Steele, offers a playful romp on the lengths that Sharp would go to for his honey: "Get a ladder, a cheap guitar/And serenade you under the stars/Scream and shout, make a scene/Tell the whole world you're the girl of my dreams/If

you love somebody/That's what you do."

"When you're in love, it doesn't matter what goofy things you do, it's worth it," Sharp says, "which also explains my feeling about my audiences. There's nothing I wouldn't do for them. I'm not embarrassed to just be myself and get lost in things, to run and trip across the stage. It's a side of me I want people to



by Chuck Taylor

see. There really is a goofy, light side to this guy."

Another side that Sharp is already renowned for in country circles is being one of the nicest, most giving guys around, a trait he indicates is a persistent aim in his life and work.

"When I was growing up and going to country shows, I wanted to leave feeling that I knew the artist a little more, that I was connected. That's my goal onstage and off," he says. "I'm there to laugh, to cry, to forget about the tough things in this life, and have a good time. That's my goal every night."

And from the audience? "A smile, a tear, that's what I'm after from them."

Those traits, says Asylum's Berg, represent a rare breed in the entertainment industry today. "I saw him the first time in Las Vegas, and when he finished, no one was willing to leave the room. There was such love between the artist and the audience that they just didn't want that moment to die. I haven't seen that kind of warmth and communication between an artist and the audience since Willie Nelson in the early '70s, when he was still playing clubs in the middle of Texas."

Sharp is doing his share of clubs, theaters, radio station festivals, town fairs, you name it, as he works to get his name, his music, and that 50% "nut" side out and about. He'll be touring with Clay Walker and others, in addition to his regular spate of appearances on TNN and the nightly talk shows.

"One thing about country music is that it's an ongoing thing. There are slow times during the year, but it doesn't really stop," Sharp says. "We're touring year-round with fairs, festivals, and radio stations. The only difference is it's outdoors during the summer and indoors in the winter."

The artist has also contributed a song to a holiday-season animated major motion picture, "Annabelle's Wish," involving the Make-A-Wish Foundation for kids with cancer. Sharp, who has had his own life-threatening battle with the disease—he's been in remission since 1991—is national spokesman for the organization and extends an open invitation to patients in every city in which he has tour stops.

Not surprisingly, he is also in the process of working on his sophomore project, tentatively targeted for release next spring. "I hope to go five singles deep on this album," he says, "but already, I'm listening to a lot of songs and writing" (Sharp co-wrote one track on the current album, "Population 4000 Minus 1," with Farren).

"I search for the songs that sound like they were written for me—that's important. There are a lot of things I want to say and express through music."

The artist hopes to hit the recording studio by October, offering the possibility of a duet: "I'd love to record with Deana Carter," he says, time allowing.

Which brings us back to that typically frenetic "day in the life" that demonstrates just what is required to keep Sharp alive and kicking in the crowded country artist arena.

On this particular summer day, he arose at 8 in his hotel room in Alexandria, La., cracked out a few radio-station phone interviews, then scurried into a car for a two-hour drive in the middle of the bayou wilderness to Shreveport, La. During the ride, he knocks out more interviews, including this one.

Once he hits the city limits, Sharp will head to KRMD for an on-air interview to promote his show tonight, a free station listener-appreciation gig. Then it's a dash to sound check and visits one-on-one with the young patients via the Make-A-Wish Foundation, an activity he never rushes: "They get more attention this way than if I include them in the regular meet and greets."

Which is what comes next, with con-

(Continued on page 102)

Despite Controversy, KZLA's Sebastian Sticks To His Guns

AT LAST YEAR'S National Assn. of Broadcasters fall convention, country KZLA Los Angeles operations manager John Sebastian was in the hot seat. After just a few months, Sebastian was catching flak from the industry for spiking records by the Eagles, Jackson Browne, and Bob Seger into the mix and for controversial programming experiments such as (briefly) playing his heavies 110 times a week. His station was a fishbowl, and every few weeks new KZLA format-change rumors swept through Music Row, which kept an ever-vigilant death watch on the station.

A year later, KZLA's 12-plus Arbitron ratings have fluctuated 2.1-2.9-2.1-2.5, but Sebastian is standing his ground and cites other evidence that his station is on the road to success. In the spring book, for example, the station was up 2.5-2.9 25-54 and tied for seventh place in the mar-

ket. In 35-64, it was up 3.0-4.1 and tied for fifth place. He has increased the station's cume from 475,000 to an average of about 600,000 (it has been as high as 750,000), and he claims his time spent listening and exclusive cume are No. 1 among non-ethnic stations, proving "that the programming I've created is the most riveting programming in Los Angeles radio."

The 30-year radio veteran, who says he thrives on being in the spotlight, says he's been the object of skepticism enough times in his career to know how to turn it into a positive. He took trade magazine quotes from consultants and others who predicted the station's downfall and tacked them up on his office wall as a constant motivator. After a while, he says, the naysaying became "laughable, because many of the criticisms and statements were inaccurate, and they showed a naiveté" on the part of the country community, which seemed to believe that "country music is so radically different [from any other for-

mat] that you almost have to have grown up with it to have learned it."

For example, as Sebastian mentioned on a panel at last year's National Assn. of Broadcasters Convention, he was at first told that country listeners not only didn't mind jocks talking over intros, they actually liked it. Sebastian says he quickly learned that wasn't any more true in country than in any other format. In fact, he says that "all the things I tried that didn't

work came from me listening to other country stations and programmers and thinking, 'That may be the thing to do.' I talked over intros, I made it more of a top 40 presentation, and did super-hot rotations."

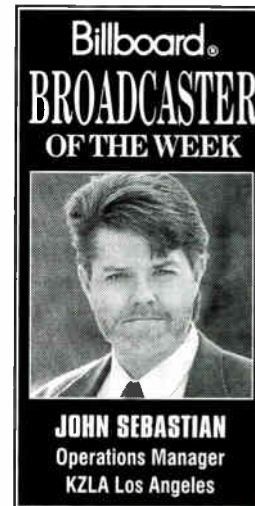
In time, he found what worked better was actually more of an album-rock presentation with long music sweeps. "We'll go two to three songs sometimes without identifying the station, which I know is verboten, but the listeners love that be-

cause it creates a flow. It's so basic." Although the rock records got Sebastian a lot of attention at first, he says he actually uses them as "spice," the same way he uses such classics as "Crazy" by Patsy Cline and "El Paso" from Marty Robbins. "Every couple of hours you'll hear a country-rock song, but for the most part, you'll hear the very best currents and re-currents and oldies from the last few years." His current list contains about 32 records.

Because of its market, Sebastian says, KZLA is "a little less traditional and twangy-sounding than the average country station, [and we] are a little more pop or broad-based than a station in Phoenix or Nashville needs to be." He cites research indicating that in Los Angeles, just 3% of the audience is "predisposed toward country," whereas in Phoenix it's 25%, and that figure is even higher in Nashville.

Another element of Sebastian's KZLA is accessibility. The jocks are

(Continued on page 102)



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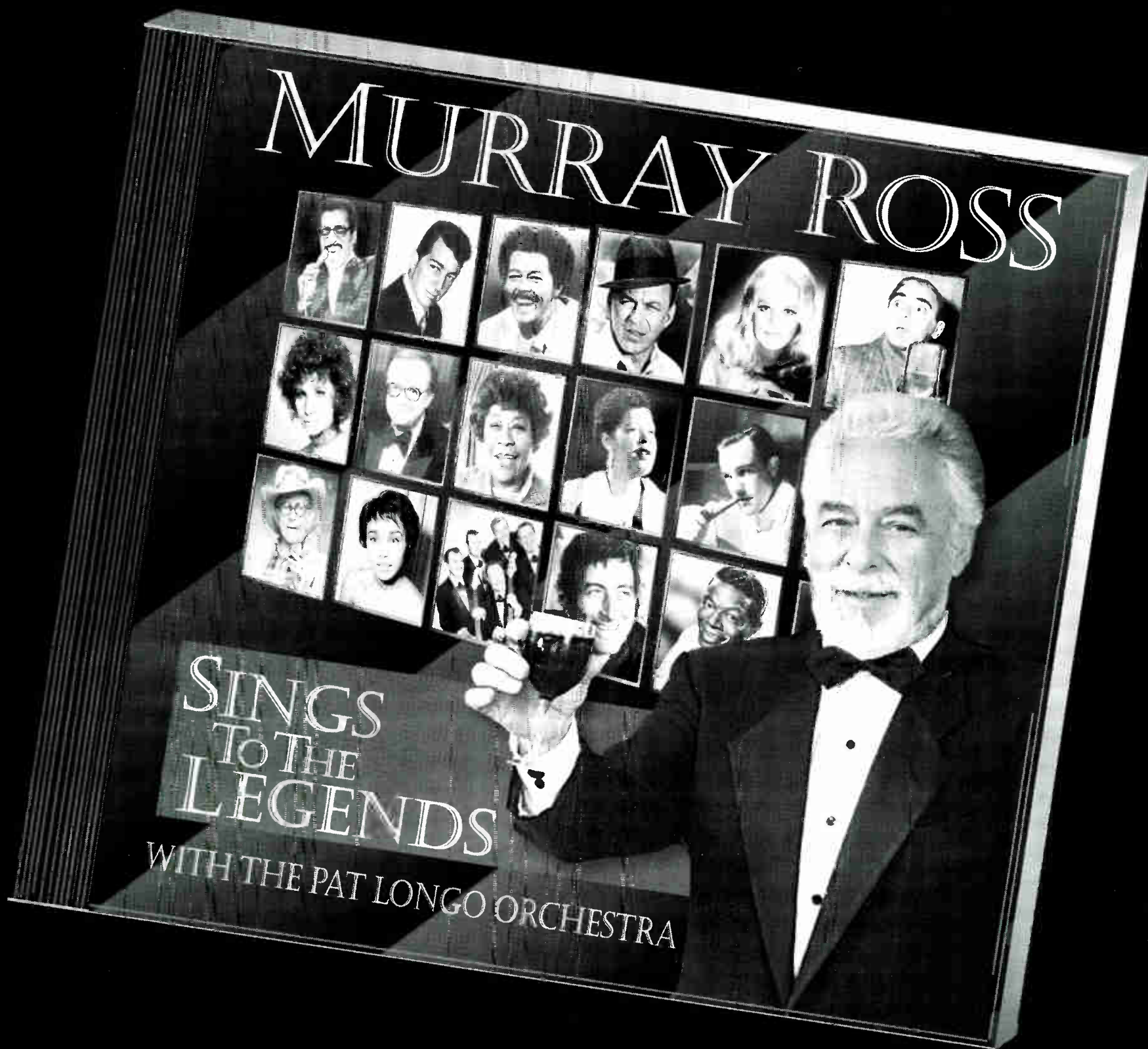
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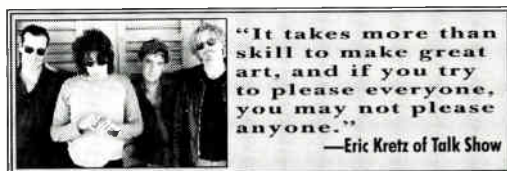
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- ① D'You Know What I Mean? / Oasis
- ② I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- ③ Self Confidence / Newtowne
- ④ Honey / Mariah Carey
- ⑤ Daijoubu / Touko Furuuchi
- ⑥ Happiness / Vanessa Williams
- ⑦ Men In Black / Will Smith
- ⑧ Snow On The Sahara / Anggun
- ⑨ To Make You Feel My Love / Billy Joel
- ⑩ Pleasure Dome / Soul II Soul
- ⑪ Sunshine Day / Matt Bianco
- ⑫ MMMBop / Hanson
- ⑬ I Know Where It's At / All Saints
- ⑭ Just A Freak / Crystal Waters
Featuring Dennis Rodman
- ⑮ 4 Seasons Of Loneliness / Boyz II Men
- ⑯ Come On Eileen / Save Ferris
- ⑰ C U When U Get There / Coolio
- ⑱ Stand By Me / Oasis
- ⑲ Someone / SWV Featuring Puff Daddy
- ⑳ Samba De Janeiro / Bellini
- ㉑ Koyoi no Tsukino Yomi / Erefantokashimashi
- ㉒ Wishing The Rain Away / Jai
- ㉓ Don't Say / Jon B
- ㉔ Something About The Way You Look Tonight / Elton John
- ㉕ Smile / The Supernaturals
- ㉖ Koiba Itsumo Maboroshino Yomi / Hofudiran
- ㉗ Mo Money Mo Problems / The Notorious B.I.G. Featuring Puff Daddy And Mase
- ㉘ Dam Dam Deo / Felicidad
- ㉙ Let's Start Over Again / Shakatak
- ㉚ Gypsy Lady / Matt Bianco
- ㉛ Flying High / Byron Stingily
- ㉜ Touch And Go / Soul Bossa Trio
- ㉝ Waiting For You / The Trampolines
- ㉞ Fly / Sugar Ray
- ㉟ Should I Walk Away / Summercamp
- ㊱ If I Hadn't Got You / Chris Braide
- ㊲ Just The Way It Is / Lisa Moorish
- ㊳ I Say A Little Prayer / Diana King
- ㊴ You Are The Universe / The Brand New Heavies
- ㊵ Bitch / Meredith Brooks
- ㊶ Not Where It's At / Del Amitri
- ㊷ Star Fruits Surf Rider / Cornelius
- ㊸ Somewhere / Pet Shop Boys
- ㊹ Sensitivity / Colour Club
- ㊺ More Beats And Pieces / Coldcut
- ㊻ Whatever / En Vogue
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Talk Show's debut single—"Hello Hello," No. 16 on this issue's Modern Rock Tracks—deals with creativity and personality in a characteristically amped-up, radio-friendly way and touches upon some of the anger and distance in STP, if only obliquely.



"'Hello Hello' references the duality of man," Kretz says, "that other side of people that they need to bring out in order to achieve things or conquer

their fears—even if that is the side of them that can destroy them or others if it gets out of control.

"Like with a painter. A painter has to have a huge fucking ego to create things and send them out into the world. He's really got to think he's great if he's going to paint great things. It may not be such a positive quality interpersonally, like with Picasso. He certainly had problems with people. But sometimes, artists have to let that shit go. It takes more than skill to make great art, and if you go around trying to please everyone, you may not please anyone at all. "Anyway," Kretz adds, "that's what you come up with if you have too much time on your hands, reading books about psychology and having all these concepts floating around in your head when you're writing songs."

Billboard® OCTOBER 4, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
①	2	2	11	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
2	1	1	21	PINK NINE LIVES	AEROSMITH COLUMBIA
③	3	4	3	ANYBODY SEEN MY BABY BRIDGES TO BABYLON	THE ROLLING STONES VIRGIN
4	4	3	9	MARCHING TO MARS MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
5	5	6	26	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M ASSOCIATED/A&M
⑥	8	9	11	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DOGS	MIGHTY JOE PLUM ATLANTIC
7	9	8	30	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
⑧	12	16	7	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
⑨	11	13	10	I CHOOSE IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
⑩	13	15	5	HELLO HELLO TALK SHOW	TALK SHOW ATLANTIC
11	6	7	19	TRUST CRYPTIC WRITINGS	MEGADETH CAPITOL
★★★ AIRPOWER ★★★					
⑫	18	21	6	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
13	10	10	11	LAZY EYE "BATMAN & ROBIN" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
14	7	5	13	TURN MY HEAD SECRET SAMADHI	LIVE RADIOACTIVE/MCA
⑮	16	14	15	SUPERMAN'S DEAD CLUMSY	OUR LADY PEACE COLUMBIA
⑯	17	24	3	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
★★★ AIRPOWER ★★★					
⑰	29	—	2	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
18	15	12	17	BLEEDING ME LOAD	METALLICA ELEKTRA/EEG
19	14	11	20	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
20	19	19	32	GONE AWAY IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
⑳	31	—	2	BLAME DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
22	20	18	16	LAST CUP OF SORROW ALBUM OF THE YEAR	FAITH NO MORE SLASH/REPRISE
23	24	27	7	ONE ANGEL STIR	STIR AWARE/CAPITOL
⑳	30	—	2	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
⑳	27	33	4	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
26	22	20	12	SOUL OF LOVE NOW	PAUL RODGERS VELVEL
⑳	26	30	7	HIGH PUSHING THE SALMANILLA ENVELOPE	JIMMIE'S CHICKEN SHACK ROCKET/A&M ASSOCIATED/A&M
28	21	17	21	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
⑳	28	25	10	AENEMA AENIMA	TOOL ZOO/VOLCANO
30	23	22	8	SUGARCANE DIAMONDS & DEBRIS	CRY OF LOVE COLUMBIA
⑳	34	29	6	FLY FLOORED	SUGAR RAY LAVA/ATLANTIC
⑳	36	36	3	THE FALL THE NIXONS	THE NIXONS MCA
33	25	23	17	CAROLINA BLUES STRAIGHT ON TILL MORNING	BLUES TRAVELER A&M
34	33	31	6	HIT THE GROUND RUNNING LIE TO ME	JONNY LANG A&M
⑳	NEW ▶	1	1	MOST PRECARIOUS STRAIGHT ON TILL MORNING	BLUES TRAVELER A&M
36	32	26	7	CONGO CALLING ALL STATIONS	GENESIS ATLANTIC
37	37	37	3	BEAUTY GENERATION SWINE	MOTLEY CRUE ELEKTRA/EEG
38	38	—	2	TRIALS GRAND WORLD	COOL FOR AUGUST WARNER BROS.
⑳	NEW ▶	1	1	BLUEBOY BLUE MOON SWAMP	JOHN FOGERTY WARNER BROS.
⑳	RE-ENTRY	13	13	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG

Billboard® OCTOBER 4, 1997

Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★ No. 1 ★★★					
1	1	2	12	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
2	2	1	15	FLY FLOORED	SUGAR RAY LAVA/ATLANTIC
③	3	4	10	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
④	5	6	11	CRIMINAL TIDAL	FIONA APPLE CLEAN SLATE/WORK
⑤	7	12	4	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
6	4	5	17	WRONG WAY SUBLIME	SUBLIME GASOLINE ALLEY/MCA
⑦	8	11	9	THE RASCAL KING LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
⑧	14	27	3	TUBTHUMPING TUBTHUMPER	CHUMBAWAMBA REPUBLIC/UNIVERSAL
9	6	3	14	BUILDING A MYSTERY SURFACING	SARAH MCLACHLAN NETTWERK/ARISTA
⑩	13	21	4	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
11	12	14	10	SUPERMAN'S DEAD CLUMSY	OUR LADY PEACE COLUMBIA
12	9	8	23	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
13	10	10	20	SELL OUT TURN THE RADIO OFF	REEL BIG FISH MOJO/UNIVERSAL
⑭	16	18	9	GRADUATE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
★★★ AIRPOWER ★★★					
⑮	24	—	2	DON'T GO AWAY BE HERE NOW	OASIS EPIC
⑯	18	20	5	HELLO HELLO TALK SHOW	TALK SHOW ATLANTIC
17	11	7	12	D' YOU KNOW WHAT I MEAN? BE HERE NOW	OASIS EPIC
18	17	16	10	JACK-ASS ODELAY	BECK DGC/GEFFEN
19	19	17	28	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
★★★ AIRPOWER ★★★					
⑳	22	23	6	DREAM FOREST FOR THE TREES	FOREST FOR THE TREES DREAMWORKS/GEFFEN
21	20	13	24	6 UNDERGROUND BECOMING X	SNEAKER PIMPS CLEAN UP/VIRGIN
⑳	21	25	5	SUMMERTIME STATIC & SILENCE	THE SUNDAYS DGC/GEFFEN
23	15	9	17	TURN MY HEAD SECRET SAMADHI	LIVE RADIOACTIVE/MCA
⑳	26	37	3	THIS LONELY PLACE HANG-UPS	GOLDFINGER MOJO/UNIVERSAL
⑳	25	29	5	PRISONER TRANSISTOR	311 CAPRICORN/MERCURY
26	23	22	13	BREATHE THE FAT OF THE LAND	PRODIGY XL MUTE/MAVERICK/WARNER BROS.
27	27	28	6	MOST PRECARIOUS STRAIGHT ON TILL MORNING	BLUES TRAVELER A&M
28	28	26	26	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
29	29	32	8	(CAN'T YOU) TRIP LIKE I DO "SPAWN" SOUNDTRACK	FILTER AND THE CRYSTAL METHOD IMMORTAL/EPIC
⑳	39	—	2	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
⑳	34	—	2	LUCKY ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
32	31	30	8	LET DOWN OK COMPUTER	RADIOHEAD CAPITOL
⑳	33	40	4	LONG LONG TIME TRY SOME EATONE	LOVE SPIT LOVE MAVERICK/WARNER BROS.
34	32	34	21	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
⑳	NEW ▶	1	1	I CHOOSE IXNAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
36	30	24	9	VILLAINS VILLAINS	THE VERVE PIPE RCA
⑳	NEW ▶	1	1	COME ON EILEEN IT MEANS EVERYTHING	SAVE FERRIS STARPOOL/EPIC
⑳	NEW ▶	1	1	DOIN' TIME SUBLIME	SUBLIME GASOLINE ALLEY/MCA
39	NEW ▶	1	1	ALL FOR YOU SOMEWHERE MORE FAMILIAR	SISTER HAZEL UNIVERSAL
40	36	36	6	HAVE YOU SEEN ME LATELY? RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN

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.

Adult Contemporary

T. WK.	L. WK.	2. WK.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	12	HOW DO I LIVE CURB 73022	◆ LEANN RIMES 5 weeks at No. 1
2	2	3	5	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET/A&M ASSOCIATED 568108/A&M	◆ ELTON JOHN
3	3	5	10	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
4	4	2	24	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
5	8	6	8	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL
6	6	8	8	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
7	11	11	8	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
8	5	23	3	CANDLE IN THE WIND 1997 ROCKET/A&M ASSOCIATED 568108/A&M	◆ ELTON JOHN
9	9	9	13	A SMILE LIKE YOURS ELEKTRA 64146/EEG	◆ NATALIE COLE
10	7	4	15	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
11	14	17	5	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
12	10	7	22	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
13	20	24	5	2 BECOME 1 VIRGIN 38604	◆ SPICE GIRLS
14	12	10	20	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
15	15	13	34	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
16	13	12	17	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
17	17	15	51	UN-BREAK MY HEART LAFACE 24209/ARISTA	◆ TONI BRAXTON
18	16	14	20	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
19	18	18	68	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
20	19	19	39	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
21	24	25	8	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
22	25	—	2	SO HELP ME GIRL ARISTA ALBUM CUT	GARY BARLOW
23	23	21	25	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
24	22	22	26	I DON'T WANT TO LAFACE 24229/ARISTA	◆ TONI BRAXTON
★★★ HOT SHOT DEBUT ★★★					
25	NEW ▶	1	1	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE

Adult Top 40

T. WK.	L. WK.	2. WK.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★★★ No. 1 ★★★					
1	2	2	12	FOOLISH GAMES ATLANTIC 87021	◆ JEWEL 1 week at No. 1
2	1	1	23	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
3	3	3	22	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
4	4	6	11	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
5	6	7	13	BUILDING A MYSTERY NETTWERK 13395/ARISTA	◆ SARAH MCLACHLAN
6	5	5	21	HOW BIZARRE HUI! ALBUM CUT/MERCURY	◆ OMC
7	8	9	13	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
8	7	4	32	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
9	9	8	33	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
10	12	13	14	IF YOU COULD ONLY SEE POLYDOR/A&M ASSOCIATED ALBUM CUT/A&M	◆ TONIC
11	15	17	7	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
12	10	10	49	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
13	11	11	23	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
14	13	12	20	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW
15	14	14	12	THE DIFFERENCE INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
16	16	15	32	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
17	19	20	10	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	◆ THE MIGHTY MIGHTY BOSSTONES
★★★ AIRPOWER ★★★					
18	24	30	5	HOW DO I LIVE CURB 73022	◆ LEANN RIMES
19	21	23	6	TAKES A LITTLE TIME A&M ALBUM CUT	◆ AMY GRANT
20	17	18	46	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
21	20	21	11	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
★★★ AIRPOWER ★★★					
22	23	26	6	CRIMINAL CLEAN SLATE 78595/WORK	◆ FIONA APPLE
★★★ AIRPOWER ★★★					
23	27	33	4	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	◆ SMASH MOUTH
24	26	29	4	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
25	22	—	2	CANDLE IN THE WIND 1997 ROCKET/A&M ASSOCIATED 568108/A&M	◆ ELTON JOHN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 55 adult contemporary stations and 62 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. (C) 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

NAB CONFAB SHEDS FAVORABLE LIGHT ON RADIO'S FUTURE

(Continued from page 97)

indeed, allowing for a greater diversity in voices with less fighting between frequencies.

Kevin Metheny, WQIK/WSOL/WJBT/WJGR/WZAZ Jacksonville, Fla., PD, explained that before Jacor made its multiple buy within the market, stations "spent every bit of energy to undercut the efforts of the other, with both product and sales." Now, however, two of its R&B competitors have been flipped to complement each other; one as a young-end, hip-hop-based format, the other R&B AC. Metheny added that the two are packaged with a gospel AM that "wouldn't support a mom-and-pop shop. But as an additive to [our group], we're doing a better job for the town of Jacksonville."

Addressing the issue of whether passion has been lost amid industry changes, Keith Clark, PD of WBZZ/WZPT Pittsburgh, said that the definition of success in radio has always been striving to be No. 1 in a given market. "We've always been taught to be cutthroat people, but now we have to back up and look at the greater good of the multi-station complex. We have to try to work as a group for ratings and sales. Some people see that as a lack of passion. We have to redefine what passion means."

And what of becoming a victim of such efficiencies? Hicks, Muse, Tate & Furst's Steve Hicks predicted a "para-

digm shift," with fewer GMs and receptionists but more sales and MIS specialists. And Jacor's Michaels noted that as the mega-groups restructure, "the pain of realigning will make the pain of consolidation look like nothing."

'MOM LIKES YOU BEST'

During the Group PDs panel, Steve Goldstein of Saga Communications said that groups owning several stations in the same market have created "a lot of 'Mom-likes-you-best scenarios,'" particularly when one PD in the cluster thinks another PD has the GMs ear more often. "It's a lot like having children," Goldstein said.

Heritage Media's Bob McNeil added that in many cases, sister stations are not on equal footing and shouldn't expect to be treated that way. He cited his Virginia Beach, Va., stations—powerhouse country outlet WGH (Eagle 97) and 10th-ranked oldies sister station WVCL—as an example.

Several of the group PDs on the panel said that despite record-label fears that group PDs would be calling the music shots at all of their stations, that hasn't happened and isn't likely to. Goldstein says it's been 10-12 years since he's taken music calls and "it would probably be pretty embarrassing if I were talking to some of our PDs about music."

SFX Broadcasting's Jack Taddeo says he occasionally gets label calls complaining that "you didn't add this record in X market." Taddeo said, "There is a feeling there that maybe we were conspiring together, [but] we just don't have that kind of time."

Regarding last year's touchy issue of the DOJ's watchdogging of group owners, the Federal Communications Commission's Roy Stewart, Jacor's Michaels, and Chancellor's Ginsburg were among those who felt that owners had reached an "understanding" with the DOJ about what its rules were, terming it "another regulatory loophole we've learned to work through." Triathlon's Norm Feuer added that he

had two markets under investigation by the DOJ, hadn't heard back from them in a while, and wasn't sure what to make of it.

Additional reporting was provided by Airplay Monitor managing editors Phyllis Stark (country), Marc Schiffman (rock), Janine Covey (R&B), and Kevin Carter (top 40).

FCC'S HUNDT BLASTED

(Continued from page 97)

mitments enforceable through fines or possibly nonrenewal of broadcast licenses," Chong said. "One can see that this concept of converting the public interest into specific programming commitments was his springboard into intrusive government content regulation."

Regarding free time for political candidates, she compared it to ordering airlines to give free airplane seats to political candidates, "since they also use the public airways."

Chong added that Hundt's record of asking for "neutral inquiries" on such issues is nothing more than a "thinly disguised effort to dictate program content." His approach, she concluded, has been "particularly offensive to the First Amendment's guarantee of a free press."

Chong was not alone in mentioning disdain for the outgoing chairman. During a panel featuring three members of Congress, House FCC appropriations subcommittee chairman Hal Rogers (R-Ky.) complained that under Hundt, "the FCC has gone off in a philosophical bent [backing] causes; I hope that is over. In the FCC, that's not proper." Rogers said that "the new commissioners will be an improvement."

In addition, Hundt was attacked via implication by the FCC's Roy Stewart, who promised that Hundt's likely replacement, Bill Kennard, would bring a "congenial, consensus-building style" that he implied was missing from the current FCC.

SEBASTIAN STICKS TO HIS GUNS

(Continued from page 98)

encouraged to pick up the studio phone as much as possible, and Sebastian runs a promo encouraging listeners to call him directly with feedback. He returns all of those calls. Sebastian also considers himself "almost maniacal" in his attention to detail in programming the station. He listens constantly and hot-lines the jocks at all hours. Although he admits "I'm sometimes a pain," he also says some on his staff "would go to war with me. They love me. I get so enthusiastic and supportive of creating great radio and helping each jock reach their potential that something magical happens. I refuse to not create success."

His goal is to make the station No. 4 25-54. "It's an aggressive goal, but I think it's doable," he says. Why No. 4? Because the top three stations are all ethnic-based, No. 4 overall would essentially be No. 1 for the Anglo audience.

Still, Sebastian can't pin down a time frame for achieving this goal, because the station is being transferred from Chancellor to Bonneville, and Sebastian says, "It's hard to have a time frame when you're being bought and sold and don't know what kind of support you'll have" from the new owner.

That trade came as a complete surprise to Sebastian and the KZLA staff—he says at first they were walking around "with that deer-in-the-headlights look." But after meeting with Bonneville staffers, Sebastian says, they were reassured that the station would be marketed and supported properly and would stay country.

Still, Sebastian says he will miss the power and strength of being part of the Chancellor country chain and the camaraderie and "information pool" of the other Chancellor country PDs. As the PD of the only Bonneville country station, he says, "I'll be somewhat of an island."

"The Bonneville people are very excited about doing a country station. It fits their values nicely," he adds. "They really believe in supporting programming with marketing and advertising, and that is music to my ears. KZLA has been through many owners over the years and has never been supported like the other stations, so [it] has been one of the best-kept secrets in Los Angeles. With the attributes KZLA has created in the past year, we are on the precipice of great success." **PHYLLIS STARK**

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

Billboard Video Monitor THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS "NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD

Cleopatra Documents The Electronica Scene On Film

BY CARRIE BELL

LOS ANGELES—In an effort to expose the underground rave scene to a mainstream audience, Cleopatra Pictures and Entertainment Group is preparing the first full-length documentary on electronic music, featuring appearances by breakout acts like Moby, Aphex Twin, the Crystal Method, and Sneaker Pimps.

"This culture has been around for at least a decade, but very few people really know the history and what it's all about," says Cleopatra president Brian Perea. "We wanted to create a film that took people there, showed them the inside, and dispelled any false rumors."

The film, tentatively titled "Better Living Through Circuitry," started shooting in March at the Winter Music Conference in Miami. Since then, the crew has filmed in New York, Los Angeles, and San Diego. It also hopes to work Detroit and London shoots into the \$100,000 budget.

Cleopatra expects to have the first cut by December and a finished product by spring 1998, although it has yet to be determined whether the project will have a wide theatrical release or go straight to video.

"Several companies have expressed interest in releasing the movie to theaters, including Trimark, Nonfiction Films, Miramax, and October," says producer Brian McNelis. "I think people realize this is a good time for this film. The music is just starting to change from a underground urban legend to something they listen to in Des Moines. It's prior to the burnout stage, and the artists are the most interesting and genuine at this point."

Directed by Jonathan Reiss—known for his music video work with Nine Inch Nails, Black Crowes, and Type O Negative—the film will include performance footage, location shots with opinions from police and fans, and interviews with pivotal players like MTV's "Amp" producer Todd Mueller and Maverick A&R representative/KCRW Los Angeles DJ Jason Bentley. Other artists involved in the project are Electric Skychurch, DJ Frankie

Bones, Keoki, DJ Spooky, Fluke, and Death In Vegas.

"We tried to incorporate popular, historical, and up-and-coming bands. This film is narrated by the people who live this lifestyle. Everything you learn from the film will come from the mouth of an insider," McNelis says.

The authenticity of the project is what convinced the Crystal Method to participate.

"They are trying to avoid the 'Hard Copy' image of the scene's problems and expose this energetic and supportive community," says the Crystal Method's Scott Kirkland. "We're excited to see the final product and hope it sheds light on people's misconceptions. And we're always thankful for publicity."

McNelis says one reason Cleopatra, which owns three record labels specializing in techno, is involved with the film is that the subject matter offers a "visual arena" for the fashion, color, technology, and live experience of electronic music.

"It is an eye-candy culture. Just look at all the artists who tour with videos or the effort that goes into designing CD and poster artwork or creating the perfect outfit for an all-nighter," McNelis says.

Retailers agree that electronica can only be helped by the film.

"Think of it as an extended music video. Music films are the next best thing to being there, and electronic music is tied so heavily to how the music makes you feel," says Bob Reamer, a music buyer for Borders. "This can only drive CD sales for the bands involved. Not only do fans of techno eat up compilations, but electronica-heavy soundtracks like 'The Saint' also sold well."

Perea says there will more than likely be a companion album, although his record labels probably won't release it. Both Sony and Warner have expressed interest.

"Our main concern right now is getting the film done and out there for public consumption," Perea says. "We are taking the business part very slowly because we want to find partners with the same goals, and do what is best for the bands and people involved."

PRODUCTION NOTES

LOS ANGELES

Gavin Bowden, who helmed "Lakini's Juice" for Live and "Airplane" for the Red Hot Chili Peppers, directed "3 a.m." for matchbox 20.

Directors JR Nelson and Modi were the eyes behind Rule 62's "Drown" clip, a montage of live shows. Modi produced for Modivation Films.

NEW YORK

Rapper Sauce Money shot a video for his debut single, "Actions," with director Abdul Abbott under the Brooklyn Bridge.

"Poppin' That Fly" by Oran "Juice" Jones featuring Stu Large and Camp Lo was shot in a Manhattan loft by director Chris Robinson.

NASHVILLE

Director Denver Collins filmed in

the studio and atop a downtown highrise for Virtue's "The Greatest Part Of Me" video.

OTHER CITIES

Forest For The Trees roamed through London with bagpipes for the Kevin Godley-directed video for their radio hit "Dream."

Director Gerry Wenner shot "What If It's You" for Reba McEntire on Jekyll Island, Ga. It is a sequel to her "I'd Rather Ride Around With You" clip.

Peter Cetera's "You're The Inspiration" was directed by Steven R. Monroe at Westward Beach, Calif.

Chris Burns is the director of Fluffy's "I Wanna Be Your Lush," which was produced for Jump Productions.



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- Busta Rhymes, Put Your Hands Where My Eyes...
- Usher, You Make Me Wanna...
- Total, What About Us
- Puff Daddy, It's All About The Benjamins
- Janet Jackson, Got 'Til It's Gone
- Mariah Carey, Honey
- Kurtis Blow, The Breaks
- Aaliyah, Hot Like Fire
- Lost Boyz, Me And My Crazy World
- K-Ci & JoJo, Last Nights Letter
- Brian McKnight, You Should Be Mine
- The Notorious B.I.G., Mo Money Mo Problems
- Allure, All Cried Out
- Magoo And Timbaland, Up Jumps Da Boogie
- Something For The People, My Love Is The Shhh!
- Boyz II Men, 4 Seasons Of Loneliness
- Vanessa Williams, Happiness
- Foxy Brown, Big Bad Mamma
- Erykah Badu, Outside Of The Game
- Mary J. Blige, I Can Love You
- Next, Butta Love
- Myron, We Can Get Down
- R. Kelly, Gotham City
- Jamiroquai, Alright
- Mia X feat. Master P & Foxy Brown, The Party...
- Joe, The Love Scene
- Immature, I'm Not A Fool
- Brownstone, Kiss And Tell
- K-Ball, Do It On The Upside
- 30 Playa, Don't Stop The Music

★ ★ NEW ON'S ★ ★

No New On's This Week



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Neal McCoy, The Shake
- Tim McGraw, Everywhere
- Bryan White, Love Is The Right Place
- John Michael Montgomery, How Was I To Know
- Diamond Rio, How Your Love Makes Me Feel
- Clint Black, Something That We Do
- Lee Ann Womack, The Fool
- Sawyer Brown, This Night Won't Last Forever
- Lorrie Morgan, Go Away
- Vince Gill, You And You Alone
- Martina McBride, A Broken Wing
- Travis Tritt feat. Lari White, Helping...
- Brooks & Dunn, Honky Tonk Truth #1
- Trace Adkins, The Rest Of Mine
- Reba McEntire, What If It's You #1
- Mark Chesnut, Thank God For Believers
- Patty Loveless, You Don't Seem To Miss Me #1
- Wynonna, When Love Starts Talkin'
- Ty Herndon, I Have To Surrender #1

- Clay Walker, Watch This
- Ricochet, Blink Of An Eye
- Michael Peterson, From Here To Eternity #1
- Tracy Byrd, Good Ol' Fashioned Love #1
- LeAnn Rimes, You Light Up My Life #1
- Kenny Chesney, She's Got It All
- Rhett Akins, More Than Everything #1
- Trisha Yearwood, How Do I Live
- Alabama, Dancin', Shaggin' On The Boulevard
- Wade Hayes, Wichita Lineman #1
- Big House, Love Ain't Easy #1
- George Strait, Carrying Your Love With Me
- Sons Of The Desert, Hand Of Fate
- The Kinleys, Please
- Bill Engvall, Warning Signs
- Alison Krauss & Union Station, Looking In...
- Skip Ewing, Answer To My Prayer
- John Fogerty, Southern Streamline
- Joe Diffie, Somethin' Like This
- Blake & Brian, Another Perfect Day
- Blackhawk, Hole In My Heart
- Chely Wright, Shut Up And Drive
- David Lee Murphy, All Lit Up In Love
- Dean Miller, Nowhere, USA
- Matraca Berg, That Train Don't Run
- James Bonamy, Naked To The Pain
- Lonestar, You Walked In
- River Road, Nickajack
- Matt King, A Woman Like You
- Keith Perry, When I Could Fly
- Mark Collie/Aaron Tippin/Jeff Wood, Fire...

† Indicates Hot Shots

★ ★ NEW ON'S ★ ★

Delbert McClinton, Sending Me Angels
John Berry, The Stone
Shania Twain, Love Get's Me Every Time



Continuous programming
1515 Broadway, NY, NY 10036

- Fiona Apple, Criminal
- Puff Daddy, It's All About The Benjamins
- Sugar Ray, Fly
- Rolling Stones, Anybody Seen My Baby
- Jewel, Foolish Games
- Foo Fighters, Everlong
- Smash Mouth, Walkin' On The Sun
- Mariah Carey, Honey
- Boyz II Men, 4 Seasons Of Loneliness
- Green Day, Hitchin' A Ride
- Busta Rhymes, Put Your Hands Where My Eyes...
- Adam Sandler, The Lonesome Kicker
- Janet Jackson, Got 'Til It's Gone
- Mighty Mighty Bosstones, The Rascal King
- Lil' Kim, Not Tonight
- Usher, You Make Me Wanna...
- Forest For The Trees, Dream
- Sarah McLachlan, Building A Mystery
- 19 311, Prisoner
- Fleetwood Mac, Silver Springs
- Chumbawamba, Tubthumping
- Chris Rock, Champagne
- Verve, Bitter Sweet Symphony
- Reel Big Fish, Sell Out
- Mary J. Blige, Everything

- Coolio, Ooh La La
- Beck, Jack-Ass
- Wyclef Jean, We Trying To Stay Alive
- Talk Show, Hello Hello
- Jamiroquai, Alright
- Wyclef Jean, Guantanamera
- Refugee Camp All-Stars, Avenues
- Elton John, Something About The Way...
- Salt-N-Pepa, R U Ready
- Our Lady Peace, Superman's Dead
- Dandy Warhols, Not If You Were The Last
- Blues Traveler, Most Precarious
- Squirrel Nut Zippers, Put A Lid On It
- Dru Hill, Never Make A Promise
- Mxpx, Chick Magnet
- Spice Girls, 2 Become 1
- The Wallflowers, The Difference
- Live, Turn My Head
- The Notorious B.I.G., Mo Money Mo Problems
- Sundays, Summertime
- Master P, I Miss My Homies
- The Mighty Mighty Bosstones, The Impression...
- The Notorious B.I.G., Hypnotize
- Jimmie's Chicken Shack, High
- Wu-Tang Clan, Triumph

** Indicates MTV Exclusive

★ ★ NEW ON'S ★ ★

En Vogue, Too Gone, Too Long
The Wallflowers, Three Marlenas
The Firm, Firm Biz
God's Property, You Are The Only One
Hanson, I Will Come To You
Robyn, Show Me Love
Total, What About Us
U2, Please



30 hours weekly
2806 Opryland Dr.,
Nashville, TN 37214

- Neal McCoy, The Shake
- Hank Thompson W/Junior Brown, Gotta Sell...
- Chris LeDoux, This Cowboy's Hat
- Lee Ann Womack, The Fool
- Sawyer Brown, This Night Won't Last Forever
- Blackhawk, Hole In My Heart
- Lorrie Morgan, Go Away
- David Lee Murphy, All Lit Up In Love
- Vince Gill, You And You Alone
- 10 Mark Chesnut, Thank God For Believers
- Bryan White, Love Is The Right Place
- Travis Tritt feat. Lari White, Helping...
- John Michael Montgomery, How Was I To Know
- Reba McEntire, What If It's You
- Clay Walker, Watch This
- George Strait, Carrying Your Love With Me
- Tim McGraw, Everywhere
- Diamond Rio, How Your Love Makes Me Feel
- Chely Wright, Shut Up And Drive
- The Kinleys, Please
- River Road, Nickajack
- Wade Hayes, Wichita Lineman
- LeAnn Rimes, You Light Up My Life
- Judds, Give A Little Love
- Diamond Rio, Mirror Mirror

- Diamond Rio, Nowhere Bound
- Trisha Yearwood, Wrong Side Of Memphis
- Sawyer Brown, Shakin'
- Martina McBride, My Baby Loves Me
- Ty Herndon, What Mattered Most

★ ★ NEW ON'S ★ ★

John Anderson, Small Town
Sherrie, One Solitary Tear
John Berry, The Stone



Continuous programming
1515 Broadway, NY, NY 10036

- Third Eye Blind, Semi-Charmed Life
- Mariah Carey, Honey
- Jewel, Foolish Games
- Matchbox 20, Push
- Sarah McLachlan, Building A Mystery
- Sister Hazel, All For You
- Spice Girls, 2 Become 1
- The Wallflowers, The Difference
- Shawn Colvin, Sunny Came Home
- Rolling Stones, Anybody Seen My Baby
- Fleetwood Mac, Silver Springs
- Fiona Apple, Criminal
- Paula Cole, I Don't Want To Wait
- Elton John, Something About The Way You
- The Wallflowers, One Headlight
- Savage Garden, I Want You
- Duncan Sheik, Barely Breathing
- The Verve Pipe, The Freshmen
- Spice Girls, Say You'll Be There
- Tonic, If You Could Only See
- No Doubt, Don't Speak
- En Vogue, Don't Let Go (Love)
- Hanson, Mmmbop
- Sheryl Crow, Home
- Smash Mouth, Walkin On The Sun
- The Cardigans, Lovefool
- Paula Cole, Where Have All The Cowboys Gone?
- Sheryl Crow, Everyday Is A Winding Road
- 29 Texas, Say What You Want
- Amy Grant, Takes A Little Time

★ ★ NEW ON'S ★ ★

En Vogue, Too Gone, Too Long
The Wallflowers, Three Marlenas
Barenaked Ladies, Brian Wilson
Jai, I BelieVe
The Mighty Mighty Bosstones, The Impression That I Get
U2, Please

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 4, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Master P, I Miss My Homies

BOX TOPS

- Aqua, Barbie Girl
Mary J. Blige, Everything
Usher, You Make Me Wanna...
Mariah Carey, Honey
Insane Clown Posse, Halls Of Illusion
Master P, How You Do Dat

NEW

- Aaliyah, The One I Gave My Heart To
Adam Sandler, The Lonesome Kicker
Backstreet Boys, As Long As You Love Me
Beatnuts, Off The Books
Blues Traveler, Most Precarious
Christian, Bring Back Your Love
Chumbawamba, Tubthumping
Duran Duran, Electric Barbarella
E-A-Ski, Snowdown
EPMD, Da Joint
Gravediggaz, Dangerous Minds
Green Day, Hitchin' A Ride
Kinfusion, Crooked Green Papers
MC Eht, Hit The Floor
Misfits, Dig Up Her Bones
Moloko, Fun For Me
Mossie, Nobody Can Be You But You
Ol' Skool, Set You Free
Olive, You're Not Alone
Queen Latifah, It's Alright
Rappin' 4-Tay, Bring The Beat Back
Salt-N-Pepa, R U Ready
Seagram, If The World Was Mine
Sheryl Crow, Home
Sly & Robbie, Live It Up
Sublime, Doin' Time
The Sundays, Summertime
311, Prisoner
3X Krazy, Ghetto Soldiers

Total, What About Us
The Verve, Bitter Sweet Symphony



Continuous programming
1515 Broadway
New York, NY 10036

NEW

- Bjork, Joga
Curve, Chinese Burn
Down By Law, Question Marks And Periods
The Geraldine Fibbers, California Tuffy
Kula Shaker, Hush
Jonny Lang, Missing Your Love
Playa, Don't Stop The Music
Portishead, All Mine
U2, Please
The Wallflowers, Three Marlenas
The Wannadies, Might Be Stars



Continuous programming
299 Queen St West
Ontario, Toronto M5V2Z5

- Rolling Stones, Anyone Seen My Baby (new)
Green Day, Hitchin' A Ride (new)
Jann Arden, The Sound Of (new)
B.T.K., Cog (new)
Wyclef Jean, Guantanamera (new)
Sarah McLachlan, Building A Mystery
Backstreet Boys, Everybody...
Oasis, D'You Know What I Mean?
Our Lady Peace, Automatic Flowers
Hanson, Where's The Love
Bran Van 3000, Drinking In L.A.
Live, Turn My Head
Sugar Ray, Fly
Mariah Carey, Honey
The Tea Party, Temptation



Continuous programming
Hawley Crescent
London NW18TT

- Will Smith, Men In Black
Puff Daddy & Faith Evans (feat. 112), I'll Be Missing You
The Notorious B.I.G., Mo Money, Mo Problems
Coolio, C U When You Get There
Meredith Brooks, Bitch
Michael Jackson, History (Megamix)
The Verve, Bitter Sweet Symphony
Mariah Carey, Honey
Eternal, I Wanna Be The Only One
Ultra Nate, Free
R. Kelly, Gotham City
Backstreet Boys, Everybody...
Chumbawamba, Tubthumping
Boyzone, Picture Of You
Aqua, Barbie Girl
Hanson, Where's The Love
Ricky Martin, Maria
Babyface/Stevie Wonder, How Come, How Long
Oasis, D'You Know What I Mean?
Jon Bon Jovi, Queen Of New Orleans



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

- dc Talk, Colored People
God's Property, Stomp
Point Of Grace, That's The Way It's Meant To Be
dc Talk, Like It, Love It, Need It
Reality Check, Masquerade
The Altered, Low
Chuckie Perez, Rhythm Of Tomorrow
Clay Cross, Saving The World
Lauryn, Vision
Silage, Watusi
Eric Martin, I Love The Way You Love Me
Skip Ewing, Mary Go Round

Linda Eder, Something To Believe In
dc Talk, In The Light
Plumb, Inforgivable



Continuous programming
Hawley Crescent
London NW18TT

One hour weekly
216 W Ohio
Chicago, IL 60610

- The Sundays, Summertime
Forest For The Trees, Dream
Toenut, Test Anxiety
The Verve, Bitter Sweet Symphony
311, Prisoner
Mr. T Experience, And I'll Be With You
Green Day, Hitchin' A Ride
Less Than Jake, Dopeman
Bis, Tell It To The Kids



Honeyrods, Love Bee
1/2-hour weekly
46 Gifford St
Brocton, MA 02401

- Charlatans UK, One To Another
Tanya Donnelly, Pretty Deep
Morrisey, Alma Matters
Trebles, Friend Of Mine
The Verve Pipe, Villains
Sinnead O'Connor, To Mother You
Talk Show, Hello Hello
Honeyrods, Love Bee
Olive, You're Not Alone
The Mighty Mighty Bosstones, Rascal King
The Dambuilders, Burn This Bridge
Our Lady Peace, Superman's Dead
Snot, Stoopid
311, Prisoner
The Verve, Bitter Sweet Symphony

ASCAP's Award-Winners

Following is a complete list of the most-performed ASCAP songs, their writers, and their publishers.

"All I Want Is A Life"; Tony Mullins/Don Pfrimmer; G I D Music Inc.

"Almost A Memory Now"; Dale Oliver/Dave Robbins; EMI April Music Inc., Joe David Music, Warner/Chappell Music Group.

"Any Man Of Mine"; Robert John "Mutt" Lange; Zomba Enterprises Inc.

"The Beaches Of Cheyenne"; Garth Brooks/Bryan Kennedy/Dan Roberts; EMI April Music Inc., Major Bob Music, No Fences Music, Old Boots Music, Rope and Dally.

"Believe Me Baby (I Lied)"; Larry Gottlieb/Angelo; Julann Music, PolyGram International Publishing.

"Bigger Than The Beatles"; Steve Dukes/Jeb Stuart Anderson; Chickasaw Roan Music, Full Keel Music Co., Texas Wedge Music, Timbuk One Music.

"Blue Clear Sky"; John Jarrard/Mark D. Sanders; Alabama Band Music Co., MCA Music Publishing, Miss Blyss Music, Starstruck Writers Group.

"Can't Be Really Gone"; Gary Burr; Gary Burr Music, MCA Music Publishing.

"Change My Mind"; Jason Blume; Bull's Run Publishing Inc., Zomba Enterprises Inc.

"Check Yes Or No"; Dana Hunt Olgesby; Victoria Kay Music.

"C-o-u-n-t-r-y"; Ron Harbin; Sony/ATV Cross Keys, Kim Williams Music.

"Don't Get Me Started"; Mark D. Sanders; MCA Music, Starstruck Writers Group.

"Dust On The Bottle"; David Lee Murphy; N2D Publishing Co.

"Every Time I Get Around You"; David Lee Murphy; N2D Publishing Co., Old Desperados LLC.

"The Fear Of Being Alone"; Walt Aldridge; Rick Hall Music Inc., Watertown Music.

"Givin' Water To A Drowning Man"; Gary Nicholson; Four Sons Music, Sony/ATV Cross Keys.

"Goodnight Sweetheart"; David Lewis/Kim Williams; Sony/ATV Cross Keys.

"Guys Do It All The Time"; Kim Tribble/Bobby Whiteside; Brian's Dream, QMP Music, Bobby Whiteside Ltd., Willdawn Music.

"Heads Carolina, Tails California"; Mark D. Sanders; MCA Music Publishing, Starstruck Writers Group.

"Heart Half Empty"; Gary Burr/Desmond Child; Desmobile Inc., Gary Burr Music, EMI April Music Inc., MCA Music Publishing.

"Heaven Help My Heart"; Dean McTaggart/David Tyson; EMI April Music Inc., Nimby Music.

"Home"; Alan Jackson; Warner/Chappell Music Group.

"Hypnotize The Moon"; Eric Kaz; Zena Music Co.

"I Can Love You Like That"; Maribeth Derry/Jennifer Kimball; Criterion Music Corp., Friends and Angels Music, Full Keel Music Co., Second Wave Music.

"I Like It, I Love It"; Jeb Stuart Anderson/Steve Dukes/Mark Hall; Full Keel Music Co., Rick Hall Music Inc., Texas Wedge Music.

"I Swear"; Gary B. Baker/Frank Myers; Rick Hall Music Inc., Morganactive Songs Inc.

"(If You're Not In It For Love), I'm Outta Here"; Robert John "Mutt" Lange; Zomba Enterprises Inc.

"I'll Try"; Alan Jackson; Yee Haw Music, Warner/Chappell Music Group.

"It Matters To Me"; Mark D. Sanders; MCA Music, Starstruck Writers Group.

"It Works"; Mickey Cates; Alabama Band Music Co.

"It's Midnight Cinderella"; Garth Brooks/Kim Williams; Major Bob Music, Sony/ATV Cross Keys, No Fences Music.

"Learning As You Go"; Larry Boone/Billy Lawson; Sony/ATV Cross Keys.

"Like There Ain't No Yesterday"; Walt Aldridge; Rick Hall Music Inc., Watertown Music.

"Lonely Too Long"; Mike Lawler/Bill Rice/Sharon Vaughn; BMG Songs Inc., Cooter Music.

"Love Lessons"; Ted Hewitt; Hewitt Music.

"Maybe We Should Just Sleep On It"; Kerry Kurt Phillips; Full Keel Music Co., Texas Wedge Music.

"My Heart Has A History"; Mark D. Sanders; MCA Music Publishing, Starstruck Writers Group.

"My Maria"; B.W. Stephenson; Bughouse, MCA Music Publishing, Prophecy Publishing Inc.

"No News"; Mark D. Sanders; MCA Music Publishing, Starstruck Writers Group.

"No One Needs To Know"; Robert John "Mutt" Lange; Zomba Enterprises Inc.

"Not Enough Hours In The Day"; Ron Harbin/Kim Williams; Kim Williams Music, Sony/ATV Cross Keys.

"On A Good Night"; Larry Boone; Sony/ATV Cross Keys.

"One Way Ticket (Because I Can)"; Keith Hinton; Global Nomad Music, Warner/Chappell Music Group.

"Only Days That End In Y"; Rich Fagan; Of Music.

"Out With A Bang"; David Lee Murphy/Kim Tribble; Brian's Dream, N2D Publishing Co.

"Ready, Willing And Able"; Jess Leary; Dream Catcher Music Inc., Little Jila Monster Music Inc.

"Rebecca Lynn"; Don Sampson; MCA Music Publishing.

"The River And The Highway"; Don Schlitz; New Don Songs, New Hayes Music.

"The Road You Leave Behind"; David Lee Murphy; N2D Publishing Co., Old Desperados LLC.

"Runnin' Away With My Heart"; Mark D. Sanders; MCA Music Publishing, Starstruck Writers Group.

"She Said Yes"; Joe Doyle; BMG Songs Inc.

"So Much For Pretending"; Derek George/Bryan White; Seventh Son Music Inc.

"Someone Else's Dream"; Trey Bruce/Craig Wiseman; Almo Music Corp., Daddy Rabbit Music, Big Tractor Music, Pop a Wheelie Music, Warner/Chappell Music Group.

"Stars Over Texas"; Larry Boone/Tracy Lawrence; SLL Music, Sony/ATV Cross Keys.

"Starting Over Again"; Donna Summer; Sweet Summer Night Music.

"Ten Thousand Angels"; Steven D. Jones; Famous Music Corp., Island Bound Music Inc.

"That Girl's Been Spyin' On Me"; Max T. Barnes; Famous Music Publishing, Island Bound Music Inc.

"That Ol' Wind"; Garth Brooks; Major Bob Music, No Fences Music.

"That's As Close As I'll Get To Loving You"; Sally Dworsky; Almo Music Corp.

"There's A Girl In Texas"; Trace Adkins/Vip Viperman; Sawng Cumpny, Vip Viperman Music.

"A Thousand Times A Day"; Gary Burr/Gary Nicholson; Gary Burr Music, MCA Music Publishing, Sony/ATV Cross Keys.

"To Be Loved By You"; Gary Burr/Mike Reid; Almo Music Corp., Brio Blues Music, Gary Burr Music, MCA Music Publishing.

"Too Much Fun"; Curtis Wright; Curtis Wright Songs, Hamstein Stroudavarious.

"Treat Her Right"; Lenny LeBlanc; Integrity's Hosanna! Music, Lensongs Publishing.

"Vidalia"; Mark D. Sanders; MCA Music Publishing, Starstruck Writers Group.

"Walkin' Away"; Annie Roboff/Craig Wiseman; Almo Music Corp., Anwa Music, Daddy Rabbit Music.

"What Do I Know"; Cathy Majeski; All Around Town Music, Sony/ATV Cross Keys.

"What I Meant To Say"; Jim McBride, Mill Village Music; Sony/ATV Cross Keys.

"Without Your Love"; Alan G. Anderson/Craig Wiseman; Almo Music Corp., Bash Music, This Big Music.

"A Woman's Touch"; Wayne Perry; Zomba Enterprises Inc.

"You Can't Lose Me"; Trey Bruce; Big Tractor Music, Warner/Chappell Music Group.

"You Gotta Love That"; Jess Brown; Almo Music Corp., Bamatuek Music Inc.

"You Win My Love"; Robert John "Mutt" Lange; Zomba Enterprises Inc.

BMI's Most-Performed Songs Of The Year

Following is a complete list of the most-performed BMI songs, their writers, their publishers, and their artists and record labels.

"All I Need To Know"—Mark Alan Springer; Murrach Music Corp.; Kenny Chesney; BNA.

"All I Want Is A Life"—Stan Munsey; Royalhaven Music Inc.; Tim McGraw; Curb.

"All You Ever Do Is Bring Me Down"—Al Anderson, Raul Malo; Al Andersongs, Mighty Nice Music, Raul Malo Music, Sony/ATV Tree; the Mavericks (Featuring Flaco Jimenez); MCA.

"Almost A Memory Now"—Van Stephenson; Hamstein Cumberland Music; Blackhawk; Arista.

"Believe Me Baby (I Lied)"—Kim Richey; Mighty Nice Music, Wait No More Music; Trisha Yearwood; MCA.

"Big Love"—Michael Clark, Jeff Stevens; Flying Dutchman Music Co., Jeff Stevens Music, Warner-Tamerlane Publishing Corp.; Tracy Byrd; MCA.

"Blue"—Bill Mack; Fort Knox Music Inc., Trio Music Co. Inc.; LeAnn Rimes; Curb.

"Blue Clear Sky"—Bob DiPiero; American Made Music, Little Big Town Music; George Strait; MCA.

"Born In The Dark"—Chet Hinesley; First Write Music, House of Dust Music; Doug Stone; Columbia.

"The Car"—Gary Heyde, Michael Spriggs; Diamond Storm Music Inc., EMI-Tower Street Music, Mike Curb Music; Jeff Carson; Curb.

"Carried Away"—Steve Bogard, Jeff Stevens; Jeff Stevens Music, Rancho Belita Music, Warner-Tamerlane Publishing Corp.; George Strait; MCA.

"Cowboy Love"—Bill Douglas, Jeff Wood; EMI-Tower Street Music; John Michael Montgomery; Atlantic.

"Daddy's Money"—Bob DiPiero; American Made Music, Little Big Town Music; Ricochet; Columbia.

"Does That Blue Moon Ever Shine On You"—Toby Keith; Bill Green Music, Songs of PolyGram International Inc., Tokeo Tunes; Toby Keith; A&M Nashville.

"Don't Get Me Started"—Rhett Akins, Sam Hogin; Fire Hall Music, Rhetangle Music, Sam's Jammin' Songs, Sony/ATV Tree; Rhett Akins; Decca.

"Every Light In The House"—Kent Robbins; Irving Music Inc.; Trace Adkins; Capitol Nashville.

"The Fear Of Being Alone"—Bruce Miller; Fame Publishing Co. Inc.; Reba McEntire; MCA.

"Go Rest High On That Mountain"—Vince Gill; Benefit Music; Vince Gill; MCA.

"Heads Carolina, Tails California"—Tim Nichols; EMI-Blackwood Music Inc., Ty Land Music; Jo Dee Messina; Curb.

"Heart's Desire"—Cris Moore, Lee Roy Parnell; Barney and Arney Music, Lee Roy Parnell Music, Songs of PolyGram International Inc.; Lee Roy Parnell; Career.

"Holdin' On To Something"—Thom McHugh, Tom Shapiro; Diamond Struck Music, Hamstein Cumberland Music, Kicking Bird Music Inc., Mike Curb Music, Thomahawk Music, Tom Shapiro Music; Jeff Carson; Curb.

"Hypnotize The Moon"—Steve Dorff; Ensign Music Corp., Galewood Songs; Clay Walker; Giant.

"I Am That Man"—Terry McBride, Monty Powell; Acuff-Rose Music Inc., Constant Pressure Publishing, Warner-Tamerlane Publishing Corp.; Brooks & Dunn; Arista.

"I Can Still Make Cheyenne"—Aaron Barker, Erv Woolsey; Hit Street Music, O-Tex Music; George Strait; MCA.

"I Do"—Paul Brandt; Warner-Tamerlane Publishing Corp.; Paul Brandt; Reprise.

"I Don't Think I Will"—Doug Johnson; Sydney Erin Music; James Bonamy; Epic.

"I Know She Still Loves Me"—Aaron Barker, Monty Holmes; Hit Street Music,

Malaco Music Co., O-Tex Music; George Strait; MCA.

"I'm Not Supposed To Love You Anymore"—Skip Ewing, Donny Kees; Acuff-Rose Music Inc.; Bryan White; Asylum.

"If I Were You"—Terri Clark; Fire Hall Music, Sony/ATV Tree; Terri Clark; Mercury Nashville.

"If You Loved Me"—Paul Nelson, Tom Shapiro; Hamstein Cumberland Music, Sony/ATV Tree, Terilee Music, Tom Shapiro Music; Tracy Lawrence; Atlantic.

"In Pictures"—Bobby E. Boyd; Careers-BMG Music Publishing Inc.; Alabama; RCA.

"It Matters To Me"—Ed Hill; Music Hill Music, New Haven Music; Faith Hill; Warner Bros.

"It Wouldn't Hurt To Have Wings"—Jerry Foster, Roger LaVoie, Johnny Morris; Great Galen Music, Hapsack Music, Miss Holly Music, Warner-Tamerlane Publishing Corp.; Mark Chesnutt; Decca.

"It's A Little Too Late"—Mark Chesnutt; EMI-Blackwood Music Inc., Songs of Jasper Inc.; Mark Chesnutt; Decca.

"It's What I Do"—Chuck Jones, Tom Shapiro; Diamond Struck Music, Hamstein Cumberland Music, Hardtail Hits, Mike Curb Music, Tom Shapiro Music; Billy Dean; Capitol Nashville.

"Jacob's Ladder"—Tony Martin, Brenda Sweat, Cal Sweat; Baby Mae Music, Co-Heart Music Inc., Hamstein Cumberland Music; Mark Wills; Mercury Nashville.

"Let's Go To Vegas"—Karen Staley; All Over Town Music, Sony/ATV Tree; Faith Hill; Warner Bros.

"Like The Rain"—Clint Black, Hayden Nicholas; Blackened Music; Clint Black; RCA.

"Like There Ain't No Yesterday"—Mark Narmore; Fame Publishing Co. Inc.; Blackhawk; Arista.

"Little Bitty"—Tom T. Hall; Hallnote Music; Alan Jackson; Arista.

"Living In A Moment"—Pat Bunch, Doug Johnson; Pat Price Music, Sydney Erin Music; Ty Herndon; Epic.

"Long As I Live"—Rick Bowles, Will Robinson; Diamond Storm Music Inc., Maypop Music, Mike Curb Music, Seven Summits Music, Will Robinsons; John Michael Montgomery; Atlantic.

"Love Is Stronger Than Pride"—Rick Bowles, Doug Johnson; Diamond Storm Music Inc., Maypop Music, Mike Curb Music, Sydney Erin Music; Ricochet; Columbia.

"Love Lessons"—Jerry Kilgore, Sarah Majors, Monty Powell; Acuff-Rose Music Inc., Saddle Tan Music; Tracy Byrd; MCA.

"Maybe We Should Just Sleep On It"—Jerry Laseter II; Noosa Heads Music Inc.; Tim McGraw; Curb.

"Me And You"—Skip Ewing, Ray Herndon; Acuff-Rose Music Inc., Songs of Rayman; Kenny Chesney; BNA.

"Meant To Be"—Rick Bowles, Chris Waters; Chris Waters Music, Diamond Storm Music Inc., Maypop Music, Mike Curb Music, Sony/ATV Tree; Sammy Kershaw; Mercury Nashville.

"More Than You'll Ever Know"—Travis Tritt; Post Oak Publishing; Travis Tritt; Warner Bros.

"My Heart Has A History"—Paul Brandt; Warner-Tamerlane Publishing Corp.; Paul Brandt; Reprise.

"My Maria"—Daniel Moore; Music Corp. of America Inc.; Brooks & Dunn; Arista.

"No Man's Land"—John Scott Sherrill; All Over Town Music, New Wolf Music, Sony/ATV Tree; John Michael Montgomery; Atlantic.

"No News"—Phil Barnhart, Sam Hogin; Katy's Rainbow Music, Simply Irresistible Music, Sony/ATV Tree; Lonestar; BNA.

"No One Needs To Know"—Shania Twain; Loon Echo Inc.; Shania Twain; Mercury.

"Nobody Knows"—Dohn DuBosé, Joe Rich; D'Jongsongs, EMI-Blackwood Music Inc., Hiteo Music, Joe Shade Music; Kevin Sharp; Asylum.

"Not Enough Hours In The Night"—Aaron Barker; Hit Street Music, O-Tex

Music; Doug Supernaw; Giant.

"Not That Different"—Joie Scott; Spoofer Music; Collin Raye; Epic.

"On A Good Night"—Don Cook, Paul Nelson; Don Cook Music, Sony/ATV Tree, Terilee Music; Wade Hayes; Columbia.

"One Emotion"—Clint Black, Hayden Nicholas; Blackened Music; Clint Black; RCA.

"One Way Ticket (Because I Can)"—Judy Rodman-Hudik; Warner-Tamerlane Publishing Corp.; LeAnn Rimes; Curb.

"Pretty Little Adriana"—Vince Gill; Benefit Music; Vince Gill; MCA.

"The River And The Highway"—Gerry House; Housenotes Music; Pam Tillis; Arista.

"Running Out Of Reasons To Run"—George Teren; Zomba Songs Inc.; Rick Trevino; Columbia.

"She Ain't Your Ordinary Girl"—Robert Jason; My Split Music, Suzi Joe Music; Alabama; RCA.

"She Never Lets It Go To Her Heart"—Tom Shapiro, Chris Waters; Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music, Tom Shapiro Music; Tim McGraw; Curb.

"So Much For Pretending"—John Tirro; New Court Music Inc.; Bryan White; Asylum.

"Strawberry Wine"—Matraca Berg, Gary Harrison; August Wind Music, Georgian Hills Music, Great Broad Music, Longitude Music Co.; Deana Carter; Capitol Nashville.

"Tall, Tall Trees"—George Jones, Roger Miller; Fort Knox Music Inc., Trio Music Co. Inc.; Alan Jackson; Arista.

"Ten Thousand Angels"—Billy Henderson; Pier Five Music Inc.; Mindy McCready; BNA.

"Tequila Talkin'" —Bill LaBounty, Chris Waters; Ensign Music Corp., Hamstein Cumberland Music, Hidden Planet Music; Lonestar; BNA.

"That Girl's Been Spyin' On Me"—Tom Shapiro; Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music, Tom Shapiro Music; Billy Dean; Capitol Nashville.

"That Ol' Wind"—Leigh Reynolds; Breon's Island Music, Maleah Music; Garth Brooks; Capitol Nashville.

"That's What I Get For Lovin' You"—Kent Blazy, Neil Thrasher; A Hard Day's Write Music, Careers-BMG Music Publishing Inc., Rio Bravo Music; Diamond Rio; Arista.

"Then You Can Tell Me Goodbye"—(fourth award) John D. Loudermilk; Acuff-Rose Music Inc.; Neal McCoy; Atlantic.

"Time Marches On"—Bobby Braddock; Sony/ATV Tree; Tracy Lawrence; Atlantic.

"Too Much Fun"—Jeff Knight; Maypop Music; Daryle Singletary; Giant.

"Treat Her Right"—Ava Aldridge; Blonde Hair Music; Sawyer Brown; Curb.

"What Do I Know"—Sunny Russ, Stephony Smith; EMI-Blackwood Music Inc., Starstruck Angel Music Inc.; Ricochet; Columbia.

"When Boy Meets Girl"—Terri Clark, Tom Shapiro, Chris Waters; Diamond Struck Music, Hamstein Cumberland Music, Mike Curb Music, Sony/ATV Tree, Tom Shapiro Music; Terri Clark; Mercury Nashville.

"Who Needs You Baby"—Randy Boudreaux, Clay Walker; Lori Jayne Music, That's a Smash Publishing Inc.; Clay Walker; Giant.

"Wild Angels"—Matraca Berg, Gary Harrison, Harry Stinson; August Wind Music, Great Broad Music, Longitude Music Co., Sony/ATV Tree; Martina McBride; RCA.

"You Can Feel Bad"—Matraca Berg, Tim Krekel; August Wind Music, Great Broad Music, Longitude Music Co., Mighty Nice Music; Patty Loveless; Epic.

"You Gotta Love That"—Brett Jones; Irving Music Inc., Kybama Music Inc.; Neal McCoy; Atlantic.

"You're Not In Kansas Anymore"—Tim Nichols, Zack Turner; Bro 'N Sis Music Inc., Coburn Music Inc.; Jo Dee Messina; Curb.

KEITH RICHARDS' RASTA PROJECT TAKES WING ON ISLAND

(Continued from page 5)

strains stem from a blend of unison chants based on old English Protestant hymns and the heartbeat pulse of African-style drumming, the root of reggae.

"This music is so ancient—it's pre-reggae, pre-Jamaican, really," Richards explains. "It's deep. 'Marrow music,' I call it. It's akin to the best blues or soul music the way it expresses this beautiful yearning, a yearning for home and for healing. And those feelings are about as spiritual as I get."

"The combination of Wesleyan hymns and African rhythms in this music is similar to what happened here with jazz," he adds. "In Jamaica, the people took those colonial melodies they were forced to sing on Sundays and twisted them around and put them

Jackie, who passed away after the recording was finished.

After capturing several nights' worth of music-making (complete with hilarious between-song patter and the chirping of crickets outside), Richards then took the tapes back to his main residence, in Connecticut. There, he added the talents of Irish multi-instrumental ace Frankie Gavin, who brought the chants' Emerald Isle ancestry full circle with his Celtic fiddle and drones. And with a bit of divine inspiration, Richards added another key element to the record's final texture, his sensual, apposite bass guitar.

"This music has never had any bass with it, but I got an idea from an old Wailers track, 'This Train,'" he says. "And I actually worked out which notes went where by getting on my knees and playing the pedals of a B3 organ. That churchy sort of sound was inspiring, plus one of the guys in the band had told me that a rusty old pipe organ was the sound he'd always imagined behind this music. So I tried to transfer that to the bass."

"I tried to keep all the extra elements as color and underpinning to the groove, to keep it all ancient-sounding and swirling like some open-air revival meeting. But I admit I was a bit worried about some of the overdubs—you know, 'How are the brothers back in Jamaica gonna like this?' When Justin heard it, though, he said, 'You're a magician, you know.' Whew. OK, I'll accept that title. That's all I need."

Blackwell voices a similar enthusiasm for the finished product (and the idea of further such projects on the Mindless imprint). "I think 'Wingless Angels' is just a fantastic album," he says, "very natural and organic, which is difficult to accomplish with this kind of thing—all the trappings of recording can often make the magic very hard to capture."

"But even the new sounds he added brought something special to the music without disturbing its essence. Keith is totally knowledgeable and passionate about this music. The album was a labor of love for Keith, and it shows."

Book Gives Insight On Rasta Theology

BY BRADLEY BAMBARGER

For those intrigued by the spirited sounds of Jamaica, a new book offers insight to the Rastafarian tenets that give much reggae and other island music their impetus. Edited by folklorist Gerald Hausman, "The Kebra Nagast: The Lost Bible Of Rastafarian Wisdom And Faith From Ethiopia And Jamaica" is a fresh English translation of the controversial tome, the first since 1922.

Shipping from St. Martin's Press the first week of October, "The Kebra Nagast" as presented by Hausman juxtaposes an Ethiopian view of the Old Testament's Solomon tales with related Rastafarian lore. It is the African orientation to the Biblical material—including the idea that the Ethiopians are God's chosen people and that Ethiopia is the resting place of the Ark of the Covenant—that caused "The Kebra Nagast" to be banned in much of Europe, Africa, and the Caribbean for

decades, surviving only in an oral tradition.

In addition to the ancient Ethiopian verse of "The Kebra Nagast" and the accompanying Rasta legends, Hausman's book includes an evocation of the Nyabinghi, the Rasta ceremonies that feature the hymnal chanting and heartbeat drumming captured on "Wingless Angels"—the Mindless/Island album produced by Rolling Stone and longtime

Jamaican habitué Keith Richards (see story, page 1). It is the melancholy air of the Nyabinghi that first drew Richards to the music, he says. Traces of sadness remain in a celebration primarily about catharsis, as Hausman points out:

"Although the celebration is one of light, there is in Nyabinghi a

shared dark night of the soul, perhaps a lingering memory of slavery, of suffering when drumming was outlawed by the colonial powers. Here in the unmistakable 'riddim' of the burru skin drums, the old world of Babylon crumbles, beaten down by chant, rhythmic pounding, and exultation of the heart. Yet even in the affirmation of salvation, the darkness remains."

For reggae fans, Hausman's appendix perhaps holds the greatest interest, as it examines the influence of the Bible on the lyrics of Bob Marley, recognized as the great prophet of Rastafarianism. Hausman compares words from such Marley songs as "Jump Nyabinghi," "Rastaman Chant," "Exodus," "Iron Lion Zion," "Natural Mystic," and "Redemption Song" to Biblical verses, positing that "Marley's music and the Bible work in tandem as an education in Rastafarian thinking."

With an introduction by Marley's son, Ziggy, "The Kebra Nagast" comprises 272 pages in hardcover and lists at retail for \$19.95.



to their own beat and came up with an amazing mixture of their own."

Richards first encountered the music of the Nyabinghi after the Rolling Stones recorded "Goats Head Soup" at Kingston's Dynamic Studios in 1972. Richards stayed on after falling in love with the island, its people, and their music, setting up house in the hills above Ocho Rios. He grew close to "his brethren"; they watched his kids, and he was their "white spy in Babylon." Inspired by his friends' pure music-making, Richards tried to take the group into Dynamic to make a record right away, but he says that "the total non-vibe of the studio just killed the spirit of the thing." So he contented himself with the scores of homemade cassettes passed around over the years.

But after going to Jamaica to kick back after the Voodoo Lounge tour in 1995, Richards found a number of serendipitous events coming together to suggest a recording in his home as the proper way of documenting the Wingless Angels for prosperity. The Jamaican Film Board supplied encouragement and recording equipment, Island Records chief Chris Blackwell dropped by to offer his blessing, and Jamaica-savvy engineer Rob Fraboni (who remastered Bob Marley's catalog for Island) made himself available.

"The equipment and the right people showed up on the doorstep all of a sudden, and well, I can take a hint," Richards says. "And it was cool because we were where the music is made, in my house where the drums stay. So it got funkier every night. At first, I thought I might just give a copy to the Jamaican Historical Society—you know, 'Here's some of your down-to-the-bone Rasta Nyabinghi shit, my contribution to ethnic field recording.' But Chris said he'd put it out, so we tried to take it further."

Richards prowled the room during the sessions, singing along, strumming his acoustic guitar, and exhorting his mates from Steertown—Justin Hines (a veteran of ska heroes the Dominoes), Winston Thomas (who's played with Talking Heads and the Bad Brains), Bongo Locksie, Warren Williamson, Bongo Neville, new addition Sister Maureen, and the late, lamented Bongo

Richards' participation not only got "Wingless Angels" made and made well, it will undoubtedly help draw listeners to its charms—particularly with the Stones' "Bridges To Babylon" album just out and a massive world tour under way. Still, even an album produced by a Rolling Stone and drawing on the two most popular forms of world music—reggae and Celtic—faces an uphill battle in the marketplace.

"The problem that you always have with world music is that apart from some public radio, it just doesn't get airplay," Blackwell says. "So people never hear a lot of world music—although if they do by chance, many of them like what they hear. But Keith's involvement will obviously help the album get attention that it otherwise

wouldn't, and that is only a good thing."

Even with the Stones' rock'n'roll circus gearing up, Richards will help promote "Wingless Angels" as he can. One instance has him participating in an hourlong interview feature to be broadcast this fall on the world music program "World Cafe" (distributed by Public Radio International). Also, VH1 filmed Richards at work on "Wingless Angels" for a feature a couple of years ago and may rerun the piece this fall.

There won't be any Wingless Angels live shows, though, as Richards points out that "the brethren don't have passports, and I wouldn't want to drag them to Babylon, anyway. But they could do something in Jamaica. I'll be busy, but they don't need me, man."

Island will work "Wingless Angels"

at community and college radio across the U.S. as well as paper various Jamaican enclaves here and in the U.K. with handbills and posters. Ads will also be placed in guitar magazines to attract Richards' core fans, and there is a Wingless Angels/Mindless Internet site in development that should link with various Stones and Richards sites.

The key element of the "Wingless Angels" campaign will be the efforts revolving around the Stones tour, according to Alexis Aubrey, Island's associate director of marketing (U.S.). Co-op advertising with chains and indie shops will be stressed in the tour markets, and fliers will be distributed at the venues.

At Tower Records in New York's
(Continued on next page)

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JOEL'S 'COMPLETE HITS,' ON COLUMBIA, CAPTURE AN ERA

(Continued from page 15)

age. "They were asking me to do liner notes, but it's a little too self-aggrandizing. I said, 'You're lucky to get a photo,'" he says, laughing.

Columbia execs say they are not concerned that the higher-end boxed set will cannibalize sales of "Greatest Hits Volume III," which was released Aug. 19, or vice versa. "This attracts a different buyer from the people who just buy 'Volume III,'" says Tom Corson, senior VP of mar-

'CANDLE IN THE WIND'

(Continued from page 10)

older—people you never see in record stores—in line to buy this. An event like this could really give retail a boost for the rest of the year."

"We are talking about the biggest-selling single in the universe," confirms John Manes, a buyer at the six-unit CD Connection in Dayton, Ohio. "By 3 o'clock today [Sept. 23], we had already passed the 3,200 mark. We just got 2,200 more copies in for tonight from Arc Distributing in Cincinnati. Nothing in our history has even come close to selling like this."

Manes says the chain's next best-selling title is the new Boyz II Men album, which had moved nine copies by the time the John single sold 3,200.

Many of CD Connection's sales were spurred by the media coverage the chain has received since it announced it is donating all of its net proceeds from the single to the local AIDS Service Organization.

At Tower Records' Sunset Strip store in Los Angeles, "Candle In The Wind 1997" went on sale at midnight before the day of release. Consumers snapped up 600 copies in an hour. "It's pretty insane," says manager Todd Meehan. "It's probably the fastest-selling thing I've ever witnessed in my 16 years [in retail]."

According to Rotella, Rocket/A&M anticipated the market frenzy by boosting shipments for John's new full-length album, "The Big Picture," by 40% to 700,000. Also released Sept. 23, the album does not include "Candle In The Wind 1997," though it does include the single track "Something About The

(Continued on next page)

RICHARDS' RASTA

(Continued from preceding page)

Greenwich Village—where reggae is the biggest-selling world music genre, edging out Celtic and Latin—Stones fans have already been asking about "Wingless Angels," according to reggae buyer Craig Belmonte. "About 10 times in the past two weeks, people have asked me about the record, and most weren't reggae customers," he says. "And the tour should definitely help boost sales. If people will pay \$50 to see the Stones, they'll probably go for any record associated with them."

Richards says he doesn't "mind the Wingless Angels riding on the back of the Stones a bit, if it helps the brothers out. Playing with them is therapy for me, but they could use a little recognition.

"But really, one of the things I love most about the Wingless Angels is that except for a couple of them, they've never made their money from music. They're fishermen, divers, craftsmen, carvers. Making music, that's what they like to do of an evening. They play for the sheer love of playing, and that's very rare in this day and age. It's rare in any day and age."

keting for Columbia Records (U.S.). "It's a gift pack and will appeal to the real Billy Joel collector. It's a coffee-table piece. It could also appeal to the people who collect boxed sets."

However, Eric Keil, buyer for New Jersey-based chain Compact Disc World, feels that the set will steal sales from Joel's "Greatest Hits Volume III." "If you're a member of our Club CD program, we have a very liberal return policy of 30 days for our customers, so we expect some of them will bring back the new greatest-hits to get the set," he says. "However, there are the hardcore Billy Joel fans who are going to want to own this, and we are coming up on boxed-set season."

While both Keil and John Artale, buyer for Carnegie, Pa.-based National Record Mart, think the boxed set will do well, Artale says, "It doesn't look like a lot of thought went into the selection, and they kind of surreptitiously released it after they got all the orders in for 'Greatest Hits Volume III,' so I'm suspect on that. But he's an artist who will do well with anything they put out. The book is comprehensive, but the rest is just a package of hits."

The special disc was the idea of Don Devito, Columbia VP of A&R (U.S.). "We thought, 'What the hell is the point of just a three-pack with the three greatest hits?' So I said to

Billy, 'Maybe there's a way to use your lectures.'" The idea was expanded to include live versions of songs taken from the lectures and from Joel on the road. Among the highlights are the previously unreleased studio versions of "River Of Dreams" and "Lullaby" from the "River Of Dreams" album, which Joel originally conceived as one piece.

TELLING STORIES

One of the prime promotional tools for the boxed set will be VH1. Joel taped an extraordinary edition of the music channel's singer/songwriter series "Storytellers" Sept. 11 at New York's Sony Studios, which will begin airing Nov. 2. During the 2½-hour taping, Joel spun fascinating tales about his songwriting process, and delved heavily into the work of past songwriters and composers, ranging from Beethoven to the Beatles to Hendrix, who have influenced him. Although he and his band had not formally played together since the end of his last tour with Elton John in 1994, their chemistry was undeniable.

"We didn't even rehearse most of those songs," Joel says, a fact confirmed by "Storytellers" executive producer Bill Flanagan, who notes that Joel basically threw out the set list from the previous day's rehearsal.

"It was the bass player's first time

working with us," Joel continues. "I didn't even know what the band wanted to play. I was prepared to play a lot of things by myself, but they kept glaring at me [from the sidelines]; they wanted to play."

And play they did, including scorching versions of "Scenes From An Italian Restaurant" and "I Go To Extremes," as well as a loose-limbed, joyous, harmony-filled "Hard Day's Night."

According to Flanagan, VH1 has been pursuing Joel for more than a year. "Wayne [Isaak, VH1's senior VP of music and talent relations] and I started lobbying Billy last July," he says. "Billy came to Sting's 'Storytellers' at Stephen's Talkhouse [in the Hamptons] last year, and there was a dinner afterwards at Sting's house. Billy was there, and Wayne and I got on him and probably ruined the guy's dinner. He's been waiting for the right moment."

Joel notes that he had also been approached by his label about taping an episode of "Unplugged," which airs on VH1's sister station, MTV. "But I said, 'I'm a piano player. I'm already unplugged. I'm only getting more unplugged if I take a laxative.'"

While "Storytellers" has featured a number of pop music's top singer/songwriters, including Ray Davies, Elvis Costello, James Taylor, and Elton John, "Billy has taken

the series to a new level. The 'Storytellers' series has now really become a franchise for VH1," says VH1 president John Sykes, who has known Joel since Sykes' days as a Columbia college rep at Syracuse University in 1977.

"Billy's an artist who has classical training but was raised surrounded by American pop culture; he grew up exposed to the same social events and musical trends that every adult in America did. He's someone who can reference Beethoven and Johnny Carson. He can relate to everyone."

Because of that mass appeal, VH1 has proclaimed Nov. 8-9 Billy Joel Weekend. According to Isaak, the channel will air "Storytellers"; a special edition of its documentary series "Behind The Music" dedicated to Joel; a block of videos; and his two live concerts, "Live From Yankee Stadium" and "Live From Leningrad."

Next year will mark Joel's 25th anniversary with Columbia. While Linn says he is not sure of the timetable, he believes somewhere down the line, if not in time for Joel's silver jubilee, there will be a much more extensive Joel boxed set. "It will be with B-sides and live sets. This new project is a great gift piece, but in no way do we want people to confuse this with what we're planning down the road."

CMA AWARDS SHOW GETS MORE PROMINENT SPOT ON TV

(Continued from page 15)

participating retail outlets.

The show also marked the first 1997 TV appearance by Shania Twain with the single "Love Gets Me Every Time," from the forthcoming follow-up album to her multi-platinum "The Woman In Me."

Strait won male vocalist of the year and album of the year for "Carrying Your Love With Me" (MCA Nashville). Carter took single of the year honors for "Strawberry Wine" (Capitol Nashville), which also won song of the year for songwriters Matraca Berg and Gary Harrison, as well as performer Carter. Berg's win is only the third such for a female songwriter (after Gretchen Peters and K.T. Oslin).

Yearwood's first major CMA Award, for female vocalist of the year, followed her previous award for participation in 1994's album of the year, the compilation "Common Thread: The Songs Of The Eagles." As expected, Arista/Nashville's

Brooks & Dunn won the vocal duo award for the sixth straight year. Presenter Tanya Tucker was so sure of the result that she declared them winners before opening the envelope. In a mild upset, Arista/Nashville's Diamond Rio won the vocal group award over projected favorite Sawyer Brown.

STRONG PERFORMANCES

Sentimental favorite Kathy Mattea won the video of the year award for her "455 Rocket" (Mercury Nashville), directed by Steven Goldmann. Musician of the year award went to Brent Mason.

The vocal event of the year award was claimed by husband and wife Tim McGraw and Faith Hill for

"It's Your Love" (Curb).

More than 50 country artists performed or appeared as presenters. Sting—decked out in a western string tie—appeared as a special guest, dueting with Toby Keith on Sting's "I'm So Happy I Can't Stop Crying." The use of newer artists, such as the Kinleys and Sherrie Austin, to provide bumper music greatly increased exposure for such acts.

Brenda Lee and songwriters Harlan Howard and Cindy Walker were announced as inductees into the Country Music Hall of Fame. Travis Tritt, Sara Evans, and Joe Diffie presented a musical tribute to the prolific Howard (introduced by Tritt as "the dean of Nashville

songwriters"), whose hit songs over the past 40 years have included "Heartaches By The Number," "I Fall To Pieces," and "Why Not Me." "In my 37 years on Music Row," said Howard, "this is my first CMA Award."

Walker, composer of such hits as "Dream Baby" and "You Don't Know Me," drew a standing ovation for a poem she composed for the occasion. Lee, who began recording here in 1956 and had such hits as "Big Four Poster Bed" and "Nobody Wins," was lauded for her long career.

An affable Vince Gill hosted the show for the sixth straight year. Walter C. Miller produced, and Paul Miller directed.

More Europeans To Tune In To CMAs

This story was prepared by Mike McGeever, programming editor for Music & Media.

LONDON—An unprecedented roster of European broadcasters is set to air the 31st annual Country Music Assn. (CMA) Awards. The event, which was held Sept. 24 at the mecca of country music, the Grand Ole Opry in Nashville, is billed as the genre's "biggest night of the year" (see story, page 15).

"We find [the awards] to be the optimum way of covering the country music genre. It is a yearly tradition on TV2," says Anette Rømer, executive producer and editor of music and light entertainment at the Danish network. The station will air an edited version of the awards show Oct. 12.

Dutch public broadcaster KRO

will show the CMA Awards for the first time, on a date still to be confirmed. "KRO [Radio] has built up an enormous tradition of country music with more than 1,000 broadcasts of 'Country Time,'" says Jan de Jong, PD at KRO Radio, who will edit the program for KRO TV. "It's fantastic KRO is now going to give attention to country music on TV. It's an opportunity to introduce a new audience to country music."

Other TV networks that will broadcast the awards between Saturday (27) and Oct. 12 include the U.K.'s BBC2, Ireland's RTE, Switzerland's DRS, and Sweden's SVT. A "major" German TV broadcaster was expected soon to confirm its involvement at press time.

The broadcasts are being supported by poster campaigns, music retail outlets, and cross-media pro-

motions.

On radio, BBC Radio 2 will broadcast the show live from Nashville with country presenter David Allan as part of the network's Country Music Week. Other radio services carrying the awards include Luxembourg's RTL and Norway's R-35. Additional outlets were expected to be confirmed by the date of the event, according to the CMA.

The CMA has also set up a sponsored World Wide Web site, <http://www.cma-awards97.com>, to be in operation before, during, and after the awards. The site, online through November, features artists' audio- and video clips, trivia, photos, and contests and will include backstage interviews with winners and performers from the event.

ARDENT STUDIOS SUES INTERSCOPE FOR FRAUD, BREACH OF CONTRACT

(Continued from page 10)

The suit claims that during the meeting, Ferguson got Interscope co-head Jimmy Iovine on the telephone. Iovine enthused about Spot and its then current single, "Moon, June, Spoon," according to the papers filed; called the group "a tremendous act"; and said the labels "needed to move immediately to exploit the momentum that was building" around the band.

According to the action, Ardent representatives met with Iovine, Ferguson, and Interscope A&R chief Tom Whalley in New York a few days later. The Ardent staffers reiterated their interest in a broader relationship with Interscope; Iovine replied that "joint ventures are the way you get a business started in the record industry" and pointed to his company's successful ventures with Trauma Records and Death Row Records, the suit states.

When the Ardent execs noted that the label had an exclusive distribution contract with Cema and would not cancel that relationship for a Spot-only detail with Interscope, Iovine "assured Ardent that 'within one hour' Interscope could arrange for distribution that was at least as good as, if not better, than the distribution arrangement that Ardent had with Cema" and that "Interscope had substantial influence over [its partner Universal Music's] distribution company known as Uni," the suit states.

In March 1996, Ardent met with Interscope's head of business affairs, David Cohen; shortly after that meeting, the labels "agreed that Interscope would enter into a joint venture with Ardent to promote Spot" and Interscope would undertake a pressing and distribution deal with Ardent on terms equal to the Memphis label's arrangement with Cema, according to the suit.

Interscope also agreed to commit \$1

million-\$1.5 million to market and promote Spot, the suit claims. "At the time Interscope made this promise, it was false because Interscope's only intention was to invest the minimal amount necessary to perform a very limited 'market test' of the album to see if it might be an instant success. . . . [If] Spot did not pass the market test and look to be an instant success, [Interscope] would abandon the relationship with Ardent," the suit states.

With Interscope allegedly promising to develop a long-term joint venture with Ardent, the Memphis company severed its distribution agreement with Cema and "agreed to give the distribution of its entire catalog to Uni," the suit claims. However, in a meeting with

Uni, a representative of the distributor "indicated that except for the Spot album, Uni had no plans to distribute the remainder of Ardent's catalog. In fact, the Uni representatives indicated that they had no idea what Ardent was talking about in that respect."

The suit claims that this confusion about Uni's obligations continued for "several weeks" and that though Uni ultimately acknowledged it was supposed to be handling the entire Ardent catalog, "it never performed its distribution responsibilities effectively," the suit alleges.

On May 7, 1996, Interscope gave a final copy of a joint-venture agreement to Ardent; though Ardent claims it immediately signed the document and

returned it to Interscope, it alleges that Interscope never returned a signed copy to Ardent.

The suit claims that at a June 7, 1996, meeting in California, "Iovine announced that Spot was not taking off as fast as Interscope had hoped and that Interscope now had no intention of entering into a label joint venture." Interscope immediately stopped supporting Spot—"so abruptly," the suit maintains, "that the Spot band members were left stranded during an Interscope-endorsed East Coast promotional tour."

Ardent claims that "Uni has provided little, if any distribution" of its product since that time and informed the label that any money due it "would be

handled through Interscope." Ardent alleges that it is owed at least \$45,000 for the product distributed by Uni before the relationship with Interscope broke down.

Ardent claims that as a result of the aborted venture, it had to lay off 15 employees and that the value of the label "was severely damaged and, perhaps, permanently impaired." It claims to have invested more than \$3 million in developing Spot, Jolene, and the Idlewilds and that "Interscope's actions and inactions have rendered this investment virtually worthless."

An Interscope spokeswoman says the company has no comment on the suit.

TCI MUSIC TO BUY PARADIGM

(Continued from page 10)

through which Box viewers can request a videoclip online. The site is also expected to include streaming audio and video presentations of concerts and other music events.

"It is ironic that the company that was one of the first, if not the only, consumer interactive music entertainment services has no real Web presence," McPartland says. "Here is a whole industry that has planted an infrastructure that enables the original vision of the Box to be realized. It was inevitable if [the Box] was to survive and remain relevant in this age it would have to embrace the Internet."

In other Box news, the channel's anticipated "multiplex" split into four genre-based channels has begun taking shape. The four channels, set to bow in the fourth quarter, were still being fine-tuned at press time.

Sources say the new channels will be

music-intensive, forgoing VJs and non-music programming at least initially.

At the same time the Box will be making itself at home on the Internet via the TCI Music merger, selected SonicNet features will be gearing up for delivery to couch potatoes around the country. McPartland says the "more longform" SonicNet elements are a natural for the broad-band world of TV; SonicNet Music News segments, for example, will begin airing on the Box within 30-60 days, he says. Other tube-friendly fare includes footage from the Warped tour and the Tibetan Freedom Festival, which SonicNet has hosted online for the past two years.

"We are each looking at each other's core space and finding it the perfect place to go," McPartland says of the Paradigm/Box relationship. "This is one of those rare cases where there is little or no duplication of competency."

COOPER, NEWTON TAPPED AS CO-PRESIDENTS AT VIRGIN AMERICA

(Continued from page 7)

that the duo will likely be replaced by someone within the company. "We have got backup," says Conroy, "though it's all hands to the pumps for the moment."

As to who will replace Cooper and Newton, Conroy adds, "I'm not running outside to look at people in other companies. I'm talking to everyone within the building, and we'll take it from there."

Conroy was not sure that the position will remain a two-person job.

"Possibly. It depends on the personalities involved," he says. "Ray and Ashley are joined at the hip anyway, so it suited them."

Cooper is confident that Virgin U.K. will continue to flourish. "As far as the company itself is concerned, it's being left in very good shape. Under Paul Conroy, it will continue to have the powerful role that it has in the marketplace in recent times."

As for Quartararo, whom Cooper describes as "an incredible support-

er" of himself and Newton, Cooper has nothing but kind words. "It's never easy when you're replacing somebody in a company that has the capacity of generosity that Phil has. . . . We're going to be competitive rivals in the future, but I'm expecting that we will remain the best of friends."

Assistance in preparing this story was provided by Jeff Clark-Meads in London.

'CANDLE' IS AN INSTANT MULTI-PLATINUM HIT

(Continued from preceding page)

Way You Look Tonight."

"Most stores seem to have been smart enough to have positioned the single and the album together," Rotella says. "Of course, the full-length isn't selling nearly at the pace of the single anywhere. But I think sales of the album are probably double or triple the amount that they would have been at this point."

Meehan says that while customers also appear interested in "The Big Picture" the single has outsold the album by 10-to-1. But, he adds, "Every other customer buys the new album, so [the timing] is going to be good for Elton."

Even without the benefit of midnight sales, other retailers have been selling out of "Candle In The Wind 1997." Lew Garrett, VP of buying and merchandising for the 311-store Camelot chain in North Canton, Ohio, says, "Virtually every store has called in, and it's just

like Carl Sagan said, 'Billions and billions.' There were lines everywhere when the stores opened in the morning, and now they're all sold out."

At the 231-store Wherehouse Entertainment chain in Torrance, Calif., "Candle In The Wind 1997" has been "blowing out," says singles buyer Dan Heitkemper. "I've been doing singles for 10 years now, and I've never seen anything like this."

Wherehouse put in a substantial initial order for the single—80,000 units. But with consumers clamoring for the title, Heitkemper says that reorders would probably bring the chain's total buy-in to 150,000 by Sept. 26. But, he adds, "the fact that it's a one-way piece of product always rests in the back of the mind."

Len Cosimano, who heads up music and video at Borders Inc. in Ann Arbor, Mich., says he initially bought the sin-

gle conservatively due to the one-way sale policy, ordering 15,000 copies. But to meet the enormous demand, the chain has become aggressive and upped its order to 140,000 units.

Singles are customarily certified by the RIAA no sooner than 30 days after release. But in the case of "Candle In The Wind 1997," the 30-day waiting period was waived "as a humanitarian effort," says Angela Corio, who tracks certifications for the association.

The only other single ever certified multi-platinum similarly upon release is USA For Africa's 1985 Columbia charitable release "We Are The World," which is now tied with three other singles as the No. 2 U.S. best seller of all time, certified at 4 million. The other quadruple-platinum singles are Whitney Houston's "I Will Always Love You," Tag Team's "Whoomp! (There It Is)," and Los Del Rio's "Macarena."

Nevertheless, the move will be a very public test of the ability of a company, SonicNet, born and raised online in the Internet years, to make a splash via a traditional medium. So far the jury is still out on some similar ventures.

"We are already engaged in online syndication, and we knew we would eventually have to look at traditional television, print, and radio for additional exploitation," McPartland says.

Although for the near term Paradigm, the Box, and DMX will be operated as separate arms under the TCI Music fold, McPartland says he plans to merge all three under some sort of common umbrella logo. "We are look-

ing to have some kind of familial association or overarching brand that will be recognizable whether by a consumer, a trade customer, a distribution partner, etc.," he says.

The marriage of Paradigm and the Box could also generate some new fodder for Paradigm's record label business. McPartland says Paradigm will likely release new compilations branded under the Box and SonicNet names.

"This family of businesses will have tremendous ability to put out compilations," he says.

Assistance in preparing this story was provided by Doug Reece in Los Angeles.

Billboard®

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MUSIC RETAIL WARY OVER LABEL SALES EFFORTS ON THE INTERNET

(Continued from page 5)

During his speech, Schneider noted that most music companies are "still on a steep learning curve" with the Internet and "haven't learned how the consumer wants to use the Net."

Retailers, he noted, are "expanding their selling floor to the Internet" in order to meet the competition from their suppliers and from online merchants.

He said that serious concerns and challenges remain in selling music over the Internet. These include handling returns, guaranteeing credit-card security, allocating delivery costs, running promotions, and distinguishing the World Wide Web site of a retailer like Tower from that of an online seller that does not operate a "bricks and mortar" counterpart.

Summing up his message to the record companies, Schneider said, "Why are you offering entertainment products directly to the consumer? What will the company, what will the artist, and what will the consumer gain? Why do you want to be in retail and compete with your customers?"

At NARM, Len Cosimano, who heads music and video at Borders Inc., said that he has expressed concern to manufacturers about the trend of selling directly to consumers via the Internet. Borders is among the merchants with its own site on the Internet.

While most music merchandisers indicated unhappiness over competing with music manufacturers, some merchants told Billboard that they are resigned to music manufacturers selling on the Internet and will not object to such efforts as long as the manufacturers maintain a level playing field.

However, a Capitol Records promotion to sell the new Duran Duran single, "Electric Barbarella," for 99 cents and an Internet-only remix of the song for \$1.99 for those who can download the music directly into their computers caught heavy criticism from music merchants. The point of contention, they say, is that the song was to be made available via the Internet two weeks before it is available at traditional retail.

However, Joe McFadden, senior VP of sales at Capitol, says that the company's initial press release about the Duran Duran promotion was in error and that the single is in fact being released day and date with retail.

The single is available on Capitol's Web site (<http://www.hollywoodandvine.com>) for 99 cents Sept. 23-Tuesday (30) and the remixed version for \$1.99 Sept. 23-Oct. 14. The Capitol site includes links to other online sellers like Music Boulevard and Tower Records' Web store, which is taking advance orders for the band's "Medazzaland" album, due Oct. 14 for \$16.99 (CD).

Bob Higgins, president of the Albany, N.Y.-based Trans World Entertainment, says of the promotion, "If they sell Duran Duran early on the Internet, not only will Trans World not carry the new title, but it also won't carry Duran Duran catalog. If they give an advance to the Internet, then it's not in our best interest to support that artist."

Another merchant at a midsized chain says, "If the labels market product on the Internet that is available elsewhere, fine. But if it is exclusive, I have a problem. Why should we support a manufacturer that is heading off our customers before they reach our door?"

McFadden says these concerns are a moot point, since the single was, in fact, made available to retailers.

"Our objective in selling on the Internet is not to bypass the account

and go directly to the customer," he adds. "Our goal is to try to gain exposure and create consumer awareness for Duran Duran."

He says that by making the single available at a cheap price over the Internet, it creates awareness among customers and drives them to retail to buy the full-length album.

In addition to the full-length album, the company is releasing to retail a CD-5, which will be enhanced by a "director's cut" of "Electric Barbarella," but is not issuing a cassette single of the song.

McFadden acknowledges that, so far, one account has chosen not to place orders for Duran Duran in an apparent protest over the Internet offering.

In addition to advance sales, there have been retail complaints about low-price offerings from some of the music manufacturers. In particular, Sony Music was cited as being the most aggressive pursuer of Internet sales among music manufacturers, occasionally selling product to consumers at the minimum advertised price.

Sony has one of the biggest online

sales presences of the major label groups. Consumers may purchase many titles, new and catalog, through Sony's sales area, dubbed "the Store."

For instance, Mariah Carey's new album on Columbia, "Butterfly," is being offered for \$14.98 on CD and \$9.98 on cassette. Other titles are selling for less. Fiona Apple's current hit, "Tidal," is listed at \$13.98 for the CD. Catalog titles, like Carey's "Music Box," are listed at \$13.98. When shipping and handling charges are added—\$2.99 for the first item (first-class U.S. postal service) and 49 cents for each additional item, up to a total shipping charge of \$4.95—Sony's total sales price comes closer to the high end of the traditional retail pricing spectrum.

Sony executives declined to comment on their online sales strategy.

BMG and Universal Music Group's Web sites do not turn up any online stores, but BMG has said that it does plan to sell music online.

In a speech at PolyGram Group Distribution's annual conference in late August, president/CEO Jim Caparro

noted that competitors like Sony and WEA were selling product directly to consumers and added, "We're not going to do that. We're not walking away from our traditional customer base yet." He urged his sales executives to "use that as a competitive advantage with your customers."

But Caparro noted that PolyGram would start to sell some product online. "We will sell very soon the bottom end of the catalog and niche-type product," he said. For example, he said, he sees an opportunity to sell cassettes through the Internet. Although there is an industry-wide campaign to keep the cassette alive, it remains difficult to find deep cassette catalog at traditional retail.

After Sony, the most extensive online store for a major record company is that of Warner Music. Its Web site (<http://www.thedave.com>) offers new and catalog releases at various price points. For instance, the new top-selling LeAnn Rimes album, "You Light Up My Life—Inspirational Songs," is listed at \$16.98 on CD and \$10.98 on cassette. Older titles, like

"Blue" and "Unchained Melody/The Early Years," are offered at \$15.98. Shipping via first-class U.S. mail adds \$1.99 for the first item and 99 cents for each additional title.

WEA executives could not be reached for comment by press time.

Both Sony and WEA say the product will not be sold outside the U.S. They provide for returns of defective and misshipped product within 30 days of purchase. WEA says, further, that unopened merchandise may be returned in exchange for something else.

Although online sales of music are still small, the potential for growth is large. Strategic Record Research, which polls consumers over the phone about their music-buying habits, reports that fewer than 1% of active music consumers purchased music online, but that 21% of active buyers have access to the Internet.

Research group Jupiter Communications has reported that worldwide online music sales last year were \$18.2 million. It predicts that sales will grow to \$2.8 billion by 2002.

RELIGIOUS BROADCASTERS MAY BE SET BACK BY LICENSE RULING

(Continued from page 10)

broadcasters do not need further remedies.

"It's hurt them a lot politically," says an insider close to the issue.

However, in a written statement, the National Religious Broadcasters vowed to "turn up the heat" on Congress and said the court decision only underscores the importance of congressional action.

ASCAP and other performing right groups, BMI and SESAC, have fought the exemption bill throughout two Congresses, and leaders in both the Senate and House have publicly said there is little chance of passage this session.

The performing right groups and the National Music Publishers' Assn. (NMPA) have been working with members on both sides of the aisle to pass other intellectual property legislation that would extend the copyright term from life plus 50 years to the international standard of life plus 70 years.

They have been also been lobbying for passage of legislation that would close a loophole in the 1909 Copyright Act that could allow all or most pre-1978 musical compositions to fall into the public domain. However, action on both of those bills has been held up by the fee-exemption controversy.

Twenty of America's best-known songwriters visited the Hill Sept. 18 under the sponsorship of the NMPA and petitioned lawmakers to end the legislative logjam and act quickly to close the loophole in copyright law, which could create havoc in the industry. John Sebastian, Lamont Dozier, Mike Stoller, Alan and Marilyn Bergman, and the widow of Henry Mancini were among those who visited legislators to voice their concerns.

They explained that songs written prior to 1978 are in peril unless Congress passes a bill that overrides the 1996 La Cienega vs. ZZ Top federal court ruling, which cited an obsolete but still-legal provision in the 1909 Copyright Act. The Supreme Court refused to revisit the case this year.

The NMPA says that more than \$1.2 billion in annual revenue is at stake if the loophole is not closed.

In other industry/government-related news, the Maryland State Retirement and Pension System (MSRPS) voted unanimously Sept. 16 against the divestiture of stock in com-

panies that produce music with objectionable content.

The decision follows a non-legislative meeting of MSRPS Aug. 8 here with the Recording Industry Assn. of America (RIAA), company executives, and scholars who oppose the divestiture demands of anti-rap groups.

In July, the Maryland Legislature

rejected a bill that would have mandated divestiture and prohibited investment in such companies, including \$14.5 million of Seagram stock, \$17.1 million of EMI shares, and \$25 million of Time Warner stock.

The pension fund has stock in all three corporations, and there is a Seagram distillery in the state.

U.K.'S VCI TO UP INT'L AUDIO EFFORTS

(Continued from page 10)

"Fever Pitch" and "Brassed Off" and the internationally successful movie "Secrets And Lies."

VCI says its video division had revenue of 18.6 million pounds (\$29.8 million) while its audio division had revenue of 5.3 million pounds (\$8.48 million).

The company's audio range, based on midprice and budget product, added four new labels in the first half: R&B specialist Westside; dance imprint DCI; Gallerie for material from international artists of the 1930s, '40s, and '50s; and Reflections for mood and instrumental music. DCI launches in the U.K. and Ireland at the end of October with a sequence of four-CD boxed-set compilations branded as the "Full On" series.

The VCI statement says of its audio division, which operates under the umbrella of Music Club International (MCI), "MCI has enjoyed a period of steady growth in the U.S. market. This activity, while still relatively small, represents a significant opportunity for the audio division."

However, the strength of the British pound depressed audio sales to continental Europe, the statement says.

Nonetheless, the statement adds, "sub-licensing income is expected to make a meaningful contribution in 1997, and, with our recent catalog acquisitions, the [audio] division is now well-positioned to take advantage of international opportunities."

According to marketing manager Danny Keane, those catalog acquisitions include material from Ace Records, Cube Records, and the Philadelphia label.

The Ace catalog consists of 1,000 masters of 1950s and '60s rock'n'roll and R&B classics, which, says the company, have "been largely unexploited

on CD."

The Philadelphia agreement covers the company's catalog from 1976-86 and includes such artists as the O'Jays, Harold Melvin & the Blue Notes, the Three Degrees, Teddy Pendergrass, and Lou Rawls.

The statement comments, "In many instances, this will be the first time that such classic soul and dance music has been actively marketed on CD."

ABC FILES SUIT TO BLOCK MPI'S DIANA VIDEO

(Continued from page 10)

ment.

In the MPI lawsuit, also filed in U.S. District Court for Northern Illinois, the video company says that it obtained a "verbal commitment" from ABC News VP of business development and marketing William Abrams that MPI would have distribution rights to highlights of the network's coverage of Princess Diana's funeral.

The lawsuit outlines that ABC approved the video box cover and alleges that during the negotiations neither "Mr. Abrams or Ms. Rosenfield [an ABC News production executive] ever represented that ABC needed to obtain rights from the BBC in order to grant and license it to MPI."

MPI also guaranteed ABC a \$25,000 advance and a 15% royalty on all tapes sold, the suit states.

The guarantee was raised to \$35,000 when ABC included distribution to the Japanese market, the lawsuit says. The network was to receive a 50% royalty for videos sold in Japan.

A BBC executive, who asked not to be identified, claims that the British broadcaster "owns the footage," and that ABC probably was not aware it did

Opponents of the move had hoped that the Legislature's rejection of the bill would dissuade MSRPS members from divestiture.

In testimony before the pension officials, Cary Sherman, senior executive VP/general counsel of the RIAA, explained that the explicit lyrics mentioned in the hearings before the Legislature were from albums that all carried the RIAA parental-advisory label. Sherman added that music retailers in Maryland have policies to ensure that "records bearing this label are not sold to children."

Commenting on the decision, Sherman said the board should be commended for not making music "this year's political football."

Country music legend Johnny Cash also visited the Hill, telling House lawmakers on Sept. 17 that he found one of his biggest hits, "Ring Of Fire," on a World Wide Web site—in Slovenia (Billboard, Sept. 27).

not have home video rights.

"ABC bought the rights for television, but that didn't mean they had [them] for home video," the executive says.

MPI's Ali says that the BBC has not supplied proof that it owns the footage and that its claim is preposterous.

"Who did they make a deal with?" says Ali. "And are we to understand that no one on earth is able to use that footage?"

He says the legal battle of the footage has "created enough of a cloud" that the company will probably never release the funeral tape.

Ali says a follow-up tribute tape, "Diana: Legacy Of A Princess," will ship as planned.

Prior to the lawsuit filings, MPI had received 120,000 orders for each video (Billboard, Sept. 20).

Although several Diana tapes are scheduled to hit stores soon, the MPI tapes are the only titles under fire.

The BBC Video release, "Diana, A Celebration: The People's Princess Remembered," is still scheduled to reach stores Oct. 7 through 20th Century Fox Home Entertainment.

Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists top 50 songs including 'Foolish Games' and 'Barbie Girl'.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists recurrent songs like 'Un-Break My Heart' and 'Everyday Is a Winding Road'.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by a list of songs starting with 'BECOME 1' and 'SEASONS OF LONELINESS'.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists top 100 songs by sales, including 'Have a Little Mercy' and 'Me and My Crazy World'.

Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs starting with 'NEVER MAKE A PROMISE' and 'NEVER GONNA GIVE YOU UP'.

Billboard HOT 100 SINGLES

OCTOBER 4, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	2	1	2	4 SEASONS OF LONELINESS J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	BOYZ II MEN (C) (D) MOTOWN B60684	1
2	1	1	4	HONEY S. COMBS, THE UMMAH STEVE J., M. CAREY (M. CAREY, S. COMBS, K. FAREED, S. JORDAN, S. HAGUE, B. ROBINSON, R. LARKINS, L. PRICE)	MARIAH CAREY (C) (D) (M) (T) (V) (X) COLUMBIA 78648	1
3	3	3	7	YOU MAKE ME WANNA... J. DUPRI (J. DUPRI, M. SEAL, USHER)	USHER (C) (D) (T) (X) LAFACE 24265/ARISTA	3
4	4	5	16	HOW DO I LIVE C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	LEANN RIMES (C) (D) (V) CURB 73022	4
5	5	2	15	QUIT PLAYING GAMES (WITH MY HEART) M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)	BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
6	6	4	10	NO MONEY MO PROBLEMS STEVE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS)	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	1
7	9	8	14	SEMI-CHARMED LIFE S. JENKINS (S. JENKINS)	THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
8	8	7	8	2 BECOME 1 R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	SPICE GIRLS (C) (D) (X) VIRGIN 38604	4
9	7	6	17	I'LL BE MISSING YOU S. COMBS, STEVE J. (S. TING, T. GAITHER, F. EVANS)	PUFF DADDY & FAITH EVANS (FEATURING 112) (M) (T) (X) BAD BOY 79097/ARISTA	1
10	10	10	45	FOOLISH GAMES/YOU WERE MEANT FOR ME B. KEITH, P. COLLINS (JEWEL, S. POLTZ)	JEWEL (C) (D) ATLANTIC 87021	2
11	13	11	13	ALL FOR YOU P. EBERSOLD (K. BLOCK, SISTER HAZEL)	SISTER HAZEL (C) (X) UNIVERSAL 56135	11
12	15	17	6	ALL CRIED OUT M. CAREY, W. AFANASIEFF, M. ROONEY (FULL FORCE)	ALLURE FEATURING 112 (C) (D) TRACK MASTERS 78678/CRAVE	12
13	14	16	5	BUILDING A MYSTERY P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	SARAH MCLACHLAN (C) (D) (X) NETTWERK 13395/ARISTA	13
14	12	13	13	INVISIBLE MAN D. DEVILLER, S. HOSEIN (D. DEVILLER, S. HOSEIN, S. KIPNER)	98 DEGREES (C) (D) (T) (V) MOTOWN 860650	12
15	16	12	12	UP JUMPS DA BOOGIE TIMBALAND (T. MOSLEY, M. BARCLIFF, M. ELLIOTT)	MAGOO AND TIMBALAND (C) (D) BLACKGROUND 98018/ATLANTIC	12
16	11	9	5	BARBIE GIRL J. JAM, DELGADO, S. RASTED, C. NORREEN (S. RASTED, C. NORREEN, R. DIF, L. NYSTROM)	AQUA (C) (D) (T) (X) MCA 55392	7
17	17	15	13	NOT TONIGHT (FROM "NOTHING TO LOSE") R. SMITH, R. MONAIR, B. LAWRENCE, R. SMITH, A. COLON, G. UNDERWOOD, B. REED	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGE MARTINEZ (C) (D) (M) (T) (X) UNDEAS/ATLANTIC 98019/ATLANTIC	6
18	21	21	5	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) S. COMBS, R. LAWRENCE, STEVE J., S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKNIGHT	BRIAN MCKNIGHT FEAT. MASE (C) (D) (T) (X) MERCURY 574760	18
19	18	14	9	NEVER MAKE A PROMISE D. SIMMONS (D. SIMMONS)	DRU HILL (C) (D) (T) ISLAND 572082	7
20	19	18	13	SUNNY CAME HOME J. LEVENTHAL (S. COLVIN, J. LEVENTHAL)	SHAWN COLVIN (C) (D) COLUMBIA 78528	7
21	22	31	6	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. POWELL SAUCE, R. HOLIDAY)	SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA (C) (D) (T) WARNER BROS. 17327	21
*** Greatest Gainer/Sales ***						
22	23	23	6	WHAT ABOUT US (FROM "SOUL FOOD") TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	TOTAL (C) (D) LAFACE 24272/ARISTA	22
23	20	19	19	DO YOU KNOW (WHAT IT TAKES) D. POP, M. MARTIN (ROBYN, D. POP, M. MARTIN, H. CRICHLAW)	ROBYN (C) (D) (T) (V) RCA 64865	7
*** Hot Shot Debut ***						
24	NEW	1	1	THE ONE I GAVE MY HEART TO G. ROCHE (D. WARREN)	AALIYAH (C) (D) (T) (X) BLACKGROUND 98002/ATLANTIC	24
25	29	2	2	EVERYTHING J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, R. ELI, H. NAKAMURA, T. BELL, L. CREED, J. BROWN, F. WESLEY)	MARY J. BLIGE (C) (D) (T) MCA 55353	25
26	24	20	24	BITCH GEZA X (M. BROOKS, S. PEIKEN)	MEREDITH BROOKS (C) (D) (X) CAPITOL 58634	2
27	35	48	5	BUTTA LOVE KAY GEE, D. LIGHTY, L. ALEXANDER, PROF. T., L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. CLOWERS, D. LIGHTY	NEXT (C) (D) (T) (X) ARISTA 13407	27
28	NEW	1	1	CRIMINAL A. SLATER (F. APPLE)	FIONA APPLE (C) (D) CLEAN SLATE 78595/WORK	28
29	27	24	33	THE FRESHMEN J. J. PUIG, J. HARRISON (B. VANDER ARK)	THE VERVE PIPE (C) (D) (X) RCA 64734	5
30	30	34	5	I MISS MY HOMIES MO B., DICK, K.C., ODELL (MASTER P., PIMP C., THE SHCKER)	MASTER P. FEATURING PIMP C. AND THE SHCKER (C) (D) (T) NO LIMIT 53290/PRIORITY	25
31	25	22	32	RETURN OF THE MACK M. MORRISON, P. CHILL (M. MORRISON)	MARK MORRISON (C) (D) (T) (X) ATLANTIC 84868	2
32	28	26	45	BARELY BREATHING R. HINE (D. SHEIK)	DUNCAN SHEIK (C) (D) ATLANTIC 87027	16
33	26	25	10	COCO JAMBOO K. MATTHIESEN (R. GAFFREY, K. MATTHIESEN, D. RENNALLS, R. MASTERS)	MR. PRESIDENT (C) (D) (V) WARNER BROS. 17331	21
34	34	37	4	YOU LIGHT UP MY LIFE W. C. RIMES, C. HOWARD, M. CURB (J. BROOKS)	LEANN RIMES (C) (D) (V) CURB 73027	34
*** Greatest Gainer/Airplay ***						
35	47	63	4	TUBTHUMPING CHUMBAWAMBA (CHUMBAWAMBA)	CHUMBAWAMBA (D) REPUBLIC 56146/UNIVERSAL	35
36	39	39	6	I CARE 'BOUT YOU (FROM "SOUL FOOD") BABYFACE (BABYFACE)	MILESTONE (C) (D) LAFACE 24264/ARISTA	36
37	46	68	3	AVENUES (FROM "MONEY TALKS") PRAKAZREL (E. GRANT)	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI) (C) (D) (T) (X) ARISTA 13411	37
38	36	33	10	DO YOU LIKE THIS G. BAILLERGEAU, V. MERRITT (J. WOODS, V. MERRITT)	ROME (C) (D) (V) GRAND JURY 64874/RCA	31
39	32	30	22	G.H.E.T.T.O.U.T. # R. KELLY (R. KELLY)	CHANGING FACES (C) (D) (T) BIG BEAT 98026/ATLANTIC	8
40	33	28	30	FOR YOU I WILL (FROM "SPACE JAM") D. FOSTER (D. WARREN)	MONICA (C) (D) ROWDY/WARNER SUNSET 87003/ATLANTIC	4
41	44	41	22	ESPN PRESENTS THE JOCK JAM P. EDMONDS, R. CASTOLDI (VARIDUS)	VARIOUS ARTISTS (C) (D) (T) TOMMY BOY 7780	31
42	31	27	11	SOMEONE S. COMBS, J. DUB (S. COMBS, WALKER, GRAHAM, H. PIERRE, PRICE, WALLACE, MARTIN, SHAW)	SWV (FEATURING PUFF DADDY) (C) (D) (T) RCA 64926	19
43	38	32	33	HARD TO SAY I'M SORRY BABYFACE, D. FOSTER (P. CETERA, D. FOSTER)	AZ YET FEATURING PETER CETERA (C) (D) (T) (V) (X) LAFACE 24223/ARISTA	8
44	41	35	20	SAY YOU'LL BE THERE ABSOLUTE (SPICE GIRLS, KENNEDY)	SPICE GIRLS (C) (D) (T) VIRGIN 38592	3
45	45	50	3	ON MY OWN PEACH UNION (P. GABRIEL, P. STATHAM, L. LAMB)	PEACH UNION (C) (D) (T) MUTE 78666/EPIC	45
46	37	40	6	BACKYARD BOOGIE BOBCAT (D. ROLISON)	MACK 10 (C) (D) (T) PRIORITY 53282	37
47	42	38	12	I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING") A. MARVEL (B. BACHARACH, H. DAVID)	DIANA KING (C) (D) (T) (X) WORX 78596	38
48	40	29	14	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") ROMEO (A. IVEY, D. ALDRIDGE, H. STRAUGHTER, M. STRAUGHTER)	COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785	12

49	43	36	12	GOTHAM CITY (FROM "BATMAN & ROBIN") R. KELLY (R. KELLY)	R. KELLY (C) (D) (T) (V) (X) JIVE 42473	9
50	48	44	32	I WANT YOU C. FISHER (D. HAYES, D. JONES)	SAVAGE GARDEN (C) (D) (T) (X) COLUMBIA 78503	4
51	58	69	4	LEGEND OF A COWGIRL M. MANGINI (I. COPPOLA, M. MANGINI, D. LEITCH)	IMANI COPPOLA (C) (D) (T) (X) COLUMBIA 78651	51
52	54	60	3	ME AND MY CRAZY WORLD DJ RON G. (T. KELLY, R. BOWSER)	LOST BOYZ (C) (D) (T) UNIVERSAL 56131	52
53	52	42	8	ALL I WANT (FROM "GOOD BURGER") T. TAYLOR, C. FARRAR (T. TAYLOR, C. FARRAR, F. FERREN, B. GORDY, D. RICHARDS, A. MIZELL)	702 (C) (D) (T) BIV 132/MOTOWN 86076/CAPITOL	35
54	51	51	7	AFTER 12, BEFORE 6 TRICKY S. HALL (C. A. STEWART, S. K. HALL, TAB, P. L. STEWART, S. SALTER)	SAM SALTER (C) (D) (T) (X) LAFACE 24253/ARISTA	51
55	53	47	11	I CAN LOVE YOU R. JERKINS (M. J. BLIGE, L. BLIGE-DECOSTA, R. JERKINS, K. JONES, C. BROOY, N. MYRICK, LIL' KIM)	MARY J. BLIGE (C) (D) (T) MCA 55362	28
56	59	62	6	NO TENGO DINERO K. BAGER, M. PFUNDHILLER (M. HADJIDAKIS, A. AGAMI, R. BALMORIAN, J. BALMORIAN)	LOS UMBRELLOS (C) (D) F. EXEMI 58633/VIRGIN	56
57	62	64	7	HAVE A LITTLE MERCY J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	4.0 (C) (D) SAVVY/PERSPECTIVE 587580/A&M	57
58	64	53	8	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") POKE & TONE (S. BARNES, J. C. OLIVIER, S. CARTER, L. HAYWOOD)	DRU HILL (T) VIOLATOR/DEF JAM 571441/MERCURY	53
59	57	54	11	TO THE MOON AND BACK C. FISHER (D. HAYES, D. JONES)	SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	37
60	63	55	18	WHEN I DIE F. MP (F. FARIAN, D. KAWOHL, P. BISCHOF-FALLENSTEIN, D. WARREN)	NO MERCY (C) (D) (T) (X) ARISTA 13367	41
61	66	66	6	AROUND THE WORLD T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO)	DAFT PUNK (C) (D) (T) SOMA 38608/VIRGIN	61
62	68	61	18	GO THE DISTANCE (FROM "HERCULES") W. AFANASIEFF, M. BOLTON (A. MENKEN, D. ZIPPEL)	MICHAEL BOLTON (C) (D) COLUMBIA 78554	24
63	56	46	13	MORE THAN THIS F. MAHER (B. FERRY)	10,000 MANIACS (C) (D) GEFEN 19411	25
64	65	59	6	AS WE LAY L&L SMOOV, B. AGE (L. TROUTMAN, B. BECK)	DANA (C) (D) TONY MERCEDES/LAFACE 24252/ARISTA	59
65	61	56	14	THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS") B. ANTOINE, A. EVANS (A. ANTOINE, N. HARRISON, A. EVANS, T. BELL, L. CREED)	DEBORAH COX (C) (D) (T) (X) ARISTA 13380	56
66	79	2	2	DON'T GO BRENNER, SARAF (G. A. SARAF, M. S. APPELEGATE)	LE CLICK FEATURING KAYO (C) (D) (T) (X) LOGIC 64975/RCA	66
67	67	57	16	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") D. J. U-NEEK (BONE, D. J. U-NEEK)	BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY	4
68	70	71	6	DON'T SAY JON-JOHN, M. NELSON (J. ROBINSON, M. NELSON, D. SPENCER)	JON B. (C) (D) (T) (X) YAB YUM 78614-550 MUSIC	68
69	69	77	4	I'M NOT A FOOL C. STOKES, B. JAMES, SPEEDY (C. STOKES, B. JAMES, J. L. HARRINGTON)	IMMATURE (C) (D) MCA 55367	69
70	78	90	3	THE WAY THAT YOU TALK J. DUPRI (J. DUPRI, B. CASEY, B. CASEY, DA BRAT)	JAGGED EDGE FEATURING DA BRAT & JD (C) (D) (T) (X) SO SO DEF 78639/COLUMBIA	70
71	60	49	12	TAKE IT TO THE STREETS R. SMITH (R. MONAIR, B. LAWRENCE, R. SMITH, A. COLON, G. UNDERWOOD, B. REED)	RAMPAGE FEATURING BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	34
72	74	74	6	PIECE OF MY HEART R. LIVINGSTON, S. PIZZONIA (J. RAGVOY, B. BERNS)	SHAGGY (FEATURING MARSHA) (C) (D) (T) VIRGIN 38601	72
73	73	75	4	JACK-ASS B. HANSEN THE DUST BROTHERS (B. HANSEN, M. SIMPSON, J. KING, B. DYLAN)	BECK (T) DGC 22303/GEFFEN	73
74	76	78	9	DOWN FOR YOURS M. C. MAGIC, L. DOG (M. CARDENAS, L. MARIN, D. SALAS, A. ESTRADA)	NASTYBOY KLICK FEATURING ROGER TROUTMAN (C) (D) (T) NASTYBOY GLASSNOTE 571748/MERCURY	69
75	86	87	5	WE CAN GET DOWN S. BROWN (M. DAVIS, A. CANTRELL, D. ROPER)	MYRON (C) (D) (T) ISLAND 572064	75
76	87	96	7	FREE L. SPRINGSTEEN, J. CIAFONE (U. NATE, L. SPRINGSTEEN, J. CIAFONE)	ULTRA NATE (C) (T) (X) STRICTLY RHYTHM 12512	76
77	71	67	7	HOLE IN MY SOUL K. SHIRLEY (S. TYLER, J. PERRY, D. CHILD)	AEROSMITH (C) (D) (V) COLUMBIA 78569	51
78	81	80	12	WHATEVER BABYFACE (BABYFACE, G. FRANCO, K. ANDES)	EN VOGUE (C) (D) (T) (X) EASTWEST 64174/EEG	16
79	90	2	2	LOVE IS ALIVE LCD (G. WRIGHT)	3RD PARTY (C) (D) (T) (X) DVB 53234/A&M	79
80	83	82	17	YOU BRING ME UP G. BAILLERGEAU, V. MERRITT (K. HAILEY, J. HAILEY)	K-CI & JOJO (C) (D) (T) (X) MCA 55346	26
81	75	72	18	ALONE R. TITELMAN, B. GIBB, M. GIBB, B. GIBB (B. GIBB, R. GIBB, M. GIBB)	BEE GEES (C) (D) (V) (X) POLYDOR 571006/A&M	28
82	85	85	4	MEN OF STEEL (FROM "STEEL") POKE & TONE (S. O'NEAL, J. C. OLIVIER, S. J. BARNES, L. FREESE, D. JACKSON, L. PARKER, P. GUNZ)	SHAQUILLE O'NEAL, ICE CUBE, B. REAL, PETER GUNZ & KRIS-ONE (C) (D) (T) (X) WARNER BROS. 17305/WARNER BROS.	82
83	72	73	16	SMILE S. CARFACC, M. DEAN, T. CAPONE (B. JORDAN, M. DEAN, T. SHAKUR, J. HARRIS III, T. LEWIS)	SCARFACE FEATURING 2PAC & JOHNNY P (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	12
84	NEW	1	1	LAST NIGHT'S LETTER L. STEWART (K. HAILEY, G. STEWART, L. STEWART)	K-CI & JOJO (C) (D) MCA 55380	84
85	84	79	10	FIX T. RILEY, D. ADAMS (T. RILEY, C. HANNIBAL, M. RILEY, S. HUDSON, R. JONES, J. ALEXANDER, L. DOGSON, A. JONES)	DIRTY BASTARD & SLASH (T) INTERSCOPE 95012	58
86	88	2	2	OFF THE BOOKS THE BEATNUTS (L. FERNANDEZ, J. TINEO, C. RIOS)	THE BEATNUTS FEATURING BIG PUNISHER & CUBAN LINK (C) (D) (T) VIOLATOR 1646/RELATIVITY	86
87	NEW	1	1	A BROKEN WING M. MCBRIDE, P. WORLEY (J. HOUSE, S. HOGIN, P. BARNHART)	MARTINA MCBRIDE (C) (D) (V) RCA 64963	87
88	77	65	8	TO MAKE YOU FEEL MY LOVE P. ASHER (B. DYLAN)	BILLY JOEL (C) (D) (V) (X) COLUMBIA 78641	50
89	82	70	5	NEED YOUR LOVE T. JEFFERSON, BIG BUB (L. DRAKEFORD, T. JEFFERSON, L. SINGLETARY, B. EDWARDS, N. RODGERS)	BIG BUB FEATURING QUEEN LATIFAH & HEAVY D (C) (D) (T) KEDAR 56129/UNIVERSAL	70
90	89	83	15	CAN'T LET GO JON JOHN (J. ROBINSON, T. ESTES, A. MARTIN, J. MATIAS)	LAURNEA (C) (D) (T) YAB YUM 73656/EPIC	55
91	NEW	1	1	PLEASE R. ZAVITSON, T. HASELDEN, P. GREENE (T. HASELDEN)	THE KINLEYS (C) (D) EPIC 78656	91
92	91	84	9	NEVER, NEVER GONNA GIVE YOU UP I. DEVANEY, P. MOKRAN (B. WHITE)	LISA STANSFIELD (C) (D) ARISTA 13346	74
93	94	88	12	FOUR LEAF CLOVER M. WATKINS (A. MOORE)	ABRA MGOORE (C) (D) (V) ARISTA AUSTIN 13097/ARISTA	63
94	80	81	17	RHYTHM OF LOVE P. STRAND, S. BENZ, L. LASKY (P. STRAND, L. LASKY, S. BENZ)	DJ COMPANY (C) (D) (T) (X) CRAVE 78578	53
95	NEW	1	1	GO AWAY J. STROUD, L. MORGAN (S. SMITH, C. MAJESKI, S. RUSS)	LORRIE MORGAN (C) (D) (V) BNA 64974/RCA	95
96	96	91	12	WHEN YOU TALK ABOUT LOVE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. WRIGHT, A. NESBY, A. GREEN, M. HODGES)	PATTI LABELLE (C) (D) (T) MCA 55357	56
97	98	95	17	BUTTERFLY KISSES D. COOK, T. BROWN (B. CARLISLE, R. THOMAS)	RAYBON BROS. (C) (D) (V) MCA NASHVILLE 72016	22
98	97	94	10	CAN'T GET YOU OUT OF MY MIND A. MARANO (A. MARANO, S. CASALE)	LIL SUZY (C) (T) (X) METROPOLITAN 0307	79
99	99	93	10	CAN WE (FROM "BOOTY CALL") TIMBALAND (M. ELLIOTT, T. MOSLEY)	SWV (T) JIVE 42445*	75
100	100	76	4	IT'S ALRIGHT (FROM "NOTHING TO LOSE") D. MCCLARY, M. ALLEN (F. EVANS, D. MCCLARY, M. ALLEN, K. MCCORD)	QUEEN LATIFAH (

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

ETERNAL FLAMES: With a single as highly anticipated as Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M Associated/A&M), it should not come as a surprise that a couple of retail accounts broke the Sept. 23 street date.

Singles sales prior to the in-store date totaled only 1,300 units, not enough for an early Hot 100 debut. According to a retail survey, two major accounts were taking dollar-down reservations, allowing consumers to reserve singles prior to the release date.

Many stores opened earlier than usual to accommodate demand, and Tower and Wal-Mart stores were open at midnight to sell the single to the teeming masses. Even nontraditional retailers are getting in on the action: Sources say Bloomingdale's department store has ordered more than 40,000 pieces.

According to sources, the first-day scans for nearly all accounts, with the exception of Tower and one-stops, totaled a whopping 1.1 million units. That said, the single has the potential to scan more than 2 million units its first week and definitely will bow at No. 1 on next issue's Hot 100. Moreover, with sales numbers in the millions, it is likely that this single will top the Hot 100 for the rest of this year!

PRELIMINARY RECAPS: Although the 1997 chart year doesn't close until the Nov. 29 issue, it is not too early to start hypothesizing about Billboard's annual year-end charts. The annual charts tally accumulates airplay and sales data provided by Broadcast Data Systems and SoundScan, respectively. Over the next two weeks, Hot 100 Singles Spotlight will take an early look at how things are shaping up.

The top five Hot 100 Airplay songs for the year to date are, in descending rank, No Doubt's "Don't Speak" (Trauma/Interscope), Toni Braxton's "Un-Break My Heart" (LaFace/Arista), Jewel's "You Were Meant For Me" (Atlantic), the Cardigans' "Lovefool" (Stockholm/Mercury), and the Wallflowers' "One Headlight" (Interscope). These rankings are subject to change because there are eight more weeks in the 1997 chart year.

SUMMER SONGS: Wondering what this summer's most-played records were? The season's No. 1's in various formats are tabulated from airplay that occurred from the Memorial Day to Labor Day weekends. At mainstream top 40, Meredith Brooks' "Bitch" (Capitol) took top honors, while Puff Daddy & Faith Evans' "I'll Be Missing You" (Bad Boy/Arista) captured the crown at rhythmic top 40. Shawn Colvin's "Sunny Came Home" (Columbia) was the most-played song at both adult top 40 and adult contemporary outlets this summer. Matchbox 20's "Pushed" (Atlantic) pushed its way to the top of the modern rock chart, while the mainstream rock leader was Tonic's "If You Could Only See" (Polydor/A&M Associated/A&M). At triple-A, Sheryl Crow's "A Change Would Do You Good" (A&M) took top honors.

The winners at R&B radio where Changing Faces' "G.H.E.T.T.O.U.T." (Big Beat/Atlantic) and Kenny Lattimore's "For You" (Columbia) for mainstream and adult outlets, respectively. George Strait's "Carrying Your Love With Me" (MCA Nashville) lassoed the most plays at country radio this summer.

Assistance in preparing this column was provided by Michael Cusson and Steve Graybow.

TIE-INS ABOUND FOR PHILIPS WITH LEILA JOSEFOWICZ SET

(Continued from page 5)

bon Street" by Sting—who was himself inspired to write the song on his "Dream Of The Blue Turtles" album after reading Rice's "Interview With The Vampire."

This "round robin of inspirations," as Philips Music Group VP (U.S.) Lisa Altman duly notes, has set forth a series of unique artist/author and album/book tie-ins involving the Oct. 14 release of Josefowicz's "Violin For Anne Rice"—an album featuring "Moon Over Bourbon Street" and previously released pieces that the New Orleans-based author listened to while writing "Violin"—and the next day's sale date of Rice's new Knopf novel.

The 19-year-old Josefowicz, who records for the Philips Music Group's Philips Classics label, debuted in 1995 with a stunning disc featuring the Tchaikovsky and Sibelius Violin Concertos. "Those recordings were Anne's source of inspiration, so those pieces are featured on the new album," says Altman, who notes that 80% of "Violin For Anne Rice" consists of previously released material. Josefowicz's other albums are "Solo," from last year, and "Bohemian Rhapsodies," which was released earlier this year and also features recordings that reappear on the new Rice-inspired compilation.

"It starts with 'Moon Over Bourbon Street,' which features jazz musicians and is completely unique for Leila," says Altman. The set ends with another original, "Crescent Moon (Leila's Dance)" by Robert Sadin, the arranger of "Moon Over Bourbon Street."

"We worked out the choice of repertoire and sequencing with Anne, who's become a huge advocate and supporter of Leila and wants to expose her to her fans," Altman says.

Rice became aware of Josefowicz after listening to her recording of Tchaikovsky and Sibelius Violin Concertos—one of many violin music CDs she listened to while writing "Violin," a story about a woman who is haunted by a male ghost who plays the violin.

"She had the depth of Isaac Stern, yet the ferocity of a very young person," says Rice of Josefowicz. The heroine of "Violin," meanwhile, cites Josefowicz along with Stern, Alison Krauss, and Vanessa-Mae among her favorites, and Rice dedicates the book to Josefowicz and Stern.

Josefowicz was equally struck by Rice, whom she met after Philips field staffers who are Rice fans visited the author's World Wide Web site and discovered her unsolicited online promotion of their artist.

"I'd never met anyone who felt so deeply and soulfully about music," Josefowicz says. "The new book is beautiful, and what an undertaking: to try to say in words how music moves a person! It was something I didn't think could be done, but she did it."

HEAVY CROSS-PROMOTION

Cross-promotional tie-ins between the two releases begin with the back of the CD, which bears an ad for the novel; the disc package itself features photos of Josefowicz with Rice, though Altman says that the CD cover art, while trying to "evoke the sense of the novel" with its photo of a ghostly hand holding a violin, will not duplicate the book's cover, "to avoid confusion in the marketplace because ultimately there will be an audiobook."

Philips will use an electronic press kit (EPK) featuring interviews with the two principals as a video sales tool, and Altman adds that a retail awareness campaign will further utilize display pieces, including posters and light

boxes, along with such premiums as bookmarks and books autographed by both parties. Cassette samplers will go to retail and field staffers in October.

Philips will advertise extensively in print outlets and on radio, with the latter media involving classical radio buys nationwide to play on Josefowicz's fan base, says Altman.

But because of the jazz flavor of "Moon Over Bourbon Street," the label will also pursue jazz radio play with guidance from sister jazz label Verve Records and assistance from an indie promoter.

Additionally, "Violin For Anne Rice" will be promoted on the Internet through N2K. The rest of the cam-

PHILIPS

paign, Altman says, hinges on book publisher Knopf's cooperative activities, to be geared primarily toward book/music accounts where, according to Paul Bogaards, Knopf's VP/director of promotion, the books and CDs will be merchandised together.

At book/music "crossover" outlets such as Barnes & Noble, posters will promote both pieces and go up in October for a month in the front of the stores or in the music section. Both book and CD will also be endcapped together at many outlets.

"I've never seen an artist put together a CD in appreciation of another artist," says Bogaards, who notes Rice's "incredibly passionate" support of Josefowicz. "We always do big print, radio, and TV advertising for Anne, and we'll mention Leila's CD in all of it and use her music in the background."

Knopf will use Philips' EPK in stores where Rice sells well, with promo reels also going to the Hastings book chain's secondary and tertiary markets, which will merchandise the books and albums together.

"We'll also work with Philips in going into the mass merchandisers like Wal-

Mart and Costco, who buy huge quantities of Anne," Bogaards says. "When they see the promo reel with Anne and Leila, there's a good chance they'll merchandise both titles together."

In the top 22 markets, Knopf will tie in via exclusive promotions at radio stations whereby autographed advance copies of "Violin" bundled with the Josefowicz CD will be given away to generate awareness prior to sale date. The company is also trying to link with a violin manufacturer to give away instruments via radio on the sale date in New York and Los Angeles.

Rice and Josefowicz are scheduled for a joint signing Nov. 11 at the Virgin Megastore in New York, at which the violinist will also perform with the quintet she used on "Violin For Anne Rice." This will follow an appearance by the two Nov. 8 at the Borders Books & Music outlet in Wayne, N.J.

"It should be the biggest book/record combination we've had so far in terms of cross-promotion," says Mona DeQuis, classical buyer/merchandiser for the Borders chain. "Leila has done many tours for Borders in the past, so she's a very popular performer for us and our clientele."

Josefowicz's most special performance in support of "Violin For Anne Rice" will take place Nov. 2, when Rice hosts Josefowicz in New Orleans at a concert event dubbed Anne Rice Presents Leila Josefowicz.

"I'm overwhelmed that she accepted the invitation," says Rice. "I think lots of younger readers who don't know classical music will be swept off their feet—like the Vampire Lestat [Rice's famous character from her vampire novels], who wakes the ancient vampire by playing the violin."

"That's what I think the violin is capable of: music so extraordinary, with a sound you can't describe, where rapture meets tragic joy. It can wake the dead, and Leila is such a powerful virtuoso that she provides an example of what I tried to capture in 'Interview With The Vampire'—the extraordinary quality of violin music."

BUBBLING UNDER HOT 100[®] SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	3	3	YOU'RE THE INSPIRATION	PETER CETERA FEAT. AZ YET (RIVER NORTH)
2	1	2	THE JOINT	EPMD (DEF JAM/MERCURY)
3	9	8	PUSHIN' INSIDE YOU	SONS OF FUNK (NO LIMIT/PRIORITY)
4	5	3	YOU'RE NOT ALONE	OLIVE (RCA)
5	—	1	SUNSHINE	JAY-Z FEAT. BRITNEY AND FLOYD BROWN (ROCA-FELLA/DEF JAM/MERCURY)
6	4	4	KISS AND TELL	BROWNSTONE (MJJ/WORK)
7	6	4	LOVE SENSATION	91.1 (SABAN/VIRGIN)
8	8	5	REMINING ME (OF SEF)	COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)
9	7	5	CRAZY	MARK MORRISON (ATLANTIC)
10	10	5	IF IT AIN'T LOVE	KEYSTONE (QWEST/WARNER BROS.)
11	13	6	LOVE IS THE RIGHT PLACE	BRYAN WHITE (ASYLUM/EEG)
12	—	1	YOU WALKED IN	LONESTAR (BNA/RCA)
13	—	1	BRING BACK YOUR LOVE	CHRISTON (ROC-A-FELLA/DEF JAM/MERCURY)

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
14	19	3	SHUT UP AND DRIVE	CHELY WRIGHT (MCA NASHVILLE)
15	12	3	YEAH! YEAH! YEAH!	SIMONE HINES (EPIC)
16	21	19	ALIVE	PEARL JAM (EPIC)
17	17	5	I GOT DAT FEELIN'	DJ KOOL (CLR/AMERICAN/WARNER BROS.)
18	15	8	IF I HAD YOU	FRANKIE (CHUCKLE/EPIC)
19	14	7	SHOW ME	BILLY PORTER (DVB/A&M)
20	—	9	DA FUNK	DAFT PUNK (SOMA/VIRGIN)
21	16	12	TALKIN' BOUT' BANK	THE WHORIDAS (SOUTHPAW DELICIOUS VINYL/REG ANI)
22	—	18	EVEN FLOW	PEARL JAM (EPIC)
23	23	8	GIVE IT TO ME	TEDDY PENDERGRASS (SUREFIRE/WIND-UP)
24	20	6	WE WERE IN LOVE	TOBY KEITH (MERCURY)
25	—	6	HOW WE COMIN'	RBL POSSE (BIG BEAT/ATLANTIC)

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

NATIONAL BESTSELLER!

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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



OCTOBER 4, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/Hot Shot Debut ***						
1	NEW		1	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
2	1	—	2	LEANN RIMES CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
3	NEW		1	BUSTA RHYMES ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
4	2	1	4	MASTER P NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
5	3	2	9	PUFF DADDY & THE FAMILY ▲ ² BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
6	4	3	5	FLEETWOOD MAC REPRIS 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
7	NEW		1	BROOKS & DUNN ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	7
8	NEW		1	JARS OF CLAY ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
9	5	5	84	JEWEL ▲ ⁶ ATLANTIC 82700*/AG (10.98/15.98) [HS]	PIECES OF YOU	4
10	6	4	4	TRISHA YEARWOOD MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
*** Greatest Gainer ***						
11	15	—	2	AQUA MCA 11705 (10.98/16.98)	AQUARIUM	11
12	7	6	33	SPICE GIRLS ▲ ⁵ VIRGIN 42174* (10.98/16.98)	SPICE	1
13	9	7	29	MATCHBOX 20 ▲ ² LAVA/ATLANTIC 92721/AG (10.98/15.98) [HS]	YOURSELF OR SOMEONE LIKE YOU	5
14	NEW		1	MACK 10 PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
15	NEW		1	USHER LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
16	11	8	12	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
17	NEW		1	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	17
18	NEW		1	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?	18
19	10	10	12	PRODIGY ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
20	12	12	13	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
21	8	—	2	AMY GRANT A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
22	13	11	20	HANSON ▲ ³ MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	2
23	14	13	10	SARAH MCLACHLAN ▲ NETTWERK 18970/ARISTA (10.98/16.98)	SURFACING	2
*** Pacesetter ***						
24	23	—	2	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
25	16	15	54	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) [HS]	TIDAL	15
26	18	14	8	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
27	17	9	4	OASIS EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
28	22	18	17	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
29	26	21	16	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	2
30	21	17	60	SUBLIME ▲ ² GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
31	20	19	64	THE WALLFLOWERS ▲ ³ INTERSCOPE 90055 (10.98/16.98) [HS]	BRINGING DOWN THE HORSE	4
32	19	16	5	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
33	31	41	10	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) [HS]	FUSH YU MANG	31
34	27	20	22	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
35	29	25	13	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ● WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		16
36	32	26	6	BACKSTREET BOYS ● JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
37	25	22	21	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
38	33	27	63	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
39	28	24	27	THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
40	30	23	8	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
41	24	29	36	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
42	34	32	28	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
43	53	43	22	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
44	44	45	24	THIRD EYE BLIND ● ELEKTRA 62012/EEG (10.98/16.98) [HS]	THIRD EYE BLIND	38
45	35	51	66	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
46	41	42	25	TONIC ● POLYDOR 531042/A&M (10.98/16.98) [HS]	LEMON PARADE	28
47	40	38	5	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	37
48	37	44	32	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
49	48	53	18	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
50	36	31	10	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
51	38	30	8	SOUNDTRACK IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
52	51	37	16	WU-TANG CLAN ▲ ³ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1

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53	45	40	73	DAVE MATTHEWS BAND ▲ ³ RCA 66904 (10.98/16.98)	CRASH	2
54	59	56	18	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) [HS]	SOMEWHERE MORE FAMILIAR	47
55	54	49	80	CELINE DION ▲ ⁵ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
56	47	35	14	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
57	39	33	4	COLLIN RAYE EPIC 67893 (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
58	63	58	15	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	58
59	46	57	4	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
60	67	62	45	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
61	58	52	6	LUIS MIGUEL ● WEA LATINA 19798 (9.98/15.98)	ROMANCES	14
62	55	34	7	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
63	43	28	7	SOUNDTRACK ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	7
64	56	50	22	BOB CARLISLE ▲ ² DIADEM 41613/JIVE (10.98/16.98) [HS]	BUTTERFLY KISSES (SHADES OF GRACE)	1
65	50	36	6	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
66	52	46	20	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
67	57	48	50	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) [HS]	GINUWINE... THE BACHELOR	26
68	62	55	12	BLUES TRAVELER A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
69	49	39	4	COOLIO TOMMY BOY 1180* (11.98/16.98)	MY SOUL	39
70	42	61	4	YANNI PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
71	66	64	31	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
72	64	59	19	OMC ● HUH! 533435/MERCURY (10.98 EQ/16.98) [HS]	HOW BIZARRE	40
73	NEW		1	SOUNDTRACK LOUD 67531*/RCA (10.98/16.98)	SOUL IN THE HOLE	73
74	68	68	27	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
75	61	99	48	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
76	70	70	18	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
77	65	60	4	VANESSA WILLIAMS MERCURY 536060 (10.98 EQ/16.98)	NEXT	53
78	72	79	18	JOHN FOGERTY ● WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
79	71	67	42	DRU HILL ▲ ISLAND 524306 (10.98/16.98) [HS]	DRU HILL	23
80	82	85	8	CLINT BLACK RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
81	76	71	33	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) [HS]	HOT	27
82	87	77	54	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) [HS]	DID I SHAVE MY LEGS FOR THIS?	10
83	69	63	23	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	30
84	NEW		1	CARLY SIMON ARISTA 18984 (10.98/16.98)	FILM NOIR	84
85	60	65	32	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
86	79	76	33	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) [HS]	THIS FIRE	33
87	74	69	41	THE VERVE PIPE ▲ RCA 66809 (10.98/15.98) [HS]	VILLAINS	24
88	81	80	4	MARTINA MCBRIDE RCA 67516 (10.98/16.98)	EVOLUTION	80
89	78	66	7	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) [HS]	LIFE INSURANCE	23
90	73	74	19	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) [HS]	TURN THE RADIO OFF	57
91	83	73	13	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
92	88	75	23	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
93	86	78	90	NO DOUBT ▲ ⁹ TRAUMA 92580*/INTERSCOPE (10.98/16.98) [HS]	TRAGIC KINGDOM	1
94	90	94	13	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71
95	92	90	31	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
96	95	96	51	TOOL ▲ ZOO 31087*/VOLCANO (10.98/16.98)	AENIMA	2
97	91	81	12	RADIOHEAD CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
98	84	72	18	JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
99	93	87	52	SHERYL CROW ▲ ³ A&M 540587 (10.98/17.98)	SHERYL CROW	6
100	94	91	54	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
101	100	95	13	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	39
102	77	54	3	GENESIS ATLANTIC 83037/AG (10.98/16.98)	CALLING ALL STATIONS	54
103	97	106	4	THE CRYSTAL METHOD OUTPOST 30003/GEFFEN (12.98 CD)	VEGAS	92
104	80	47	4	VARIOUS ARTISTS SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS	23
105	127	153	4	DAYS OF THE NEW OUTPOST 30004/GEFFEN (8.98/12.98) [HS]	DAYS OF THE NEW	105
106	125	93	4	THIRD DAY REUNION/SILVERTONE 10006/JIVE (10.98/16.98)	CONSPIRACY NO. 5	50
107	96	86	8	PANTERA EASTWEST 62068*/EEG (10.98/16.98)	OFFICIAL LIVE: 101 PROOF	15

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.

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
108	103	97	14	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
109	102	88	14	LOST BOYZ ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
110	101	98	66	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
111	104	108	10	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
112	99	107	14	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
113	106	101	31	VARIOUS ARTISTS ● COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
114	130	128	4	DC TALK FOREFRONT 25184 (10.98/15.98)	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	114
115	98	92	8	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163 (10.98 EQ/16.98)	LIVE AT CARNEGIE HALL	40
116	109	103	14	MEGADETH CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
117	115	118	47	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
118	89	82	20	BEE GEES ● POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
119	107	83	15	SOUNDTRACK ▲ WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
120	118	113	68	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
121	121	109	72	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
122	112	102	10	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53
123	122	129	84	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
124	110	105	34	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
125	123	125	39	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
126	75	—	2	SAVE FERRIS STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
127	117	112	22	CHICAGO REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
128	119	126	10	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	75
129	137	139	46	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
130	135	114	11	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
131	129	123	19	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) HS	BECOMING X	111
132	133	124	4	VARIOUS ARTISTS ARISTA 18985 (10.98/16.98)	ULTIMATE NEW WAVE PARTY 1998	124
133	124	137	9	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) HS	DA DA DA	118
134	85	—	2	GOLDFINGER MOJO 53079/UNIVERSAL (9.98/15.98)	HANG - UPS	85
135	105	127	6	GIPSY KINGS NONESUCH/ATLANTIC 79466/AG (10.98/16.98)	COMPAS	97
136	134	121	45	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
137	128	116	28	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
138	126	115	8	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	55
139	140	133	13	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	77
140	131	117	45	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	11
141	113	122	16	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	47
142	116	89	7	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	34
143	120	132	50	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
144	156	172	24	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
145	148	146	100	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
146	114	120	28	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
147	NEW	NEW	1	THE RIPPINGTONS FEATURING RUSS FREEMAN WINDHAM HILL JAZZ 11271/WINDHAM HILL (10.98/16.98)	BLACK DIAMOND	147
148	NEW	NEW	1	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	148
149	139	135	26	KENNY LOGGINS ● COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
150	NEW	NEW	1	THE REFRESHMENTS MERCURY 536203 (10.98 EQ/16.98)	THE BOTTLE & FRESH HORSES	150
151	138	110	6	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	98
152	108	84	4	THA ALKAHOLIKS LOUD 67435*/RCA (10.98/16.98)	LIKWIDATION	57

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				LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)		
153	142	119	5	LORDS OF ACID ANTLER SUBWAY 6036*/NEVER (9.98/16.98)	OUR LITTLE SECRET	100
154	152	149	18	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	106
155	158	169	5	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	155
156	144	141	24	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
157	149	142	15	K.D. LANG WARNER BROS. 46623 (10.98/16.98)	DRAG	29
158	132	104	12	SOUNDTRACK ● TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	12
159	145	145	7	98 DEGREES MOTOWN 530796* (6.98/10.98) HS	98 DEGREES	145
160	155	154	13	ROBYN RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	106
161	146	138	47	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
162	136	134	24	THE CHEMICAL BROTHERS ● ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
163	150	160	10	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) HS	HOMEWORK	150
164	141	111	7	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	26
165	154	148	56	AALIYAH ▲ ² BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
166	166	156	49	COUNTING CROWS ▲ ² DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
167	153	140	8	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	79
168	161	166	10	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	134
169	NEW	NEW	1	VARIOUS ARTISTS LAW/STREET LIFE 75525*/ALL AMERICAN (10.98/16.98)	THE LAWHOUSE EXPERIENCE VOLUME ONE	169
170	147	130	15	CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	21
171	111	100	6	SOUNDTRACK LOUD 90131/INTERSCOPE (10.98/16.98)	HOODLUM	94
172	164	—	2	BOB & TOM BIG MOUTH 97 (10.98/16.98) HS	FUN HOUSE	164
173	143	136	14	10,000 MANIACS GEFEN 25009 (10.98/16.98)	LOVE AMONG THE RUINS	104
174	162	177	19	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
175	163	162	33	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
176	183	181	57	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
177	160	191	7	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	93
178	186	192	51	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
179	180	175	49	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
180	NEW	NEW	1	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	180
181	159	144	21	INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
182	178	176	10	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	95
183	168	165	14	JACI VELASQUEZ MYRRHWOR 67823/EPIC (10.98 EQ/15.98) HS	HEAVENLY PLACE	142
184	174	168	8	SOUNDTRACK HOLLYWOOD 162091 (10.98/16.98)	SWINGERS	168
185	151	131	3	TALK SHOW ATLANTIC 83040/AG (10.98/16.98) HS	TALK SHOW	131
186	171	164	74	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
187	181	182	51	KENNY G ▲ ³ ARISTA 18935 (10.98/16.98)	THE MOMENT	2
188	167	151	16	BOSTON EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
189	RE-ENTRY	RE-ENTRY	8	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	108
190	170	150	47	SOUNDTRACK ▲ ³ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
191	177	152	22	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
192	169	147	34	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92
193	198	—	42	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	15
194	179	155	10	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	75
195	182	186	4	DIANA KRALL IMPULSE! 233/GRP (16.98 CD) HS	LOVE SCENES	177
196	NEW	NEW	1	VARIOUS ARTISTS COLD FRONT 6255/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS VOLUME 2	196
197	199	184	36	DUNCAN SHEIK ● ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	83
198	NEW	NEW	1	SOUNDTRACK RCA VICTOR 68904 (10.98/17.98)	THE FULL MONTY	198
199	193	187	48	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
200	187	163	17	PAUL MCCARTNEY ● MPL 56500*/CAPITOL (10.98/16.98)	FLAMING PIE	2

TOP ALBUMS A-Z (LISTED BY ARTISTS)

2Pac 123	Brooks & Dunn 7	John Fogerty 78	Korn 179	Metallica 120	Robyn 160	Spawn — The Album 51	3 24
311 62	Meredith Brooks 66	Foo Fighters 49	Diana Krall 195	Mia X 91	Chris Rock 177	Swingers 184	Greatest Sports Rock And Jams
10,000 Maniacs 173	Busta Rhymes 3		Patti LaBelle 101	The Mighty Mighty Bosstones 42	Rome 83	Spice Girls 12	Volume 2 196
98 Degrees 159			Jonny Lang 124	Luis Miguel 61	Adam Sandler 18	Squirrel Nut Zippers 81	Jock Jams Vol. 2 176
Aaliyah 165	Mariah Carey 1		K.D. Lang 157	Lorrie Morgan 151	Savage Garden 92	Lisa Stansfield 138	The Lawhouse Experience Volume One 169
Trace Adkins 178	Bob Carlisle 64		Kenny Lattimore 192	Mr. Serv-o 89	Save Ferris 126	George Strait 43	Pure Moods 37
Aerosmith 74	Deana Carter 82		Lil' Kim 140	No Doubt 93	Sawyer Brown 174	Sublime 30	So So Def Bass All-Stars Vol. II 94
Alabama 156	Changing Faces 170		Live 71	The Notorious B.I.G. 39	Duncan Sheik 197	Sugar Ray 20	Southwest Riders 104
Allure 189	The Chemical Brothers 162		Kenny Loggins 149	The O'Jays 194	Carly Simon 84	SWV 65	Suave House 164
Allure 189	Kenny Chesney 182		Lords Of Acid 153	Oasis 27	Sister Hazel 54		Ultimate Dance Party 1997 136
Fiona Apple 25	Chicago 127		Lost Boyz 109	The Offspring 175	Smash Mouth 33		Ultimate Hip Hop Party 1998 59
Aqua 11	Paula Cole 86		Mack 10 14	OMC 72	Sneaker Pimps 131		Ultimate New Wave Party 1998 132
Jon B. 148	Shawn Colvin 161		Makaveli 129	Our Lady Peace 155	SOUNDTRACK		Stevie Ray Vaughan And Double Trouble 115
Backstreet Boys 36	Cozmo 69		Marilyn Manson 143	Pantera 107	Batman & Robin 119		The Verve Pipe 87
Erykah Badu 48	Counting Crows 166		Master P 4, 125	Michael Peterson 168	Def Jam's How To Be A Player 63		Tonic 46
Beck 45	Sheryl Crow 99		Matchbox 20 13	Prodigy 19	The Full Monty 198		Tool 96
Bee Gees 118	The Crystal Method 103		Dave Matthews Band 53	Puff Daddy & The Family 5	Hoodlum 171		Trio 133
Clint Black 80	Daft Punk 163		Maxwell 121, 122	Radiohead 97	I'm Bout It 76		Tru 95
Blackhawk 167	Days Of The New 105		Martina McBride 88	Rage Against The Machine 186	Love Jones: The Music 137		Twista 139
BLACKstreet 100	dc Talk 114		Lila McCann 130	Collin Raye 57	Men In Black—The Album 16		Usher 15
Mary J. Blige 34	Diamond Rio 128		Lia McCann 130	Reel Big Fish 90	Money Talks — The Album 47		Jaci Velasquez 183
Blues Traveler 68	Celine Dion 55		Paul McCartney 200	The Refreshments 150	My Best Friend's Wedding 56		Van Halen 199
Blur 146	Dru Hill 79		Neal McCoy 58	LeAnn Rimes 2, 38, 85	Nothing To Lose 158		VARIOUS ARTISTS
Bob & Tom 172	En Vogue 112		Reba McEntire 193	The Rippingtons Featuring Russ Freeman 147	Romeo + Juliet 190		Club Mix '97 113
Bone Thugs-N-Harmony 26	Fleetwood Mac 6		Tim McGraw 29		Soul Food 17		ESPN Presents: Jock Jams Volume
Boston 188			Sarah McLachlan 23		Soul In The Hole 73		
Toni Braxton 110			Megadeth 116		Soul In The Hole 73		
					Space Jam 60		

AOL, N2K PACT FOR INTERNET MUSIC SALES

(Continued from page 5)

outlet, Music Boulevard, will become the sole retailer within AOL's Music-Space area and other music-related locales on its nonmember service, AOL.com (Billboard Bulletin, Sept. 19). Other music retailers will continue to operate within the larger AOL site confines, however, although these will not be promoted within the AOL site as Music Boulevard will be.

Where appropriate, cross-promotions and links between AOL's music sites and N2K sites—entertainment site Rocktropolis, online music magazine allstar, and genre-specific site Jazz Central Station—will also be produced.

Additionally, forthcoming enhanced CDs issued by N2K Encoded Music will contain software allowing consumers to connect to AOL and N2K sites and promotions. These discs may also be bundled with AOL start-up software.

"The plan is to integrate music very closely into the AOL experience," says N2K Inc. chairman/CEO Larry Rosen. "And not just in their music space. We'll also be active in AOL.com and their shopping area. Utilizing our combined content and retail presence, we'll be active wherever there is information about music."

Given AOL's 9 million subscribers, the partnership exponentially enhances N2K's online influence.

"When you're trying to predict success, you evaluate the product, but you also have to look at distribution," says AOL Networks president/CEO Robert W. Pittman. "If you consider that half of all traffic on the Internet comes through AOL, we're talking about a huge difference."

AOL's subscriber numbers are even

more impressive given the service's active consumer base.

"We know from statistics that the AOL user has more of a propensity to buy music than the average person," says Pittman. "And strategically, music is a very important part of the online world. We're dealing with a demographic sweet spot."

The agreement specifies that AOL will receive at least \$18 million from N2K over a three-year term, with \$12 million of that sum due by Dec. 1.

AOL will also receive an undefined compensation for sales and advertising revenue generated by N2K.

It is expected that part of this funding will come from N2K's initial public offering, which is pending the Securities and Exchange Commission's approval.

Meanwhile, AOL has announced its plans to make a nominal investment in N2K Inc. stock. Sources estimate a \$3 million investment. (N2K is in its mandated "quiet period" and thus could not comment.) The deal could boost the visibility of N2K and its stock price.

This latest announcement follows a flurry of activity by N2K. The company has also recently unveiled alliances with Web TV, MTV/VH1, and @Home.

Rosen says that besides N2K's music background, its varying interests make it an intersecting partner.

"We have competitors with retail stores and competitors creating content, but we are the only ones who combine the two together as part of our basic business model," he says.

This is not the first time AOL has established an exclusive partnership with an outside company.

N2K will continue to maintain its

Internet presence outside of AOL, though it will create a "co-branded, completely integrated" version of its online music store Music Boulevard specifically for AOL.

Through this new store, AOL members will be privy to promotions and discount programs not offered on N2K's sites outside the service.

Similar to its deal with online search engine Web Crawler, N2K will also tie into AOL's Net Find engine.

Sources say that N2K has also entered into a separate deal to integrate its services and content into "a major search engine." Details were pending at press time.

Traditional retailers, such as Blockbuster and Tower, which also sell music through their AOL sites, could see traffic decrease as Music Boulevard becomes the dominant AOL retail outlet.

But online retailers spoken to say missed sales opportunities on Music-Space are offset by the amount of money that is being paid to AOL by N2K to attain them.

"It's just that with the kind of economic model we have, which is buying records and selling them for a reasonable net profit, that kind of money just didn't make sense for us," says Tower VP of publishing and electronic marketing Mike Farrace.

"Of course we're interested in maintaining the value of our brand and building it in an organic, natural way, but we don't feel that it would be smart for us to spend this enormous amount of money to preserve anything," he adds. "Our brand already has value, and I don't believe we have to buy that value."



by Geoff Mayfield

MAKING A SPLASH: Mariah Carey, as expected, is the belle of the ball, leading runner-up LeAnn Rimes by a 15% margin. But, while she stands tall, the newly liberated Carey has plenty of company on the dance-floor, as seven other albums bow within the top 20.

The top of the chart is absolutely explosive, with Carey and Rimes each exceeding 200,000 units and each of the top seven titles topping 100,000 units. For Carey, the 235,500-unit sum marks the biggest first-week total of her career, 4.9% higher than what "Daydream" turned when it debuted at No. 1 in the Oct. 21, 1995, Billboard. Of her four chart-toppers, "Daydream" and the new "Butterfly" are the only ones to debut in the top slot.

Meanwhile, Rimes' tally, which exceeds 204,500 units, is significant because it actually marks a 10% gain over the total that made "You Light Up My Life" the leader on last issue's chart. As regular readers of this column know, titles that debut at No. 1 usually see a decline in the second week.

GOOD COMPANY: Rapper Busta Rhymes, country duo Brooks & Dunn, and Christian rockers Jars Of Clay join Carey and Rimes in the top 10, with each showing signs of growth. Rhymes hammers out 165,000 units for a grand entrance at No. 3; his "The Coming" sold 33% fewer pieces when it bowed at No. 6 on The Billboard 200 in last year's April 13 issue. Rhymes' earlier album spent 21 weeks on the big chart and 25 weeks on Top R&B Albums.

B&D's "The Greatest Hits Collection" lands at No. 7 with 103,000 units, 16% more than the 88,500 units that placed the pair's "Borderline" at No. 5 in May 1996.

Jars' improvement is even more startling. With more than 100,000 units, the group betters by more than 62,000 pieces the best week scored by its earlier album, earned when it moved 38,000 pieces during Christmas week last year. The Jars debut marks the second week in a row that a set from the Top Contemporary Christian list bows in the big chart's top 10, following last issue's bow at No. 8 by Amy Grant (who now stands at No. 21).

Jars, Brooks & Dunn, and Rhymes aren't the only ones making strides, as rapper Mack 10 checks in at No. 14 (74,000 units), Usher bows at No. 15 (67,000 units), and comedian Adam Sandler climbs in at No. 18 (62,500 units). Sandler's entry matches the career peak that his previous album earned last year, but that album did not debut as high. Mack 10's last album peaked at No. 33 in 1995, and Usher's freshman set got as high as No. 162 in '94.

Another album from Usher's label camps, LaFace and Arista, also turns up the retail heat. The all-star LaFace soundtrack to "Soul Food" cooks up 64,000 units at No. 17.

All the commotion from the new debuts causes displacement for a couple of titles that show decent growth. The four top 10 debuts push Trisha Yearwood back to No. 10, Tim McGraw down to No. 29, and Smash mouth back to No. 33, despite gains by each of more than 3,000 units. The heavy traffic also cramps our Pacesetter winner, "ESPN Presents: Jock Jams Volume 3." Despite a handsome 32.5% gain, the second-largest percentage increase after the 63% blast felt by No. 11 Aqua, the ESPN title gets rolled down one notch to No. 24.

LAUGHING ALL THE WAY TO THE BANK: Adam Sandler's entry is the highest debut by a comedy album in 1997 and the highest since the Jerky Boys' "Jerky Boys 3" bowed at the identical position, No. 18, in last year's Sept. 7 issue. The last comedian to debut higher was Jeff Foxworthy, whose "Games Rednecks Play" entered at No. 14 in August of 1995.

GOIN' COUNTRY: Within the last two weeks, greatest-hits packages by two country artists whose recording careers started in 1991 have earned first-week sales in excess of 100,000 pieces. In addition to the aforementioned Brooks & Dunn collection, Trisha Yearwood's hit the charts a month ago with first-week sales of 126,000 units. She had six previous albums from which to build her "(Songbook) A Collection Of Hits"; it also contains the previously unreleased "In Another's Eyes" and "How Do I Live," the former a duet with Garth Brooks. Brooks & Dunn pulled all but two of the 19 songs on their "Greatest Hits" from a body of four albums.

Meanwhile, veteran chart watchers know that many of the bulleted albums on next issue's Billboard 200 will be wearing cowboy hats, thanks to the wallop that will be packed by the Country Music Assn. Awards telecast, which aired on CBS Sept. 24. Including the several developing acts who played bumpers going into commercial breaks, a feature that the awards show installed two years ago, the show yielded exposure for about 50 country stars. As usual, performances will outweigh award wins in terms of generating sales.

ON TAP: Boyz II Men's "Evolution" seems the sure bet to top next issue's Billboard 200. The album's first-day sales at the high-volume Best Buy chain were close to 7,000 units, about 12% more than Mariah Carey's "Butterfly" did with the chain on its opening day.

Elton John seems to have a solid shot at grabbing the No. 2 slot with his new album, while a hits package from Jackson Browne has a good chance to bow in the top 20.

W H SMITH APPOINTS CHIEF EXECUTIVE

(Continued from page 5)

Smith Group.

Handover, a former managing director of the U.K.'s Our Price chain, is the first ex-record retailer to take the helm of a group whose interests run from music to newspaper distribution and office supplies. He says a priority for him in his new position will be a rapid resolution of the uncertain situation at the Wall.

However, he adds that his close association with Simon Burke, chief executive of the Virgin Entertainment Group, will not make Smith more amenable to selling Virgin Our Price to Virgin. Indeed, Handover says that not only did Smith rebuff a previous offer from Virgin for Virgin Our Price, the chain is not and will not be for sale for the medium term.

Handover adds, though, that he has no plans to have anything more than an arm's-length relationship with all the retail brands in his new orbit; he says his experience as a record retailer will not spur him into taking an unwarranted involvement in the running of Smith's music stores.

He says that he will continue to let existing management at the Wall and Virgin Our Price have autonomy within the Smith structure, but he concedes that his experience will assist communication between the chains and the group chief executive.

Nonetheless, the Wall is a priority for him. "My view is that we have to bring the issues surrounding the Wall to a conclusion—and we have to do that very quickly," Handover says. "There are lots of options. We have to decide what is the best resolution."

"Selling is an option, but there are all sorts of options."

Indeed, knowledgeable sources say

that negotiations are ongoing between W H Smith and Camelot Music to merge the Wall chain into Camelot (Billboard, Sept. 6).

Selling, though, is not an option for Virgin Our Price, despite the Virgin Group's \$200 million offer earlier in the year to buy the chain (Billboard, Sept. 27).

Handover says that Smith is remaining true to the strategy review conducted under previous chief executive Bill Cockburn under which Virgin Our Price was identified as "a company we want in our portfolio. It is a business we like."

That situation may change, though, over time. Smith owns 75% of Virgin Our Price, with Virgin holding the remainder. Handover comments, "There are two owners of the same business, and in a couple of years certain rights come into effect that will put this issue on the agenda."

But there is unlikely to be any change of ownership in the short term, as Burke says no discussions are taking place on the issue. Burke adds that the acquisition of Virgin Our Price was attractive while he was putting together the new, more globally coherent structure of the new Virgin Entertainment Group earlier in the year. However, the implementation of that structure (Billboard, Sept. 20 and 27) means Virgin's focus is now elsewhere.

Burke has been caustic about Smith's supervision of Virgin Our Price under Cockburn and, specifically, the absence of a managing director since Burke vacated the post in November of last year.

Handover says a new managing director will be appointed "before much longer," but he pays tribute to

the performance of the chain's existing management. He says they have been hampered by disappointing releases in the last 12 months but that they are "getting the business back on track and are performing better. It will perform even better this year."

South African-born Handover, 51, officially takes over as chief executive of the W H Smith Group on Wednesday (1). He has been with Smith since 1965, and, among a range of posts across the company's broad portfolio, was appointed managing director of Our Price in 1989. He was a key figure in the linking of Our Price with the stores Smith acquired from the Virgin Group to form Virgin Our Price. Immediately prior to his appointment as chief executive, he was managing director of W H Smith News, a press distribution company.

David Clipsham, then director of specialist chains for Smith, who appointed Handover at Our Price, says, "Richard is the kind of man who most people like dealing with, because he's straight. You don't get devious deals with Richard; you get it square." Clipsham describes Handover as "courageous and strong." If Handover has a fault, Clipsham says that it is "that he will labor a point in an argument too long when he should move on."

Burke says that his and Handover's companies "have had their ups and downs," but that "through all of that, we have always had a good personal relationship."

Burke adds that he feels positively about Handover's appointment. "He understands the issues we are dealing with, and he understands there are decisions to be taken about Virgin Our Price," he says.

JAMAICA'S KING WEARS MULTI-GENRE CROWN

(Continued from page 16)

Jamaican music business veteran then joining A&R for Columbia, left a message on King's answering machine. "The third time she called I was home," says King. "That's when I realized it wasn't a joke. The next day I was in New York, having meetings with the Sony people."

Without a hit single to introduce her to Columbia's staff, King covered Bob Marley's "Stir It Up" as a company memo. "A week later I got a call saying that the ['Cool Runnings' movie] people wanted it," says King. "That was the first I ever heard about Jamaica having a bobsled team. The song got on the soundtrack, and a couple of months later, I was signed."

"Tougher" took a respectable six months to complete, but "Think" was a smooth, swift two-month stint in a New York recording studio, working with the same crew that helped pilot her debut: producer/writers Handel Tucker (who has worked with Maxi Priest, among others) and Andy Marvel, King's most frequent writing partner.

The Work Group's vision for King is as limitless as her own hopes. "We want to take Diana from being a pop-reggae dance artist, which may be how she's perceived right now, to a wider, all-encompassing market of R&B and pop," says Barbara Bauman, VP of product management for the Work

Group (U.S.). "This album has so much depth, and she's one of the extraordinary voices of the world. She's very true to her Jamaican roots and wants to make sure people know she's from Jamaica. But she doesn't want to be seen as a reggae singer or a Jamaican singer; she wants to be known as a singer and songwriter."

"She's classy, she's confident, a total professional, and she's one of the few who deserves success. We are behind her 100%. That may be a cliché, but it's true. The album has a positive message for women and a message men should consider seriously."

"Think" leads with the title track's squishy bass-anchored vamps and King's succulent reggae rap—teasingly insolent, with a chewy texture that evokes Michigan of the classic Michigan & Smiley reggae duo. In "L-L-Lies," also sung in Jamaican *patwah* and slated as the album's second single, King alternates between that DJ (rapper) persona and full-blown R&B diva.

Her cover of Boy George's "Do You Really Want To Hurt Me" captures all the delicacy of the original and then some. "Love Yourself" couches its urgent advice to "sistas" in paradigmatic R&B diction, the same brand of intense passion that fuels "Find My Way Back." But in "Mi Coffee's" slice

of a sunny Jamaican morning and the marketplace-located intro to "Wicked," King lovingly recalls her homeland in winsome, slow-drawled "yard-speak."

The tempo revs for "Sweeter," "Supa-Lova-Bwoy," and the Junior Tucker-penned "New Girlfriend"—pumping out R&B soul coated with a fine sheen of virile dancehall sweat. With "Tenderness" and "Still"—both inspired by missing her husband and children in Florida while she was recording up north—the mood turns wistful and sweetly romantic.

Ironically, the album's closer—and first single—"I Say A Little Prayer," is the same Dionne Warwick tune King warbled repeatedly during her teen years performing for Jamaica's North Coast tourists. "I didn't want to do it," says King, "because I was in the middle of writing and the thought of doing a cover... 'No man, can't I write the song?' I was told I could do it any way I wanted, so I did it in reggae. The version that's popular in America is house, but I don't feel too weird about it, because I sang the lyrics in patwah."

The reggae version of "Prayer" debuted on the Work Group's "My Best Friend's Wedding" soundtrack, but, as King notes, it's the Love To Infinity house remix that's been getting all over radio since June 17, when crossover and top 40 stations and DJ

record pools received a promotional CD with both versions of the single.

In Billboard's Sept. 27 issue, "Prayer" reached No. 10, its highest position so far on Billboard's Hot Dance Music/Club Play chart, having jumped five slots from the week before. It peaked at No. 5 on the Hot Dance Music/Maxi-Singles Sales chart and stood at No. 17 in the Sept. 27 listing.

Remixes on the follow-up singles are a strong possibility. "But we want to work the album versions first as the main versions," says Bauman, "then have the remixes come later. We've got a lot of big stations coming on late. But their research has been amazing." Bauman says the track was the top researching record at KIBB and KIIS-FM Los Angeles, WKTU and WHTZ New York, WHYI Miami, and WIOQ Philadelphia.

"This is Diana at her best," says Mike McGowan, music director at top 40 WKSS-FM Hartford, Conn. "The first single isn't yet in rotation here, but we'll be on it in the next couple of weeks. It sounds a lot like 'Shy Guy,' which to this day still tests well with our main demographic in auditorium tests as an oldie. Her style fits the sound of [top 40]."

On the retail end, members of Sony's field staff are passing out advance CDs of the full album to key retailers for solicitation. King performed at the Trans World retail convention Sept. 8 and will do Musicians' gathering Oct. 6, as well as perform at a Sony branch presentation Monday (29) in New York.

"She's a major priority for the Work Group, and she will be one of our key holiday focuses, from the release date through the holidays and into next year," says Bauman. "We'll have a nice little segue from 'I Say A Little Prayer' into the second single, 'L-L-Lies.' We'll do listening posts, double-sided 1-by-2s, and oversized snipes in her top five markets: New York; L.A.; Boston; Miami; Washington, D.C. Our focus is to get this on radio and video shows,

but we'll do retail singles promotions on 'L-L-Lies' around the Oct. 14 impact date on crossover and top 40 radio."

King has already performed on WKTU and WIOQ. "We have her on a major promotional tour of the U.S. from Sept. 29 through Oct. 17," says Bauman. "[Debut album] 'Tougher' was in the top five on Billboard's Top Reggae Albums chart for over 25 weeks, so we're hiring [DJ/publicist] Amy Wachtel to service the album to the reggae community. And she'll eventually tour the U.S. with a band. She already tours internationally with her own backing band."

Encouraged by the response to "I Say A Little Prayer," retailers are optimistic about the album's prospects.

"'Prayer' is great, and the album should go gold," says Roberto Gooden, special events coordinator/reggae and Caribbean music buyer for the HMV Records outlet in New York's Herald Square. "I expect it to be double-[stocked] under reggae and R&B."

The "Prayer" video, directed by Rande St. Nicholas, has already appeared on BET and VH1. A "L-L-Lies" video is next. Helmed by Marc Smerling—who directed, among others, Wyclef's "Guantanamo"—the new video will be serviced in mid-October to MTV, VH1, the Box, and BET.

Since the end of July, King has appeared on several major TV shows, including "Vicki Lawrence," "Vibe," "Live With Regis & Kathie Lee," and "RuPaul." More guest spots are planned.

"Think Like A Girl" was released Aug. 22 in Japan, where King is a superstar and was making promotional appearances at the time of this writing. The album debuted at No. 3 on Japan's international chart, and "I Say A Little Prayer" recently hit the country's top 10 singles chart. Most of Europe got the album Sept. 22; Australia gets it Friday (3); Canada, Oct. 7; and the U.K., Nov. 3. All markets are going with "Prayer" as the first single and "L-L-Lies" as the second.

BLACKGROUND'S TIMBALAND & MAGOO SPREAD THEIR SOUND

(Continued from page 16)

land & Magoo. "We also listen to a lot of alternative rock."

"Timbaland is responsible for creating a whole funky new vibe," says Will Smith, VP of marketing for urban music at Atlantic (U.S.). "So as a chief creator of that world, [Timbaland's 'Welcome'] is going to have just a little more flair and a little more creativity than what people expect."

Having already upped the ante in the music industry, "Welcome" is an attempt by Timbaland, a Norfolk, Va., native, to make rap music fun and safe again.

"Me, [Timbaland], and Missy [Elliott] had the advantage of [touring] with Devante [of Jodeci], and we got to see a lot of the drama you go through when you are a hardcore R&B group," says Magoo of his and Timbaland's collective crew—Elliott, signed to Elektra; and Ginuwine, signed to 550 Music. All were signed to Devante Degrate's production company in the the early '90s.

"We saw the beef you go through with other artists and on the road," he continues. "We decided we didn't want to go through that in every city, so we [are trying to take hip-hop] back to

when artists could do arena shows, when you wouldn't get your sneakers took, and when people didn't get hurt."

Their attitude has resulted in a body of work that glorifies the normal, sometimes mundane rituals of life.

"15 After Da Hour" chronicles "a day in the life" of Timbaland & Magoo, as if written in a daybook, with each event scheduled at approximately "15 after da hour." "Who U Staring At" is a litany about police harassment flipped in favor of civilians.

According to Curtis Jackson, sales rep at retail outlet George's Music Room in Chicago, Timbaland & Magoo's well-conceived approach is attracting consumers of all age groups.

"I'm 37, and I would have to say that everyone my age and under is buying the single," says Jackson. "There's definitely anticipation out there for the album. Not everybody knows who the group is—they ask, 'You got that new song from Aaliyah with those guys rapping?' or 'You got that record with Missy Elliott and those guys?' but they definitely like it."

The duo's first single, "Up Jumps Da Boogie," to which Jackson refers, features Aaliyah and Elliott and has sold 442,000 units, according to SoundScan.

It charted at No. 10 on Billboard's Hot R&B Singles chart and No. 16 on the Hot 100 for the week of Sept. 27.

Broadcast Data Systems detected 943 spins of the single at R&B stations and 314 spins at top 40 outlets for the week ending Sept. 22; those stations were serviced with the track May 20.

"It's all about the music," says Helen Little, operations manager/PD at WUSL Philadelphia. "When [Timbaland] first came out with his sound, it spread like wildfire, and the listeners have embraced him. People were requesting it a lot when it came out, but not so much anymore, so if they have a new single, they should service it now."

The next proposed single, "Luv 2 Luv U," currently has no service date. Having already completed a mini-promotional tour this summer with dates in Chicago, Houston, Dallas, and Atlanta, the act is readying a second leg of shows beginning in mid-November.

Blackground and Atlantic are also planning to develop a World Wide Web site for the group and are scheduling several Halloween-themed release parties in various cities across the country.

Retailers have also been serviced with album flats, stickers, and camouflage T-shirts.

RICH MULLINS

(Continued from page 16)

the Navajo Nation in May 1995, where he taught music to children on the reservation.

For the past nine years, Mullins also worked actively with the relief organization Compassion International.

Mullins is survived by his mother, Neva, of Richmond, Ind.; two older sisters; and two younger brothers. His family requests that any memorial gifts be sent to Compassion International, c/o Rich Mullins Memorial Fund, P.O. Box 7000, Colorado Springs, Colo. 80933.

A memorial service was scheduled for 10 a.m. Sept. 26 at Christ Presbyterian Church in Nashville. A public service was set for Saturday (27) at the Henry Levitt Arena on the campus of Wichita State University.

SAVAGE GARDEN DOMINATES ARIA AWARDS

(Continued from page 16)

Mushroom had further wins with Kelly (best male), Peter Andre (outstanding achievement award), Archie Roach (indigenous artist), My Friend The Chocolate Cake (adult contemporary), Martin Molloy (comedy), and Pendulum (best dance), through its MDS imprint.

PolyGram totaled four wins, with Spiderbait (best alternative release), the Adelaide Symphony Orchestra (best classical), Bernie McGann (best jazz), and "To Have To Hold" with Blixa Bargeld, Nick Cave, and Mick Harvey (best soundtrack).

Other winners included Sony's Monique Brumby (best female), ABC/EMI's Graeme Connors (best country), and Origin/MDS' Telek (best folk/world).

The 2½-hour show, aired on the Ten Network and Channel V TV stations and on the Today radio network, featured live performances from Silverchair (Murmur/Sony), Tina Arena (Sony), Savage Garden, Leonardo's Bride (Mushroom/Sony), and the debut of a duet single by John Farnham and Human Nature that is included on Farnham's three-CD anthology on BMG.

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Artists, Showcases Add Glamour To Radio Seminar

The Billboard/Airplay Monitor Radio Seminar & Awards, set for Oct. 16-18 at the Renaissance Orlando Resort, intends to scorch the seaside with a hot line-up of artists and entertainment events scheduled during the gathering.

Leading off the festivities Thursday, Oct. 16, is the TJ Martell Orlando Golf Classic, presented by Bill Richards Radio Consulting. The event, beginning at 11 a.m., will be held at Metro West Country Club. (Call Richards for info: 407-292-4424.)

That evening, don't miss the Opening Night Kick-Off party, featuring Universal's Sister Hazel, as well as breaking artists Kim Fox on DreamWorks, Dancehall Crashers on MCA, and Geffen's She Moves.

Friday evening will feature a number of genre-specific showcases, including a dinner sponsored by Career Records in honor of Country Radio Award nominees. The label's Jim Collins will perform.

An R&B showcase will showcase Columbia's Kimberly Scott and Destiny's Child. Noo Tribe/Virgin's The Luniz, and Mic Geronimo on Blunt/TVT. In addition, Island, Red Ant, and London Records will present an evening with Salt-n-Pepa.

On the rock side, McGathy will host a showcase with Creed and Kenny Wayne Shepherd.

On Saturday, one of the show's

annual favorites will return, as Airplay Monitor's Phyllis Stark hosts the Air Personality Supergroup. Lined up for this effervescent affair are Westwood One's Casey Kasem, Kidd Kraddick of KHKS Dallas, Broadway Bill Lee from WKTU New York, Mason Dixon of WAKS Tampa, Tom Griswold of WFBQ Indianapolis, and WQHT New York morning team Dr. Dre, Ed Lover, and Lisa G.

The seminar will peak with Saturday evening's festivities, beginning with the Billboard/Airplay Monitor Radio Awards & Dinner. Join host Casey Kasem—and co-presenters LL Cool J on Def Jam and Ark 21's Paul Carrack—as they award trophies to the year's top stations, programs, personalities, and industry leaders. The show is sponsored by Elektra and Arista, who will serve up Gary Barlow of Take That (Arista) and developing vocalist Alana Davis (Elektra).

At 10 p.m., Arista will sponsor an after-party, featuring its "Stars of Tomorrow" showcase, hosted by Clive Davis; followed by Def Jam's post-party, beginning at midnight. LL Cool J will be featured.

For registration information, contact Maureen Ryan at 212-536-5002. For hotel and airline flight information, call Pepp Travel at 800-877-9770.



SISTER HAZEL



GARY BARLOW



LL COOL J



SALT-N-PEPA



PAUL CARRACK

Elton John Salute Breaks Records

The spectacular Elton John tribute in this week's issue was the largest solo artist salute in Billboard's 103-year history. A special of this magnitude took many months of planning and executing by numerous members of Billboard's worldwide staff. Special thanks must go to:



ELTON JOHN

Pat Rod-Jennings, who originated and coordinated the special; Dalet Brady, who edited it; the special issues team of Gene Sculatti, Thom Duffy and Porter Hall; Jeff Nisbet and Claire Morales for art direction; and production coordinators Lydia Mikulko and Marc Giaquinto.

Billboard Music Awards
Las Vegas • Dec. 8, 1997

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
19th Annual Billboard Music Video Conference & Awards
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'Candle' To Snuff Out Boyz' Reign

IF THE NEW SINGLE by Boyz II Men didn't go to No. 1 on the Hot 100 this issue, it probably wouldn't have ever achieved pole position. The inevitable debut at No. 1 next issue by Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" makes that so. And had the tribute to Diana, Princess of Wales been issued a week earlier, as originally planned, "4 Seasons Of Loneliness" would have gone down in history as a No. 2 single. But timing is everything, and the Motown quartet earns a richly deserved fifth No. 1 hit with the song. The track was written and produced by Jimmy Jam and Terry Lewis, the same team that gave the Boyz a chart-topping single with "On Bended Knee" in 1994.

It was only a little more than five years ago that the Boyz collected their initial No. 1 hit, "End Of The Road." Three of their No. 1 songs are among the longest-running chart-toppers of the rock era. Between "End Of The Road" (13 weeks), "I'll Make Love To You" (14 weeks), "On Bended Knee" (six weeks), "One Sweet Day" (16 weeks), and this latest effort, the group has spent 50 weeks at the summit. That's the fourth-highest total in the history of the Hot 100. Ironically, the rise of "4 Seasons" temporarily prevents Mariah Carey from tying or surpassing the Beatles' total number of weeks at the chart zenith. The standings as of this issue: Elvis Presley (79), the Beatles (59), Carey (57), and Boyz II Men (50). But Carey shouldn't be upset that "Honey" has slipped to No. 2; her "Butterfly" album enters The Billboard 200 at the top. It's her fourth No. 1 album and her second to open in that lofty position; the first was "Daydream" in October 1995.

"4 Seasons" marks the 11th No. 1 single on the Hot 100 for Jam and Lewis. The former members of the Time started their winning streak exactly 11 years ago, in October

1986, with Janet Jackson's "When I Think Of You." Their total of 11 chart-topping hits includes six for Jackson, one for the Human League, one for George Michael, one for Karyn White, and two for Boyz II Men.

"4 Seasons" is the 37th No. 1 single on the Motown label over a 33-year period that began with Mary Wells' "My Guy" in 1964. That moves the imprint into a tie for fourth place among labels with the most No. 1 titles in the rock era.

The top four: Columbia (80), RCA (54), Capitol (50), and Epic and Motown (37). In the last 11 years, Boyz II Men is the only act to have No. 1 songs on the Hot 100 on the Motown label. And since Michael Jackson went to No. 1 25 years ago with "Ben," the only acts to have No. 1 songs on Motown are Diana Ross, the Commodores and Lionel Richie, and Boyz II Men.

The move to No. 1 for the Boyz prompted frequent Chart Beat contributor William Simpson to make a few observations. "4 Seasons Of Loneliness" is the second No. 1 title to mention a previous No. 1 artist, following Carey's "Emotions" (Lorne Greene's "Ringo" preceded that former Beatle's solo chart-toppers). "4 Seasons" is also the first No. 1 single to begin with the number four. There have been seven beginning with the number one, one with the number two ("Two Hearts"), and two with the number three ("The Three Bells," "Three Times A Lady"). And as a reminder of the synchronicity in the universe, "4 Seasons" is the third No. 1 hit with a number in the title and a number in the act's name, following "One Sweet Day" by Carey and Boyz II Men and "December, 1963 (Oh, What A Night)" by the Four Seasons.

With John poised to make chart history next issue, Boyz II Men will have to settle for spending a mere seven days at the top. But as Jimmy Jam told me earlier this week, he doesn't mind being No. 1 for only a week, given that the song that will succeed "4 Seasons" is "Candle In The Wind 1997."



by Fred Bronson

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	487,132,000	516,212,000 (UP 6%)
ALBUMS	401,643,000	422,066,000 (UP 5.1%)
SINGLES	85,490,000	94,146,000 (UP 10.1%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	287,239,000	321,387,000 (UP 11.9%)
CASSETTE	113,389,000	99,665,000 (DN 12.1%)
OTHER	1,015,000	1,014,000 (DN 0.09%)

OVERALL UNIT SALES THIS WEEK

13,115,000

LAST WEEK

12,457,000

CHANGE

UP 5.3%

THIS WEEK 1996

12,189,000

CHANGE

UP 7.6%

ALBUM SALES THIS WEEK

10,784,000

LAST WEEK

10,176,000

CHANGE

UP 6%

THIS WEEK 1996

9,921,000

CHANGE

UP 8.7%

SINGLES SALES THIS WEEK

2,330,000

LAST WEEK

2,280,000

CHANGE

UP 2.2%

THIS WEEK 1996

2,269,000

CHANGE

UP 2.7%

ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	8,344,000	7,857,000	UP 6.2%	7,226,000	UP 15.5%
CASSETTE	2,415,000	2,296,000	UP 5.2%	2,667,000	DN 9.4%
OTHER	25,000	23,000	UP 8.7%	28,000	DN 10.7%

ROUNDED FIGURES

FOR WEEK ENDING 9/21/97

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



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It's a long way from 1985 when Loreena McKennitt sold her nine-song cassette while busking at the St. Lawrence Market in Toronto. Her secret: people hear the music; they go nuts; tell a friend; that friend tells a friend. It's the kind of advertising no money can buy.

• The archaeologist is David Soren, Regents professor of Classical Archaeology at the University of Arizona, Lured by artwork alone, he realized he'd found himself a musical soulmate. He thought his students would be blown away (our words), if they saw her perform. He sat down and wrote a letter — could she come out and play?



David Soren

With a boombox blasting her music from atop a card table at the nearest mall, Dr. Soren strong-armed passersby into buying tickets to the show. The pitch: "You absolutely must trust me — this is the greatest performer I have ever heard. Her music crosses all lines between pop and folk and celtic. And you have to tell your friends." Six-hundred and twenty-five students, staff, professors and local retirees packed the room. "Loreena's got Tucson sewn up." His single pick: "The Mummer's Dance."

• Two years ago, while on the road with Garth Brooks singing back-up and playing guitar, Jess Leary wrote a fan letter to Loreena: "Just wanted to let you know I wore out your tape, The Visit, rolling down the highways. What a treasure!" Then Jess went off the road and wrote a No. 1 hit: "Mi Vida Loca (My Crazy Life)" co-written with and recorded by Pam Tillis. Coincidence?



• Vickie Marshall, Co-op Manager for the Borders chain, coopted into the Loreena Phenomenon: "It's no secret that this is going to be one of Borders' biggest titles for the 4th quarter —next year at this time I want to be holding a platinum plaque. Are you hearing me, WB?"



Vickie Marshall

• The weightlifter is a gentleman from Oregon who wrote in: "I first heard your 'Lady Of Shalott' while hefting a barbell at the gym ... I stood in rapt silence through all 11+ minutes, forgetting that I was resting 40kg of iron on my shoulders."

The list goes on. A record store in Atlanta the size of a closet that shifted 1500 Loreena records. A captain in the UN peacekeeping forces, stationed in the Sinai. A 14-year-old heavy rock fan from L.A. A purple finch (that's a bird) that someone swears he witnessed singing along with the record.

This is how Loreena McKennitt's music affects normal people (and birds); just imagine what it will do for you. Fax us your address at 1-818-784-0652, and we'll send you a copy of her new album. Then maybe next year, you can be in one of these crazy ads.

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