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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

JULY 12, 1997

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## Sell-Thru Vid Sector Moves Beyond 'G'-Title Stronghold

BY SETH GOLDSTEIN and EILEEN FITZPATRICK

NEW YORK—Sell-through continues to hold sway in home video. Repeating the pattern of every year of the past five, cassette purchases—not rentals—will drive the market into and beyond the holiday season.

But sell-through isn't nearly as synonymous with family entertainment as it once was, despite Fox Home Entertainment's August release of the clean-as-a-whistle "Star Wars Trilogy Special Edition." More than ever, PG-13 and the occasional R-rated titles are going from theaters to mass merchants and other outlets catering to families.

Not only are retailers stocking titles they might have avoided a few years ago, they're getting them directly from

suppliers, another key trend. Sources indicate that as much as 50%-70% of sell-through shipments go directly to the big chains, bypassing wholesalers.

Adult-themed movies account for an ever-larger piece of the action. For example, New Line Home Video, which places great emphasis on direct shipment, is mulling the sell-through release of "Austin Powers: International Man Of Mystery," a

PG-13 feature that previously would have been guaranteed a rental slot. "We're finding parents are bringing younger kids to more sophisticated, edgier movies, so the same titles are

(Continued on page 99)



## Berry Gordy Seeks Wider Horizons In EMI Pub Deal

BY IRV LICHTMAN

NEW YORK—The dwindling world of major independent music publishers has narrowed with EMI Music Publishing's \$132 million purchase of a half-interest in Jobete Music, the home of Motown-era golden songs. The deal also includes administration rights in the U.S. that complement EMI Music's 15-year-old subpublishing relationship with Jobete Music in all key foreign markets (Billboard Bulletin, June 26).



According to EMI Music Publishing chairman/CEO Marty Bandier, the deal contains no built-in game plan for EMI Music to acquire the remaining half of Jobete, but obligates Jobete Music to give EMI Music first option to seek a further portion of ownership.

The deal also involves other Jobete-owned publishing units, including Stone Diamond Music, the

(Continued on page 95)

## CD Slate Signals Bloomington's Growing Vitality

BY BRADLEY BAMBARGER

NEW YORK—In the past couple of years, Bloomington, Ind.'s musicality has burgeoned beyond its twin poles of the renowned Indiana University (IU) music school and the hitmaking of the town's most famous son, John Mellencamp.

Increasingly, home-grown indie labels and recording studios have been producing music of national note from regional stock (Billboard, May 4 and Nov. 30, 1996).

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FOX

## Labels Strive To Rectify Past Archival Problems

This is the first of a two-part series by Bill Holland on the state of the industry's recorded music archives.

Today, catalog preservation is more of a priority for the major U.S. record companies than at any time in the history of the century-old industry. But these efforts come too late for untold numbers of recordings, old and not so old, that have been thrown away, mislaid, left behind in warehouses, and even sold for scrap.

Seventy-one vault-wise sources who agreed to discuss the issue with Billboard—sometimes on request of anonymity—say that while most of the 3 million-plus heritage U.S. recordings owned by the major labels are secure in vaults, a disturbing

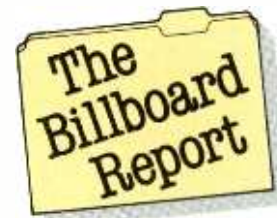
quantity of legacy material has been lost over the years.

Further, although it is difficult to estimate, sources say that as many as 1 million more recordings from long-defunct or inactive small indie labels are lying unattended and gathering dust in storage rooms, basements, and garages all over the country—or have been destroyed or buried in landfills.

Material in all genres of music has been affected, these sources say, including rock, R&B, jazz, country, blues, classical, pop, "ethnic," and spoken word—the entire gamut of this century's sound recordings.

Sometimes luck is on the side of the heritage material. Sony Music's

(Continued on page 88)



## Aspiring Acts, Orphaned Vets Work The Web

BY GINA VAN DER VLIET

LOS ANGELES—A growing number of established artists once affiliated with major labels are using the Internet to help re-establish their presence in the music industry and with fans.

While some acts are aiming to bypass major labels and distribute their music directly to consumers, others are hoping to use the Internet as a launching pad for career comebacks.

British singer/songwriter Carol Decker, co-founder of '80s rock act T'Pau, is hoping a presence on the World Wide Web can help her band get back into the game after it was dropped by Virgin Records (U.K.). T'Pau's members decided to go their separate ways at the time,

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WORLD MUSIC ★ MICHAEL FLATLEY'S LORD OF THE DANCE • RONAN HARDIMAN • PHILIPS

# Alliance In Talks To Restructure Debt

## Company Acknowledges Not Meeting Payments

■ BY ED CHRISTMAN

NEW YORK—Alliance Entertainment Corp. has already begun out-of-court negotiations to restructure its debt with its bondholders and banks in an attempt to stave off a Chapter 11 filing, sources say.

Armed with at least two investors willing to buy part of the company or take an equity position in it, Alliance is said to be using the potential cash carrot as an inducement for the creditors to agree to a debt restructuring whereby those creditors would take a "haircut" on the amounts owed to them.

Apparently, as part of that process, Alliance announced July 1 that it was in default of its revolver credit agreement because it failed to make a \$2 million amortization payment and did not satisfy a financial

covenant to raise \$35 million in equity prior to that date. The company also said it is highly unlikely that it will make a \$7 million bond payment July 15.

A company release said even though Alliance has not received a waiver from the covenant, it "does not believe that the banks have a present intention" to call in payment of the loan.

The announcement did not acknowledge the debt-restructuring talks, but it did say that the company is considering all of its options, including one or a combination of certain financing proposals, with third parties, which it did not name. As previously reported, Alliance has been involved in negotiations with Apollo Advisors for months, and its most recent offer proposes to divide the company. In addition, a foreign investment firm, AC Israel Capital Corp., is said to have had extensive discussions with Alliance. Sources suggest that Alliance has had talks with at least one other potential investor.

Sources say that the debt-restructuring negotiations began several weeks ago. The banking consortium supplying the \$150 million revolving credit line has hired Policano & Manzo, a Saddle Brook, N.J.-based investment firm, to represent it in the negotiations. Policano & Manzo already has experience in the music industry, having served as advis-

ers during the Chapter 11 proceedings of Wherehouse Entertainment and Camelot Music. The bondholders are said to have hired Chanin & Co., a Los Angeles-based financial firm, to represent them in the negotiations. Chanin & Co. was also an adviser in Wherehouse's Chapter 11 proceedings, as well as in the Trans World Entertainment Corp. restructuring. Calls to the two firms were not returned by press time.

Most sources suggest that if the Alliance debt-restructuring talks are successful, even if new money is brought into the pot from one of the potential investors, Alliance will likely make a prepackaged Chapter 11 filing. A "pre-pack" Chapter 11, whereby all terms are agreed to before the parties go into court, is generally a much quicker process, which greatly reduces legal and financial costs.

Meanwhile, most of the third group of creditors, music suppliers, have Alliance on "hold" or are shipping the company c.o.d. All six majors are said to have agreed to a rollover in April, allowing Alliance to pay April's bill in May, May's in June, and so on. But in June, Alliance made payments to only three of the majors. Five of the six majors are now selling Alliance c.o.d., while a sixth is refusing to do business with the company, sources say.

## Philips To Launch CD Recorder Targeted At Consumer Market

■ BY PAUL VERNA

NEW YORK—Weeks after announcing that it is working with Sony on a second-generation digital audio carrier, Philips Electronics has unveiled plans for a CD recorder that will allow consumers to create their own discs.

The Philips CD recorder will be compatible with both CD recordable (CD-R), which allows a disc to be recorded only once, and CD rewritable (CD-RW), which permits unlimited recording and rerecording. However, only CD-R discs are compatible with existing audio CD players. By contrast, rewritable discs will play on most CD-ROM-equipped PCs—and on Philips' dedicated CD-RW unit—but not on standard audio players.

Philips plans to address this incompatibility issue by making all its audio CD players compatible with CD-RW technology beginning in 1998, according to the statement.

"The ability to make your own audio CDs has been something of a Holy Grail among consumers," says Doug Dunn, chairman/CEO of Philips Sound & Vision, in a statement released June 25. "Now consumers can easily create their own recordings, with the quality and convenience of a compact disc."

Like all consumer digital recording media, CD-RW hardware and software will carry the

(Continued on page 87)

## Expecting Weak Qtr. Results, Blockbuster Writing Off Assets

■ BY SETH GOLDSTEIN

NEW YORK—Viacom had good news and bad news about its Blockbuster Entertainment subsidiary last week. Both can be contained in a single sentence: Blockbuster chairman/CEO John Antioco is expected to write off \$300 million in assets, including excess inventory, when second-quarter results are announced next month.

Antioco, who joined Blockbuster in June from PepsiCo, decided on radical surgery after determining that the video and music retailer's revenue and cash flow were substantially worse than anticipated. "Viva Antioco!" says Josephthal Lyons & Ross analyst Dennis McAlpine. "You've got to give him credit [for quickly pinpointing the problems]. If you take a \$300 million write-down and still can't make money, some-

thing's wrong," he adds.

The problems are certainly writ large. Blockbuster anticipates second-quarter earnings before interest, taxes, depreciation, and amortization (EBITDA) of \$40 million-\$50 million on sales of \$880 million-\$900 million, attributed to continued softness in the rental market; disruptions caused by moving the headquarters from Fort Lauderdale, Fla., to Dallas; the changeover to self-distribution; the "negative" impact of the discontinued "One World; One Word" ad campaign; and the cost of refurbishing stores.

But analysts are puzzled by the extent of Blockbuster's difficulties, even though the litany of woes has been well publicized since the sudden resignation this spring of Antioco's predecessor, Bill Fields. "I had expected an EBITDA of \$150 million," says

(Continued on page 87)

### THIS WEEK IN BILLBOARD

#### VIDEO IN VEGAS

Sell-through in the second half is just one of the concerns facing retailers and studio executives at the annual Video Software Dealers Assn. Convention, and Billboard's expanded coverage of the home video market addresses that and other issues. **Page 55**

#### SAM RESTRUCTURES

Canada's leading retail giant, Sam the Record Man, is facing store closings, downsizing, and large returns. And, as contributor Larry LeBlanc reports, that is making many in the Canadian music business anxious. **Page 44**

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# Commentary

## Classical Must Stop Living In The Past

BY WAYNE WADHAMS

A recent Commentary in these pages (Billboard, April 19) posited the assertion that classical music is not in decline, but in transition, along with most of the record industry. As the owner of a classical label, I certainly hope this is true. Specifically, I agree that: a) the classical CD audience is not shrinking, just relaxing after repurchasing LP collections on CD; b) unit sales may be down 10%, but this simply reflects the dearth of classical superhits since 1995; and c) diminishing music education in public schools certainly will not help classical sales in the future.

In fact, most points in that piece are sound, yet our perilous situation is not improved by simply re-analyzing current sales numbers out of existence. I spend a lot of time chatting with buyers at the bins of Tower, HMV, and other stores in downtown Boston. Moreover, I take lots of phone orders from all over the country, and beyond this, we regularly call classical music directors and DJs at more than 80 stations nationwide. (We service about 250 stations in all.) The views of these buyers and radio executives are strikingly similar, and they tell a tale of boredom, exclusion, and abandonment.

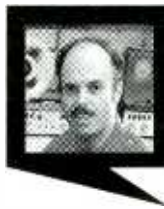
The current generation of classical buyers is a lot different than mine or my father's, yet classical labels seem to be living in the past rather than listening attentively to their constituents. Until the late '70s, customers maintained a high degree of label and artist loyalty. I and many collector friends would buy almost anything by our favorite artists and lean heavily toward recordings on this or that label or imprint. That loyalty is now all but gone. The miniature artwork of CDs and the paucity of artist and other inviting information visible from outside the package make buyers wary. A square foot of LP cover was big enough to smack one in the face, as it were. And on most albums, complete liner notes could be read through the shrink-wrap.

Lacking the above, there is much less impulse buying at the store. Instead, many classical customers rely on reviews, which, with the exception of major releases, typically appear in the big magazines months after release and on radio. Here, too, we classical folk have been slow to realize that FM stations no longer live in the halcyon days of the '60s. Competition for listeners is fierce, and once the listener is tuned in, the battle to keep his or her attention is even fiercer. Stations in most major markets know that their average listener will only be in the car or between meetings for 10 or 20 minutes. Ergo, it makes little sense to program complete operas or major works.

Smarter stations now program a stream of short pieces from different countries, centuries, and styles, punctuated with single movements from major works. The quick changes retain listener interest and keep the music from becoming "classy wallpaper," as one music director described his programming. Some classical programmers feel this approach demeans their audience, that it says, "We don't want to tax your minds." Yet when most schedules prevent extended listening,

such programming seems win-win to me. Providing that each piece is fully announced, it should prove a winner for classical labels, too.

But that brings up deeper problems, the kind most labels and artists would rather ignore: problems of tired repertoire, overly erudite and exclusionary performance and production criteria, and, in general, snobbish presentation of new releases to the public. All these combine to give many buyers the cold shoulder, as though classical music were a private club with rather



**'The current generation of classical buyers is a lot different than mine or my father's, yet classical labels seem to be living in the past'**

Wayne Wadhams is the owner of Boston Skyline Records.

high membership standards. It is time to remember that we are in the entertainment business, with lots of exciting competition from video, cable TV, and the Internet.

In that light, who really *needs* another new version of the Brandenburgs? Or Beethoven's "Nth" or even Holst's Planets, that beloved beanbag of the concert stage? Not the general public, and not radio: They tell me so at the bins and on the phone. Real classical mavens will always follow the hot new artists and conductors, but mavens alone will not pay our rent and salaries nor provide the profit margin with which to indulge our more esoteric desires now and then. The general classical enthusiast, who alone can give us genuine hits, can find dozens of reputable, good-sounding recordings of almost anything in the standard repertoire. In fact, he or she can find it all in recent digital recordings and at budget prices!

Don't get me wrong: I'm not suggesting we dump all those wonderful war horses, but how about spicing up our catalogs with some new Mozart? Or new Beethoven? There have been numerous adaptations from "Koto Mozart" to Wendy Carlos' transcriptions and flights of fancy from Tomita to the Swingle Sisters. Some of these were hits, many not. Most were scorched by the critics when they first appeared, while some have since been hailed as classics. Most important, these adaptations got noticed, and they brought classical music to the attention of and into the collections of consumers who normally don't buy classical: an audience to be sought devoutly. They also offered radio something to talk about, to compare with the best traditional recordings of the same pieces. A few of our own releases have been in this spirit and continue to sell and get good airplay after four to five years.

Even labels that would not be caught bankrupt issuing 550 Scarlatti sonatas on zither or Paganini caprices on harmonica

can find plenty of legitimate "new classics." There are thousands of unrecorded transcriptions of beloved works by great composers, made either by the original composer himself or herself or by well-known contemporaries, students, and followers.

This, after all, was how many great works were first heard in far-flung lands. Long before Mozart's symphonies graced the concert halls of Scotland, published transcriptions by Hummel and Solomon were available for informal groups to saw through between dinner and dessert. Such *hausmusik* was thus a big part of the "pop" music scene at the time.

But we have built still other walls to keep general listeners away. Since the mid-'60s, artists, labels, and critics have refined their own tastes for authenticity, assuming classical buyers would follow. In fact, many serious listeners have learned to appreciate historic performance parties and high-end recording techniques. Yet most of the Tower and HMV customers with whom I speak are unconcerned with original instruments, original tunings, and pristine two-microphone recordings.

For these buyers, again the real majority, the bottom line is how satisfying the performance and recording feels at home, where the average system is definitely not high-end and the average living room is acoustically deprived. Do the performers reach out emotionally to the listener, or are they serving musical caviar that can only be appreciated by other performers and the intelligencia? A goodly percentage of those I've interviewed, young and old alike, feel that older recordings are simply more passionate; that the cooler, more controlled feel of many current recordings is scholarly, perhaps pristine, but emotionally distant.

In addition, our drive to deliver musical perfection may also be backfiring. Performances are edited to death, taking out anything vaguely resembling a passing mistake but often leaving the whole without any real flow or continuity. Solo parts are often overdubbed or "comped" (constructed out of multiple takes). Of course, there are still differences among performers' musical personalities, but less of a sense that each recording represents an event—one or more people engaged in the real-time expression of their love for a wonderful piece of music. Perhaps an HMV customer I met said it best: "I prefer recordings with moles and birthmarks. Warts I can live without, but little imperfections are a sign of life."

We cannot afford to turn away listeners and buyers, especially those we hope will make classical an ever more important part of their musical lives. These are precisely the buyers we should be trying to invite in. They buy music not to be educated in the finesse of historic performance, not to compare one type of tuning or miking with another, but simply to *enjoy*. We cannot be angry with them if they do not respond to entreaties of authenticity. That smacks too much of "take your vitamins—they're good for you."

If all of us in classical music don't wake up and learn again to entertain, to serve up delicious and exciting main dishes and desserts, describing them in tantalizing and inviting ways, we'll need more than vitamins to stay alive. It'll take a miracle.



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

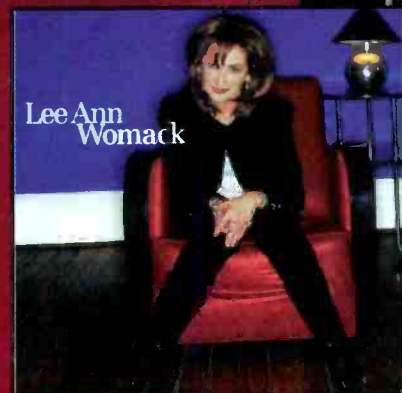
# Lee Ann Womack

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

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

*RONNIE DUNN -*  
(of Brooks & Dunn)  
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### Category #1 ENTERTAINER OF THE YEAR

GARTH BROOKS

JOHN BERRY



★Entertained 2 million people during his World Tour, the highest concert attendance of any touring performer

### Category #2 SINGLE OF THE YEAR

"That Ol' Wind," GARTH BROOKS

"Strawberry Wine," DEANA CARTER

"(This Ain't) No Thinkin' Thing," TRACE ADKINS

"I Will, If You Will," JOHN BERRY



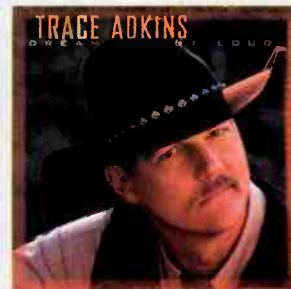
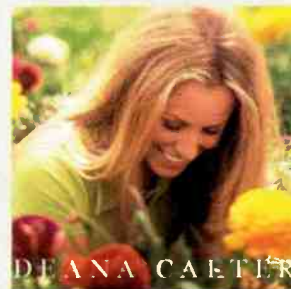
★Latest album, *FACES*, yielded three Top 10 singles

### Category #3 ALBUM OF THE YEAR

*Did I Shave My Legs For This?*, DEANA CARTER

*Dreamin' Out Loud*, TRACE ADKINS

*Faces*, JOHN BERRY



### Category #4 SONG OF THE YEAR

"Strawberry Wine"

"Every Light In The House"





# DATE 1997

## Category #5 FEMALE VOCALIST OF THE YEAR

- DEANA CARTER
- SUZY BOGGUSS
- TANYA TUCKER



## Category #6 MALE VOCALIST OF THE YEAR

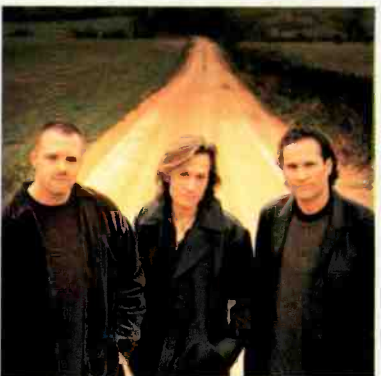
- GARTH BROOKS
- TRACE ADKINS
- JOHN BERRY



★62 million albums sold

## Category #7 VOCAL GROUP OF THE YEAR

- THE RANCH
- RIVER ROAD



## Category #11 MUSIC VIDEO OF THE YEAR

- "Strawberry Wine," DEANA CARTER
- "We Danced Anyway," DEANA CARTER
- "Every Light In The House," TRACE ADKINS
- "She's Taken A Shine," JOHN BERRY



★Academy of Country Music  
1997 Top New Male Artist

## Category #12 HORIZON AWARD

- DEANA CARTER
- TRACE ADKINS



★Debut album  
DID I SHAVE MY LEGS FOR THIS?,  
sold 3 million



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## Navarre Restructures Its Music Operations

■ BY ED CHRISTMAN

NEW YORK—Navarre Corp., which reports a loss of \$6.2 million on revenue of \$200.7 million for fiscal year 1997, is restructuring its music operation in an effort to maximize opportunities created by changes in the marketplace, as well as to bolster lagging music sales.

According to the company's 10-K filing with the Securities and Exchange Commission, its music sales fell to \$49.8 million in the year ending March 31, from the \$52.8 million generated last year and the \$69.3 million total two years ago.

As part of the restructuring, the company has added positions to its independent music distribution com-

panies and created an alternative retail marketing division, which is responsible for music sales to mass merchandisers and wholesale clubs, as well as direct-to-consumer operations such as cable television shopping networks and catalog marketers.

In announcing its financial results, Navarre saw sales increase 26.7%, to \$200.7 million, over the \$158.4 million the company reported last year. All of the growth came from the computer software side, with that product line accounting for \$150.9 million, up from \$105.6 million the previous year.

The net loss for the year to shareholders was 92 cents, compared with earnings of 20 cents a share in the  
*(Continued on page 91)*

## Numbers Bode Well For Nat'l Record Mart

■ BY CHUCK TAYLOR

NEW YORK—Even though it has endured three downward quarters in the last four, National Record Mart (NRM) demonstrated the potential for a turnaround by narrowing fiscal '97 year-end losses over its 1996 figures.



The Pittsburgh-based chain's figures for the fiscal year ending March 29 show that the

148-store chain—the seventh largest in the U.S.—posted a net loss of \$1.1 million on sales of \$99.4 million, compared with the \$3.9 million loss the company had in 1996, when it generated \$99.1 million.

Total sales were up 0.4%, while comparable-store sales decreased 0.4% for the year.

Year-end results were affected by the fact that fiscal 1997 contained 52 weeks, compared with 53 in 1996. According to NRM, the extra week in  
*(Continued on page 97)*

## Music Industry Lauds Decency Act Decision

■ BY BILL HOLLAND

WASHINGTON, D.C.—The U.S. Supreme Court decision striking down the Communication Decency Act (CDA) was hailed among members of the creative community, who had challenged it immediately after it was passed by Congress and signed into law by President Clinton.

Hilary Rosen, president/COO of the Recording Industry Assn. of America, said in a statement that "the recording industry is elated by this decision from the highest court that unequivocally reaffirms that parents alone should have the right to decide what music children are exposed to, not the government or some special-interest group."  
*(Continued on page 92)*

## BPI Asks Industry To Unite

### New Chair Dickins Talks At Meeting

■ BY JEFF CLARK-MEADS

LONDON—The British record industry is being asked by its leaders for two fundamental commitments—to unity, and to the value of the music it produces.

Rob Dickins, new chairman of the British Phonographic Industry (BPI), told the organization's annual general meeting July 1 that only by speaking with one voice would the industry survive the challenges of the new millennium.

Without specifically mentioning the traditional division between the major companies and indie labels within the BPI membership, Dickins noted that the BPI existed "to serve the needs of the smallest as well as the largest."

He added, "I can see this industry as a wagon train. We have to circle the wagons. We have to come together for

the sake of intellectual property."

Dickins said that labels faced "formidable opposition" in arguing for their rights in the digital arena. Noting the phrase used by telecommunications companies and Internet-access providers that has caused offense within the creative community, Dickins commented, "People cannot think of us just as 'content providers' who will provide their content as cheaply as possible."

He noted successes that had been achieved in the U.K. through displays of unity, citing the former Conservative government, which was seen as divided and lost the May general election in a landslide to the unified Labour Party, and the progressing amalgamation of authors' bodies the Performing Right Society and the Mechanical Copyright Protection Society, which was giving writers and publishers increased lobbying strength.

"The problems facing [the record business] take us into the next century," Dickins observed, exhorting his audience that "the future is further than next week's chart."

The BPI annual meeting was held at the BRIT School in south London, which the organization largely funds. The guest speaker was the U.K.'s new education secretary, David Blunkett, which made this, according to BPI director general John Deacon, the fifth time in five years that a leading politician had addressed the record industry's annual meeting. Deacon stated his view that this was a sign of the close relationship the industry now enjoyed with government.

BPI members at the meeting formally acclaimed Warner Music U.K. chairman Dickins as the organization's new chairman in succession to John Preston, who had not sought re-election.  
*(Continued on page 92)*



**Bizarre Success.** With the instant success of OMC's debut single, "How Bizarre"—the track is No. 1 on charts in eight countries, including Sweden, Germany, Switzerland, Canada, and Australia—Mercury Records is releasing the New Zealand native's debut album of the same name. Pictured, from left, are Danny Goldberg, president/CEO of Mercury; Pauly Fuemana, aka OMC; and David Leach, executive VP/GM of Mercury.

## Big Turnout Expected For Brazilian Fest

■ BY ENOR PAIANO

SÃO PAULO, Brazil—Organizers of CD Expo 97, the second installation of the inaugural music fair and expo that drew 155,000 people last year, are expecting a greater turnout this year when the event takes place July 29-Aug. 3 at the Riocentro in Jacarepaguá, near Rio de Janeiro.

That is why they have invested some \$4 million in doubling the size of the exhibition area to 24,000 square meters (28,800 square yards). Artur Repsold, managing director of FAG Eventos, the producer of CD Expo 97, believes that the physical expansion of the fair will boost sales.

"We noticed last year that the companies didn't have enough space in their stands to do business, so we are providing a bigger area," says Repsold.

According to Repsold, there were 869,736 CDs sold at CD Expo 96, which generated about \$8.9 million in revenue. The average price of a CD sold at the fair was \$10—about half of the usual tag at a retail outlet. Repsold estimates that 180,000 consumers will attend CD Expo 97. With additional capacity on hand this year, Repsold reckons that the public will buy up to \$15 million worth of product. The general admission fee for the fair is \$10; students' admission is \$5.

An eclectic industry happening that is open to the public the last four days (July 31-Aug. 3), CD Expo 97 is a singular blend of exhibits, showcases, and

industry panels.

The number of exhibitors attending this year's event is 200, compared with 122 at CD Expo 96. The majority of exhibitors are Brazilian-based major record labels, indies, distributors, and retailers. On July 29-30, the fair is closed to the public to allow time for dealers to transact inter-industry business.

Indeed, Warner Music Brasil's artistic director, Paulo Junqueiro, notes that CD Expo 97 offers the label "not only the opportunity to sell back catalog cheaply, but also it gives us a chance to meet other players in the market and to do business."

For smaller labels like the tiny north Brazilian imprint Outros Brasil, CD

Expo 97 provides national exposure that is otherwise unavailable.

"We have existed for 10 years in the northern region," says Outros director Rosana Yentas, "but nobody knows our work in the big cities. With the fair, we have contact with a different public, access to the majors, and opportunities to export our CDs."

Making its debut at CD Expo 97 is the I Congresso Latino-Americano do Mercado Fonográfico, a three-day slate of lectures and panels that generally will focus on topics pertaining to the Brazilian record industry.

Among the guest speakers are Nic Garnett, director general of the International Federation of the Phono-  
*(Continued on page 100)*

## Promoter Faces Charges

### Germany's Avram Accused Of Evading Taxes

■ BY WOLFGANG SPAHR

MUNICH—Leading concert promoter Marcel Avram, co-owner of Mama Concerts & Rau, is to be charged with tax evasion.

Avram has been in Munich's Stadelheim Prison since April 2 (Billboard, April 19), though without charges filed. Manfred Wick, chief prosecutor at the Munich Regional Court I, says Avram has now agreed to a declaration in which he admits he failed to pay taxes

of approximately \$5 million. Avram will be charged with a total of 17 counts of tax evasion, says Wick.

Avram's attorneys—Franz Salditt, Thomas Pfister, and Ingram Lohberger—confirm that the public prosecutor has instituted proceedings against their client, although they say they have not yet received a copy of the statement of claim.

In a press release, they say, "We do not approve of the fact that the public  
*(Continued on page 100)*

## Meet Addresses Concerns Over WIPO Progress

■ BY JEFF CLARK-MEADS

LONDON—The international record industry is expressing its concern at governments' apparent lack of urgency in implementing the copyright protection labels need in the digital era.

Only 26 nations have so far signed the pioneering treaties produced by the World Intellectual Property Organisation (WIPO) at the end of last year, and labels' representatives are now redoubling their efforts to have the remainder sign up before time runs out.

The WIPO treaties remain open for signing only until the end of this year, and, at a conference on the issue held by the International Federation of the Phonographic Industry (IFPI) June 25 in Lisbon, Portugal, representatives were alarmed at the ever-nearer deadline.

One of those present at the meeting was IFPI director of European affairs Frances Moore. She comments, "By  
*(Continued on page 92)*

## At 11th Hour, Copyright Law Passes In H.K.

■ BY GEOFF BURPEE

HONG KONG—As expected, Hong Kong's legislators approved a new copyright law just days before the British territory reverted to Chinese rule. Effective July 1, it tightens the restrictions on parallel imports and significantly toughens penalties for piracy (Billboard Bulletin, June 26).

"The improved parallel importation rights mean that Hong Kong remains in line with international trading partners," said Nic Garnett, director general of the International Federation of the Phonographic Industry (IFPI), in a prepared statement. Meanwhile, Councilor Selina Chow said, in the closing remarks of a landmark Legislative Council (LegCo) session, that this was the most complex and difficult piece of legislation she had ever dealt with.

IFPI officials are pleased with the outcome, in large part, because of the  
*(Continued on page 100)*

## Congressmen Visit Nashville To Discuss C'rights

■ BY BILL HOLLAND

On June 27, a congressional panel visited Nashville to seek the opinions of songwriters and music and broadcasting industry officials on pending music-related copyright legislation.

While it is not rare for Washington lawmakers to fly to cities and communities to hold hearings, neither is it a common occurrence, and the visit underscores the growing importance being given to U.S. intellectual property issues by members of Congress.

Rep. Howard Coble, R-N.C., chairman of the House Intellectual Proper-  
*(Continued on page 92)*



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**CONTACT:** Ian Remmer - 44-171-323-6686



### MPO 40TH & AMERICDISC 10TH ANNIVERSARIES

**Issue Date: September 6 Ad Close: August 12**

**CONTACT:** Francois Millet - 331-4549-2933



### CLASSICAL

**Issue Date: September 6 Ad Close: August 12**

**CONTACT:** Pat Rod Jennings - 212-536-5136



### CD REPLICATION

**Issue Date: August 30 Ad Close: August 5**

**CONTACT:** Kara DioGuardi - 212-536-5008



### JAPAN

**Issue Date: August 30 Ad Close: August 5**

**CONTACT:** Aki Kaneko - 81-44-433-4067 010-269-7276 (in Japan only)



### Holiday Product Showcase/Children's Entertainment II/Vital Reissues II

**Issue Date: August 23 Ad Close: July 29**

**CONTACT:** Jodie Francisco - 213-525-2304



### 1997 Radio Powerbook

**Publication Date: September 24 Ad Close: August 6**

**CONTACT:** New York 212-536-5034 Los Angeles 213-525-2308  
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# Artists & Music

POP • ROCK • R&B • RAP • DANCE • COUNTRY • LATIN • CLASSICAL • JAZZ • PRO AUDIO

## Marry Me Jane More Assured On 'Tick' Singer Takes More Central Role In 550 Act's 2nd Set

■ BY CARRIE BORZILLO

LOS ANGELES—With the Aug. 26 release of "Tick" on 550 Music, Amanda Kravat, singer/songwriter of New York's Marry Me Jane, is ready to step up to the plate.

"My band and producers sat me down after a week of preproduction and told me I was doing a really mediocre job of leading the band," says Kravat. "That in order for this record to be a success, I needed to be the boss. Since day one, the guys have been encouraging me to take the lead, but I was always afraid to. I finally got to a point, where I was like, 'Amanda, stop being afraid of yourself.'"

550 Music knows that in order for Kravat's highly emotional, gut-wrenching songs of love, loss, pain, and pleasure to be believable, audiences need to get to know the singer



MARRY ME JANE

and key songwriter of those songs a little better.

"We want people to discover Amanda more on this one," says Michael Caplan, senior VP of A&R at 550 Music. "Her songwriting is very intimate. We want to make the gap between her and the audience as small as possible. We're bringing her around more to our branches to see managers and to retail and radio and

featuring her more. She'll be doing a lot of acoustic performances by herself for them, and we're focusing the press on her."

This is something that Kravat didn't do for the band's 1996 self-titled debut, because of her insecurities with her guitar playing at the time, her reluctance to be singled out, and her need to prove that Marry Me Jane was indeed a band. The group, which formed in 1993, features Tim Beattie (lap steel guitar and harmonica), Richard Pagano (drums and percussion), Dan Petty (guitar), and the newest member, Kevin Augunas (bass).

"We've toured so much together, and I don't feel I have to prove it's a band anymore," she says. "For the last record, it was like, 'Yeah, we have all these songs' [and] 'But who are you?' (Continued on page 90)

## Universal's Sister Hazel Getting 'More Familiar'

■ BY DOUG REECE

LOS ANGELES—When Universal Records senior director of marketing (U.S.) Tom Derr first sat down with



it's working, and it will continue to work."

What Derr was referring to in his blunt statement was the quintet's rugged work ethic and enterprising spirit, summed up by the band's consistent touring, aggressive merchandising, and tireless campaigning in its local market.

Though far from unusual, these



SISTER HAZEL

LOS ANGELES—When Universal Records senior director of marketing (U.S.) Tom Derr first sat down with Sister Hazel, he had a well-chosen bit of advice for the new act.

Says Derr, "I told them, 'What you're doing right now... don't stop doing. It worked,

tenets—combined with Universal's successful bid to spin the Gainesville, Fla.-based band's regional success into a national story—have made the group a Heatseeker Impact act with its major-label debut, "Somewhere More Familiar."

The album, which broke into the top half of The Billboard 200 at No. 94 in the July 5 issue, is at No. 88 this issue. It has sold more than 76,000 units since it was released in February, according to SoundScan.

In 1995, the band's self-titled debut album was issued on the independent Soul Trax label. Yet even before that, Sister Hazel singer/songwriter Ken Block says, the band prided itself in a hands-on approach.

"There are a few things you can't control, but everything that you can control you should," says Block. "When you go into a town and play for four people, the next time you go in you call them up and tell them to bring their friends, and you have eight people. After a few months, there are 1,000."

"We always worked at it like that," he adds. "We thought, 'If we get a major-label deal, that's great, but in the meantime we'll build a market through concentric circles further and further from our home, sell merchandise, and create a fan base.'"

The band, which was signed to Universal after A&R researcher Greg Hammer got repeat positive word-of-

(Continued on page 90)

## 'Space Jam' Leads RIAA's 1st-Half '97 Sales Figs

■ BY CHRIS MORRIS

LOS ANGELES—A couple of June's big winners in certifications from the Recording Industry Assn. of America (RIAA) also proved to be the top sellers for the first six months of 1997, according to midyear figures released by the industry trade group.

The RIAA reported that the number of January-June 1997 certifications dipped only slightly, to 379 from 381 during that period in 1996. In a breakdown of six-month tallies, multiplatinum album certifications dropped from 140 in '96 to 123 in '97; platinum album certifications rose from 73 in '96 to 93 in '97; and gold album certifications slipped from 168 in '96 to 163 in '97.

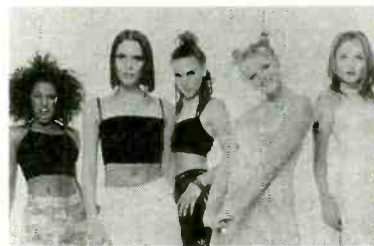
Michael Jordan has more than a fifth NBA title to celebrate: The Atlantic soundtrack to his 1996 film "Space Jam" is the year's best-selling album so far. The set, which has spawned hit

singles by R. Kelly and Monica, reached quadruple-platinum in June.

British femme phenoms Spice Girls saw their Virgin debut, "Spice," leap to triple-platinum in June, making the quintet the best-selling female act of the year so far.

In other June news, Jakob Dylan of the Wallflowers trumped his father Bob's track record, as the younger Dylan's band hit triple-platinum with its Interscope album, "Bringing Down The Horse." Bob Dylan's best-selling album is the double-platinum 1975 Columbia set "Blood On The Tracks."

The folk-rock duo Indigo Girls scored their first multiplatinum album, as their self-titled 1989 Epic debut reached double-platinum.



SPICE GIRLS

A host of talents received their first platinum awards in June, including rap unit Tru (No Limit/Priority), X-rated female rapper Lil' Kim (Undeas/Big Beat), contemporary Christian vocalist Bob Carlisle (Diadem/Jive), R&B unit Dru Hill (Island), alternative rock group the Verve Pipe (RCA), and—for their 1971 greatest-hits set—Kenny Rogers & the First Edition.

Making debuts in the gold album category were Tru, hip-hopper Jamiro-

quai (Work Group/Columbia), country singer Paul Brandt (Reprise), alternative rock groups Matchbox 20 (Atlantic) and Tonic (A&M), pop act Savage Garden (Columbia), ska rockers the Mighty Mighty Bosstones (Mercury), and R&B vocalist Rome (Grand Jury/RCA).

Rome, R&B unit Az Yet (LaFace/Arista), prepubescent pop brothers Hanson (Mercury), and pop-alternative thrush Jewel (Atlantic) all notched their first platinum singles, while the Verve Pipe and Hanson raked in their first gold singles.

Following is a complete list of June RIAA certifications:

### MULTIPLATINUM ALBUMS

Various artists, soundtrack, "Space Jam," Atlantic, 4 million.

Dave Matthews Band, "Crash," RCA, 3 million.

(Continued on page 19)




## Ray Obiedo - Sweet Summer Days

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## Warner Hoping Murphey Set Spreads Like 'Wildfire'

■ BY DEBORAH EVANS PRICE

NASHVILLE—With the release of "The Horse Legends," Michael Murphey is coming full circle.

After all, it was a horse named "Wildfire" that helped launch his career when that song climbed to No. 3 on the Hot 100 Singles chart in 1975 and became his signature song. He includes a new version of "Wildfire" on "The Horse Legends," an album composed entirely of horse-themed songs that he is promoting via concerts on horseback, a cross-promotional tour with his audiobook series, and specialty marketing in various alternative retail outlets that feature

Western merchandise.

"It is definitely coming full circle to do 'The Horse Legends' with 'Wildfire' on it," Murphey says.

"'Wildfire' is the thing that broke my career wide open and, on some level, still keeps it fresh. Because that song appeals to kids, and always has, it's kept my career fresh. I've always got a new generation coming along."

The album features such well-



MURPHEY

(Continued on page 101)

## Mommyheads' 'Jaded' Heralds DGC Set Single's Potential Figures Into Go-Slow Promo Plan

■ BY CRAIG ROSEN

LOS ANGELES—With "Jaded," the opening track and first single from the Mommyheads' self-titled DGC debut album, due July 15, the San Francisco quartet has delivered a song that has the potential impact of Nirvana's "Smells Like Teen Spirit," Radiohead's "Creep," or Beck's "Loser."

While "Jaded" is considerably more subdued than those three landmark modern rock hits, the song similarly sums up the young-adult *Zeitgeist* in an age in which the population is being assaulted with so much that it's difficult to tell the difference between pop culture and counterculture.

In the song, which recalls a "White Album"-era Beatles ballad, Mommy-



THE MOMMYHEADS

heads singer/guitarist Adam Cohen wearily sings, "The sky can fall/Milk can spill/Rebellion sells/Drugs can kill/What's the use in laying

blame/You'll just end up jaded." Later in the chorus, he adds, "Jaded, I'm not jaded/I'm just sleeping with my eyes open."

Explains Cohen, "I think a lot of people get accused of being jaded. I know I have . . . Someone tries to excite you, but it's tough to be excited. Before you see a movie, you see the preview 10 times. You get saturated with the stuff."

Perhaps leery of oversaturating "Jaded," DGC's strategy is to start slowly in its plan to introduce the Mommyheads. After all, the song is just one of 12 on a fine album, which was co-produced by the band and Don Was and recorded and mixed by Jim Scott (Jayhawks, Tom Petty, Wilco).

On June 23, the label shipped "Jaded" to triple-A radio. "That's where the immediate fans are going to be," says Geffen A&R executive (U.S.) Todd Sullivan. "We're not looking to blow it out right away. It's going to be a gradual process. The idea is to take it slow and take steps. By doing it that way, they will stay out of one-hit-wonderland."

After the label pinpoints five markets supporting the band with airplay, it will kick in with retail programs, advertising, and appearances by the group.

As Sullivan notes, even if "Jaded" does become a hit, the Mommyheads won't be an overnight sensation.

Cohen formed the first incarnation of the Mommyheads as a trio in 1987 when he was still attending New York's High School of Music and Art.

"It was a high school band, and by the time high school ended, the band probably should have ended," Cohen says. Yet the singer felt music was his only option.

By 1989, the group released its debut, "Acorn," on the independent Fang label. Shortly after the album's release, drummer Dan Fisherman and keyboardist Mike Holt, formerly of the Connotations, signed on, yet the band's future was put in limbo after Cohen decided to move to San Francisco.

(Continued on page 101)

## Recall Doesn't Keep Insane Clowns Down Regional Retailers Report Brisk Sales Of Hollywood Act

■ BY CHRIS MORRIS

LOS ANGELES—Although Hollywood Records officially withdrew Insane Clown Posse's album "The Great Milenko" on the day of its release, first-week sales show the label's action amounted to something less than a total recall.

Hollywood asked retailers to remove the Detroit rap duo's album, distributed by PolyGram Group Distribution, from their shelves in an unprecedented action June 24, citing "inappropriate" content. But the title still managed to sell more than 18,000 units, according to SoundScan. That total was good enough to launch the record at No. 63 on The Billboard 200 this issue.

The album recall is only the latest headache for Hollywood, the Walt Disney Co.'s pop label. In a bleak irony, Hollywood, which has been unable to break a new act in its nearly eight-year existence, is reaping sales from a record that isn't even supposed to be in stores.

Meanwhile, though not yet dropped or released from its contract by Holly-

wood, Insane Clown Posse—Joe Bruce, who performs under the name "Violent J," and his partner, Joe Utsler, who uses the handle "Shaggy 2 Dope"—has been deluged with offers from other labels willing to take the band on and rerelease the album, according to the act.

"We're caught in a tornado right now," Bruce says. "We don't know what's goin' on—I mean, record labels callin'. We're just some underground scrubs. This is like blowin' my mind, you know?"

While reports indicate that most major chains have complied with Hollywood's recall, the album's chart entry reflects some retailers' disregard for the label's directive.

Much of the retail strength of "The Great Milenko" is apparently concentrated in Michigan. Insane Clown Posse, or ICP as the act is known to fans, enjoys a sizable teen following in the Detroit area.

The group—white rappers who sport Kiss-style clown makeup and perform profane, puerile material in the vein of

the early Beastie Boys and Green Jelly—has enjoyed healthy regional sales with two albums on its own indie label, Psychopathic Records. A third set, "Riddle Box," which was issued in 1995 on the Jive-distributed Battery imprint, sold more than 82,000 units, according to SoundScan.

Dave Levesque, head buyer at the 37-store Harmony House Records & Tapes chain based in Troy, Mich., says the group's "huge" following has led regional retailers to keep "The Great Milenko" in their stores.

"If you find anybody that's returned their ICP, I'd like to know who they are," Levesque says. "You'll be hard-pressed to find anybody in Michigan who's returned it, because it's money in the bank."

At Harmony House, the album moved more than 2,000 units and was the No. 1 album of the week. "It's one of the strongest No. 1's I've seen in some time," says Levesque.

Detroit-area independent stores that have held onto the record are also expected to be.

(Continued on page 91)



**Sweet Success.** Warner Bros. jazz artist Boney James is all smiles sporting the Heatseekers T-shirt awarded to him after his album "Sweet Thing" debuted at No. 1 on the Heatseekers album chart for the week ending June 14. James, who tours with Al Jarreau through August, will perform at in-stores in select markets. The acclaimed saxophonist will also contribute to the "Warner Christmas Jams" compilation being readied for a fall release.

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Mitchell Cohen is promoted to senior VP of A&R at Columbia Records in New York. He was VP of A&R.

Sony Music Distribution in New York names Dave Curtis VP of catalog sales and promotes Ron Juliano to director of packaging and P-O-P production. They were, respectively, VP/divisional manager at Nobody Beats the Wiz and associate director of packaging and P-O-P production.

Darren Higman is named VP of Atlantic Soundtracks in New York. He will continue as VP/GM of Big Beat. Atlantic Records in New York promotes Pat Creed to senior director of product development and Marni Konner to manager of artist tour development. They were, respectively, director of product development and coordinator of artist tour development.

Revolution Records in Beverly Hills, Calif., appoints Ritch Bloom VP of radio promotion. He was VP of pro-



COHEN



CURTIS



HIGMAN



BLOOM



SOLOMON



PAULINI



MANN



BIBBS-SANDERS

motion at Capitol.

Michael Solomon is appointed marketing director at MCA Soundtracks in Los Angeles. He was owner of M/word Co.

The Windham Hill Group in Beverly Hills names Andrea Paulini national promotion director. She was senior director of adult contemporary promotion at A&M.

Laura Liner is named Los Angeles sales manager at Rhino Records in Los Angeles. She was a product development representative at WEA.

DreamWorks Nashville names

James Stroud president. He was co-owner of Hamstein Cumberland Music Group and owner of James Stroud Productions.

Bad Boy Entertainment in New York appoints Gwendolyn Niles senior director of production. She was studio manager at Hit Factory.

Eliane Henri is named senior director of artist development at Qwest Records in Los Angeles. She was director of artist development at PMP Entertainment.

Putumayo World Music Inc. in New York appoints David Hazan senior VP

of marketing. He was director of national promotion at VH1.

Rick Sackheim is named radio promotion director at 911 Entertainment in Pasadena, Calif. He is a recent graduate of San Francisco State University.

**PUBLISHING.** Lorena Mann is promoted to manager of creative services and new media at EMI Publishing in New York. She was executive assistant.

Wilford Savage is named senior director of royalties at peermusic in New York. He was senior director of

royalties at Zomba Music Publishing.

Opryland Music Group in Nashville names Ken Owens VP of finance and operations, Suzanne Prokasy VP of licensing, and Troy Tomlinson VP of creative services. They were, respectively, controller, licensing director, and creative services director.

**RELATED FIELDS.** Angelia Bibbs-Sanders is named executive director of the National Academy of Recording Arts and Sciences in Los Angeles. She was director of marketing operations at RCA.



# Respectfully Submitted to the Nominating Committee for its Consideration



"My friend and musical collaborator for over 40 years." - Chuck Berry



"They should build a monument to this guy." - Keith Richards



"A humble genius." - Eric Clapton



"If I'm in the Rock and Roll Hall of Fame and he's not-- there's something wrong." - Bob Weir

Nominating Committee  
 Rock and Roll Hall of Fame Foundation  
 1290 Avenue of The Americas  
 Second Floor  
 New York, New York 10104

Dear Nominating Committee Members:

It is an honor for us, the undersigned, to nominate Mr. Johnnie Johnson, one of the founding fathers of Rock & Roll, for membership to the Rock & Roll Hall of Fame.

Although for years the limelight never touched "Chuck's sideman"; nonetheless, Johnnie played a monumental role in changing the course of music history. It was Johnnie's genius that took the poetry, the written words of Chuck Berry, and gave them life through music. Johnnie has touched each one of us; his music has influenced each of us in profound ways. The music world, as we know it today, is better because of Mr. Johnnie Johnson. We owe this gentle man, this humble man, our deepest gratitude. It is our privilege, it is our duty to honor him and bestow upon him, during his lifetime, all the accolades he deserves. There will never be another Johnnie Johnson. God only made one.

Therefore, we petition the Rock & Roll Hall of Fame Foundation to not only nominate, but to ensure that Johnnie Johnson is inducted into the Rock & Roll Hall of Fame at the earliest possible date.

Very truly yours,

Keith Richards, Chairman

*Eric Clapton*  
Eric Clapton

*Dick Clark*  
Dick Clark

*Bo Diddley*  
Bo Diddley

*Buddy Guy*  
Buddy Guy

*John Lee Hooker*  
John Lee Hooker

*Little Richard*  
Little Richard

*Etta James*  
Etta James

*Bob Weir*  
Bob Weir

*Charles Brown*  
Charles Brown

*JIMMY ROGERS*  
Jimmy Rogers

*John Sebastian*  
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# Fig Dish Gets A Grass-Roots 'Push'

## Polydor Act's 2nd Set More Pop-Leaning

BY MOIRA McCORMICK

CHICAGO—"We're definitely flipping the bird in the face of fashion," says Blake Smith of Fig Dish, whose second major-label album, "When Shove Goes Back To Push," is a brash, exuberant chunk of undiluted Midwestern guitar pop.

"When we were in the studio," continues Smith, who with Rick Ness sings and plays guitar for the Chicago-based quartet, "we were asked, 'You guys wanna do anything with drum machines or sequencing?' We're like, 'Fuck that. Turn the guitars up.'"

"When Shove Goes Back To Push" streets Aug. 12 on Polydor Records, which is distributed through PolyGram via A&M Records. Fig Dish is set to begin touring a month in advance of the release, kicking off 14 dates with fellow Windy City acts Veruca Salt and Local H July 17, and the act will be on the receiving end of extensive grass-roots promotion from Polydor—including an impulse-buy price point of \$10.98 for CD. Brad Pollak, VP of marketing for A&M Associated Labels, says Polydor's initial campaign will be aimed at "fans of Smashing Pumpkins, Veruca Salt, Local H... They're an alternative pop band who are giving the nod to the world of hard rock, and there's a wide audience they can reach." First single, the riff- and hook-saturated lead track



FIG DISH

"Come On, Don't Come On" (which will be worked starting Wednesday [9]) is initially being serviced to alternative, album rock, and college radio stations.

The nucleus of Fig Dish—Smith, Ness, and bassist Mike Willison—has been playing together since junior high school. Smith says their formative years were spent listening to "Cheap Trick, REO Speedwagon, Styx—when you grow up in the Midwest, you start to love your guitar rock at a young age." "When Shove Goes Back To Push," he says, is noticeably poppier than Fig Dish's 1995 label debut, "That's What Loves Songs Often Do." "We made what seems like a pretty big leap in songwriting, because we haven't released a record in two years. But it was a pretty gradual progression; it's just about being able to write tighter songs."

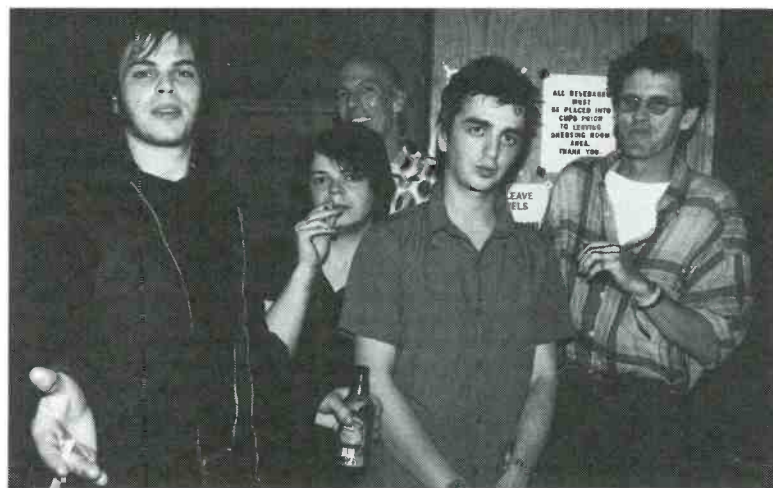
"When Shoves Goes Back To Push" was produced by Phil Niccolo, who, with

his brother Joe, makes up the Philadelphia-based production team known as the Butcher Brothers. Niccolo got the nod "mainly because [the Butcher Brothers-produced] 'Saturation' by Urge Overkill is a tremendous record, the best to come out of Chicago, easily one of the three or four best of the '90s."

"And from what I'd seen of Urge live and heard on their previous records, it seemed that they'd had a little bit of help making 'Saturation,'" Smith says. "And I thought we could benefit from somebody having some ideas with arrangements and things like that."

When Fig Dish began recording in January at the Niccolos' Studio 4, though, they found that "Phil's more of

(Continued on page 36)



**Super Duper.** Supergrass has gotten the nod to open select dates on the Foo Fighters' summer tour. Shown, from left, are Supergrass' Gaz Coombes and Mick Quinn; Capitol Records senior VP of promotion Phil Costello; Supergrass' Danny Goffey; and Capitol Records VP of A&R Perry Watts-Russell.

# Plant & Pals Pay Tribute To Ill Friend

## On 'Inner Flame'; Shake-Ups At Sire

**BURNING BRIGHTLY:** "Whenever you see tribute albums, you think, 'Here we go. It's another one of those patronizing get-togethers by a bunch of people around a microphone,'" says **Robert Plant**, discussing his general thoughts about most benefit records. However, his feelings are quite different about "Inner Flame: The Rainer Ptacek Tribute," an album saluting the work of **Ptacek** that he executive-produced with **Howe Gelb**, best known as the leader of **Giant Sand**.

A portion of the proceeds from the Es Paranza/Atlantic album, coming Tuesday (8), will go toward paying Ptacek's medical bills from treating his cancer, which is in remission.

Of course, most people are asking, "Rainer who?" It turns out that Ptacek is a blues guitarist/songwriter whom Plant has known for the past six years and with whom he collaborated on "Fate Of Nations," his 1993 solo album (Ptacek's work ended up on B-sides from the album).

Gelb, who wrote a lovely introduction for the album, has been aware of Ptacek for 20 years. Like Gelb, Ptacek, a Czechoslovakian native, lives in Tucson, Ariz.

"When I found out Rainer had had unfortunate bad luck, I contacted him and [found out] that Howe Gelb had already begun the process of trying to alleviate some of the medical bills," says Plant. Plant assisted by finding the project a home at Atlantic, as well as helping recruit some artists, a chore that was handled primarily by Gelb, Atlantic's **Yves Beauvais**, and In Bed Music's **Kate Hyman**.

The lineup of acts, all of whom picked a Ptacek song to perform, includes **Emmylou Harris**; **Evan Dando**; **Plant and Jimmy Page**; **PJ Harvey**, **John Parrish** and **Eric Drew Feldman**; **Giant Sand** and **Ptacek**; **Plant and Ptacek**; **Jonathan Richman**; and **Madeleine Peyroux**.

"It's not an attempt to create a slick sort of pop production, it's basically an attempt to try and interpret what Rainer is trying to do, trying to bring it out ourselves," says Plant. "I think the project has a sanity about it. I think it has a great deal of appeal."

As far as his hopes for the project, Plant says, "I don't know how far you take it. Hopefully, with the aid of the collection, it might bring Rainer's work to a bigger audience and enable him one way or another to improve his life to some degree. But, I mean, I can't see it competing with **Boyz II Men**." No single release has been planned for the project.

In the meantime, Plant and Page are in the studio with producer **Steve Albini** working on their next album. The project is tentatively slated for an early 1998 release.

**SIRE KINGDOM:** No official word on how Sire Records Group, the new Warner Music Group (WMG) enti-

ty that is being run by former Elektra Entertainment president **Seymour Stein**, is shaping up, although there continues to be plenty of movement behind the scenes.

Speculation is that there may be more staff changes in the works, including the departure of **Joel Wertman**, who was named GM of the entity in May (The Beat, Billboard, May 24). A WMG spokesman would not confirm Wertman's departure; Wertman, who had previously served as Discovery's head of promotion, had no comment.

On June 20, Discovery let go VP of media/World Wide Web site editor **Cary Baker**, video promotion/tour marketing director **Holly Ross**, and head of A&R **Gregg Bell** (Billboard Bulletin, June 24).

The first album coming out from the new label group will be the latest from **Blue Rodeo** July 15. Long a hit in its native Canada and despite some critically acclaimed albums on Atlantic here in the

early '90s, Blue Rodeo has never managed to make a real dint stateside. Stein is also rumored to be looking at some groups who were on Elektra Entertainment.

A spokesman for WMG confirmed that Discovery has become part of Sire Records Group but says that many of the details are still being worked out and that a formal announcement will be forthcoming.

In related news, Baker has set up his own shop, Baker Media Group, which will handle publicity and Web site development. Baker, who can be reached at 818-501-0056, is expected to announce the addition of a partner shortly.

**THIS AND THAT:** **Steve Greenberg** has been promoted to senior VP/head of A&R at Mercury Records. His previous title was VP of A&R. Among the artists he's worked with during his time at the label are **Hanson**, **Jon Bon Jovi**, **the Wilsons**, and **Brendan Lynch**. **Gloria Estefan** has signed with Creative Artists Agency for representation in music, film, and television... Raise your hands if you now know who **the Insane Clown Posse** are, but did not know who they were prior to Hollywood Records' pulling their album "The Great Milenko" off the shelf six hours after its June 24 release (see story, page 14). Just add them to the long line of acts who get their minute in the spotlight but would have otherwise gone unnoticed by the mainstream if their record companies had not brought their outrageous work to our attention... **UB40** has postponed its Thursday (10)-Aug. 22 U.S. tour due to, according to a release, "unforeseen problems in their stage production." Given how the summer touring season is going, our guess is that no one wanted to see the act's stage production.

# Geffen Act Melony Looks For 'Satisfaction' In U.S.

BY STEVE MIRKIN

Ask even the most plugged-in music fan about Melony—the response will include either the mention of summer fruits like cantaloupe or the folk singer who topped the chart in 1973 with "Brand New Key." The correct answer is that Melony is a Swedish power pop trio whose debut album, "Satisfaction," will be released on Minty Fresh/Geffen Records Aug. 12.

The label admits that Melony's low profile will be the main obstacle in setting up the record. "We've got a blank slate," explains Geffen's head of marketing, Robert Smith. Even the most obscure British band, he goes on, has some press clippings or has been on tour with a better-known act. With Melony, he says, "there's nothing." But, Smith adds, the band has one very strong factor in its favor: "Satis-



MELONY

faction" is "the sort of record that gets people excited when they hear it."

That quality has served the band well so far. Jim Powers, Minty Fresh's president, signed them on the basis of a tape that came into the Chicago-based label's slush pile. The album was sent to Powers by Melony's publisher, MNW Music. Melony was hard-

(Continued on page 20)



by Melinda Newman

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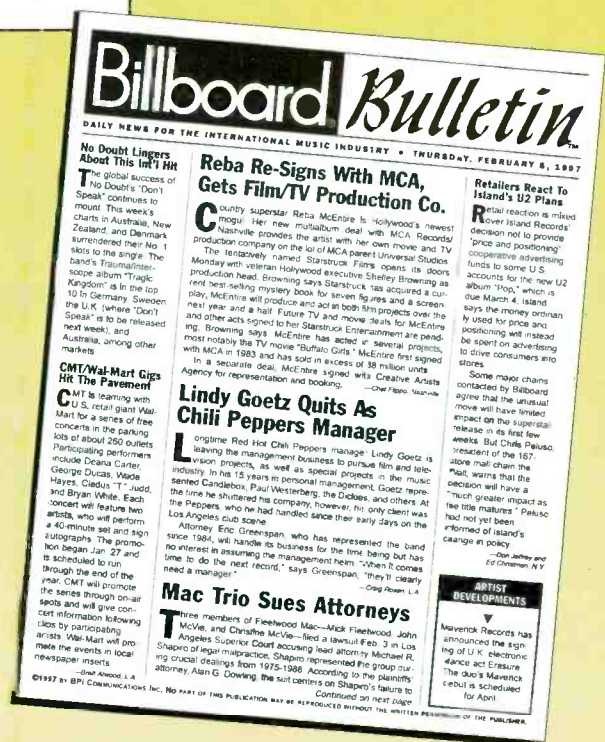
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A73HS



# The Work Group Lays Foundation For Andrew Dorff's Debut Set

BY CARRIE BORZILLO

LOS ANGELES—Ask most musicians what their earliest musical experience is, and you usually get a detailed answer. However, ask Andrew Dorff, the 20-year-old son of film/TV composer Steve Dorff and brother of actor Stephen Dorff, and the reply is, "I never listened to music."

That is probably why his debut album, "Hint Of Mess," due Aug. 12 on the Work Group, doesn't have the derivative sound one might expect from an unseasoned youth.

Dorff's gravelly voice, combined with his quirky lyrics and odd lyrical phrasing, makes the otherwise pop-sounding "Hint Of Mess" stand apart from what's on the radio today.

The one comparison that could be made would be Dorff's voice to the raspy sounds of Tom Waits. "Everyone says I must be influenced by Tom Waits or Elvis Costello or Lou Reed, but I don't know them," says Dorff, who wrote and recorded the album last year in Memphis and Oxford, Miss., with producer Dennis Herring (Dorff and Chris Fogel co-produced).

"My influences are you and him and her and just music in general," he continues. As inconceivable as it seems, Dorff grew up unaware of the music going on around him. "I don't really listen to much music. I grew up around it, but I always tried to avoid it. When I was young, I'd pretty much stay secluded in my room or I'd go to my dad's stu-

dio if I didn't have a baby-sitter. I didn't have a stereo until I was 14 or 15. My dad would put on the radio and I'd just scream, 'Turn that off!' I was real embarrassed recently when I said to someone, 'Who's this?' and everyone laughed. It was the Beatles."

Even once Dorff finally became more interested in music, his first experiences aren't what one would expect after hearing the decidedly left-of-center "Hint Of Mess." His first songwriting credit was on a song called "Desperate Times" for "Murder, She Wrote," one of the many TV programs his father has written music for. (The elder Dorff is a two-time Grammy nominee, as well as winner of Country Music Assn., People's Choice, and Juno Awards. He has written for several movies and TV shows, such as "Murphy Brown," and written songs for Kenny Rogers and Anne Murray.)

The first two albums Dorff bought might also come as a surprise: Michael Bolton's "Soul Provider" and Don Henley's "The End Of The Innocence."

Even today, the artist says he listens mostly to classical music or pop/R&B artists, such as R. Kelly and Babyface.

The one common denominator is a pop sensibility. "I guess growing up the way I did, I think the structure of a

song subconsciously got stuck in my head by my father," he says. "So, I started writing pop songs around age 13 or 14."

By the time high school rolled around, Dorff says, he became completely distracted by music, leading him to complete his schooling in a home study program. At age 16, he took a brief course on record production in the University of California, Los Angeles' Extension program. However, it wasn't until age 18, while living in New York, that he began to sing and perform in public. He soon became a regular at the Bitter End before heading back to his hometown of Los Angeles.

"I never thought I would sing," says Dorff. "I was too shy. But one day, a cheesy melody hit my head, and I wanted to sing it. And I wrote this song 'Baby Doll' for my girlfriend [actress Claire Danes] at the time for Valentine's Day."

"Most of my life was spent watching," he continues, "but then it just happened, and when it did, it was really quick and it just spilt out of me all at once. I feel I have stories to tell, and this record really reflects a lot about me. There's a sensitive side, a quirky, funny side, and an angry, darker side."

Soon after school, Dorff hooked up with music publishing consultant Linda Blum. She began shopping his demo tape to labels and eventually hooked him up with the Work Group. She also introduced him to a few of the musicians and writers he collaborated with on "Hint Of Mess."

While Dorff wrote the majority of the lyrics on the album, he collaborated on the music for each song. Among his co-writers are his mentor, New York-based singer/songwriter Willie Nile; Justin Clayton; Jamie Houston; Michael Ochs; and his father, who co-wrote and arranged and conducted the string quartet on "Come To Me."

But, it was Dorff's performances at the Work Group and Direct Management that landed him with both companies. "The amazing thing was that he really performed," says Direct Management's Martin Kirkup, who manages Dorff with his partner Steven Jensen. "His veins in his neck popped out, he prowled around the office. It was a full-on emotional intensity, and in the end, we were like, 'How can we not sign him?'"

Jordan Harris, co-president of the Work Group with Jeff Ayeroff, had a similar first encounter with Dorff. "He has some brilliant lyrics, and his stories and characters are wonderful," says Harris. "Then he performed for us in the office, and he was just amazing to watch."

That said, live performances will be a key factor in spreading the word on Dorff. He left for a six-week promotional tour of Europe June 21, and he'll open for World Party in the U.S. July 16-28.

He then heads back to Europe for a few summer festivals: Belgium's Pukkelpop Festival Aug. 22, Britain's Reading Festival Aug. 24, and the Netherlands' Crossing Border Festival Sept. 13.

"We're really stressing touring, set up through word-of-mouth, and international markets for this," says Harris.

On the international front, "Hint Of Mess" has already sparked interest from Sony's affiliate in France. Therefore, Dorff opened for Steve Winwood

there June 24.

The label doesn't plan to service radio right away. Instead, it plans to send out loads of promotional copies of the first track from the album, "Supercool," to initiate word-of-mouth. If a recent run-in with Glen Ballard, the producer who collaborated on Alanis Morissette's "Jagged Little Pill," is any indication, the word-of-mouth has already begun.

"I ran into Glen," says Harris, "and, he came up to me and started singing 'Supercool.' The people that seem to fall in love with [Dorff] first have come from the creative community."

Part of the appeal of "Supercool," which will eventually be serviced to modern rock and triple-A radio, is its lyrics. Offbeat lines like "Scorches like freezer burn" and "Yeah, it hurts real neat" nicely offset the song's pop structure.

"If you strip my voice and lyrics off these songs, they are pop songs," says Dorff. "But lyrically, and [with] my voice, there's a twist. But I don't con-

sider it alternative. I don't consider it pop/rock. I don't know."

Phil Cassens, the A&R executive at the Work Group who signed Dorff, says he's glad that "Hint Of Mess" doesn't fit nicely into any one format.

When you sift through as many tapes as we do, you find thousands that are trying to be Bush or [No Doubt singer] Gwen Stefani," he says. "[Dorff's] voice has a unique flavor. It forces you to really concentrate on it."

The Work Group has a good track record with fitting square pegs into round holes, such as Fiona Apple, who, like Dorff, has an older-sounding voice and frighteningly mature songs, yet was just in her teens when she wrote her debut album, "Tidal." We're specializing in very young artists with very mature voices and content of their songs," quips Harris. "As a company, we sign a lot of square pegs that later the market comes around to. Fiona Apple, Jamiroquai are not easy, and Andrew isn't either. We have to be patient."



DORFF

## Time Out

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2 FUN LOVIN' CRIMINALS	Commonwealth Stadium Edmonton, Alberta	June 14-15	\$3,493,456 (\$4,823,415 Canadian) \$40.09/\$29.22	90,000 two sellouts	TNA International Ltd. Universal Concerts Canada
U2 RAGE AGAINST THE MACHINE	Los Angeles Memorial Coliseum Los Angeles	June 21	\$3,329,775 \$52.50/\$37.50	65,488 sellout	TNA International Ltd.
U2 OASIS	Oakland-Alameda County Coliseum Oakland, Calif.	June 18-19	\$3,263,243 \$52.50/\$37.50	66,990 85,000, two shows	TNA International Ltd. Bill Graham Presents
U2 FUN LOVIN' CRIMINALS	Winnipeg Stadium Winnipeg, Manitoba	June 12	\$1,653,884 Gross Record (\$2,283,518 Canadian) \$40.02/\$29.15	42,270 sellout	TNA International Ltd. Universal Concerts Canada
JIMMY BUFFETT & THE CORAL REEFER BAND	World Music Theatre Tinley Park, Ill.	June 20-21	\$1,557,576 \$46/\$30.25/\$23.50	54,555 two sellouts	Tinley Park Jam Corp. Nederlandler Organization
JIMMY BUFFETT & THE CORAL REEFER BAND	Deer Creek Music Center Noblesville, Ind.	June 25, 27	\$1,229,623 \$46/\$23.50	40,475 two sellouts	Sunshine Promotions
JIMMY BUFFETT & THE CORAL REEFER BAND	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	June 16-17	\$1,081,739 \$36.50/\$23.75/\$19.50	39,846 two sellouts	PACE Concerts Cellar Door
JIMMY BUFFETT & THE CORAL REEFER BAND	Alpine Valley Music Theatre East Troy, Wis.	June 28	\$925,205 \$51/\$33.50/\$23.50	35,112 sellout	Tinley Park Jam Corp. Nederlandler Organization
OZZFEST '97: OZZY OSBOURNE, BLACK SABBATH, MARILYN MANSON, PANTERA, TYPE O NEGATIVE	Alpine Valley Music Theatre East Troy, Wis.	June 21	\$774,345 \$45/\$40/\$25/\$20	31,930 sellout	Tinley Park Jam Corp. Nederlandler Organization
DAVE MATTHEWS BAND LOS LOBOS	World Music Theatre Tinley Park, Ill.	June 27	\$612,740 \$25/\$19.50	28,364 sellout	Tinley Park Jam Corp. Nederlandler Organization

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**RIAA SALES FIGURES**

*(Continued from page 13)*

Sade, "Best Of Sade," Epic, 3 million.  
 Wallflowers, "Bringing Down The Horse," Interscope, 3 million.  
 Spice Girls, "Spice," Virgin, 3 million.  
 Stevie Ray Vaughan & Double Trouble, "Couldn't Stand The Weather," Epic, 2 million.  
 Aaliyah, "One In A Million," Blackground, 2 million.  
 Counting Crows, "Recovering The Satellites," DGC, 2 million.  
 Indigo Girls, "Indigo Girls," Epic, 2 million.

**PLATINUM ALBUMS**

Various artists, "Wow—1997: The Year's 30 Top Christian Artists And Songs," Sparrow.  
 Tru, "Tru 2 Da Game," No Limit/Priority, its first.  
 Lil' Kim, "Hard Core," Undeas/Big Beat, her first.  
 Bob Carlisle, "Butterfly Kisses (Shades Of Grace)," Diadem/Jive, his first.  
 Dru Hill, "Dru Hill," Island, its first.  
 Kenny Rogers & the First Edition, "Kenny Rogers & The First Edition Greatest Hits," Reprise, their first.  
 Kenny Rogers, "20 Great Years," Reprise, his 13th.  
 Celine Dion, "Unison," 550 Music, her fourth.  
 Bryan Adams, "18 Til I Die," A&M, his sixth.  
 The Verve Pipe, "Villains," RCA, its first.  
 Gin Blossoms, "Congratulations I'm Sorry," A&M, their second.

**GOLD ALBUMS**

Tru, "Tru 2 Da Game," No Limit/Priority, its first.  
 Various artists, "Club Mix '97," Coldfront.  
 Chris LeDoux, "Best Of," Capitol Nashville, his second.  
 Jamiroquai, "Travelling Without Moving," Work Group/Columbia, his first.  
 Various artists, soundtrack, "Jerry Maguire—Music From The Motion Picture," Epic.  
 Mickey Gilley, "Biggest Hits," Epic, his second.  
 Jim Brickman, "By Heart," Windham Hill, his second.  
 Paul Brandt, "Calm Before The Storm," Reprise, his first.  
 Matchbox 20, "Yourself Or Someone Like You," Atlantic, its first.  
 Black Sabbath, "Sabotage," Warner Bros., its 10th.  
 Black Sabbath, "Technical Ecstasy," Warner Bros., its 11th.  
 Loreena McKennitt, "The Visit," Warner Bros., her second.  
 Savage Garden, "Savage Garden," Columbia, its first.  
 Ty Herndon, "Livin' In A Moment," Epic, his second.  
 Mighty Mighty Bosstones, "Let's Face It," Mercury, their first.  
 Tonic, "Lemon Parade," A&M, its first.  
 Rome, "Rome," RCA, his first.

**PLATINUM SINGLES**

Freak Nasty, "Da' Dip," Triad, its first.  
 Mark Morrison, "Return Of The Mack," Atlantic, his first.  
 Notorious B.I.G., "Hypnotize," Bad Boy/Arista, his third.  
 Rome, "I Belong To You," RCA, his first.  
 Az Yet, "Hard To Say I'm Sorry," LaFace/Arista, its first.  
 Hanson, "Mmmmbop," Mercury, its first.  
 Jewel, "You Were Meant For Me," Atlantic, her first.

**GOLD SINGLES**

The Verve Pipe, "The Freshmen," RCA, its first.  
 Notorious B.I.G., "Hypnotize," Bad Boy/Arista, his fourth.  
 Joe, "Don't Wanna Be A Player," Jive, his second.  
 Hanson, "Mmmmbop," Mercury, its first.

*Assistance in preparing this story was provided by Gina van der Vliet.*

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**Film & TV Music Special Issue: August 26, 1997**

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# Artists & Music

## MELONY

(Continued from page 16)

ly a household name even at home—it'd only released an EP on the tiny Soap label—but Powers was immediately intrigued. "I couldn't get the songs out of my head," he says. "I loved their combination of melodicism and great crunchy guitars." He originally intended to sign the act to Minty Fresh but donned his other hat as Geffen A&R exec and brought the album there. "They were just blown away," Powers explains, and Geffen decided to release the album itself (Minty Fresh will release a vinyl edition, which includes a bonus track, "Swoop Soup").

The Stockholm-based act had been approached by a number of American labels, according to singer/guitarist Peter Kvint and drummer Mans Eriksson, but decided to go with Minty Fresh/Geffen based on Powers' association with the Cowboy Junkies while at BMG and such Minty Fresh signings as Papas Fritas and Veruca Salt. Minty Fresh's release of fellow Swedes the Cardigans' American debut, "Life," did not enter into the equation, he says.

The band's influences are more Anglo-American than Scandinavian. Kvint and Eriksson's day job is translating American cartoons into Swedish, which goes a long way to explain the act's pop culture-steeped lyrics and such songs as "Barbra Streisand Nose" and "Second Man On The Moon."

But as much as Melony might know of American culture, America knows nothing about it. And because of this, Geffen will not launch a full-scale assault. "This record would get lost if we tried that," Smith explains. In its place, the label is starting Melony's campaign with the critics. "This is the kind of record that has immense press appeal," Smith says. The hope is that enthusiastic reviews will move radio to give "Big Dipper," the album's first single, a chance. Once alternative radio is in place, Powers thinks a second single, "Everyday Girl," should bring more stations into the mix.

The same strategy will be followed at retail. Smith is not going to force the album down any throats. Independent stores will know about the album because of the vinyl pressing, and stores will be serviced, but Geffen "won't flood the market with a band that no one's heard of." The band will also not play for American audiences until a fall music conference, after which it will tour the States. Production of a video for "Big Dipper" has been put off until the fall. It was originally scheduled to be shot early this month, but Powers says that by September Geffen will have a better idea of the band's prospects and will, with hope, approve a larger budget.

Kvint is willing to back Geffen's wait-and-see plans. After all, he says, Melony was born at a gig where absolutely no one had any idea what to make of it. When a friend asked Kvint and Eriksson to play at his wedding, they were more than happy to, recruiting bassist Gunnar Norden for the night. Something clicked, and the group, hired to provide light pop for the reception, sounded "more like Iggy Pop," Kvint laughs. That story, at least, had a happy ending. "We got paid," he said.

# Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**RICHMOND, VA.:** The Ernies are Richmond, Va.'s rock'n'roll anomaly: 311 and Sublime meet the Mighty Mighty Bosstones. "Being compared to bands such as 311 isn't such a bad thing," says the Ernies' drummer/percussionist, Matt Goves. "We just prefer developing our own identity." Unleashing a disparate attack that boasts all-over-the-musical-map styles such as ska-core, funk, and hip-hop, this horn-accented sextet could cause a hyperkinetic reaction in even the most comatose listener. Formed in 1994, the Ernies built their live reputation on the same Richmond club circuit that spawned the likes of Fighting Gravity and Everything. Since becoming a full-time touring band in early 1995, the Ernies have parlayed their success into 150-200 shows a year (including opening slots for the Mighty Mighty Bosstones and Bim Skala Bim). Meanwhile, the band's self-titled 1995 release is closing in on the 4,000-unit mark. Couple those numbers with a track on the Bob Records compilation "Ska Cover To Cover" (which has sold 30,000 copies, according to the label), and the Ernies' rhythm-happy, category-defying ship is riding a tidal wave. "We really like being the kind of band with an ever-evolving identity," Goves explains. The group, which also includes DJ/percussionist Chris Bondi, bassist Mike Hughes, guitarist/vocalist Will Hummel, saxophonist Hayes Smith, and trombonist Stefan Demetriadis, demonstrates that steadily developing style in grand fashion on its latest Bob Records release, "Dropping Science." Released in mid-April, sales are already topping the 1,000-unit mark. Contact Abbe Kaufmann at 301-588-5595. J. DOUG GILL



THE ERNIES

**MINNEAPOLIS:** Minneapolis has long been known for its rock'n'roll swagger, but what's happening on the other tip of the musical spectrum is often much more interesting. Casino Royale—John Keston (keyboards), Erik Bolen (drums), and Erik Fratze (bass), along with rappers Phull Surkle (with whom the trio released a cassette, "Sweet Microphone," in '96) and various other rhymers and players—features a unique conflux of jazz, ambient, trip-hop, funk, and hip-hop. And though the trio covers a wide range of musical terrain, it has staged a coup of sorts in drawing the city's longtime rock hipsters into its fold. With the self-released "Hank Mobley's Sound Of Love," the group laid down its multihued influences (Miles Davis, Tricky, Parliament) into a sonic slab that travels various eras of jazz, rock, and R&B. The effort garnered the trio awards from last year's Minnesota Music Academy (MMA), a top slot at First Avenue's year-end showcase, airplay on the University of Minnesota's KUOM Minneapolis, and a list of nominations for this year's MMA Music Awards. While holding firm to its analog approach with its new material (Keston is a fan of vintage equipment), Casino Royale is pushing the boundaries of straight-ahead jazz with its free-form, retrofied convolutions and tripped-out, noirish sound collages. "We could make an album of strictly experimental '70s Miles Davis 'Bitches Brew' stuff, or we could do a record that fits into the acid-jazz genre, or we could do a record that fits more into the hip-hop, Brand New Heavies, Digable Planets kind of thing," Keston says. Contact Keston at 612-381-0237 or via E-mail at [mondo@bitstream.net](mailto:mondo@bitstream.net) or visit Casino Royale's World Wide Web site at: <http://www2.bitstream.net/~mondo>. VICKIE GILMER

**MIAMI:** The Butter Club has been churning up the stages of Miami's live club scene for more than a year. With a nod to the jamming groove bands of the '70s, the Butter Club takes those influences and spreads them on thick. Vocalist Rhett O'Neil and guitarist Gabe Loor hooked up first, writing songs and looking for musicians who wanted in on the vibe. "We just started jamming with musicians from rehearsal studios and other bands," says O'Neil, "anyone who just wanted to jam. After a while, it began to click." The full lineup is O'Neil, Loor, J.C. on bass, Frank Stones on guitar, Frank Leira on drums, and Tony Suarez on percussion. The band's name came from its sound. "We want to jell together a lot of influences into a smooth mix, you know, melt it together like butter," says Loor. O'Neil pens lyrics, and the whole band contributes to riffs and writing music, a blend of influences



THE BUTTER CLUB

ranging from funk to acoustic ballads with a constant underlying groove. Not surprisingly, the band has already signed a publishing deal with permusic. The band, which has released a seven-song acoustic EP, is recording a 12-song electric album and has just wrapped up the first leg of an East Coast tour. The Butter Club has been selected to be part of the Los Angeles Independent Film Festival compilation album, which will be distributed to more than 7,000 participants. It will also be on the Tower Records Japan Indie Music Sampler, alongside such acts as Pennywise, Voodoo Glow Skulls, and Offspring. Contact Ramon Arias at permusic at 305-534-0808. SANDRA SCHULMAN



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Man Down



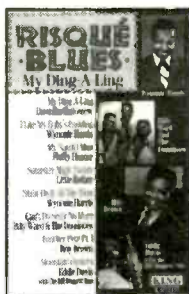
It Ain't The Meat •  
Shake That Thing •  
Salty Dog • Wasn't  
That Good • Ride,  
Daddy, Ride • The  
Walkin' Blues • Roll,  
Roll, Pretty Baby • I  
Knew He Would



Big 10-Inch Record •  
Shake 'Em Up Baby • I  
Want My Fanny Brown  
• Work With Me Annie  
• Turn The Lamps Down  
Smooth, Slow & Easy •  
Sure Cure For The  
Blues • Ring-A-Ding-  
Doo



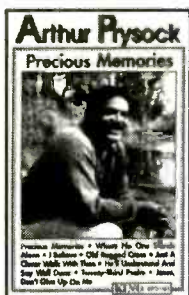
Keep On Churnin' (Till  
The Butter Comes) •  
Drill, Daddy, Drill •  
Rockin' At Midnight •  
Turn The Lamps Down  
Low • Rocket 69 • The  
Coffee Grind •  
Chocolate Pork Chop  
Man • Silent George



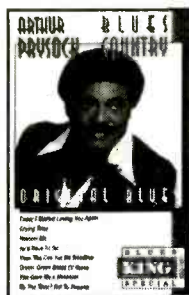
My Ding-A-Ling • I  
Like My Baby's  
Pudding • My Natch'l  
Man • Saturday Night  
Daddy • Sittin' On It All  
The Time • Can't Do  
Sixty No More •  
Butcher Pete Pt. 1 •  
Mountain Oysters



Fever • All Around The  
World • Need Your Love  
So Bad • Home At Last •  
Talk To Me, Talk To Me  
• Take My Love (I Want  
To Give It All To You) •  
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Closer Walk With Thee  
• He'll Understand And  
Say Well Done •  
Twenty-Third Psalm •  
Jesus, Don't Give Up  
On Me



Today I Started Loving  
You Again • Crying  
Time • Release Me •  
He'll Have To Go •  
Then You Can Tell Me  
Goodbye • Green,  
Green Grass Of Home  
• You Gave Me A  
Mountain • By The  
Time I Get To Phoenix



# BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	13	<b>K'S CHOICE</b> 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	<b>PARADISE IN ME</b>
2	2	5	<b>BONEY JAMES</b> WARNER BROS. 46548 (10.98/16.98)	SWEET THING
3	NEW		<b>ROBYN</b> RCA 67477 (10.98/16.98)	ROBYN IS HERE
4	NEW		<b>THE BEATNUTS</b> RELATIVITY 1508* (10.98/15.98)	STONE CRAZY
5	NEW		<b>WEEN</b> ELEKTRA 62013/EEG (10.98/16.98)	THE MOLLUSK
6	6	18	<b>SNEAKER PIMPS</b> CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
7	4	7	<b>LEE ANN WOMACK</b> DECCA 11585/MCA (10.98/15.98)	LEE ANN WOMACK
8	5	2	<b>LOS TIGRES DEL NORTE</b> FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
9	8	26	<b>BARENAKED LADIES</b> REPRISE 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
10	3	2	<b>BLINK 182</b> CARGO 11624/MCA (8.98/12.98)	DUDE RANCH
11	7	20	<b>FREAK NASTY</b> HARD HOOD/POWER 2111/TRIAD (10.98/15.98)	CONTROVERSEE... THAT'S LIFE...
12	13	47	<b>JACI VELASQUEZ</b> MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
13	17	8	<b>ALLURE</b> TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
14	NEW		<b>SUGA FREE</b> SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98)	STREET GOSPEL
15	NEW		<b>EDWIN MCCAIN</b> LAVA/ATLANTIC 82995/AG (10.98/15.98)	MISGUIDED ROSES
16	21	2	<b>LILA MCCANN</b> ASYLUM 62042/EEG (10.98/16.98)	LILA
17	9	2	<b>RICOCHE</b> COLUMBIA 67773 (10.98 EQ/15.98)	BLINK OF AN EYE
18	11	9	<b>COWBOY MOUTH</b> MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
19	12	4	<b>THE SUPERTONES</b> BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
20	16	12	<b>DAFT PUNK</b> SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
21	22	4	<b>BUCK-O-NINE</b> TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
22	14	25	<b>ERIC BENET</b> WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
23	23	7	<b>JOCELYN ENRIQUEZ</b> CLASSIFIED/TIMBER! 3409/TOMMY BOY (10.98/15.98)	JOCELYN
24	18	17	<b>RONAN HARDIMAN</b> PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
25	NEW		<b>JAMES BONAMY</b> EPIC 67878 (10.98 EQ/16.98)	ROOTS AND WINGS

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

26	10	2	<b>COLUMN MACOIREACHTAIGH &amp; THE IRISH CEILI BAND</b> RETRO 0090 (2.98/4.98)	CELTIC PRIDE
27	RE-ENTRY		<b>SOUL COUGHING</b> SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
28	RE-ENTRY		<b>REBECCA ST. JAMES</b> FOREFRONT 25141 (9.98/14.98)	GOD
29	27	8	<b>SOUNDS OF BLACKNESS</b> PERSPECTIVE 549029/A&M (10.98/16.98)	TIME FOR HEALING
30	NEW		<b>BRAD</b> EPIC 68137* (10.98 EQ/16.98)	INTERIORS
31	19	6	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHOIR</b> VERITY 43023 (10.98/15.98)	LIVE IN LONDON AT WEMBLEY
32	35	33	<b>NO MERCY</b> ARISTA 18941 (10.98/15.98)	NO MERCY
33	24	6	<b>FEAR FACTORY</b> ROADRUNNER 8834 (9.98/14.98)	REMANUFACTURE (CLONING TECHNOLOGY)
34	28	2	<b>CHRIS RICE</b> ROCKETTOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
35	26	6	<b>MARK WILLS</b> MERCURY 532116 (10.98 EQ/16.98)	MARK WILLS
36	25	4	<b>SONS OF THE DESERT</b> EPIC 67619 (7.98 EQ/11.98)	WHATEVER COMES FIRST
37	30	20	<b>LESS THAN JAKE</b> CAPITOL 37235 (6.98/9.98)	LOSING STREAK
38	20	9	<b>JUAN GABRIEL/ROCIO DURCAL</b> ARIOLA 47805/BMG (15.98/23.98)	JUNTOS OTRA VEZ
39	42	5	<b>OUR LADY PEACE</b> COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
40	NEW		<b>ABRA MOORE</b> ARISTA AUSTIN 18839/ARISTA (10.98/16.98)	STRANGEST PLACES
41	31	14	<b>CAEDMON'S CALL</b> WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
42	37	3	<b>THAT DOG</b> DGC 25115/GEFFEN (5.98/8.98)	RETREAT FROM THE SUN
43	NEW		<b>JEFF CARSON</b> CURB 77859 (10.98/16.98)	BUTTERFLY KISSES
44	44	42	<b>LOCAL H</b> ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
45	NEW		<b>INTOCABLE</b> EMI LATIN 56694 (7.98/11.98)	IV
46	43	9	<b>KATHY TROCCOLI</b> REUNION 10003/BRENTWOOD (10.98/15.98)	LOVE AND MERCY
47	32	12	<b>3X KRAZY</b> NOO TRYBE 42961/VIRGIN (10.98/16.98)	STACKIN CHIPS
48	15	2	<b>BOOGIEMONSTERS</b> PENDULUM 56045*/EMI (10.98/15.98)	GOD SOUND
49	34	3	<b>MY LIFE WITH THE THRILL KILL KULT</b> RED ANT 006 (10.98/16.98)	A CRIME FOR ALL SEASONS
50	41	2	<b>LEE ROY PARNELL</b> CAREER 18841/ARISTA (10.98/16.98)	EVERY NIGHT'S A SATURDAY NIGHT

## POPULAR UPRIISINGS

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

**JAGGED'S EDGE:** So So Def/Columbia has its ducks in a row and is eagerly looking forward to breaking new R&B act **Jagged Edge** when it releases the group's debut, "A Jagged Era," Sept. 16.

The Atlanta-based quar-



**Habit Forming.** Warner Reprise country singer Michael Peterson's debut single, "Drink, Swear, Steal & Lie," continues to climb the Hot Country Singles & Tracks chart, placing at No. 14 this issue. Peterson will appear on TNN's "Prime-time Country" program July 15, simultaneous with the release of his eponymous album and a day after his guest spot on the Cybertalk World Wide Web site. He'll also be performing live Saturday (12) in Byron, Ill.

tet—made up of **Richard Wingo, Kyle Norman**, and twin brothers **Brian and Brandon Casey**—came together as members of rival church choirs during friendly competitions.

Eventually, the act was

introduced to So So Def president **Jermaine Dupri**—who ended up producing "A Jagged Era"—by 5th Month Management, which is run by **Tracey Ellison** and two members of So So Def labelmate **Xscape, Kandi Burres** and **Zonnie Pullins**.

The group, whose single, "The Way You Talk" will be serviced to R&B radio July 29, recently finished shooting a clip for the song with guest performances by Dupri and rapper **Da Brat**.

However, during a conversation with Dupri at the video shoot, the label head made it clear that his participation was the exception to a general rule.

"I'm not really into appearing in everything our new acts do, but in this case we just thought it would be right to get out there and show people that we're really behind this act," he says. "It definitely can't hurt."

The group may already be familiar to some via its contribution to the 1996 holiday album "12 Soulful Nights Of Christmas (Part 1)," which also featured such artists as **Brian McKnight, Gerald Levert**, and **Xscape**.

**BIG POP'S BIG TOP 40:** Big



**Here They Come.** "Come And See," the politically charged new set by Liverpool, England-based **Almo rock act Manbreak**, is beginning to react in the Northeast as stations like WAAF Boston and WMMS Cleveland spin its first single, "Ready Or Not." The band begins a club tour July 23 at Fletcher's in Baltimore.

Pop act **Mexico 70** is receiving a well-deserved push at top 40 radio via its label's new deal with **Red Ant Entertainment**.

The group, which is the middle of an exhaustive summer promotional tour, already received a commendable amount of radio spins for "I Want You" earlier this year. Now **Mexico 70** is breaking through with the help of **Red Ant's** promotion and marketing team.

**Red Ant** repackaged and re-released the band's sophomore album, "Imperial Comet Hour," June 24. As a result, "I Want You" has garnered play on such primary-market stations as **KYSR Los Angeles, WTMX Chicago**, and **KHMX Dallas**.

For the week of **June 16**, the song had 346 top 40 spins, according to Broadcast Data Systems.

Later this month, **Mexico 70** will cut an acoustic version of the song in **Detroit**.

### NOW PLAYING:

Y&T Music's **Amanda Green** (Continental Drift, Billboard, Nov. 2, 1996) has been asked by producer **Glen Ballard** to re-record "Never Too Late" from her album "Junk & Stuff" for inclusion on the soundtrack to his forthcoming film, "Clubland."

The movie, which is being

shot late this summer by **Bal-lard's** production company, **Intrepid Entertainment**, is due next year.

**Green** recently performed songs from "Junk & Stuff," which was released in February, on **WXPN Philadelphia's**

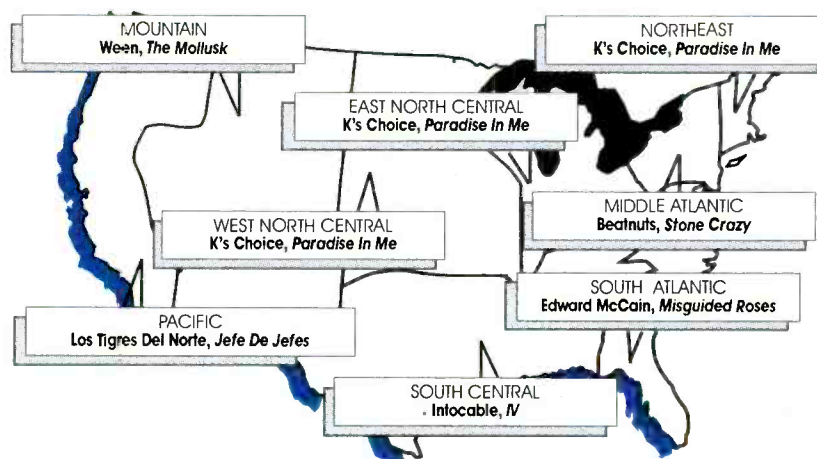


**Clear For Takeoff.** **Katell Keineg's** new album, "Jet," the gorgeous follow-up to her Elektra debut, "O Seasons, O Castles," could be this summer's triple-A/top 40 sleeper with such accessible and immediately affecting tracks as "One Hell Of A Life" and "Smile." Keineg, who will be dividing her time this summer between European, Canadian, and U.S. markets, is part of the **Lilith Fair** tour (Billboard, May 3). "Jet" was released June 3.

"World Cafe" syndicated music program.

**ROADWORK:** **Zero Hour's Varnaline**, whose self-titled album bowed in May, will begin a two-week opening slot for **Son Volt** July 19 in **Tempe, Ariz.**

### REGIONAL HEATSEEKERS NO. 1s



### THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. K's Choice <i>Paradise In Me</i>	1. Edward McCain <i>Misguided Roses</i>
2. Boney James <i>Sweet Thing</i>	2. Boney James <i>Sweet Thing</i>
3. Barenaked Ladies <i>Rock Spectacle</i>	3. The Beatnuts <i>Stone Crazy</i>
4. Robyn <i>Robyn Is Here</i>	4. Freak Nasty <i>Controversee... That's Life...</i>
5. Ween <i>The Mollusk</i>	5. Allure <i>Allure</i>
6. Ricochet <i>Blink Of An Eye</i>	6. K's Choice <i>Paradise In Me</i>
7. Lee Ann <i>Womack Lee Ann Womack</i>	7. Robyn <i>Robyn Is Here</i>
8. Sneaker Pimps <i>Becoming X</i>	8. Barenaked Ladies <i>Rock Spectacle</i>
9. James <i>Bonamy Roots &amp; Wings</i>	9. Lila <i>McCann Lila</i>
10. Freak Nasty <i>Controversee... That's Life...</i>	10. Cowboy Mouth <i>Are You With Me?</i>

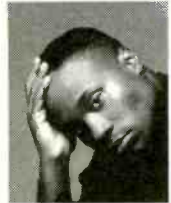


## Porter Shifts From Stage To Studio With DV8 Set

BY J.R. REYNOLDS

LOS ANGELES—After demonstrating his stage talents on Broadway, Billy Porter will put his vocals to the test when DV8/A&M releases "Untitled," the artist's debut album, Aug. 12.

A 24-year-old Pittsburgh native, Porter has appeared in such Broadway musicals as "Grease" and "Smokey Joe's Cafe." The label plans to make use of his performing abilities by sending Porter to radio-sponsored track performances at concerts throughout the summer.



PORTER

"He's a triple threat," says A&M product development director Thornell Jones. "He sings, he dances, and can act. We feel those well-honed talents will serve him well as he pursues his lifelong dream to be a recording artist."

"Untitled" is a feast of R&B songs that are skewed toward mainstream listeners, with infectious melodies and solid tracks backed by Porter's full-bodied vocals. While firmly anchored

in traditional R&B, "Untitled" spans the musical spectrum, from grass-roots soul sounds and power pop ballads to simple acoustic piano-and-vocal numbers.

"The overall theme of my record is love," says Porter. "Music for the most part has become a racial thing in many ways, with people listening based on who's performing. I wanted to tear down those barriers."

Unlike many priority albums released by major labels, "Untitled" was produced by a series of boardmen whose names are unfamiliar to the industry; they include Peter Zizzo, Gary Haase, and Warren J. McCrae.

"Show Me," the first single, is a cover of Glenn Jones' 1984 top five hit that was written by Lala (Whitney Houston's "You Give Good Love"). It was serviced to R&B stations June 9 and hits stores July 15. The single's clip, which will be serviced to video shows in mid-July, is also being used for custom in-store play.

In an effort to set up "Show Me," Porter opened for Sounds Of Blackness May 8 at Town Hall in New York. "Live performances are key to our plans," says Jones, who adds that the artist is beginning a mid-July showcase tour that stops in Chicago, New

York, Atlanta, and Houston.

"He's a crooner," Jones says. "He has emotionally charged songs and is backed with a top-flight band."

Although Porter's performance skills are top of the line, the label is taking a cautious approach, opting for shows that emphasize his singing over his showmanship. "In the past, Broadway artists turned recording artists have had limited success, possibly because the artist's big stage voice and dancing talent [often doesn't translate well]," says Jones.

Porter says the most challenging aspect of recording was control. "I come from a world where there's 1,500

people in a big auditorium to sing to, and you have to have a lot of power and spirit," says Porter, who began singing in church. "But once you get in the studio, that voice can be overpowering. So I had to step outside of myself and find a more tempered sound without losing the same excitement."

Porter credits his successful studio transition to producer Zizzo. "He gave me the music early so I could experiment," Porter says. "I trusted him; he grounded me as a recording artist, and then I was able to go and work with all the [other producers]."

Porter initially hit in late 1996 with "Love Is On The Way" from the "First

Wives' Club" soundtrack. The single was serviced to R&B adult stations, and according to executives, performed well in such markets as New Orleans; Indianapolis; Richmond, Va.; and Little Rock, Ark. The single peaked at No. 81 on the Hot R&B Singles chart.

"Since we didn't know at the time when the album was coming, we just sort of let it run its course without a major push," Jones says of the minimal promotional effort for "Love Is On The Way." "It sort of added to the preliminary base we were starting to build."

The label has been teasing Porter to the industry since last summer when

(Continued on page 24)

## R&B Artist Thomas Takes Blunt Beyond Rap '... In 12'

BY HAVELOCK NELSON

NEW YORK—Although singer Tara Thomas feels she has what it takes to reach listeners far beyond her core R&B audience, Paul Burgess, Blunt/TVT Recordings marketing VP, is confident that the label is doing the right thing by starting her marketing campaign on the streets.

"When You're In Love," the artist's first single, shipped to radio in April and features Thomas riding a looped hip-hop breakbeat with rapper C.L. Smooth in tow. "We felt it would be good to introduce the artist with her most upbeat, lively song," says Burgess. "And we knew having C.L. Smooth would help us with awareness."

Offers Thomas, who describes her-

self as being laid-back, "Every now and then I like to go rah-rah wild like [rapper] Rampage, but for the most part I like to stay mellow."

Discussing her album "... In 12," which is scheduled for release later this summer, Thomas says, "It's different in that everything is not hip-hop/R&B. I want listeners to fall into the music—the way it sounds, the way it



THOMAS

feels—and to remember the time when they felt something listening to the voice, the words, as opposed to just vibing off of the beat 'cause it's hot."

(Continued on next page)



**Universal Unity.** MCA trio Immature, wearing T-shirts, front, stands with label executives, politicians, students, and activists at the opening of a student photography exhibit in celebration of Black Music Month June 20 at Los Angeles City Hall. The exhibit, sponsored by Universal Music Group (UMG), features images depicting ethnic unity taken by student participants of the nonprofit entity Operation Unity. Pictured with Immature, from left, are Operation Unity executive director Cookie Lommel; students Sonia Cervantes and Merlin Clophio; L.A. City Councilman Michael Feuer; students Nyasha Favorite, Christian Tavarez, and Tracey Anderson; UMG president Zach Horowitz; student Alisha Tolentes; Jewish Federation of Los Angeles Commission on Urban Affairs director Lee Wallach; and student Robert Wise.

## Brownstone Shows Its Musical Progress On 'Climbing'; Vandross In Label Limbo

**ROCK SOLID:** After selling 764,000 units of its 1995 debut, "From The Bottom Half," according to SoundScan, MJJ/Epic act Brownstone has returned with its sophomore set, "Still Climbing." Although the group's current set has come in lower (No. 16) than its first album, which made its bow at No. 4 on the Top R&B Albums chart, executives are confident the album will attain the sales that its predecessor achieved.

The set was originally slated for release earlier this year. However, MJJ president/COO Jerry Greenberg says, "We pushed back [the release date] to keep recording to make sure the album was to the max."

Greenberg adds that word-of-mouth was an important factor in holding the set's release until June 24. "Although ['From The Bottom Half'] went platinum, the girls have been out of the market for two years," he says. "So we wanted to load them up, from an advance marketing and promotion point of view."

As such, the label has been bombarding radio and retail with snipes, postcards, and teasers. In addition, executives have targeted consumers with radio and TV advertisements.

Adding to the label's promotional firepower, it recently hired former Atlantic executive Rick Nuhn as its urban promotion VP.

"I also credit [Epic black music senior VP] Ray Harris and his staff for their support," Greenberg says.

In mid-April, the label serviced radio and retailers with a sampler that featured "If You Love Me" and "Grapevyne." Both were hits from the act's debut platter and peaked at No. 2 and No. 6, respectively, on Hot R&B Singles.

The sampler was sent concurrently with servicing of "Five Miles To Empty," the new album's first single. The video for the single is receiving play at national outlets such as BET, the Box, and VH1. "Five Miles To Empty" is No. 6 on Hot R&B Singles.

In an effort to re-establish the group with its core R&B base, the decision was made to release "Five Miles To Empty" as the first single, because it was the act's "most urban-sounding record," Greenberg says.

On the creative side, Brownstone is upbeat concerning the addition of Kina Cosper, who replaced Mimi Doby after the singer/lyricist departed due to health reasons.

"She has a fly look and adds so much to the group, vocally," says Brownstone's Nicci Gilbert.

"We didn't necessarily set out in a different direction, but we've grown more," Gilbert adds. "One of the things that we're most recognized for is our singing ability, and with the addition of Kina, there's a new energy with ['Still

Climbing']—just like when we were recording the first album."

Maxe Maxwell rounds out the trio.

Producers on the set include such talents as Big Yam and Victor Merritt (who were the boardmen on the first single), Rodney Jerkins, Soul Shock and Karlin, and Dave Hall. MJJ owner Michael Jackson is the executive producer.

Internationally, Brownstone went on an extensive European promotional tour and, according to the label, has already sold close to 75,000 copies of "Still Climbing" since its May release in international territories.

Brownstone is slated to join R&B crooner Keith Sweat on a five-week domestic tour beginning this month.

**LIFE GOES ON:** Luther Vandross, who was one of the many artists to recently find themselves adrift after EMI's shuttering in the U.S., is completing negotiations to tour with Mercury artist Vanessa Williams. The six-week national tour is slated to begin in September.

Vandross is represented by New York-based QBQ Entertainment and the William Morris Agency.

Following the domestic dates, Vandross will travel to Europe for concert dates in an effort to make up for several spring performances canceled due to illness.

The dates should do much to maintain the artist's profile until Vandross finds a new label home. Insiders speculate that the veteran vocalist will end up at Virgin, as opposed to Capitol, which already has an established R&B music department.

Capitol and Virgin are both distributed by EMI Music Distribution, as was EMI.

Epic, the singer's former label, is scheduled to issue a greatest-hits package that includes four new songs. The album would fulfill his contractual obligations with Epic. The first single, which has yet to be named, is slated for release Sept. 2. The album will follow Sept. 30.

**STEEL UNITY:** Shaquille O'Neal, B-Real, KRS-One, and Ice Cube are among the rappers featured on "Men Of Steel," the first single from the Qwest soundtrack of the same name. The album is slated for release Aug. 12, while the film arrives in theaters Aug. 15.

The clip is significant in that it buries the hatchet regarding a squabble that stemmed from creative differences between Cube and B-Real. In addition, the participation of East Coast and West Coast rappers goes a long way in promoting an end to the perceived "war" between the coasts.



by J. R. Reynolds





# Billboard TOP R&B ALBUMS

JULY 12, 1997

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
1	1	2	6	★★★ No. 1 ★★★ GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION 8-RITE 90093/INTERSCOPE (10.98/16.98)		1
2	72	—	2	★★★ GREATEST GAINER ★★★ MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)		2
3	5	3	11	MARY J. BLIGE ▲	MCA 11606* (10.98/16.98) SHARE MY WORLD	1
4	NEW ▶	1	1	★★★ HOT SHOT DEBUT ★★★ WYCLEF JEAN FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		4
5	3	1	4	WU-TANG CLAN	LOUD 66905*/RCA (1.98/24.98) WU-TANG FOREVER	1
6	2	—	2	LOST BOYZ	UNIVERSAL 53072* (10.98/16.98) LOVE, PEACE & NAPPINESS	2
7	NEW ▶	1	1	THE LADY OF RAGE	DEATH ROW 90109*/INTERSCOPE (10.98/16.98) NECESSARY ROUGHNESS	7
8	6	4	6	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98) I'M BOUT IT	1
9	7	5	15	THE NOTORIOUS B.I.G.	BAD BOY 73011*/ARISTA (1.98/24.98) LIFE AFTER DEATH	1
10	NEW ▶	1	1	PATTI LABELLE	MCA 11642 (10.98/16.98) FLAME	10
11	4	91	3	CAPONE -N- NOREAGA	PENALTY 3041*/TOMMY BOY (10.98/15.98) THE WAR REPORT	4
12	9	—	2	K-CI & JOJO	MCA 11613* (10.98/16.98) LOVE ALWAYS	9
13	11	6	3	CHANGING FACES	BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98) ALL DAY, ALL NIGHT	6
14	10	7	20	ERYKAH BADU ▲	KEDAR 53027*/UNIVERSAL (10.98/15.98) BADUIZM	1
15	8	—	2	EN VOGUE	EASTWEST 62057*/EEG (10.98/16.98) EV3	8
16	NEW ▶	1	1	BROWNSTONE	MJJ/WORK 67524*/EPIC (10.98 EQ/16.98) STILL CLIMBING	16
17	NEW ▶	1	1	CRAIG MACK	STREET LIFE 75521*/ALL AMERICAN (10.98/16.98) OPERATION: GET DOWN	17
18	14	11	11	ROME ●	GRAND JURY 67441*/RCA (10.98/15.98) ROME	7
19	12	9	10	HEAVY D ●	UPTOWN 53033*/UNIVERSAL (10.98/16.98) WATERBED HEV	3
20	NEW ▶	1	1	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) ADRENALINE RUSH	20
21	13	8	16	SOUNDTRACK ●	COLUMBIA 67917 (10.98 EQ/16.98) LOVE JONES: THE MUSIC	3
22	15	12	17	SCARFACE ▲	RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98) THE UNTOUCHABLE	1
23	16	15	19	TRU ▲	NO LIMIT 50660*/PRIORITY (12.98/18.98) TRU 2 DA GAME	2
24	18	14	9	SOUNDTRACK	QWEST 46541/WARNER BROS. (10.98/16.98) SPRUNG	9
25	17	10	6	KRS-ONE	JIVE 41601* (10.98/16.98) I GOT NEXT	2
26	NEW ▶	1	1	VARIOUS ARTISTS	SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98) SO SO DEF BASS ALL-STARS VOL. II	26
27	19	13	18	SOUNDTRACK ●	JIVE 41604* (11.98/16.98) BOOTY CALL	4
28	25	32	38	702	BIV 10 530738*/MOTOWN (8.98/16.98) NO DOUBT	24
29	20	17	34	LIL' KIM ▲	UNDEAS/ATLANTIC 92733*/AG (10.98/16.98) HARD CORE	3
30	24	22	38	GINUWINE ▲	550 MUSIC 67685*/EPIC (10.98 EQ/16.98) GINUWINE... THE BACHELOR	14
31	28	25	65	MAXWELL ▲	COLUMBIA 66434* (10.98 EQ/16.98) MAXWELL'S URBAN HANG SUITE	8
32	23	21	44	112 ●	BAD BOY 73009*/ARISTA (10.98/15.98) 112	5
33	30	24	32	DRU HILL ▲	ISLAND 524306 (10.98/16.98) DRU HILL	5
34	22	20	33	SOUNDTRACK ▲	WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98) SPACE JAM	5
35	29	23	55	KENNY LATTIMORE	COLUMBIA 67125 (10.98 EQ/16.98) KENNY LATTIMORE	19
36	21	19	35	MAKAVELI ▲	DEATH ROW 90039*/INTERSCOPE (10.98/16.98) THE DON KILLUMINATI: THE 7 DAY THEORY	1
37	26	18	43	BLACKSTREET ▲	INTERSCOPE 90071* (10.98/16.98) ANOTHER LEVEL	1
38	NEW ▶	1	1	THE BEATNUTS	RELATIVITY 1508* (10.98/15.98) STONE CRAZY	38
39	27	16	7	BOOT CAMP CLIK	DUCK DOWN 50646*/PRIORITY (10.98/16.98) FOR THE PEOPLE	4
40	NEW ▶	1	1	SUGA FREE	SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) STREET GOSPEL	40
41	31	26	54	TONI BRAXTON ▲	LAFACE 26020*/ARISTA (10.98/16.98) SECRETS	1
42	NEW ▶	1	1	VARIOUS ARTISTS	DEF JAM 534746*/MERCURY (10.98 EQ/16.98) YO! MTV RAPS	42
43	32	27	9	STEADY MOBB'N	NO LIMIT 50704*/PRIORITY (10.98/16.98) PRE-MEDITATED DRAMA	6
44	35	28	44	AALIYAH ▲	BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98) ONE IN A MILLION	2
45	33	29	10	ZHANE	ILLTOWN 530751*/MOTOWN (10.98/16.98) SATURDAY NIGHT	8
46	34	30	12	BIG MIKE	RAP-A-LOT/NOO TRYBE 44099*/VIRGIN (10.98/16.98) STILL SERIOUS	3
47	40	37	73	2PAC ▲	DEATH ROW/INTERSCOPE 524204*/ISLAND (1.98/24.98) ALL EYEZ ON ME	1
48	36	43	57	MASTER P ●	NO LIMIT 53978*/PRIORITY (10.98/16.98) ICE CREAM MAN	3

49	38	33	32	TONY TONI TONE ●	MERCURY 534250 (10.98 EQ/16.98) HOUSE OF MUSIC	10
50	45	38	35	BAByFACE ▲	EPIC 67293* (10.98 EQ/16.98) THE DAY	4
51	39	36	34	TELA	SUAVE HOUSE 1553/RELATIVITY (10.98/15.98) PIECE OF MIND	17
52	49	56	8	ALLURE	TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) ALLURE	23
53	48	46	25	PEGGY SCOTT-ADAMS	MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HELP YOURSELF	9
54	43	39	32	FOXY BROWN ▲	VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98) ILL NA NA	2
55	41	40	33	ERIC BENET	WARNER BROS. 46270 (10.98/15.98) TRUE TO MYSELF	38
56	44	34	16	MARK MORRISON	ATLANTIC 82963/AG (10.98/15.98) RETURN OF THE MACK	30
57	NEW ▶	1	1	BILLY LAWRENCE	EASTWEST 61945/EEG (10.98/16.98) PARADISE	57
58	42	42	31	SOUNDTRACK ▲	ARISTA 18951 (10.98/16.98) THE PREACHER'S WIFE	1
59	55	51	21	CAMP LO	PROFILE 1470* (10.98/15.98) UPTOWN SATURDAY NIGHT	5
60	50	44	8	SOUNDS OF BLACKNESS	PERSPECTIVE 549029/A&M (10.98/16.98) TIME FOR HEALING	24
61	53	45	11	TEDDY PENDERGRASS	WIND UP 13045/SUREFIRE (10.98/16.98) YOU AND I	24
62	57	52	62	KIRK FRANKLIN AND THE FAMILY ▲	GOSPO CENTRIC 72127 (9.98/13.98) WHATCHA LOOKIN' 4	3
63	46	31	6	MICHAEL JACKSON	MJJ 68000*/EPIC (10.98 EQ/17.98) BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	12
64	78	66	6	VARIOUS ARTISTS	THUMP 4740 (10.98/16.98) OLD SCHOOL LOVE SONGS VOLUME 4	59
65	52	47	7	THE BRAND NEW HEAVIES	DELICIOUS VINYL 5019*/RED ANT (10.98/16.98) SHELTER	29
66	51	54	53	KEITH SWEAT ▲	ELEKTRA 61707*/EEG (10.98/16.98) KEITH SWEAT	1
67	59	62	9	VARIOUS ARTISTS	TONY MERCEDES/LAFACE 26037/ARISTA (10.98/15.98) ...AND THEN THERE WAS BASS	53
68	62	48	39	KENNY G ▲	ARISTA 18935 (10.98/16.98) THE MOMENT	9
69	37	35	4	VARIOUS ARTISTS	POLYGRAM TV 553641 (10.98/17.98) PURE SOUL 1997	35
70	58	57	36	WESTSIDE CONNECTION ▲	LENCH MOB 50583*/PRIORITY (10.98/16.98) BOW DOWN	1
71	65	60	5	VARIOUS ARTISTS	SWERVE 70011 (11.98/15.98) SPREAD YO' HUSTLE	42
72	68	55	8	SOUNDTRACK	HOLLYWOOD 162097 (10.98/16.98) THE 6TH MAN	33
73	90	80	32	SHAQUILLE O'NEAL	T.W./SM/TRAUMA 90087*/INTERSCOPE (10.98/16.98) YOU CAN'T STOP THE REIGN	21
74	69	70	35	AZ YET ●	LAFACE 26034/ARISTA (10.98/15.98) AZ YET	18
75	87	78	22	RAHSAAN PATTERSON	MCA 11559 (9.98/12.98) RAHSAAN PATTERSON	48
76	76	72	51	JAY-Z ●	FREEZE/ROC-A-FELLA 50592*/PRIORITY (10.98/15.98) REASONABLE DOUBT	3
77	70	69	22	VARIOUS ARTISTS ●	NO LIMIT 50658*/PRIORITY (10.98/16.98) MASTER P PRESENTS... WEST COAST BAD BOYZ II	2
78	54	41	4	SOUTH CENTRAL CARTEL	DEF JAM 531159*/MERCURY (9.98 EQ/16.98) ALL DAY EVERYDAY	35
79	NEW ▶	1	1	PHAJJA	WARNER BROS. 46319 (9.98/11.98) SEIZE THE MOMENT	79
80	67	64	16	LEVERT	ATLANTIC 82986/AG (10.98/16.98) THE WHOLE SCENARIO	10
81	86	85	34	SNOOP DOGGY DOGG ▲	DEATH ROW 90038*/INTERSCOPE (10.98/16.98) THA DOGGFATHER	1
82	77	67	12	3X KRAZY	NOO TRYBE 42961/VIRGIN (10.98/16.98) STACKIN CHIPS	28
83	74	49	13	VARIOUS ARTISTS	INTERSOUND 9510 (10.98/16.98) BOOTY MIX 2: THE NEXT BOUNCE II	49
84	64	58	57	ANN NESBY	PERSPECTIVE 549022/A&M (10.98/16.98) I'M HERE FOR YOU	27
85	60	50	59	THE ISLEY BROTHERS ▲	T-NECK 524214/ISLAND (10.98/16.98) MISSION TO PLEASE	2
86	47	—	2	BOOGIEMONSTERS	PENDULUM 56045*/EMI (10.98/15.98) GOD SOUND	47
87	63	63	39	CURTIS MAYFIELD	WARNER BROS. 46348 (10.98/16.98) NEW WORLD ORDER	24
88	66	71	9	ADRIANA EVANS	PMP/LOUD 67509*/RCA (10.98/15.98) ADRIANA EVANS	33
89	61	59	43	MONTELL JORDAN ●	DEF JAM 533191*/MERCURY (10.98 EQ/16.98) MORE...	14
90	75	76	39	LUTHER VANDROSS ▲	LV 67553*/EPIC (10.98 EQ/16.98) YOUR SECRET LOVE	2
91	85	90	102	BONE THUGS-N-HARMONY ▲	RUTHLESS 5539*/RELATIVITY (10.98/15.98) E. 1999 ETERNAL	1
92	83	77	20	VARIOUS ARTISTS ●	LOUD 67472*/RCA (10.98/16.98) FUNKMASTER FLEX THE MIX TAPE VOLUME II: 60 MINUTES OF FUNK	2
93	82	92	25	SILKK	NO LIMIT 50591*/PRIORITY (10.98/16.98) THE SHOCKER	6
94	NEW ▶	1	1	ROBYN	RCA 67477 (10.98/16.98) ROBYN IS HERE	94
95	88	73	40	SOUNDTRACK ▲	EASTWEST 61951*/EEG (11.98/17.98) SET IT OFF	3
96	NEW ▶	1	1	MAD LION	WEEDED 20210*/NERVOUS (10.98/16.98) GHETTO GOLD & PLATINUM RESPECT	96
97	84	89	11	GHETTO MAFIA	DOWN SOUTH 2003/FULLY LOADED (9.98/15.98) STRAIGHT FROM THE DEC	62
98	80	79	29	REDMAN ●	DEF JAM 533470*/MERCURY (10.98 EQ/16.98) MUDDY WATERS	1
99	71	68	14	WARREN G ●	G-FUNK/DEF JAM 537234*/MERCURY (10.98 EQ/16.98) TAKE A LOOK OVER YOUR SHOULDER (REALITY)	4
100	56	53	4	JUNGLE BROTHERS	GEE STREET 27001*/V2 (9.98/16.98) RAW DELUXE	37

○ 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.

## R&B ARTIST THOMAS TAKES BLUNT BEYOND RAP '... IN 12'

(Continued from preceding page)

Concerning the set's creative direction, Thomas says, "I didn't want to steer anywhere specifically [or] in one direction; we're touching on gospel and jazz-fusion, the things I like to listen to."

Producers on the set include Joyful Noise Productions, Richard "Younglord" Frierson and his brother Harvey Frierson, Ebony, and Thomas.

Thomas hopes her music will help extend R&B's rich musical legacy. "I just want to heighten the standard for singers coming after me, because it seems to me that a lot of things are just

thrown out there, hurriedly packaged," she says.

The vocalist came to the attention of TVT after label A&R director Bryan Leach heard "When You're In Love" as an independent single on HMC Records. "I was talking to the producers, Harvey Frierson and Younglord, about doing something, and that song was moving some units," he says.

Earlier this year, Blunt picked up the single, as well as Thomas.

In early April, Blunt, which is known for such rap acts as Royal Flush and Mic Geronimo, shipped

copies of the single to R&B stations. It received significant airplay on mix shows at such outlets as WQHT (Hot 97) New York and WPGC Washington, D.C.

Burgess says the airplay has been helpful in terms of building sales. "For instance," he says, "WPGC just spiked it on a couple of mix shows, but last week we sold 373 units in the D.C. market. In New York, just a couple of DJs, primarily Angie [Martinez], have been spinning it."

The song has sold 10,000 copies, according to SoundScan.

In an effort to generate awareness of the artist, Blunt has also been distributing full-color handouts depicting the roses seen on the single's cover art and T-shirts personalized for 15 major U.S. cities, such as Miami, with the same roses, as well the title of the single on the back.

"The idea was to do a real heavy grass-roots awareness campaign," explains Burgess. "We did about 7,000 full-color handouts and distributed them to retail, at radio stations, and via the street teams, in 25 major markets. We also did 500-600 T-shirts."

Currently, Thomas is completing the recording of her album, which is titled "... In 12" because of the number of cuts it contains.

"When You're In Love" will not be supported by a video "unless we see the song blow up with lots of airplay," says Burgess. However, a follow-up single is slated for release prior to the album's release.

"We really wanted to position Tara as an important artist for the major urban programmers, major retailers, and video outlets to make a statement that Blunt can do R&B too," he says.



# Poets And Prophets Speak Out

**POETIC PROPHETS:** On June 26, two revolutionary spoken-word acts—the West Coast-based Watts Prophets and New York heroes the Last Poets—came together for an online interview at Pseudo Radio in lower Manhattan. The groups appeared on the show “Go! Poetry,” hosted by a man named Galensky.

Both classic groups have new albums out: the Poets’ set on Mouth Almighty/Mercury is “Time Has Come.” The Prophets’ Payday/London long-player is “When The ‘90s Came.”

Each album features hot-breathed fire-and-brimstone poetry that’s passionate and poignant, with beats that are altogether body-rocking relevant—they certainly aren’t out of the reach of hip-hop DJs looking for some new, cool flava. The Watts Prophets set, most notably, features production by DJ Quik and Blackalicious, and one track, “Searchin’,” features fast-paced drum’n’bass.

At the interview, the Poets (Abiodun Oyewole, Umar Bin Hassan) and the Prophets (Father Amde Hamilton, Otis O’Solomon, Richard Anthony Dedeaux) shared warm, brotherly feelings. It was all love, baby.

Hamilton spoke of his continued support of the Black Panthers and cheered the recent release of Geronimo Pratt. He later bemoaned the fact that Mumia Abu Jamal is still incarcerated.

Bin Hasan then noted that the Poets have a song on their new album, titled “Panther,” that pays homage to the spirit of activism that the Panthers expressed. Similarly, the Prophets’ short cut, “Free Geronimo,” calls for the release of “all political prisoners.”

Of course, the Prophets and the Poets discussed the state of hip-hop as well. Basically, both acts are at once supportive and critical of the culture. At one point, Hamilton said he’s “been influenced by bebop, doo-wop, and hip-hop.”

**NEXT LEVEL:** These days, hip-hop artists don’t only make records. They also are behind clothing, and New York-based 11 Blocks—an entertainment merchandise company headed by the husband and wife team of Willie and



by Havelock Nelson

Mika Turner—has been facilitating a lot of these clothing designs.

11 Blocks has thus far designed the Brooklyn Mint line for the late Notorious B.I.G.; the Refugee Camp/4 Star collection for the Fugees; CrazySexyCool for TLC; and a yet-to-be-named line for Nas, Trackmasters, and Sony VP Steve Stoute.

Willie Turner is a veteran of fashion retailer Merry Go Round and Tommy Boy Gear, and before forming 11 Blocks, Mika Turner worked in retail specialty stores on both the East and West coasts.

We’re feelin’ slain rapper Seagram’s Rap-A-Lot/Noo Trybe/Virgin album “Souls On Ice,” a compelling ghetto chronicle that sums up his experiences of “moving from the crack game to the jack game to the rat game to the rap game.” A self-described “hustler by nature,” Seagram died last summer in a hail of bullets in the streets of his Oakland, Calif., neighborhood.

“Souls On Ice,” which ships Aug. 12, details the codes and rules necessary for maintaining one’s focus in “the game” while remaining steady in the face of police pressure, jealous “pirates,” and other urban pitfalls.

The songs on the album don’t celebrate or glamorize street life. In fact, the first single, “If The World Was Mine,” an open letter to the performer’s mom, expresses sorrow. It’s so on-point, we’ll go out on an excerpt: “If I can go back and change things that I’ve done, I’d start with my life and the things that I brung/All the drama livin’ kamikaze/All I wanted to do was make you happy and be somebody that you could be proud of, that you could speak loud of.”

We hear that Ruthless Records is

about to connect with Sony’s Epic Records. Ruthless is currently distributed by Relativity Records, which is also owned by Sony. Bone Thugs-N-Harmony’s next album, a double set titled “The Art Of War,” is due to hit retail July 29. It will be the last Ruthless album with Relativity, according to sources. Upcoming sets from Ruthless include a solo set from Eric “Eazy-E” Wright’s N.W.A bandmate M.C. Ren, comedian Chris Tucker, and several new rap and R&B artists.

On June 16, the day before its spongy-sophomore set, “Love, Peace & Nappiness” (Unjersal), dropped, the Lost Boyz played a set at Tramps in New York that was *live*. Freaky Tah, Mr. Cheeks, Pretty Lou, and DJ Spigg Nice were backed up by a black-alicious band. The display reflected the next level in hard-edged hip-hop performance, and what was clear is the Boyz have a tight family bond and are hardcore party guys who have effortless, carefree fun. The Lost Boyz can be seen throughout the summer on the Lollapalooza tour. The group is booked by Peter Schwartz at the Agency Group.

The infamous D&D Studios, which has been long respected in hip-hop circles, has spawned a label, D&D Records, and we expect big things from it after hearing its next batch of releases by Big Jaz and Mama Mystique.

Jaz, the silky-toned lyricist, tosses molasses lassos at foes from his latest phat track, “Jaz-O.” The man who produced Jay-Z and Foxy Brown’s “Ain’t No Nigga” last year climbs inside his gleaming Lexus and drops proper, play-alistic braggadocio. In the chorus he declares, “The checks flow, the Lex-O, the pure thing—never dextrose/Perplex foes—Jaz-O.”

The bumping B-side remixes “Foundation,” Jaz’s last hit. The new version features Jay-Z along with recent Geffen signee Sauce Money. The recontextualization was executed by producer-on-the-rise Curt Cazal.

Cazal also layers “Unstoppable,” backed with “Styles I Murder” by Mama Mystique, the fly gal who last bragged about being “tremendous.”

In “Unstoppable,” over a sticky loop of Patrice Rushen’s “Remind Me,” she returns to tell listeners that she’s a “young chick runnin’ shit” so give her her props. She and Nikki D then explode like a black storm of womanist power in “Styles I Murder,” a jingle-jangly track that struts like Sasquatch in a desert of lame voices. Mystique rhymes such lines as “No disrespect, but my erect dialect puts chicken heads in check with lyrical orgasms that I inject.”

## BILLY PORTER

(Continued from page 22)

he performed during PolyGram Group Distribution’s annual meeting. The vocalist, who has no manager, also gave a showcase performance at the annual conference of the National Black Programmers Coalition last November.

At press time, no international release date had been scheduled.

## TO OUR READERS

Datu Faison’s Rhythm Section column will return next week.

# Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	5	*** No. 1 *** I’LL BE MISSING YOU ♦ PUFF DADDY & FAITH EVANS (FEAT. 112) (M) (T) (X) HARD BEAT 73693/ARISTA	
2	3	3	5	SMILE ♦ SCARFACE FEATURING 2PAC & JOHNNY P (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	
3	2	2	5	LOOK INTO MY EYES (FROM “BATMAN & ROBIN”) ♦ BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY	
4	22	—	2	*** GREATEST GAINER *** NOT TONIGHT (FROM “NOTHING TO LOSE”) ♦ U2 (FEAT. DA BRAT, LIL’ LOU, MICKY ELIOTT AND ANGE MARTINEZ) (T) (X) UNDEFAS/TOMMY BOY 91654/MAG	
5	5	6	5	WE TRYING TO STAY ALIVE ♦ WYCLEF JEAN FEAT. REFUGEE ALLSTARS (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	
6	4	4	4	SMOKIN’ ME OUT ♦ WARREN G FEAT. RONALD ISLEY (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	
7	8	8	41	DA’ DIP ▲ ♦ FREAK NASTY (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	
8	9	24	11	JUST ANOTHER CASE ♦ CRU FEATURING SLICK RICK (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY	
9	6	7	4	HIP HOP DRUNKIES ♦ THA ALKAHOLIKS FEAT. OL’ DIRTY BASTARD (C) (D) (T) LOUD 64882/RCA	
10	7	5	12	HYPNOTIZE ▲ ♦ THE NOTORIOUS B.I.G. (C) (D) BAD BOY 79092/ARISTA	
11	10	9	25	CAN’T NOBODY HOLD ME DOWN ▲ ♦ PUFF DADDY (FEAT. MASE) (C) (D) (T) (X) BAD BOY 79083/ARISTA	
12	13	10	16	THAT’S RIGHT ♦ DJ TAZ FEAT. RAHEEM THE DREAM (C) (T) (X) BREAKAWAY/SUCCESS 58641/EMI	
13	16	15	23	YARDCORE ♦ BORN JAMERICANS (C) (D) (T) DELICIOUS VINYL 4003/RED ANT	
14	11	12	10	IF I COULD CHANGE (FROM “I’M BOUT IT”) ♦ MASTER P FEAT. STEADY MOBBIN’, MIA X, MO B. DICK & O’DELL (C) (D) (T) NO LIMIT 53273/PRIORITY	
15	19	—	2	C U WHEN U GET THERE (FROM “NOTHING TO LOSE”) ♦ COOLIO FEAT. 40 THEVZ (C) (D) TOMMY BOY 7785	
16	15	14	10	IF U STAY READY ♦ SUGA FREE (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND	
17	14	11	14	MY BABY DADDY ♦ B-ROCK & THE BIZZ (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	
18	18	17	48	LET ME CLEAR MY THROAT ♦ DJ KOOL (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS	
19	12	13	15	EMOTIONS ♦ TWISTA (C) (D) (M) (T) (X) CREATOR’S WAY/ATLANTIC 98025/AG	
20	28	28	7	TALKIN’ BOUT’ BANK ♦ THE WHORIDAS (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	
21	17	16	5	DA’ DIP MC LUSCIOUS FEATURING KINSUI (C) (D) (T) BIG BEAT/ATLANTIC 98022/AG	
22	20	19	13	KEEP IT ON THE REAL ♦ 3X KRAZY (C) (D) NOO TRYBE 38584/VIRGIN	
23	24	22	22	I’LL BE ♦ FOXY BROWN FEATURING JAY-Z (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	
24	25	23	4	BRAIN ♦ JUNGLE BROTHERS (C) (T) GEE STREET 27500/V2	
25	21	18	15	JAZZY BELLE ♦ OUTKAST (C) (D) (T) (X) LAFACE 24224/ARISTA	
26	26	20	12	STOP THE GUNFIGHT TRAPP FEAT. 2PAC, NOTORIOUS B.I.G. (C) DEFF TRAPP 9269/INTERSOUND	
27	27	21	12	FEELIN’ IT ♦ JAY-Z (C) (D) (T) ROC-A-FELLA 53272/PRIORITY	
28	30	30	17	STEP INTO A WORLD (RAPTURE’S DELIGHT) ♦ KRS-ONE (T) JIVE 42442*	
29	29	32	7	WHO YOU WIT (FROM “SPRUNG”) ♦ JAY-Z (T) QWEST 43883*/WARNER BROS	
30	33	26	15	WU-RENEGADES ♦ KILLARMY (C) (D) (T) WU-TANG 53267/PRIORITY	
31	31	29	22	THE THEME (IT’S PARTY TIME) ♦ TRACEY LEE (C) (D) (T) BYSTORM 56114/UNIVERSAL	
32	35	43	6	WHAT’S YOUR NAME (TIME OF THE SEASON) ♦ FROST (C) (D) (T) RUTHLESS 1607/RELATIVITY	
33	34	27	14	2 MUCH BOOTY (IN DA PANTS) SOUNDMASTER T (C) (T) ID/WRAP 414/CHIBAN	
34	45	36	4	FAST LANE MAD DOG CLIQUE (C) CROSTOWN 1011	
35	36	45	4	HOMEBOYZ ♦ THE COMRADS (C) (D) (T) STREET LIFE 78108/ALL AMERICAN	
36	40	37	19	GANGSTAS MAKE THE WORLD GO ROUND ♦ WESTSIDE CONNECTION (C) (D) (T) LENCH MOB 53264/PRIORITY	
37	NEW ▶	1	1	TAKE IT TO THE STREETS ♦ RAMPAGE FEAT. BILLY LAWRENCE (C) (D) VIOLATOR/EASTWEST 64171/EEG	
38	32	25	18	I SHOT THE SHERIFF ♦ WARREN G (C) (D) (T) G-FUNK/DEF JAM 573554/MERCURY	
39	23	35	6	LISTEN (FIVE MINUTES) ♦ DFC (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY	
40	42	31	21	T.O.N.Y. (TOP OF NEW YORK) ♦ CAPONE -N- NOREAGA (C) (D) (T) PENALTY 7193/TOMMY BOY	
41	39	41	11	G.O.D. PT. III ♦ MOBB DEEP (C) (D) (T) LOUD 64833/RCA	
42	41	47	8	DO YOU BELIEVE? ♦ THE BEATNUTS (C) (D) (T) VIOLATOR 1606/RELATIVITY	
43	48	33	21	GHETTO LOVE ♦ DA BRAT FEATURING T-BOZ (C) (D) (T) (X) SO SO DEF 78527/COLUMBIA	
44	46	34	20	DO THE DAMN THING ♦ THE 2 LIVE CREW (C) (D) (T) LIL’ JOE 893	
45	RE-ENTRY	22	22	WHATEVA MAN ♦ REDMAN (C) (D) (T) DEF JAM 574026/MERCURY	
46	37	42	5	SHOW ME LOVE ♦ KILO ALI (C) (T) ORGANIZED NOIZE 97016/INTERSCOPE	
47	47	44	11	COLD ROCK A PARTY ♦ MC LYTE (C) (D) (M) (T) (X) EASTWEST 64212/EEG	
48	38	38	40	NO TIME ♦ LIL’ KIM FEATURING PUFF DADDY (C) (D) (T) UNDEAS/ATLANTIC 98044/AG	
49	44	39	6	THE BEGINNING OF THE END ♦ BOOGIEMONSTERS (C) (D) (T) (V) PENDULUM 58639/EMI	
50	RE-ENTRY	5	5	PICK IT UP ♦ REDMAN (T) DEF JAM 573927*/MERCURY	

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.

## BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	1	6	SERENADE SHADES (MOTOWN)
2	—	1	BLACK NOSTALJACK (AKA COME ON) CAMP LO FEAT. RUN AND KID CAPRI (PROFILE)
3	—	1	GROUP THERAPY 40 THEVZ (MERCURY)
4	4	4	FAST LANE MAD DOG CLIQUE (CROSTOWN)
5	6	13	YOUR ONLY LOVER U-MYND (LIL’ JOE)
6	—	1	PEOPLE GET READY ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRAVEEG)
7	9	6	MY WORLD O.C. (PAYDAY/FFRR/ISLAND)
8	5	6	MY BABY MAMA NUT N’ 2 NICE (ROBBINS)
9	—	13	YOU AIN’T RIGHT TONYA (J-TOWN/MALACO)
10	8	5	CARPENTER MAD LION (WEEDED/NERVOUS)
11	7	4	SOMETHING ABOUT YOU PREMIERE (ALIENV)
12	—	10	MOST OF ALL MOTHER SUPERIA (4TH & BROADWAY/ISLAND)
13	14	7	RUNNING SONG AMBERSUNSHOWER (GEE STREET)

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



## Nervous Turns Up The Heat With Stingily, Others

**HOT & NERVOUS:** The always competitive summer record season has gotten a little more intense now that the reliably on-point Nervous Records has unleashed its key singles.

First, clubland icon Byron Stingily gives his legion of disciples a reason to smile with "Flying High," a fitting follow-up to the massive "Get Up"—not to mention an appetizing preview of the singer's forthcoming album, "The Purist." This time, he's teamed up with "Little" Louie Vega and Kenny "Dope" Gonzalez for a spiritually charged house anthem that is anchored by Stingily's rich falsetto performance. In fact, there's an ease in his delivery that renders careerlong comparisons to Marvin Gaye and Sylvester far more than potentially hollow complements. He's now bringing an equally formidable degree of soul to his recordings. Personally, though, we prefer to view Stingily as a true original who is simply growing into the legendary status he gained as front man of the genre-defining Ten City.

Folks who allow themselves to be stuck solely in the house personality of "Flying High" are making a foolish mistake. Stingily, Vega, and Gonzalez have also crafted a pure Brazilian version that is beyond gorgeous. With its lush live instrumentation, this should prove irresistible to chill-out DJs—while civilians like us will gladly (and frequently) use it as fodder for a festive cha-cha around the living room. We're hoping that director Brock Houghton will do both house and Brazilian edits of the videoclip that he's about to lens with Stingily.

Nervous offers a somewhat less artist-driven but far more communal and immediate winner in "Music Is Pumping" by People Underground. Boasting the aggressive diva stylings of Sharon Williams, this Zack Toms production flexes a firm deep-house bassline and straightforward vamps about the joy of working up a hearty



by Larry Flick

sweat. This is a no-brainer for peak-hour spinners—especially given the smartly varied array of remixes by Cevin Fisher and Eric Kupper. A separate "West Coast" 12-inch pressing also provides solid interpretations by Tony B!, Orlando, Pete Lorimer, and Richard "Humpty" Vission. Actually, we wouldn't be surprised if radio programmers started to warm up to Vission and Lorimer's springy Silver Platforms remix.

**SPIN THIS:** If you're turned on by how salsa and house music blend, then you absolutely must seek out the red-hot "Bang Bang" by Tito Nieves. We haven't heard as potent a combination of culture and rhythm since producers Pablo Flores and Jarva Garcia added their magic touch to Gloria Estefan's "Abriendo Puertas." Once "Bang Bang" kicks into full gear, you'll instantly recognize Nieves as the voice on the recent **Blackout All-stars** smash "I Like It." Here he chants with similarly sexy authority over a percolating groove concocted by producers Ricky Gonzalez and Sergio George, with mixing input from Bobby D'Ambrosio. A handful of relatively appealing dubs are provided, but they are devoid of the ear-grabbing spark that Nieves brings to the primary version. A winning preview of a forthcoming album on New York's RMM Records.

Patti LaBelle twirls onto the dancefloor with an engaging remix of her current R&B hit, "When You Talk About Love." Hex Hector does a credible job of goosing the chugging funk groove of the original version into a tribalistic house jam. It remains to be seen if this MCA single can enjoy universal club and pop radio love, but it will certainly win the hearts of LaBelle diehards who wish she would just give 'em a dance recording from scratch.

Michael Watford comes out of hiding on "Mighty Love," a cover of the Spinners pop evergreen on New Jersey's Music Station Records. Talk about an inspired marriage of voice and song. Watford infuses the track with the verve and passion of a preacher, while producer G-Man and his Smack Productions comrades keep the music appropriately lively and house-anchored. We're still heartbroken that a man of Watford's gifts is struggling for respect in this industry. If his many loyalists rally around this single, perhaps someone from a major will take notice.

While we're feeling "mighty," we want to advise y'all to grab a copy of "Mighty High," an ear-poppin' duet by Gloria Gaynor and the Tramp-s. Ruling Italo-housemeisters Constantino "Mixmaster" Padovano and Bruno Guerrini have given this Mighty Clouds Of Joy gospel chest-

nut an appropriately bright and bouncy vibe, while these disco-era giants swap uplifting vamps with the friendly comfort of old pals who have been working together for years. Popular Records will be issuing this crossover-hit-in-the-making in the States later this month, with Manifesto/Mercury planning to release it in the U.K. within seconds.

When we heard that Todd Terry was in the studio reconstructing Meredith Brooks' "Bitch" into a dance track, we must confess to cringing in disgust. To our mind, the rock-edged song did not need or invite such treatment. And yet, Terry has hit another home run, underlining Brooks' acerbic delivery with a jittery bassline and percussion that cut almost as deep as the guitar riffs on the album version. Will this be an underground smash? No way. But it will help Capitol Records woo crossover radio programmers. Plus, it beats about a half-dozen tacky, cover-happy hi-NRG acts to the punch.

**BREAKIN' OUT:** There's a bit of interesting artist motion lately in the U.K. The wondrous Sasha has hitched up with William Orbit's budding new Expression Records. His first offering for the label is due shortly. Meanwhile, Orbit's own new single, "Scream"—an electro/trip-hop ditty he cut under the alias Invisible—should hit turntables by the end of July. Hmm... we wonder if any smart stateside majors have pursued this label for distribution yet. If not, perhaps an A&R exec out there with signing power will take this item as a loving hint.

Elsewhere in lovely London, Lil' Louis of "French Kiss" and "Club Lonely" fame has inked a new deal with Go! Beat Records. The single "Clap Your Hands" is planned for September impact.

After thrilling import hounds for several months, Northern England trio Olive will get a chance to properly penetrate the stateside market with its sterling debut disc, "Extra Virgin," Aug. 26.

The album will be preceded by the single "You're Not Alone," which has just begun to circulate in a two-record 12-inch pressing featuring remixes by Black Olive (no direct relationship to the act, believe it or not), Ganja Kru, X-Press, and Paul Oakenfold. Fortunately, the original electro/trip-hop flavor of the album mix remains prominent at almost all times—with Oakenfold's version giving kids the uptempo pace needed to get over in the house and hi-NRG sectors.

More than nearly any other act of this ilk, Olive has the potential to go the full pop distance. Singer Ruth-Ann Boyle has a torchy vocal quality akin to Tracey Thorn of **Everything But The Girl**, but with a far more accessible, media-friendly persona—not to mention a heaping dose of down-home soul. By the sound of songs like "Falling" and "Safer Hands," her musical partners, Robin Taylor-Firth and Tim Kellett, have been clearly paying close attention to the interaction between the electronic and pop scenes and have crafted arrangements that are true to the underground—while also giving RCA Records something realistic to present to the conservative minds that control top 40 radio. "You're Not Alone" is as hooky as can be, as is the likely follow-up "Miracle."

**STRICTLY ACTION:** The ever-growing Strictly Rhythm Records strengthens its presence in the compilation market by inking a two-year deal with K-tel International to manufacture and distribute its multi-act albums.

"For the past three years, we have licensed our repertoire to K-tel for their compilations and have been impressed with the way they do business," says Strictly Rhythm president Mark Finkelstein.

In other Strictly Rhythm news, the indie has added New York's fab Deeper Records to its family of distributed labels. That agreement will be christened Friday (11) with S.I.N.Y.C.'s "Goddess Of Love," a cute house jam that has been heavily chatted up



**It's A Love Thang.** Tommy Boy labelmates Jocelyn Enriquez, left, and Amber are all smiles after participating in WKTU New York's House of Love benefit at the Hammerstein Ballroom in the Manhattan Center. With performances by Crystal Waters, Jon Secada, Le Click, Sister Sledge, Evelyn "Champagne" King, and the Sugar Hill Gang, the event marked the launch of a yearlong effort to assist nonprofit organizations in the New York tri-state area. This show raised \$5,000 for Gilda's Club, a support group for cancer patients and their families, and Housingworks, which provides living quarters for people with AIDS.

within the New York circuit for several months now.

This is just the start of what should be a mighty active few months for Deeper. Punters should be on the lookout for "Express" by "Brutal Bill" Marquez, "Yes I Do" by Anthony Acid, "Excuse Me" by Franklin Fuentes & Jonathan Peters, "Off The Hook" by Anthony Love, and "Cold World" by Syren & Eddie Baez. Yikes! We can only wonder what the label has planned for the winter.

### Billboard. **Dance** **HOT Breakouts**

JULY 12, 1997

#### CLUB PLAY

1. THINGS JUST AIN'T THE SAME  
DEBORAH COX ARISTA
2. OH LA LA LA 2EIVISSA EDEL AMERICA
3. HELLO POE MODERN
4. COCO JAMBOO MR. PRESIDENT  
WARNER BROS
5. 5 MILES TO EMPTY BROWNSTONE  
MJJ

#### MAXI-SINGLES SALES

1. WHATEVER EN VOGUE EASTWEST
2. BLACK NOSTALJACK (AKA COME ON)  
CAMP LO PROFILE
3. TIDE IS HIGH ANGELINA UPSTAIRS
4. I CAN'T HEAR YOU TOXIC TWINS  
AUREUS
5. THE PROPHET C.J. BOLLAND FFRR

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

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# Billboard *Fourth Annual*

# DANCE MUSIC SUMMIT

July 16 - 18, 1997

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- Also appearing in special artist showcases are dance music superstars **Crystal Waters, Sandy B.,** and **Rosie Gaines** ... and many, many more.
- Twirl in the twilight at nightly **DJ Marathons** that will feature influential Chicago spinners **Ralph Rosario, Psycho Bitch,** and **Mark Hultmark,** among others. Co-sponsored by **Pro Motion**.

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- "PROGRESSIVE/SUB CLUB PARTY" with **Billboard DJ Jeff Moyer** and others
- Keynote Addresses by **Erik Bradley, Music Director, B96 Chicago;** Pioneering dance producer, **Arthur Baker** and **Electronic Renegade Brian "B.T." Transeau**
- Celebrate the heritage of dance music during a special **Chicago House Reunion** with legends of club music. Plus a special presentation commemorating the establishment of the **Dance Music Grammy** category.
- **A&R Juries** -- newcomers will have a rare opportunity to network and get career counseling with top industry figures.
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### Contact Information

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Director of Special Events  
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(212) 536-1400 fax

Larry Flick  
Dance Music Editor  
(212) 536-5050 ph.  
(212) 536-5358 fax

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**Cancellation Policy:** All cancellations must be submitted in writing. Cancellations received between May 30th and June 30th will be subject to a \$175.00 cancellation fee. No refund will be issued for cancellations received after June 30th.



CLUB PLAY					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/PROMOTION LABEL	
<b>★★★ No. 1 ★★★</b>						
1	1	2	8	FREE STRICTLY RHYTHM 12513	2 weeks at No. 1 ◆ ULTRA NATE	
2	2	4	8	I DON'T WANT TO LAFACE 24230/ARISTA	◆ TONI BRAXTON	
3	7	12	5	SOMETHING GOIN' ON LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN	
4	4	7	10	FUN FOR ME ECHO/WARNER SUNSET 43877/WARNER BROS.	◆ MOLOKO	
5	6	8	8	HOLD ON PERSPECTIVE 581315/A&M	◆ ANN NESBY	
6	13	24	4	THE WAY TWISTED 55260/MCA	FUNKY GREEN DOGS	
7	12	16	8	NIGHTMARE GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG	
8	3	3	11	IT'S ALRIGHT, I FEEL IT! GIANT STEP/BLUE THUMB 3102/GRP	◆ NUYORICAN SOUL FEAT. JOCELYN BROWN	
9	5	1	10	IT MUST BE LOVE (T) BIG BEAT 95602/ATLANTIC	◆ ROBIN S.	
10	14	21	5	DIN DA DA WAVE 50020	◆ KEVIN AVIANCE	
11	9	5	10	IT'S NO GOOD MUTE 43B45/REPRISE	◆ DEPECHE MODE	
12	22	31	4	ENCORE UNE FOIS ULTRA 002/FFRR	◆ SASH!	
13	19	22	7	NEVER GONNA GET ENOUGH AUREUS 406/WARLOCK	NEXXT MILLENNIUM	
14	8	6	10	STOMP! EMPIRE STATE 44/EIGHTBALL	F.U.	
15	15	20	7	JUST A FREAK MERCURY 574433	◆ CRYSTAL WATERS FEATURING DENNIS RODMAN	
16	26	39	4	AROUND THE WORLD SOMA IMPORT/VIRGIN	◆ DAFY PUNK	
17	10	14	9	BLOOD ON THE DANCE FLOOR EPIC 78008	◆ MICHAEL JACKSON	
18	24	23	9	GIMME SOME LOVE ETERNAL 43864/WARNER BROS.	◆ GINA G	
19	17	9	12	SUPERNATURAL NERVOUS 20236	KIM ENGLISH	
20	31	42	4	THIS MAN MOONSHINE 88438	KELLEE	
21	11	10	11	LOVE IS ALL WE NEED MCA PROMO	◆ MARY J. BLIGE	
22	28	25	7	KEEP LOVE TOGETHER JPS IMPORT	LOVE TO INFINITY	
<b>★★★ Power Pick ★★★</b>						
23	36	45	4	I'M TALKING TO YOU SFP 9612	SHAMPALE CARTIER	
24	30	36	6	ON TRACK MERCURY IMPORT	YELLOW	
25	35	41	5	SLIDE RCA 64846	JUNKSTER	
26	33	38	5	REACH COLUMBIA 78507	◆ ROBI ROB'S CLUBWORLD	
27	16	15	11	A LITTLE BIT OF ECSTASY CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ	
28	37	44	4	THE SHIPMENT CALIMA 001	COLOMBIAN DRUM CARTEL	
29	30	33	8	MOMENT OF MY LIFE DEFINITY 001	BOBBY D'AMBROSIO FEATURING MICHELLE WEEKS	
30	27	26	8	HARMONICA TRACK 97 MAXI TRACKS 2055/MAXI	SOULBOY	
31	18	17	10	OXYGENE 8 EPIC 78553	◆ JEAN MICHEL JARRE	
32	23	18	14	OFFSHORE EDEL AMERICA 36800	◆ CHICANE	
33	29	27	6	EVERYBODY NEEDS TO BE LOVED VU 38595/VIRGIN	GROOVE JUNKIES FEAT. AJANI	
34	43	46	3	ONE MORE NIGHT TOMMY BOY 786	AMBER	
35	40	48	3	YOUR WOMAN BRILLIANT/CHRYSALIS PROMO/EMI	◆ WHITE TOWN	
36	34	35	6	I FOUND LOVE JELLYBEAN 2522	DARRYL D'BONNEAU	
37	42	47	3	AND THEN THE RAIN FALLS SM:JE 9063/PROFILE	◆ BLUE AMAZON	
38	20	13	12	SPIN SPIN SUGAR CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS	
39	39	28	7	NARRA MINE FFRR/LONDON 53110/ISLAND	GENASIDE II	
40	38	37	9	WHAT DO I GOTTA DO KING STREET 1059	URBAN SOUL	
41	21	19	13	IN MY ARMS MUTE/MAVERICK 43857/WARNER BROS.	◆ ERASURE	
42	47	—	2	KEEP ON GROOVIN' MUSIC PLANT 049	ONE VISION	
43	45	49	3	PEOPLE GET READY ELEKTRA 63932/EEG	ZIGGY MARLEY AND THE MELODY MAKERS	
44	25	11	11	FABLE DECONSTRUCTION 13356/ARISTA	◆ ROBERT MILES	
45	41	34	11	SOMETIMES DELICIOUS VINYL 4009/RED ANT	◆ THE BRAND NEW HEAVIES	
<b>★★★ Hot Shot Debut ★★★</b>						
46	NEW	1	1	MUSIC IS PUMPING NERVOUS 20257	PEOPLE UNDERGROUND	
47	NEW	1	1	THE MESSAGE MOONSHINE 88442	TEMPLE FEATURING ALLAN HIDALGO	
48	NEW	1	1	TIC TIC TAC ARIOLA 46230	◆ CARRAPICHO	
49	NEW	1	1	ONLY WORDS JELLYBEAN 2524	◆ DEBORAH GIBSON	
50	NEW	1	1	VALGA EL BRILLO DE TUS OJOS CRESCENT MOON PROMO/EPIC	◆ ALBITA	

MAXI-SINGLES SALES					ARTIST	
THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE	LABEL & NUMBER/DISTRIBUTING LABEL	
<b>★★★ No. 1 ★★★</b>						
1	1	1	5	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	5 weeks at No. 1 ◆ PUFF DADDY & FAITH EVANS (FEAT. 112)	
<b>★★★ Greatest Gainer ★★★</b>						
2	13	—	2	NOT TONIGHT/CRUSH ON YOU (T) (X) UNDEAS/TOMMY BOY 95574/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT AND ANGIE MARTINEZ	
3	2	2	5	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602/COLUMBIA	◆ WYCLEF JEAN FEAT. REFUGEE ALLSTARS	
4	9	10	20	RETURN OF THE MACK (T) (X) ATLANTIC 85443/AG	◆ MARK MORRISON	
5	5	4	17	STEP INTO A WORLD (RAPTURE'S DELIGHT) (T) JIVE 42463	◆ KRS-ONE	
6	35	—	2	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX	
7	3	3	3	HIP HOP DRUNKIES (T) LOUD 64882/RCA	◆ THA ALKAHOLIKS FEATURING OL' DIRTY BASTARD	
<b>★★★ Hot Shot Debut ★★★</b>						
8	NEW	1	1	RHYTHM OF LOVE (T) (X) CRAVE 78606/EPIC	DJ COMPANYY	
9	10	18	3	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS	
10	6	9	4	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN	
11	12	5	7	I DON'T WANT TO/ LOVE ME SOME HIM (T) (X) LAFACE 24230/ARISTA	◆ TONI BRAXTON	
12	4	8	7	WHO YOU WIT (T) QWEST 43883/WARNER BROS.	◆ JAY-Z	
13	8	7	15	A LITTLE BIT OF ECSTASY (T) (X) CLASSIFIED/TIMBER! 0190/TOMMY BOY	◆ JOCELYN ENRIQUEZ	
14	11	6	3	THE WAY (T) (X) TWISTED 55260/MCA	FUNKY GREEN DOGS	
15	38	41	7	PICK IT UP (T) DEF JAM 573927/MERCURY	◆ REDMAN	
16	16	11	21	CALL ME (T) (X) LOGIC 45726/RCA	◆ LE CLICK	
17	14	15	18	INSOMNIA (T) (X) ARISTA 13333	◆ FAITHLESS	
18	7	13	5	FREE (T) (X) STRICTLY RHYTHM 12513	◆ ULTRA NATE	
19	15	—	3	IT MUST BE LOVE (T) (X) BIG BEAT/ATLANTIC 95602/AG	◆ ROBIN S.	
20	NEW	1	1	CAN'T GET YOU OUT OF MY MIND (T) (X) METROPOLITAN 3007	LIL SUZY	
21	26	37	10	SPIN SPIN SUGAR (T) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS	
22	47	44	32	SUGAR IS SWEETER (T) (X) FFRR/LONDON 120102/ISLAND	◆ C.J. BOLLAND	
23	20	14	12	CAN U FEEL IT (T) (X) DVB 582123/A&M	◆ 3RD PARTY	
24	NEW	1	1	LOVEFOOL (T) (X) TRAMPOLINE/STOCKHOLM 571279/MERCURY	◆ THE CARDIGANS	
25	NEW	1	1	PARTAY FEELING (T) STRICTLY RHYTHM 12507	B-CREW	
26	34	16	8	THAT'S RIGHT (T) (X) BREAKAWAY/SUCCESS 58641/EMI	◆ DJ TAZ FEATURING RAHEEM THE DREAM	
27	29	19	44	LET ME CLEAR MY THROAT (T) (X) CLR/AMERICAN 43764/WARNER BROS.	◆ DJ KOOL	
28	RE-ENTRY	3	3	SUMMERTIME SUMMERTIME (T) SO SO DEF 78567/COLUMBIA	◆ CORINA	
29	30	12	10	JUST ANOTHER CASE (M) (T) (X) VIOLATOR/DEF JAM 573857/MERCURY	◆ CRU FEATURING SLICK RICK	
30	27	17	19	CAN'T NOBODY HOLD ME DOWN (T) (X) BAD BOY 79081/ARISTA	◆ PUFF DADDY (FEAT. MASE)	
31	17	—	2	HOLD YOUR HEAD UP HIGH (T) (X) REAL TIME 204/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!	
32	33	32	24	DA' DIP (T) (X) HARD HOOD/POWER 0112/TRIAD	◆ FREAK NASTY	
33	RE-ENTRY	11	11	IT'S ALRIGHT, I FEEL IT! (T) (X) GIANT STEP/BLUE THUMB 3102/GRP	◆ NUYORICAN SOUL FEAT. JOCELYN BROWN	
34	40	46	11	NO ONE BUT YOU (T) H.O.L.A. 341014/ISLAND	◆ VERONICA (FEATURING CRAIG MACK)	
35	RE-ENTRY	2	2	FEELIN' HORNEY (T) UNDERGROUND CONSTRUCTION 207	SEX KRAZ'D SUPERSTARS	
36	NEW	1	1	MUSIC IS PUMPING (T) (X) NERVOUS 20257	PEOPLE UNDERGROUND	
37	18	20	4	GIMME SOME LOVE (T) (X) ETERNAL 43864/WARNER BROS.	◆ GINA G	
38	RE-ENTRY	13	13	COME ON (M) (T) (X) EASTWEST 63998/EEG	◆ BILLY LAWRENCE FEATURING MC LYTE	
39	NEW	1	1	YOU BRING ME UP (T) MCA 55347	◆ K-CI & JOJO	
40	NEW	1	1	NIGHTMARE (T) (X) GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG	
41	NEW	1	1	PEACE TRAIN (T) (X) FLIP IT/ARK 21 44000/UNIVERSAL	◆ DOLLY PARTON	
42	28	45	5	IN A DREAM (T) (X) ROBBINS 72012	ROCKELL	
43	RE-ENTRY	21	21	THE THEME (IT'S PARTY TIME) (T) BYSTORM 56121/UNIVERSAL	◆ TRACEY LEE	
44	NEW	1	1	AND THEN THE RAIN FALLS (T) (X) SM:JE 9063/PROFILE	◆ BLUE AMAZON	
45	22	—	3	DIN DA DA (T) WAVE 50020	◆ KEVIN AVIANCE	
46	42	27	13	WHERE HAVE ALL THE COWBOYS GONE? (T) (X) IMAGO 43854/WARNER BROS.	◆ PAULA COLE	
47	21	38	6	JUST A FREAK (T) MERCURY 574433	◆ CRYSTAL WATERS FEATURING DENNIS RODMAN	
48	RE-ENTRY	5	5	G.H.E.T.T.O.U.T. (T) BIG BEAT/ATLANTIC 95605/AG	◆ CHANGING FACES	
49	43	40	29	I BELIEVE I CAN FLY (T) (X) WARNER SUNSET/ATLANTIC 42427/JIVE	◆ R. KELLY	
50	19	34	6	CUPID (T) (X) BAD BOY 79102/ARISTA	◆ 112	

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

**HOT!**

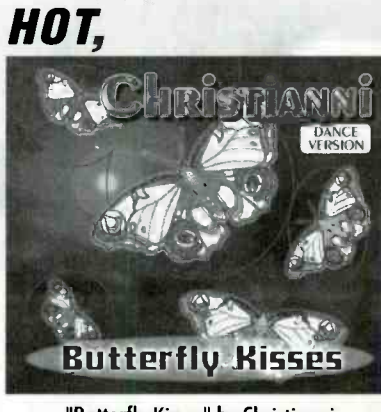


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**HOT!**

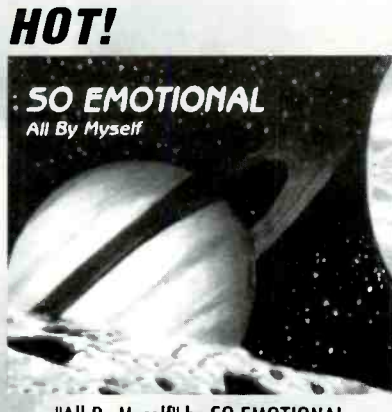


**Christianni**  
DANCE VERSION

Butterfly Kisses

"Butterfly Kisses" by Christianni  
ZYX 66083-8/-12

**HOT!**



**SO EMOTIONAL**  
All By Myself

"All By Myself" by SO EMOTIONAL  
ZYX 66075-8/-12



## Yearwood 'Songbook' A Tale Of Hits

### MCA Set Has 3 New Songs, Duet With Brooks

BY DEBORAH EVANS PRICE

NASHVILLE—For most artists, a greatest-hits album is an obvious recognition of success. Trisha Yearwood doesn't see it that way. Her Aug. 12 hits package will be titled "Songbook: A Collection Of Hits," and she says she wants it to be a tribute to the songwriters who've penned the tunes that have made her career.



YEARWOOD

"You want to call your album 'greatest hits' because you want people to know that's what it is, but I wanted it to have another name, too," she explains. "And I came up with 'Songbook,' because my career really has been based on finding really great songs. I have such a great respect for the songwriter that I really wanted, in some way, to have this greatest-hits package be a tribute to the great songwriting that I've been lucky enough to find. So 'Songbook' seemed the perfect title to focus on the songs instead of me singing everything."

MCA Nashville chairman Bruce Hinton says the package will spotlight Yearwood's vocal gift. "Trisha truly is one of the finest voices we have in our business," he says. "And when this greatest-hits album comes out, I think not only with the fabulous hits she's had in the past, but with these three great new singles, the industry will come to realize what an amazing presence she is."

MCA Nashville VP of sales and marketing Dave Weigand agrees. "Since Trisha joined the label in '91, she has consistently delivered music of an extraordinary nature," he says. "With each release, she's greatly matured, and I think she's evolved into one of the industry's most respected artists."

The 12-song album will include nine of Yearwood's hits and three new tunes. Current single "How Do I Live" is one of the latter. There's also a Sunny Russ/Stephony Smith song called "Perfect Love." "It's one of those happy, positive, upbeat love songs that's not sappy," she says. "And then I've just finished a duet with Garth Brooks that I'm real excited about that's going to be on there. I couldn't be happier with the hits we

chose and with the new stuff. All three of the new songs have something really special about them. So I'm thrilled."

The duet, "In Another's Eyes," was written by Brooks and is slated to be Yearwood's next single. "It's very exciting," Hinton says. "I think most of the industry knows Trisha and Garth are great friends. That goes back to their doing demos together when they were just starting out in their careers."

Prior to the song being released as a single, Nashville residents can hear it broadcast on the low-power radio station that MCA operates near Music Row in conjunction with the MCA Records billboard at the Broadway/West End Avenue split. The station, located at 106.9 on the dial, can only be heard for a few blocks. Hinton says he isn't too concerned about someone recording it off that broadcast for airplay elsewhere because a reproduction would not be air-quality.

There are also plans for Brooks and Yearwood to film a video. "It's a really pretty song, a big power ballad," Yearwood says. "It's exciting for me because he and I have been talking about doing a duet for several years now and everybody keeps asking, 'When is the duet album coming out?' I think if we release this as a single and it does well and people really like it, that would be just the motivation we'd need to go in and do a whole album of duets."

Hinton would love to see that happen. "From my standpoint, that would be incredible. That would be wonderful. More power to that idea. In the meantime, I'm just appreciative that we've got the duet single . . . And the song after the duet, 'Perfect Love,' is a monster. So we're talking about an album that is not only loaded with prior hits, but three smash records."

Yearwood said she initially resisted the idea of doing a greatest-hits package because it just seemed too soon in her career, but after weighing her options and taking stock of her repertoire, it didn't seem like a bad idea at all. "It goes by so quickly you don't really take time to look at what you've done," she says of the fast pace of a music career.

"I worked such a long time on the last album, the 'Everybody Knows' album, that I didn't want to just crank out another record. For some reason, I just didn't feel ready to go back in

the studio and start a new album. I wanted to just take some time. People have been asking for over a year now, and I thought, 'We don't have enough [hit songs]. We haven't done enough.' So I sat down one night and started writing down the songs that had been singles and what had been top 10 or better. And I had something like 18 songs. And I thought, 'Wow I didn't realize I had done that much.' So it seemed like a good time to do that."

Yearwood says the greatest-hits package was originally scheduled for a fall release, but then she got a call to record "How Do I Live" for the sound-

(Continued on page 32)



Mattea Fans. Mercury Records welcomed Kathy Mattea to Fan Fair '97. Shown at the fest, from left, are Country Music Assn. executive director Ed Benson, Mercury president Luke Lewis, Mattea, Keith Miller of the William Morris Agency, Mattea manager Bob Titley, and road manager Mark Dotorre.

## Mercury's Name Change Reflects The Global Reach Of Country Music

ON THE ROW: Luke Lewis' decision in late June to change the name of his label from Mercury Nashville to simply Mercury marks a dividing point in Nashville's musical history and is probably overdue. Now that DreamWorks and Disney will be here soon and there's a new record label on every block, the music and the business are truly becoming international. Just across the street from Mercury is a new sign heralding the opening of Del-Fi Records, which was a landmark company in the '50s with such pioneer rock artists as **Richie Valens**. Now Del-Fi, based in Hollywood, Calif., feels the need to establish a Nashville footprint.

The music is becoming truly international, as we see with events every week. In December, the Caribbean island of St. Lucia will have its first country festival, for example. But, going back to Mercury, while driving to work the other day, I saw that the sign outside Mercury Nashville had been taken down. That night, at Lewis' annual Fan Fair party for his artists at his house, Lewis told me that he had decided that it was time that Mercury stand

alone. "I don't think records here need to be categorized," he said. Acknowledging that **Kim Richey's** crossing to pop had spurred his thinking on the matter (Billboard, June 28), as well as having a non-country artist like **William Topley** on his label, Lewis nonetheless maintained that he doesn't want the operation's concept limited to Nashville.

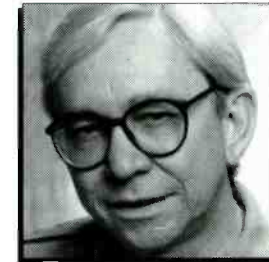
International artists like **Hank Shizzoe** bring home the message that Nashville's country music is changing lives around the world. Shizzoe, who was born **Thomas Erb** and changed his name to Hank once he heard **Hank Williams'** music, finally realized his dream of playing here. The Swiss artist told me after his first gig here, June 22, that coming to Nashville had been a dream of his for years. The lead track on his Ruf Records album "Low Budget" (released in the U.S. by In-Tune Music Group of Maplewood, N.J.), "Knock Some More," could be a Nashville challenger. It's a slide guitar-based song in the tradition of **Lee Roy Parnell** and **Big House**. Shizzoe's most Nashville-inspired composition is "Hank Williams Must Be In Heaven Now." "After I wrote that," Shizzoe says, "I had the most realistic dream. I dreamt that **Emmylou Harris** had recorded that song, and I had a fax to prove it." Country, obviously, is still a unique music.

June 26, in the kind of intimate and frank event that still marks Nashville's uniqueness as a music center, **Clint Black** hosted a small listening session for his forthcoming RCA album, "Nothin' But The Tailights." Over glasses of

wine and plates of fresh fruit, Black played rough cuts of the tracks from the album and talked about the genesis of each song and even asked listeners for advice about final mixes. He also, tellingly, referred to the heart of country music and evoked the message songs of **Jimmie Rodgers** and the **Carter Family** when he described how he and his guitar player **Hayden Nicholas** wrote "The Shoes You're Wearing," a poignant song about expensive brand-name sneakers being the object of theft and violent crime.

The listening session was held at Javelina Studio, which was once the RCA Records studio where **Chet Atkins** cut so many hits, for artists ranging from **Elvis Presley** to **Waylon Jennings**. The previous evening was the Witness

History event at the Ryman Auditorium, where **Mark Knopfler** led an international roll call of artists in a salute to Atkins for his many contributions to music. One cut on Black's album is "Ode To Chet Atkins," on which pickers from Knopfler to **Larry Carlton** toast their master. Knopfler said that he has had a new dimension in his life since Atkins first



by Chet Flippo

summoned him to Nashville to pick with him, and that he's now a frequent visitor.

Nashville can still learn from such international visitors. "Living In The Circle" (on Australia's Massive Records), the new album from the great Australian country music band **Dead Ringer**, brings back the Carter Family's epochal song "No Depression." That song inspired the music magazine of the same name and launched countless alt-country bands. Dead Ringer's timeless sound evokes the majesty of country's past—without being retro—and pursues a fresh new sound for the genre.

STUFF: Our quote of the week award goes to **Merle Haggard**. At Fan Fair, Haggard had a booth next to Nashville's Rising Tide Records. The Rising Tide crew was playing a sampler of music by its artists. At one point, Haggard leaned toward them and said, in no uncertain terms, "Turn that shit down!"

The first single from **Garth Brooks'** forthcoming album, "Sevens," goes to radio Monday (7). It's a Caribbean-flavored song called "Two Piña Coladas." Brooks has also written a glowing tribute to **Charlie Daniels** that will be used in print ads for Daniels' upcoming "Blues Hat" album . . . **Doug Howard** is the first staffer signed by **Randy Goodman** for his new and still-unnamed label for Disney. Howard, who headed PolyGram Music Publishing, will be A&R chief.



## NASHVILLE

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# Billboard TOP COUNTRY ALBUMS

JULY 12, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				<b>★★★ No. 1 ★★★</b>			
1	1	1	4	<b>TIM MCGRAW</b> CURB 77886 (10.98/16.98)	EVERYWHERE	1	
2	3	3	51	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	1	
3	2	2	10	<b>GEORGE STRAIT</b> ▲ MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1	
4	4	4	20	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
5	5	5	43	<b>DEANA CARTER</b> ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	2	
6	6	6	4	<b>PAM TILLIS</b> ARISTA 18836 (10.98/16.98)	GREATEST HITS	6	
7	7	12	3	<b>NEAL MCCOY</b> ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	7	
8	8	8	12	<b>CLAY WALKER</b> GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4	
9	10	9	53	<b>TRACE ADKINS</b> ● CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' 'OUT LOUD	6	
				<b>★★★ HOT SHOT DEBUT ★★★</b>			
10	<b>NEW ▶</b>		1	<b>TOBY KEITH</b> MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	10	
11	9	7	24	<b>BILL ENGVALL</b> ● WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	5	
12	11	11	35	<b>ALAN JACKSON</b> ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
13	12	10	12	<b>ALABAMA</b> RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5	
14	13	14	15	<b>TRACY LAWRENCE</b> ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4	
15	15	17	88	<b>ALAN JACKSON</b> ▲ <sup>3</sup> ARISTA 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
16	21	—	2	<b>LONESTAR</b> BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16	
17	14	13	63	<b>BROOKS &amp; DUNN</b> ▲ <sup>2</sup> ARISTA 18810 (10.98/15.98)	BORDERLINE	1	
18	18	18	34	<b>REBA MCENTIRE</b> ▲ MCA 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
19	17	15	14	<b>ALISON KRAUSS &amp; UNION STATION</b> ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4	
20	16	16	7	<b>LEE ANN WOMACK</b> DECCA 11585/MCA (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	9	
21	20	19	37	<b>KEVIN SHARP</b> ● 143/ASYLUM 61930/EEG (10.98/15.98) <b>HS</b>	MEASURE OF A MAN	4	
22	22	28	41	<b>JOHN BERRY</b> CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9	
23	19	21	40	<b>CLINT BLACK</b> ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	
24	33	—	2	<b>LILA MCCANN</b> ASYLUM 62042/EEG <b>HS</b>	LILA	24	
25	24	—	2	<b>RICOCHE</b> COLUMBIA 67773/SONY (10.98 EQ/15.98) <b>HS</b>	BLINK OF AN EYE	24	
26	23	20	11	<b>SAWYER BROWN</b> CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8	
27	<b>NEW ▶</b>		1	<b>BILLY RAY CYRUS</b> MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	27	
				<b>★★★ GREATEST GAINER ★★★</b>			
28	43	—	2	<b>CHRIS LEDOUX</b> CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	28	
29	27	26	53	<b>KENNY CHESNEY</b> ● BNA 66908/RCA (10.98/15.98) <b>HS</b>	ME AND YOU	9	
30	25	22	12	<b>WYONNNA</b> CURB 11583/MCA (10.98/16.98)	COLLECTION	9	
31	28	23	97	<b>COLLIN RAYE</b> ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	5	
32	31	27	61	<b>MINDY MCCREARY</b> ▲ BNA 66806/RCA (9.98/15.98) <b>HS</b>	TEN THOUSAND ANGELS	5	
33	26	29	62	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 11428 (10.98/16.98)	BLUE CLEAR SKY	1	
34	32	33	39	<b>RICK TREVINO</b> COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17	
35	30	25	66	<b>BRYAN WHITE</b> ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7	
36	29	24	14	<b>TANYA TUCKER</b> CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15	

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION	
37	<b>NEW ▶</b>		1	<b>JAMES BONAMY</b> EPIC 67878/SONY (10.98 EQ/16.98) <b>HS</b>	ROOTS AND WINGS	37	
38	34	31	40	<b>JOHN MICHAEL MONTGOMERY</b> ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5	
39	37	37	46	<b>TY HERNDON</b> ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6	
40	35	32	32	<b>MARK CHESNUTT</b> DECCA 11529/MCA (10.98/16.98)	GREATEST HITS	18	
41	36	30	11	<b>AARON TIPPIN</b> RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17	
42	40	38	18	<b>MARK WILLS</b> MERCURY 532116 (10.98 EQ/16.98) <b>HS</b>	MARK WILLS	38	
43	38	40	4	<b>SONS OF THE DESERT</b> EPIC 67619/SONY (7.98 EQ/11.98) <b>HS</b>	WHATEVER COMES FIRST	38	
44	39	34	42	<b>LORRIE MORGAN</b> ● BNA 66847/RCA (10.98/16.98)	GREATER NEED	8	
45	41	35	93	<b>TIM MCGRAW</b> ▲ <sup>2</sup> CURB 77800 (10.98/16.98)	ALL I WANT	1	
46	<b>NEW ▶</b>		1	<b>JEFF CARSON</b> CURB 77859 (10.98/16.98) <b>HS</b>	BUTTERFLY KISSES	46	
47	42	36	36	<b>TRACY BYRD</b> ● MCA 11485 (10.98/16.98)	BIG LOVE	12	
48	44	41	94	<b>TRAVIS TRITT</b> ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3	
49	48	47	84	<b>VINCE GILL</b> ▲ MCA 11394 (10.98/16.98)	SOUVENIRS	3	
50	51	51	60	<b>SAMMY KERSHAW</b> ● MERCURY 528893 (10.98 EQ/16.98)	POLITICS, RELIGION AND HER	17	
51	47	44	75	<b>PATTY LOVELESS</b> ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10	
52	46	43	57	<b>VINCE GILL</b> ● MCA 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
53	55	—	2	<b>LEE ROY PARNELL</b> CAREER 18841/ARISTA (10.98/16.98) <b>HS</b>	EVERY NIGHT'S A SATURDAY NIGHT	53	
54	53	46	96	<b>FAITH HILL</b> ▲ <sup>2</sup> WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4	
55	54	49	84	<b>GARTH BROOKS</b> ▲ <sup>4</sup> CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1	
56	45	42	34	<b>TERRI CLARK</b> ● MERCURY 532879 (10.98 EQ/16.98)	JUST THE SAME	10	
57	49	39	44	<b>TRAVIS TRITT</b> ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7	
58	50	48	41	<b>VARIOUS ARTISTS</b> WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17	
				<b>★★★ PACESETTER ★★★</b>			
59	71	—	2	<b>BILLY YATES</b> ALMO SOUNDS 80015/GEFFEN (10.98/15.98)	BILLY YATES	59	
60	56	52	51	<b>CLEDUS "T." JUDD</b> RAZORS & TIE 2825 (10.98/16.98) <b>HS</b>	I STOLED THIS RECORD	23	
61	52	45	94	<b>GEORGE STRAIT</b> ▲ <sup>4</sup> MCA 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9	
62	67	60	54	<b>LYLE LOVETT</b> CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4	
63	61	58	36	<b>DAVID KERSH</b> CURB 77848 (10.98/15.98) <b>HS</b>	GOODNIGHT SWEETHEART	21	
64	60	53	14	<b>BIG HOUSE</b> MCA 11446 (10.98/15.98) <b>HS</b>	BIG HOUSE	33	
65	57	50	21	<b>KATHY MATTEA</b> MERCURY 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15	
66	58	55	51	<b>ALABAMA</b> RCA 66848 (4.98/9.98)	SUPER HITS	47	
67	59	57	9	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 1	57	
68	72	59	36	<b>MARY CHAPIN CARPENTER</b> ● COLUMBIA 67501/SONY (10.98 EQ/16.98)	A PLACE IN THE WORLD	3	
69	63	66	5	<b>ROY D. MERCER</b> CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 2	63	
70	65	69	44	<b>TRISHA YEARWOOD</b> ● MCA 11477 (10.98/16.98)	EVERYBODY KNOWS	6	
71	66	56	8	<b>ROY ORBISON</b> COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	54	
72	68	63	40	<b>GARY ALLAN</b> DECCA 11482/MCA (10.98/15.98) <b>HS</b>	USED HEART FOR SALE	20	
73	62	64	10	<b>VARIOUS ARTISTS</b> K-TEL 6221 (7.98/11.98)	HOT COUNTRY '97	51	
74	69	65	75	<b>TRACY LAWRENCE</b> ▲ ATLANTIC 82866/AG (10.98/15.98)	TIME MARCHES ON	4	
75	70	61	102	<b>JEFF FOXWORTHY</b> ▲ <sup>2</sup> WARNER BROS. 45856 (10.98/16.98)	GAMES REDNECKS PLAY	2	

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

## Billboard Top Country Catalog Albums

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

JULY 12, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	<b>SHANIA TWAIN</b> ▲ <sup>9</sup> MERCURY 522886 (10.98 EQ/16.98) <b>HS</b>	THE WOMAN IN ME	125
2	2	<b>GARTH BROOKS</b> ▲ <sup>9</sup> CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	133
3	4	<b>PATSY CLINE</b> ▲ <sup>7</sup> MCA 12* (7.98/12.98)	12 GREATEST HITS	536
4	3	<b>TIM MCGRAW</b> ▲ <sup>5</sup> CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	171
5	5	<b>CHARLIE DANIELS</b> ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	137
6	6	<b>HANK WILLIAMS, JR.</b> ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	164
7	8	<b>GEORGE STRAIT</b> ▲ <sup>9</sup> MCA 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	250
8	7	<b>WILLIE NELSON</b> ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	154
9	10	<b>VINCE GILL</b> ▲ <sup>3</sup> MCA 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	160
10	12	<b>ALISON KRAUSS</b> ▲ <sup>2</sup> ROUNDER 0325* (9.98/15.98) <b>HS</b>	NOW THAT I'VE FOUND YOU: A COLLECTION	125
11	14	<b>ALABAMA</b> ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	143
12	13	<b>THE CHARLIE DANIELS BAND</b> ▲ <sup>9</sup> EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	401
13	9	<b>HANK WILLIAMS</b> ▲ MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	149

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	15	<b>TRACY BYRD</b> ▲ <sup>2</sup> MCA 10991 (10.98/15.98)	NO ORDINARY MAN	160
15	11	<b>GEORGE JONES</b> ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	327
16	16	<b>REBA MCENTIRE</b> ▲ <sup>6</sup> MCA 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	196
17	17	<b>PATSY CLINE</b> ▲ MCA 4038 (7.98/12.98)	THE PATSY CLINE STORY	153
18	21	<b>GARTH BROOKS</b> ▲ <sup>13</sup> CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	326
19	20	<b>BROOKS &amp; DUNN</b> ▲ <sup>5</sup> ARISTA 18658 (9.98/15.98)	BRAND NEW MAN	306
20	22	<b>MARY CHAPIN CARPENTER</b> ▲ <sup>3</sup> COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	238
21	19	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA 42035 (7.98/12.98)	GREATEST HITS VOLUME 2	506
22	23	<b>BRYAN WHITE</b> ▲ ASYLUM 61642/EEG (10.98/15.98) <b>HS</b>	BRYAN WHITE	106
23	—	<b>PATSY CLINE</b> MCA 20265 (2.98/5.98)	HEARTACHES	1
24	18	<b>JOHNNY CASH</b> COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	30
25	25	<b>GEORGE STRAIT</b> ▲ <sup>2</sup> MCA 5567* (7.98/12.98)	GREATEST HITS	589

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.



### COUNTRY CORNER



by Wade Jessen

**HANGIN' ON:** For the past 12 weeks, the No. 1 position on Billboard's Hot Country Singles & Tracks has been controlled by just three titles, which suggests that country radio might be holding on to hits longer, or that Music Row is churning out more durable material, or both. During the past three months, **George Strait's** "One Night At A Time" (MCA) dominated for five consecutive weeks, and **Bryan White's** "Sittin' On Go" (Asylum) spent one week at No. 1 before "It's Your Love" by **Tim McGraw (With Faith Hill)** (Curb) began its six-week stay there, a duration that hasn't happened atop this chart in 20 years (Country Corner, Billboard, July 5).

Of course, it's a matter of perspective, but Houston-based radio programming consultant **Pam Shane** of Shane Media Services says she hopes the longer stays at No. 1 mean that local programmers are paying closer attention to their audiences. "In our research projects, we've found that many programmers have been dumping records at the very point [at which] they start to become familiar to the audience, and generally speaking, they are tired of the constant outpouring of unfamiliar artists." Shane, who has more than 20 country radio clients, says it's also a matter of the format being driven as much by artists as by individual songs. "In George's case, he's given the format such strong records over the past nine to 11 months, the passion for [recurrent] songs like 'Carried Away' and 'Check Yes Or No' rivals that of 'One Night At A Time' and 'Carrying Your Love With Me.'"

**Doug Montgomery**, operations manager at WBCT Grand Rapids, Mich., says longer stays at the top indicate that the passion for the format is coming back. "For George and Tim to have this kind of endurance definitely sends a wake-up call to everyone that the artistry must be there, especially when the core [artists] step up to the plate. They can't throw crap out there and expect the audience to get excited about it."

**BACK TO THE FUTURE:** **Alan Jackson** (Arista) takes the Hot Shot Debut award on Hot Country Singles & Tracks, as "There Goes" opens at No. 58 with airplay detected at 73 of our 162 monitored stations, including KASE Austin, Texas; KSOP Salt Lake City; and WIL St. Louis. That track is the fourth release from Jackson's "Everything I Love" set.

Meanwhile, **Dwight Yoakam** (Reprise) enters our airplay chart at No. 72 with **Roy Orbison's** "Claudette." That track is the lead single from "Under The Covers," which streets July 15. New airplay is detected at WMUS Muskegon, Mich.; WWYZ Hartford, Conn.; and WXBQ Johnson City, Tenn.

Yoakam's guitarist/producer, **Pete Anderson**, handled production duties for **Sara Evans' "Three Chords And The Truth"** (RCA), which bows at No. 73 on Hot Country Singles & Tracks. That cut is the second release and title track from Evans' debut set, which arrives at retail Sept. 30. Incidentally, there is no connection between Evans' releases and the controversial book "Three Chords And The Truth: Hope, Heartbreak And Changing Fortunes In Nashville" by **Laurence Leamer** (HarperCollins) (Nashville Scene, Billboard, May 17). Leamer's tabloid-esque essay, which used the 1996 Fan Fair festival as its focal point, ruffled a few influential feathers along Music Row and, according to the rumor mill here, got him banned from the event this year.

"Three Chords And The Truth" is airing on 21 monitored stations, including KTST Oklahoma City; KVOO Tulsa, Okla.; WDAF Kansas City, Mo.; and WMJC Long Island, N.Y.

## YEARWOOD 'SONGBOOK' A TALE OF HITS

(Continued from page 30)

track to the movie "Con Air." The song's success prompted the label to move up the greatest-hits package to August. She says it wasn't easy culling her 18 previous hits down to nine songs for the album. "There are some songs that are obvious, like 'She's In Love With The Boy,' and then there are songs that I just decided to put on, like 'Down On My Knees.' That song went to No. 12 on the charts, but it was one of those songs that even though it wasn't a No. 1 record was one of those career records. So I wrote out a list and . . . tried to make more of a well-rounded choosing than just what was the hottest songs."

"So it's a nice collection, from 'She's In Love With The Boy' to songs like 'Walkaway Joe' and 'Down On My Knees,' 'Thinkin' About You,' 'Xxx's And Ooo's,' and 'Wrong Side Of Memphis.' It takes from every album. The only thing we didn't do was we decided not to include anything from the 'Everybody Knows' album since it was still so fresh."

Yearwood's track record on Billboard's Hot Country Singles & Tracks chart includes four No. 1's ("She's In Love With The Boy," "Xxx's And Ooo's," "Thinkin' About You," and "Believe Me Baby (I Lied)") and six top five singles. "How Do I Live" is climbing the chart and is at No. 24 this issue. The song was also recorded by LeAnn Rimes, but the film company then asked Yearwood to record it and used her version in "Con Air."

Yearwood says she's felt uncomfortable by the press generated by the competing versions of the song. "As strange as it may sound, I'm in such a competitive business, but I'm not really a competitive person except against myself," she says. "I don't think there's anything positive that ever comes out of being pitted against another artist, which is unfortunately what ended up happening in the press. I hate that it happened, and I really felt uncomfortable about the face-off thing they did at radio where people would play both versions and people would vote. It's the reason award shows make me uncomfortable. Somebody's not gonna win. I just tried to really focus on the fact that I had this song in this movie that was a huge movie . . . I have nothing but a huge amount of respect for LeAnn and her singing and think it's unfortunate this whole thing had to happen."

Weigand says the label is planning a big push behind the new album. "The marketing effort will spotlight the professional growth and achievement of Trisha Yearwood since her first single," he says. "Each element of the marketing effort is going to include advertising, promotion, and publicity . . . and we're also going to utilize tools such as consumer research and market analysis to not only target Trisha's fan base, but to expand upon it."

Tower Nashville GM **Jon Kerlikowske** says that during Fan Fair (June 16-21) fans were asking for Yearwood's greatest-hits package, and that he plans to go a little heavy on his order of the new release. "Trisha has a strong following, and I believe the record will do well," he says. "The record would do fine just with the 'Con Air' single on it, but it will probably do even better with the Garth Brooks duet on it."

According to Weigand, MCA plans to advertise in such consumer publications as Country Weekly and on CMT as well as network radio. He says the label is also in discussion with the Discover credit card company to promote the album via a "buck-slip mailing" utilizing the fliers that come in Discover Card billing statements to

advertise the album. "We're trying to develop a cross promotion with Discover Card that will tie in with their buck-slip mailing," he says.

The label also plans to send out a promotional piece that will resemble a songbook. "It will recount milestones in Trisha's stellar career," he says. "And we're gonna use lots of images and actual music charts and lyrics. It's going to be neat."

Hinton says MCA is also discussing an event that will help Yearwood and the label pay tribute to the songwriters who have contributed their talents to Yearwood's career.

During the next few months, Yearwood will tour extensively in support of the project. She recently returned from Europe, and this summer and fall she'll hit the U.S. heavily. "We're doing a lot of West Coast and Northwest [dates] this year," she says. "Seems like last year we hit a lot of the Northeast and didn't get to places like Wyoming, Utah, and Idaho. Most of my summer will be spent in that part of the country, and then we'll hit the Northeast in September. We're hitting it pretty hard, then in mid-October, I'm going to Australia for a week. I've been there three times now, and it's a growing audience."



**A Giant Bash.** Giant Records' fourth annual Summer Bash in Nashville drew hundreds of music industry figures for performances by Clay Walker and Rebekah Del Rio. Shown, from left, are Giant Records president Doug Johnson, Clay Walker, Giant/Revolution Records owner Irving Azoff, and Giant Records executive VP John Burns.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- |   |   |
|---|---|
| 60 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP)   | 69 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP)   |
| 8 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM           | 29 FIT TO BE TIED DOWN (Starstruck Angel, BMI/Music Of Moo, BMI) HL   |
| 57 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM  | 40 FLOWERS (Music Corp. Of America, BMI/So Bizzy, BMI/Hillbillion, BMI/Hamstein Cumberland, BMI) HL/WBM   |
| 39 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM  | 48 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM   |
| 74 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM  | 75 FROM WHERE I'M SITTING (Major Bob, ASCAP/WB, ASCAP) WBM  |
| 2 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM           | 35 A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) (Maypop, BMI/Wildcountry, BMI/Makin' Chevys, BMI/EMI Blackwood, BMI/Arbyme, BMI/Mike Curb, BMI/Diamond Storm, BMI) HL/WBM |
| 72 CLAUDETTE (Roy Orbison, BMI/Songs Of PolyGram Int'l, BMI/Barbara Orbison, BMI)                       | 55 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP)   |
| 11 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL | 22 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL  |
| 5 COUNT ME IN (EMI, ASCAP/Pricenton Street, ASCAP/Hamstein Cumberland, BMI/Fugue, BMI) HL/WBM           | 56 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, BMI/Joe David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL   |
| 41 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM   | 13 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL  |
| 44 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomahawk, BMI) WBM       | 24 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM  |
| 21 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM                 | 53 HOW DO I LIVE (Realsongs, ASCAP) WBM   |
| 47 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)                               |   |
| 14 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM             |   |

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|--|---|
| 32 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL  | ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP/EMI Blackwood, BMI/Ticket To Ride, BMI) WBM                                     |
| 37 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM            | 3 LOVED TOO MUCH (New Don, ASCAP/New Hayes, ASCAP/Irving, BMI) WBM  |
| 52 I BROKE IT, I'LL FIX IT (MCA, ASCAP/Brother Bart, ASCAP/Solid For A Song, ASCAP/Buzz Cason, ASCAP/Southern Writers Group, ASCAP) HL | 46 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL   |
| 66 I'D BE WITH YOU (Purple Sun, SESAC/Ten Ten, SESAC/Real Girlfriends, SESAC/Stan Webb, SESAC)   | 36 LUCKY ME, LUCKY YOU (Gary Nicholson, ASCAP/MRBI, ASCAP/Sierra Home, ASCAP) HL/WBM  |
| 4 I'D RATHER RIDE AROUND WITH YOU (Starstruck Writers Group, ASCAP/Mark D., ASCAP/EMI Blackwood, BMI/fy Land, BMI) HL                  | 70 MOVIN' ON TO THE COUNTRY (BMG, ASCAP) HL   |
| 7 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP) WBM  | 61 NEVER AGAIN, AGAIN (Malaco, BMI/Isham Ryle, BMI) HL/WBM  |
| 42 I MISS YOU A LITTLE (Hot Hooks, BMI/JMM, BMI/Of, ASCAP) WBM   | 50 NOTHING LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabir, ASCAP/Maverick, ASCAP) HL/WBM  |
| 12 I ONLY GET THIS WAY WITH YOU (MCA, ASCAP) HL  | 28 ONE NIGHT AT A TIME (EMI Blackwood, BMI/Golly Rogers, BMI/Song Island, BMI/Life's A Pitch, ASCAP/Neon Sky, ASCAP/Hipp Rcw, ASCAP) HL |
| 51 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, ASCAP/John Juan, BMI) WBM                                 | 18 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM                           |
| 19 I WILL, IF YOU WILL (Zomba, ASCAP/Inspector Barlow, ASCAP/Mighty Good, ASCAP) WBM   | 6 PLACES I'VE NEVER BEEN (Hamstein Cumberland, BMI/Baby Mae, BMI/New Haven, BMI) WBM  |
| 64 JUST THE SAME (Hamstein Cumberland, BMI/Tom Shapiro, BMI/Mike Curb, BMI/Diamond Struck, BMI/Sony/ATV Tree, BMI) HL/WBM              | 38 SAD LOOKIN' MOON (Maypop, BMI) WBM   |
| 71 KING OF THE ROAD (FROM TRAVELLER) (Tree, BMI) HL  | 43 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)   |
| 9 LET IT RAIN (EMI Blackwood, BMI/Songs Of Jasper, BMI/EMI April, ASCAP) HL  | 34 SHE'S GOING HOME WITH ME (Post Oak, BMI) HL  |
| 20 THE LIGHT IN YOUR EYES (Mota, ASCAP) WBM  | 23 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM                 |
| 26 A LITTLE MORE LOVE (Benefit, BMI) WBM   | 30 SITTIN' ON GO (Warner-Tamerlane, BMI/Hellmaymen, BMI/Maypop, BMI/Nineteenth Hole, BMI/Mike Curb, BMI/Diamond Storm, BMI) WBM         |
| 27 LITTLE THINGS (Ensign, BMI/Island Bound, ASCAP/Famous, ASCAP) HL  | 49 SIX DAYS ON THE ROAD (Southern Arts, BMI/Tune, BMI)  |
| 68 LIVE TO LOVE AGAIN (EMI April, ASCAP/K-Town,  | 54 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI)  |

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| 65 SOMETHIN' LIKE THIS (Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP/Mike Curb, BMI/Ron Williams, BMI/Diamond Storm, BMI)                    |
| 16 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM            |
| 31 THE SWING (EMI April, ASCAP/Kids, ASCAP/AMR, ASCAP/Sierra Home, ASCAP) HL/WBM   |
| 67 THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) (Mitsap, ASCAP)  |
| 58 THERE GOES (WB, ASCAP/Yee Haw, ASCAP)   |
| 59 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL   |
| 73 THREE CHORDS AND THE TRUTH (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP)  |
| 15 THE TROUBLE WITH THE TRUTH (Cross Keys, ASCAP/Four Sons, ASCAP) HL  |
| 25 WE WERE IN LOVE (Wacissa River, BMI/EMI, BMI/Built On Rock, ASCAP/EMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL                            |
| 10 WHATSOEVER COMES FIRST (Rick Hall, ASCAP/Watertown, ASCAP/Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Full Keel, ASCAP) WBM |
| 34 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monster, BMI) WBM   |
| 17 WHO'S CHEATIN' WHO (Songs Of PolyGram Int'l, BMI/EMI Aigee, BMI) HL   |
| 45 WHY WOULD I SAY GOODBYE (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Chris Waters, BMI) HL  |
| 62 YOU AIN'T LONELY YET (MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP) HL  |
| 63 YOU CALL THAT A MOUNTAIN (Michael Garvin, BMI/Illegal, BMI/Bugle, BMI/Irving, BMI/Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI) HL/WBM       |



# Billboard HOT COUNTRY SINGLES & TRACKS

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 162 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	1	10	*** No. 1 *** IT'S YOUR LOVE 6 weeks at No. 1 J. STROUD, B. GALLIMORE, T. MCGRAW (S. SMITH)	TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
2	4	6	11	CARRYING YOUR LOVE WITH ME T. BROWN, G. STRAIT (J. STEVENS, S. BOGARD)	GEORGE STRAIT (V) MCA 72007	2
3	2	2	17	LOVED TOO MUCH D. JOHNSON (D. SCHLITZ, B. LIVSEY)	TY HERNDON EPIC ALBUM CUT	2
4	3	4	14	I'D RATHER RIDE AROUND WITH YOU R. MCENTIRE, J. GUESS (M. D. SANDERS, T. NICHOLS)	REBA MCENTIRE (V) MCA 72006	3
5	5	7	16	COUNT ME IN C. FARRIN (D. CARTER, C. JONES)	DEANA CARTER (V) CAPITOL NASHVILLE 19510	5
6	6	5	20	PLACES I'VE NEVER BEEN C. CHAMBERLAIN, K. STEGALL (T. MARTIN, R. WILSON, A. MAYO)	MARK WILLIS (V) MERCURY 574150	5
7	7	10	12	I LEFT SOMETHING TURNED ON AT HOME S. HENDRICKS (B. LAWSON, J. SCHWEERS)	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	7
8	8	12	12	ALL THE GOOD ONES ARE GONE B. J. WALKER, JR., P. TILLIS (D. DILLON, B. MCDILL)	PAM TILLIS (V) ARISTA 13084	8
9	11	14	18	LET IT RAIN T. BROWN (M. CHESNUTT, S. LESLIE, R. SPRINGER)	MARK CHESNUTT (C) (D) DECCA 55293	9
10	13	15	19	WHATEVER COMES FIRST J. SLATE, D. JOHNSON (W. ALDRIDGE, B. CRISLER, D. WOMACK)	SONS OF THE DESERT (C) (D) EPIC 78520	10
11	12	16	11	COME CRYIN' TO ME D. COOK, W. WILSON (J. RICH, W. WILSON, M. D. SANDERS)	LONESTAR (C) (D) BNA 64841	11
12	15	17	17	I ONLY GET THIS WAY WITH YOU S. BUCKINGHAM, D. JOHNSON (D. LOGGINS, A. RAY)	RICK TREVINO COLUMBIA ALBUM CUT	12
13	18	23	7	*** AIRPOWER *** HOW A COWGIRL SAYS GOODBYE D. COOK (L. BOONE, P. NELSON, T. LAWRENCE)	TRACY LAWRENCE (C) (D) ATLANTIC 82985	13
14	16	19	9	DRINK, SWEAR, STEAL & LIE R. E. ORRALL, J. LEO (M. PETERSON, P. CARPENTER)	MICHAEL PETERSON (C) (D) REPRISE 17379	14
15	17	18	12	THE TROUBLE WITH THE TRUTH E. GORDY, JR. (G. NICHOLSON)	PATTY LOVELESS EPIC ALBUM CUT	15
16	22	28	5	STILL HOLDING ON J. STROUD, C. BLACK (C. BLACK, M. BERG, M. STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	16
17	10	8	14	WHO'S CHEATIN' WHO K. STEGALL (J. HAYES)	ALAN JACKSON (C) (V) ARISTA 13069	2
18	20	20	12	ONE, TWO, I LOVE YOU J. STROUD, C. WALKER (B. JONES, E. HILL)	CLAY WALKER (V) GIANT 17351/REPRISE	18
19	21	22	13	I WILL, IF YOU WILL C. HOWARD (J. B. JARVIS, R. GOODRUM)	JOHN BERRY (V) CAPITOL NASHVILLE 19511	19
20	14	11	17	THE LIGHT IN YOUR EYES C. HOWARD, W. RIMES (D. TYLER)	LEANN RIMES (C) (D) (V) CURB 76959	5
21	26	30	9	DON'T LOVE MAKE A DIAMOND SHINE T. BROWN (C. WISEMAN, M. DEKLE)	TRACY BYRD (V) MCA 72002	21
22	23	27	11	HE LEFT A LOT TO BE DESIRED R. CHANCEY, E. SEAY (R. BOWLES, L. BOONE)	RICOCHET (C) (D) COLUMBIA 78564	22
23	28	37	7	SHE'S GOT IT ALL B. CANNON, N. WILSON (D. WOMACK, C. WISEMAN)	KENNY CHESNEY (C) (D) (V) BNA 64894	23
24	30	38	6	HOW DO I LIVE (FROM "CON AIR") T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (C) (D) (V) MCA 72015	24
25	33	41	5	WE WERE IN LOVE J. STROUD, T. KEITH (C. CANNON, A. SHAMBLIN)	TOBY KEITH (V) MERCURY 574636	25
26	9	3	16	A LITTLE MORE LOVE T. BROWN (V. GILL)	VINCE GILL (C) (V) MCA 55307	2
27	19	9	20	LITTLE THINGS G. BROWN (M. DULANEY, S. D. JONES)	TANYA TUCKER (C) (V) CAPITOL NASHVILLE 58630	9
28	25	24	18	ONE NIGHT AT A TIME T. BROWN, G. STRAIT (E. B. LEE, E. KILGALLON, R. COOK)	GEORGE STRAIT (C) (V) MCA 55321	1
29	29	33	14	FIT TO BE TIED DOWN K. STEGALL (W. VARBLE, C. VICTOR)	SAMMY KERSHAW (V) MERCURY 574182	29
30	27	21	20	SITTIN' ON GO B. J. WALKER, JR., K. LEHNING (J. LEO, R. BOWLES)	BRYAN WHITE ASYLUM ALBUM CUT	1
31	31	36	15	THE SWING D. JOHNSON (R. E. ORRALL, B. REGAN)	JAMES BONAMY (C) (D) EPIC 78560	31
32	41	46	5	HOW WAS I TO KNOW C. PETOCZ (B. DALY, W. RAMBEAUX)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	32
33	24	25	13	SHE'S GOING HOME WITH ME D. WAS, T. TRITT (T. TRITT)	TRAVIS TRITT WARNER BROS. ALBUM CUT	24
34	43	44	6	WHAT THE HEART WANTS J. HOBBS, E. SEAY, P. WORLEY (M. DULANEY)	COLLIN RAYE EPIC ALBUM CUT	34
35	35	29	20	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO) D. MALLOY, N. WILSON (R. BOWLES, R. BYRNE)	MINDY MCCREADY (C) (D) (V) BNA 64757	4
36	39	40	13	LUCKY ME, LUCKY YOU L. PARNELL, THE HOT LINKS (G. NICHOLSON, L. R. PARNELL)	LEE ROY PARNELL (C) (V) CAREER 13078	36
37	44	50	6	HOW YOUR LOVE MAKES ME FEEL M. D. CLUTE, DIAMOND RIO (M. T. BARNES, T. BRUCE)	DIAMOND RIO ARISTA ALBUM CUT	37
38	36	35	20	SAD LOOKIN' MOON D. COOK, ALABAMA (R. OWEN, T. GENTRY, G. FOWLER)	ALABAMA (C) (D) (V) RCA 64775	2
39	38	39	7	BUTTERFLY KISSES D. COOK, T. BROWN (B. CARLISLE, R. THOMAS)	RAYBON BROS. (C) (D) (V) MCA 72016	37

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
40	42	42	8	FLOWERS G. FUNDIS, B. YATES (B. YATES, M. DRISWELL)	BILLY YATES ALMO SOUNDS ALBUM CUT	40
41	50	61	3	DANCIN', SHAGGIN' ON THE BOULEVARD D. COOK, ALABAMA (R. OWEN, T. C. ENTRY, G. FOWLER)	ALABAMA (V) RCA 64849	41
42	40	34	20	I MISS YOU A LITTLE C. PETOCZ (M. ANTHONY, R. FAGAN, J. M. MONTGOMERY)	JOHN MICHAEL MONTGOMERY (C) (D) (V) ATLANTIC 84865	6
43	46	45	8	THE SHAKE K. LEHNING (J. MCELROY, B. CARR)	NEAL MCCOY ATLANTIC ALBUM CUT	43
44	45	43	7	DAY IN, DAY OUT P. MCMAKIN (M. GREEN, T. MCHUGH)	DAVID KERSH CURB ALBUM CUT	43
45	37	26	17	WHY WOULD I SAY GOODBYE D. COOK, K. BROOKS, R. DUNN (K. BROOKS, C. WATERS)	EROOKS & DUNN (V) ARISTA 13073	8
46	47	48	8	LUCKY IN LOVE E. SEAY, W. RAMBEAUX (S. AUSTIN, B. DALY, W. RAMBEAUX)	SHERRIE AUSTIN (C) (D) (V) ARISTA 13083	46
47	49	53	9	DOWN CAME A BLACKBIRD M. SPIRO (M. SPIRO, M. SMOOTHERMAN)	LILA MCCANN ASYLUM ALBUM CUT	47
48	57	60	4	THE FOOL M. WRIGHT (M. CANNON, C. STELL, G. ELLSWORTH)	LEE ANN WOMACK (V) DECCA 72009	48
49	51	47	20	SIX DAYS ON THE ROAD M. MILLER, M. MCANALLY (E. GREEN, C. MONTGOMERY)	SAWYER BROWN (C) (D) (V) CURB 73016	13
50	54	55	6	NOTHIN' LESS THAN LOVE B. BECKETT (W. TESTER, R. YOUNG)	THE BUFFALO CLUB RISING TIDE ALBUM CUT	50
51	56	58	6	IT'S ALL THE SAME TO ME K. STEGALL, J. KELTON (K. K. PHILLIPS, J. LASETER)	BILLY RAY CYRUS (V) MERCURY 574638	51
52	48	49	10	I BROKE IT, I'LL FIX IT S. HENDRICKS, G. NICHOLSON (B. HILL, B. CASON)	RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58649	48
53	52	56	5	HOW DO I LIVE C. HOWARD, W. RIMES (D. WARREN)	LEANN RIMES (C) (D) (V) CURB 73022	52
54	62	—	2	SOMEBODY SLAP ME K. STEGALL (B. MCDILL, R. MURRAY)	JOHN ANDERSON MERCURY ALBUM CUT	54
55	61	—	2	GO AWAY J. STROUD, L. MORGAN (S. SMITH, C. MAJESKI, S. RUSS)	LORRIE MORGAN BNA ALBUM CUT	55
56	58	62	3	HOLE IN MY HEART M. BRIGHT (D. CHILD, D. ROBBINS, V. STEPHENSON)	BLACKHAWK ARISTA ALBUM CUT	56
57	55	51	8	BUTTERFLY KISSES B. CARLISLE (B. CARLISLE, R. THOMAS)	BOB CARLISLE (V) DIADEM 42456/IVE	45
58	NEW	1	1	*** HOT SHOT DEBUT *** THERE GOES K. STEGALL (A. JACKSON)	ALAN JACKSON ARISTA ALBUM CUT	58
59	65	72	3	THIS NIGHT WON'T LAST FOREVER M. MILLER, M. MCANALLY (L. LABOUNTY, R. FREELAND)	SAWYER BROWN (C) (D) (V) CURB 73016	59
60	68	—	2	ALL LIT UP IN LOVE T. BROWN (D. L. MURPHY)	DAVID LEE MURPHY (C) (D) (V) MCA 72008	60
61	60	57	18	NEVER AGAIN, AGAIN M. WRIGHT (M. HOLMES, B. ISHAM)	LEE ANN WOMACK (C) (V) DECCA 55320	23
62	59	59	8	YOU AIN'T LONELY YET P. BUNNETT, M. BYROM, D. NEUHAUSER (M. BYROM, D. NEUHAUSER)	BIG HOUSE (V) MCA 72005	57
63	64	64	6	YOU CALL THAT A MOUNTAIN M. BRIGHT, K. BEAMISH (M. G. RYAN, B. JONES)	JEFF WOOD IMPRINT ALBUM CUT	63
64	53	52	9	JUST THE SAME K. STEGALL, C. WALKER, T. CLARK (T. SHAPIRO, T. CLARK, C. WATERS)	TERRI CLARK (C) (V) MERCURY 574456	49
65	75	—	2	SOMETHIN' LIKE THIS J. SLATE, J. DIFFIE (M. HIGGINS, R. WILLIAMS)	JOE DIFFIE EPIC ALBUM CUT	65
66	67	65	3	I'D BE WITH YOU M. BRIGHT (A. KASET, K. B. WALKER, S. WEBB)	KIPPI BRANNON (C) (D) (V) CURB 56092/UNIVERSAL	65
67	70	68	3	THAT'S THE KINDA LOVE (THAT I'M TALKIN' ABOUT) B. MEVIS (L. BAKEY)	MILA MASON ATLANTIC ALBUM CUT	67
68	71	—	3	LIVE TO LOVE AGAIN M. BRIGHT (M. BEESON, T. BRUCE, K. HOWELL, S. LEMAIRE)	BURNIN' DAYLIGHT CURB ALBUM CUT	68
69	72	—	2	EVERYWHERE B. GALLIMORE, J. STROUD, T. MCGRAW (C. WISEMAN, M. REID)	TIM MCGRAW CURB ALBUM CUT	69
70	66	63	8	MOVIN' OUT TO THE COUNTRY C. YOUNG, B. CHANCEY (D. D. DDD)	DERYL DODD (C) (D) COLUMBIA 78571	61
71	74	71	12	KING OF THE ROAD (FROM "TRAVELLER") A. PALEY (R. MILLER)	RANDY TRAVIS ASYLUM ALBUM CUT	51
72	NEW	1	1	CLAUDETTE P. ANDERSON (R. ORBISON)	DWIGHT YOAKAM REPRISE ALBUM CUT	72
73	NEW	1	1	THREE CHORDS AND THE TRUTH P. ANDERSON (S. EVANS, R. ARBINA, A. MAYO)	SARA EVANS RCA ALBUM CUT	73
74	69	66	5	BUTTERFLY KISSES C. HOWARD (B. CARLISLE, R. THOMAS)	JEFF CARSON (C) (D) (V) CURB 73023	66
75	63	54	14	FROM WHERE I'M SITTING M. WRIGHT, B. HILL (G. BROOKS, K. MAXON)	GARY ALLAN (V) DECCA 72003	43

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

## Billboard Top Country Singles Sales

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	1	9	*** No. 1 *** IT'S YOUR LOVE CURB 73019 9 weeks at No. 1	TIM MCGRAW (WITH FAITH HILL)
2	2	2	6	BUTTERFLY KISSES MCA 72016	RAYBON BROS.
3	3	3	4	HOW DO I LIVE CURB 73022	LEANN RIMES
4	4	4	4	HOW DO I LIVE MCA 72015	TRISHA YEARWOOD
5	5	5	24	HERE'S YOUR SIGN (GET THE PICTURE) WARNER BROS. 17491	BILL EKVALL WITH SPECIAL GUEST TRAVIS TRITT
6	7	—	2	BUTTERFLY KISSES CURB 73023	JEFF CARSON
7	6	6	56	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
8	8	10	6	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS	MICHAEL PETERSON
9	9	9	16	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
10	14	14	18	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY
11	11	12	14	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
12	13	11	14	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
13	10	8	17	I'D BE WITH YOU/DADDY'S LITTLE GIRL CURB 56092/UNIVERSAL	KIPPI BRANNON

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	15	15	25	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREADY
15	12	7	17	ONE NIGHT AT A TIME MCA 55321	GEORGE STRAIT
16	18	20	3	LUCKY IN LOVE ARISTA 13083	SHERRIE AUSTIN
17	16	13	14	NEVER AGAIN, AGAIN DECCA 55320/MCA	LEE ANN WOMACK
18	22	—	2	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
19	19	17	10	LET IT RAIN DECCA 55293/MCA	MARK CHESNUTT
20	21	19	11	SAD LOOKIN' MOON RCA 64775	ALABAMA
21	20	18	31	FRIENDS ATLANTIC 87019/AG	JOHN MICHAEL MONTGOMERY
22	17	16	15	A DOZEN RED ROSES CAREER 13075/ARISTA	TAMMY GRAHAM
23	23	21	6	COME CRYIN' TO ME BNA 64841/RCA	LONESTAR
24	24	24	8	THE SWING EPIC 78560/SONY	JAMES BONAMY
25	NEW	1	1	WHATEVER COMES FIRST EPIC 78520/SONY	SONS OF THE DESERT

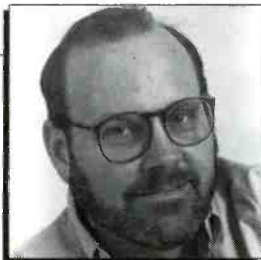
Records with the greatest sales gains this week. ◆ Recording Industry Assn. of America certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion titles indicated by a numeral following the symbol. © 1997, Billboard/BPI Communications and SoundScan,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



## Hot Latin Tracks



### Latin Notas



by John Lannert

**P**RESIDENTE BREWS A SMASH PREMIERE: The hipper cognoscenti of libations brewed from hops know that the Dominican Republic's smooth-tasting Presidente is merely one of the best beers in the Caribbean and beyond.

It must be noted, as well, that Cervecería Nacional Dominicana, the firm that brews Presidente, can put on a show nearly as good as the taste of its flagship brand.

El Festival Presidente De Música Latina, the brewery's impressive three-day music happening, took place June 20-22 at Estadio Olímpico Juan Pablo Duarte in Santo Domingo. The festival boasted a formidable 14-act bill whose artists performed a broad array of genres, including merengue, salsa, mariachi, *norteña*, pop, *vallenatos*, *cumbia*, and rock.

Sony Disco/Sony ranchero star **Alejandro Fernández**, RMM salsa titan **Marc Anthony**, and Karen/PolyGram Latino's home-grown merengue veterans **Los Hermanos Rosario** drew the most heated applause and cheers.

While multi-day, multi-act music festivals have become old hat in much of the world, the Presidente fest was the first of its kind in the Dominican Republic. Not surprisingly, the 120,000 spectators who paid \$8-\$10 were dazzled by the gigantic, 60-foot-wide stage flanked by a large series of grids that rose upward and stretched outward like the skeleton of a rectangular apartment building.

Hanging far above the stage were banks of colorful lights whose hues were delineated by billowing pads of fog that spewed forth from the stage.

Fireworks sparked additional cheers and howls from a raucous, but only occasionally unruly, crowd that was most grateful that an event of this stature had finally arrived in the Dominican Republic.

Indeed, the Presidente festival was a source of pride for hometown music lovers. Cervecería Nacional hopes that the festival evolves into an annual must-do event for top-shelf Latino artists.

El Festival Presidente could become huge with a little tweaking. Clearly, the music fest has much going for it: Cervecería Nacional's strong organization and profile; a fine concert production team headed by Cárdenas, Fernández & Associates; the musical expertise of noted Dominican producer **Manuel Tejada**, who helped assemble the musical program; and a wildly enthusiastic audience of informed music fans. Univision is broadcasting "El Gran Festival Del Caribe," a special on the event that is slated to air Oct. 12. The show is tentatively scheduled to run two hours. High ratings for that program could only spur greater interest in El Festival Presidente.

So what adjustments could be made to improve the festival? First, tighten the schedule by booking a maximum of four acts per night. That way, if there are delays, as was the case the first two nights, they can be better accommodated.

Second, frustrating delays that sap the logistical flow of the evening (along with the energy of the crowd) can be largely eliminated by pulling the plug on self-indulgent artists who play beyond their allotted time. The scheduled June 21 set by EMI Latin singer/actress **Thalia** did not end until 2:45 a.m. On the evening of June 22, Anthony's show was abruptly cut short by a fireworks display, which, come to think of it, might be the most diplomatic way of ending a set.

Third, each night's performance should end on an upbeat musical note by booking a headliner who is a hot tropical star. With the exception of **Carlos Vives** June 22, the head-

(Continued on next page)

# JON SECADA THALIA

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THIS WEEK	LAST WEEK	WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/PROMOTION LABEL	PRODUCER (SONGWRITER)
				<b>*** No. 1 ***</b>	
1	1	1	11	<b>ENRIQUE IGLESIAS</b> FONOVISA	◆ SOLO EN TI R. PEREZ-BOTIJA (V. CLARKE)
2	2	2	4	<b>LOS TIGRES DEL NORTE</b> FONOVISA	EL MOJADO ACAUDALADO TN INC. (T. BELLO)
3	3	6	5	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	EL TUCANAZO G. FELIX (M. QUINTERO LARA)
4	7	7	6	<b>LA MAFIA</b> SONY DISCOS/SONY	◆ ENAMORADA M. LICHTENBERGER JR. (J. L. PILOTO)
5	6	8	6	<b>JUAN GABRIEL</b> ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
6	5	4	10	<b>GRUPO LIMITE</b> POLYGRAM LATINO	SOLO CONTIGO J. CARRILLO (A. VILLAREAL)
7	14	21	3	<b>GLORIA ESTEFAN</b> EPIC/SONY	NO PRETENDO E. ESTEFAN JR., K. SANTANDER (G. ESTEFAN, K. SANTANDER)
8	10	9	6	<b>MOJADO</b> FONOVISA	◆ MOTIVOS L. LOZANO (F. BARRIENTOS, L. LOZANO)
9	12	10	5	<b>BRONCO</b> FONOVISA	TU Y YO BRONCO (J. GUADALUPE ESPARZA)
10	13	16	5	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	ES LA MUJER PRAMIREZ (A. CHAVEZ)
11	4	—	2	<b>BOYZONE</b> POLYGRAM LATINO	◆ MYSTICAL EXPERIENCE R. PEREZ-BOTIJA (C. GARCIA ALONSO)
12	20	—	2	<b>MARCO ANTONIO SOLIS</b> FONOVISA	MI ULTIMO ADIOS M. A. SOLIS (M. A. SOLIS)
13	8	5	13	<b>JUAN GABRIEL/ROCIO DURCAL</b> ARIOLA/BMG	EL DESTINO J. GABRIEL (J. GABRIEL)
14	9	11	5	<b>FEY</b> SONY LATIN/SONY	MUEVELO Y (M. ADLANEDO)
15	15	18	7	<b>LUCERO</b> UNIVERSAL	◆ TACTICAS DE GUERRA C. GUIDETTI, M. FABRIZIO (M. GALLARDO, L. CABANAS)
16	16	13	4	<b>VICTOR MANUELLE</b> SONY TROPICAL/SONY	DILE A ELLA NOT LISTED (G. FRANCISCO)
				<b>*** AIRPOWER ***</b>	
17	23	27	4	<b>GRUPO BRYNDIS</b> DISA/EMI LATIN	OLVIDEMOS NUESTRO ORGULLO L. CHAVEZ (M. POSADAS)
18	11	3	18	<b>LOS TEMERARIOS</b> FONOVISA	◆ YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J. V. FLORES)
19	18	19	7	<b>TIRANOS DEL NORTE</b> SONY DISCOS/SONY	DE LA TIERRA AL CIELO J. MARTINEZ (E. TORRES)
20	17	12	7	<b>LIBERACION</b> DISA/EMI LATIN	MURIO NOT LISTED (H. GONZALEZ)
				<b>*** AIRPOWER ***</b>	
21	22	28	3	<b>BANDA MAGUEY</b> FONOVISA	PERO TE AMO E. SOLANO (E. SOLANO)
22	<b>NEW</b>	1	1	<b>LOS TEMERARIOS</b> FONOVISA	ACEPTA MI ERROR A. ANGEL ALBA (G. A. ALVA)
23	19	15	14	<b>LOS ANGELES AZULES</b> DISA/EMI LATIN	MI NINA MUJER J. MEJIA AVANTE (J. MEJIA AVANTE)
24	27	20	4	<b>FRANKIE NEGRON</b> WEACARIBE/WEA LATINA	◆ INVOLVIDABLE LEM (G. CARELLA, GDES. G. DESTEFANI, A. REPETTI)
25	24	23	7	<b>JOSE GUADALUPE ESPARZA</b> FONOVISA	EL PESCADOR J. GUADALUPE ESPARZA (NOT LISTED)
26	21	—	2	<b>GRACIELA BELTRAN</b> EMI LATIN	LE PEDIRE PERDON B. SILVETTI (J. F. RODRIGUEZ)
27	35	—	2	<b>JAVIER GARCIA</b> FONOVISA	◆ TRANQUILA J. ALVAREZ, J. TARODO (J. GARCIA)
28	28	34	4	<b>LOS HURACANES DEL NORTE</b> FONOVISA	EL CLAVO G. GARCIA (S. CASARES)
29	26	31	3	<b>BANDA LOS LAGOS</b> LUNA/FONOVISA	TE QUIERO, TE AMO, TE EXTRANO A. DE LUNA (R. YBARRA, D. COMPARAN)
30	29	32	15	<b>LA TRADICION DEL NORTE</b> ARIOLA/BMG	◆ CORAZON E. F. AGUILAR (J. SERRANO)
31	25	17	7	<b>MARTA SANCHEZ</b> POLYGRAM LATINO	◆ MOJA MI CORAZON N. RODGERS, A. LEVIN, C. CELLI (A. LEVIN, C. CELLI, F. OSORIO)
32	<b>NEW</b>	1	1	<b>BANDA EL RECODO</b> FONOVISA	QUE SOLO ESTOY SIN TI G. LIZARRAGA (M. A. SOLIS)
33	31	33	8	<b>LOS MISMOS</b> EMI LATIN	◆ DEPENDO DE MI TRABAJO LOS MISMOS (M. MARROQUIN)
34	<b>NEW</b>	1	1	<b>MILLIE</b> EMI LATIN	◆ AMAME M. FLORES, K. C. PORTER (M. FLORES)
35	33	25	11	<b>CONJUNTO PRIMAVERA</b> FONOVISA	◆ QUIERO ESTAR LOCO V. MATA, C. PRIMAVERA (M. A. SANCHEZ)
36	37	—	2	<b>JORDI</b> FONOVISA	DESESPERADAMENTE ENAMORADO DYANGO (P. MARTINEZ)
37	36	—	2	<b>THALIA</b> EMI LATIN	AMOR A LA MEXICANA K. SANTANDER, B. OSSA (M. PUPPARO)
38	<b>NEW</b>	1	1	<b>MICHAEL SALGADO</b> JOEY	LA MEDIA VUELTA J. S. LOPEZ (J. A. JIMENEZ)
39	30	24	4	<b>RICARDO ARJONA</b> SONY LATIN/SONY	◆ ELLA Y EL R. ARJONA (R. ARJONA)
40	<b>NEW</b>	1	1	<b>GRUPO TENTACION</b> LUNA/FONOVISA	ANILLO DE COMPROMISO A. DE LUNA (C. SANCHEZ)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
27 STATIONS	16 STATIONS	57 STATIONS
1 ENRIQUE IGLESIAS FONOVISA SOLO EN TI	1 VICTOR MANUELLE SONY TROPICAL/SONY DILE A ELLA	1 LOS TIGRES DEL NORTE FONOVISA EL MOJADO...
2 GLORIA ESTEFAN EPIC/SONY NO PRETENDO/STEAL...	2 FRANKIE NEGRON WEACARIBE/WEA LATINA INVOLVIDABLE	2 LOS TUCANES DE TIJUANA EMI LATIN EL TUCANAZO
3 MARTA SANCHEZ POLYGRAM LATINO MOJA MI CORAZON	3 GILBERTO SANTA ROSA SONY TROPICAL/SONY PELIGRO	3 LA MAFIA SONY DISCOS/SONY ENAMORADA
4 FEY SONY LATIN/SONY MUEVELO	4 LOS HERMANOS ROSARIO KAREN/POLYGRAM LATINO ROMPECINTURA	4 GRUPO LIMITE POLYGRAM LATINO SOLO CONTIGO
5 BOYZONE POLYGRAM LATINO MYSTICAL EXPERIENCE	5 GLORIA ESTEFAN EPIC/SONY NO PRETENDO	5 MOJADO FONOVISA MOTIVOS
6 MILLIE EMI LATIN AMAME	6 MILLY Y LOS VECINOS SONY TROPICAL/SONY PORQUE...	6 ENRIQUE IGLESIAS FONOVISA SOLO EN TI
7 LUCERO UNIVERSAL TACTICAS DE GUERRA	7 SANED EMI LATIN MAS	7 ALEJANDRO FERNANDEZ SONY DISCOS/SONY ES LA...
8 VICTOR MANUELLE SONY TROPICAL/SONY DILE A ELLA	8 HECTOR TRICOCHÉ POLYGRAM RODVEN ES EL...	8 BRONCO FONOVISA TU Y YO
9 LAURA PAUSINI WEA LATINA DOS ENAMORADOS	9 BOYZONE POLYGRAM LATINO MYSTICAL EXPERIENCE	9 LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
10 RICARDO ARJONA SONY LATIN/SONY ELLA Y EL	10 OSCAR D'LEON CON INDIA RMM HAZME EL AMOR	10 TIRANOS DEL NORTE SONY DISCOS/SONY DE LA TIERRA...
11 JON SECADA EMI LATIN LA MAGIA DE TU AMOR	11 MICHAEL STUART RMM SUEÑO	11 MARCO ANTONIO SOLIS FONOVISA MI ULTIMO...
12 SPICE GIRLS VIRGIN SAY YOU'LL BE THERE	12 IRISNEYDA WEA LATINA CON UNAS Y DIENTES	12 GRUPO BRYNDIS DISA/EMI LATIN OLVIDEMOS...
13 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO	13 GISSELLE RCA/BMG EL NEGRO	13 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO
14 EDNITA NAZARIO EMI LATIN TE QUIERO	14 ILEGALES ARIOLA/BMG EL TAQUI TAQUI	14 LIBERACION DISA/EMI LATIN MURIO
15 JAVIER GARCIA FONOVISA TRANQUILA	15 ADOLESCENT'S ORQUESTA SONY TROPICAL/SONY PERSONA...	15 BANDA MAGUEY FONOVISA PERO TE AMO

Records showing an increase in detections over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Airpower awarded to those records which attain 700 detections for the first time. If two records are tied in number of plays, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. © 1997 Billboard/BPI Communications, Inc.



## NOTAS

(Continued from preceding page)

liner was a pop ballad act. The tempo was too slow, and the crowd started filing out for the *salidas*.

Fourth, place jumbo screens with adequate lighting on both sides of the stage for better viewing of the onstage action. Put two more at the other end of the spacious stadium.

Finally, keep the runway that ran about 40 feet from the stage into the crowd. The runway, which belonged to Enrique Iglesias' show, was used during the first night of the event, and it definitely amplified the good vibes for Iglesias and Fernández.

That runway, in fact, greatly enhanced the stunning performance by Fernández, who clearly emerged as one of the crowd favorites during the festival. Wearing a body-hugging three-piece suit, the darkly handsome Mexican singer anchored his appealing passel of crowd-pleasing mariachi tunes with a booming baritone that filled the stadium. By the time he concluded his steaming set, Fernández had conquered the female portion of the crowd, who showered him with enough women's undergarments to fill a Victoria's Secret catalog.

Also earning unbridled affection, not to mention his own collection of women's intimate attire, was another belting baritone, salsa star Anthony. His soulful, sincere delivery of such hits as "Palabras Del Alma" and "Nadie Como Ella" brought down the house. Unfortunately, Anthony was saddled with an erratic sound mix that hampered several other artists during the final two evenings.

The flashy performances turned in by Iglesias, Emmanuel, and Thalia would have been better suited for indoor venues where the crowds could

have better appreciated the physical nuances and dramatic gestures of each performer. All the artists did score well with the audience with their hits, however.

Predictably, the predominantly Dominican fans who showed up for three moonlit evenings of performances demonstrated warm affection for tropical grooves, especially the home-grown merengue sounds of Los Hermanos Rosario, Camino/PolyGram Latino's resurgent Fernando Villalona, and the big-voiced, currently unsigned merengero titan Eddy Herrera.

But the ever-gyrating swirl of concertgoers proved that they are quite at home with other musics as they sang with great enthusiasm songs by Emmanuel, Fernández, and the home-bred—and, amazingly, unsigned—pop/rock/funk outfit Tabú-Tek.

Sony Tropical/Sony's class act Gilberto Santa Rosa gave another typically classy performance, while Fonovisa's cumbia/norteña songstress Ana Bárbara held her own with a set that closed out with "La Trampa," a catchy cumbia tune that was a huge hit in the Dominican Republic, not to mention the U.S.

During his event-closing performance, Vives, now shorn of his luxurious locks, initially fired up the throng with his spicy vallenato/cumbia/rock blends. But Vives waited too long to get into his trio of hits ("La Gota Fria," "Pa' Mayté," "La Tierra Del Olvido"), and he ended his show playing in front of a sparse crowd.

**A SWEET TABÚ:** It is always gratifying in this "been there heard that" biz to stumble upon a new band that deserves a shot for wider acclaim. The

aforementioned Tabú-Tek merits such a chance.

Together only two years, the six-man group, whose members are all in their 20s, turned in a polished performance June 20 at El Festival Presidente that featured an embraceable batch of songs brimming with intelligent lyrics and infectious melodies.

Spicing the tunes with soulful falsetto and rangy baritone stylings was the band's charismatic front man, Max Martínez. By show's end, the crowd was eagerly singing along with act's latest Dominican hit, "Instintos."

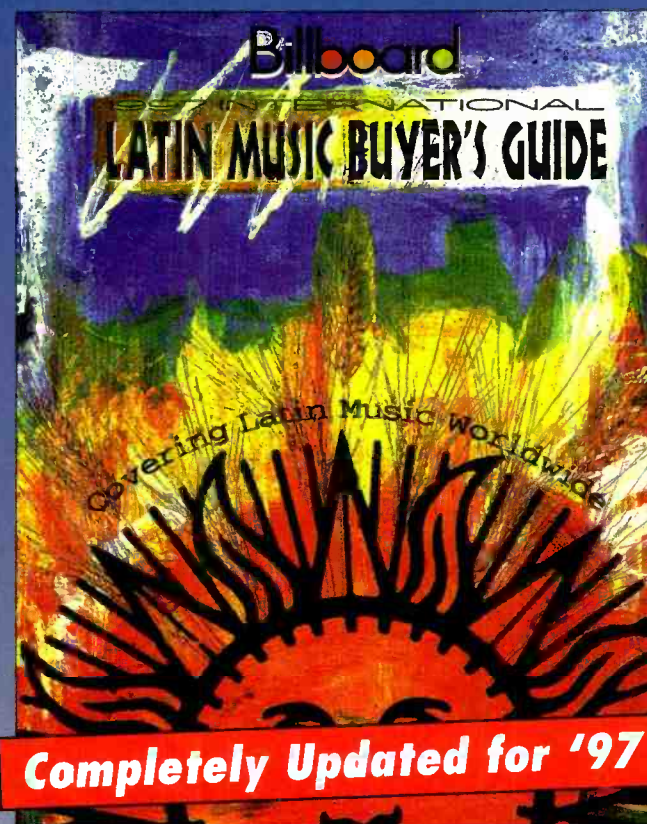
The group, which has performed in Santo Domingo with EMI Argentina's Enanitos Verdes and Warner Mexico's La Ley (Martínez has sung onstage with La Ley's Beto Cuevas), has put out a superb debut album, titled "Girar." True, the band's contagious musical brew of rock, funk, and pop recalls at times a pleasant cross of George Michael and David Bowie, peppered with '70s-style funk. The group does not break new musical ground, but, with proper marketing and promotion, Tabú-Tek could score at radio and retail.

Unlike most rock-rooted acts whose vocal, in-your-face attitude is inversely proportional to their musical talent, these guys are refreshingly sincere—and eager for others to hear their music.

So far, the band members say, they have shipped 42 copies of their press kit and album to industry execs. They have received no reply, thus far.

Tabú-Tek can be reached at 809-566-0390, 809-532-5942, or 809-562-1003. Tabú-Tek's E-mail addresses are tabutek@geocities.com or tomasalvarez@hotmail.com.

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## LATIN TRACKS A-Z

- TITLE (Publisher—Licensing Org.) Sheet Music Dist.
- 22 ACEPTA MI ERROR (Edimonsa, ASCAP)
  - 34 AMAME (Famous, ASCAP/Insignia, ASCAP)
  - 37 AMOR A LA MEXICANA (Peermusic, BMI)
  - 40 ANILLO DE COMPROMISO (Peer Int'l., BMI)
  - 30 CORAZON (BMG Songs, ASCAP)
  - 19 DE LA TIERRA AL CIELO (De Luna, BMI)
  - 33 DEPENDO DE MI TRABAJO (M.A.M.P., BMI)
  - 36 DESESPERADAMENTE ENAMORADO (Teddy Sound, SESAC)
  - 16 DILE A ELLA (Copyright Control)
  - 28 EL CLAVO (Super Andrea, ASCAP/Beso, BMI)
  - 13 EL DESTINO (BMG Songs, ASCAP)
  - 39 ELLA Y EL (Sony Discos, ASCAP)
  - 2 EL MOJADO ACAUDALADO (TN Ediciones/Bello Musical)
  - 25 EL PESCADOR (Copyright Control)
  - 3 EL TUCANAZO (Flamingo)
  - 4 ENAMORADA (Lanfranco, ASCAP)
  - 10 ES LA MUJER (EMI Blackwood, BMI)
  - 24 INVOLVIDABLE (INCANCELABLE) (Copyright Control)
  - 38 LA MEDIA VUELTA (BMG Songs, ASCAP)
  - 26 LE PEDIRE PERDON (Copyright Control)
  - 23 MI NINA MUJER (Edimonsa, ASCAP)
  - 12 MI ULTIMO ADIOS (Grisma, SESAC)
  - 31 MOJA MI CORAZON (EMI Virgin Songs, ASCAP/EMI Virgin Music, BMI/WB Music Corp., ASCAP)
  - 8 MOTIVOS (Fonometric, SESAC)
  - 14 MUEVELO (Sony Discos, ASCAP)
  - 20 MURIO (Edimonsa, ASCAP)
  - 11 MYSTICAL EXPERIENCE (EXPERIENCIA RELIGIOSA) (Unimusic, ASCAP/Fonometric, SESAC)
  - 7 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)
  - 17 OLVIDEMOS NUESTRO ORGULLO (Edimonsa, ASCAP)
  - 21 PERO TE AMO (Ernesto Musical)
  - 32 QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)
  - 35 QUIERO ESTAR LOCO (Albersan)
  - 6 SOLO CONTIGO (Huina)
  - 1 SOLO EN TI (ONLY YOU) (Sony/ATV Songs, BMI)
  - 15 TACTICAS DE GUERRA (Sony Music, ASCAP)
  - 29 TE QUIERO, TE AMD, TE EXTRANO (Luede)
  - 5 TE SIGO AMANDO (BMG Songs, ASCAP)
  - 27 TRANQUILA (Copyright Control)
  - 9 TU Y YO (Vander, ASCAP)
  - 18 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)

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# Artists & Music

## TOP CLASSICAL ALBUMS TM

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	2	33	<b>VANESSA-MAE</b> ANGEL 55395 (10.98/15.98)	<b>★★ NO. 1 ★★</b> THE CLASSICAL ALBUM <small>3 weeks at No. 1</small>
2	1	41	<b>MA/MEYER/O'CONNOR</b> SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
3	4	15	<b>KATHLEEN BATTLE</b> SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
4	3	24	<b>ANDRE RIEU</b> PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
5	5	27	<b>DAVID HELFGOTT</b> RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
6	6	3	<b>LUCIANO PAVAROTTI</b> LONDON 448700 (10.98 EQ/16.98)	PAVAROTTI PLUS
7	7	59	<b>WYNTON MARSALIS</b> SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
8	8	6	<b>DAVID HELFGOTT</b> RCA VICTOR 46725 (9.98/15.98)	BRILLIANTISSIMO
9	10	3	<b>BERLIN PHILHARMONIC (KARAJAN)</b> DG 457127 (16.98 EQ)	SUMMER ADAGIO
10	9	49	<b>ANDRE RIEU</b> PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
11	12	14	<b>CHOIR OF NEW COLLEGE (HIGGINSBOTTOM)</b> ERATO 14634 (15.97)	AGNUS DEI: MUSIC OF INNER HARMONY
12	NEW		<b>YING HUANG</b> SONY CLASSICAL 62687 (10.98 EQ/16.98)	YING HUANG
13	11	5	<b>LEILA JOSEFOWICZ</b> PHILIPS 454440 (16.98 EQ)	BOHEMIAN RHAPSODIES
14	15	77	<b>BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS</b> ANGEL 55504 (10.98/15.98)	CHANT II
15	RE-ENTRY		<b>VARIOUS ARTISTS</b> SONY CLASSICAL 63032 (10.98 EQ/16.98)	RACHMANINOFF GOES TO THE MOVIES

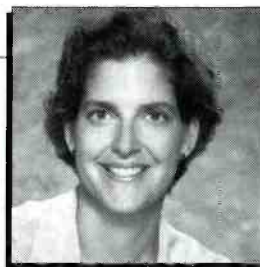
## TOP CLASSICAL CROSSOVER TM

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
1	2	27	<b>THE TALIESIN ORCHESTRA (SAYRE)</b> INTERSOUND 3566 (17.99)	<b>★★ NO. 1 ★★</b> ORINOCO FLOW: THE MUSIC OF ENYA <small>1 week at No. 1</small>
2	1	24	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
3	3	16	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
4	5	2	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 68786 (9.98/15.98)	AMERICAN VISIONS
5	4	31	<b>SOUNDTRACK</b> PHILIPS 454710 (10.98 EQ/16.98)	SHINE
6	6	22	<b>LONDON SYMPHONY (WILLIAMS)</b> RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
7	8	90	<b>LONDON PHILHARMONIC (SCHOLES)</b> POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
8	7	5	<b>CINCINNATI POPS (KUNZEL)</b> TELARC 80437 (10.98/15.98)	THE BIG PICTURE
9	10	13	<b>BOBBY MCFERRIN</b> SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS
10	13	3	<b>SOUNDTRACK</b> RCA VICTOR 68757 (9.98/15.98)	BRASSED OFF!
11	9	36	<b>BOSTON POPS ORCHESTRA (LOCKHART)</b> RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
12	12	70	<b>SOUNDTRACK</b> SONY CLASSICAL 62258 (9.98 EQ/15.98)	SENSE AND SENSIBILITY
13	11	32	<b>VARIOUS ARTISTS</b> LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD
14	NEW		<b>THE TALIESIN ORCHESTRA (SAYRE)</b> INTERSOUND 3575 (17.99)	FORBIDDEN FOREST: IMPRESSIONS OF GEORGE WINSTON
15	RE-ENTRY		<b>JOHN WILLIAMS</b> SONY CLASSICAL 63000 (10.98 EQ/16.98)	PLAYS THE MOVIES

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. \*Asterisk indicates vinyl available. †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	TOP CLASSICAL BUDGET
1 <b>VARIOUS</b> MOZART IN THE MORNING PHILIPS	1 <b>VARIOUS</b> ROMANCE AND ROSES ● INTER-SOUND
2 <b>VARIOUS</b> BARBER'S ADAGIO RCA VICTOR	2 <b>VARIOUS</b> 20 CLASSICAL FAVORITES MADACY
3 <b>VARIOUS</b> SHINE: THE COMPLETE CLASSICS PHILIPS	3 <b>JOHN BAYLESS</b> BEATLES'S GREATEST HITS INTERSOUND
4 <b>VARIOUS</b> MOZART FOR YOUR MIND PHILIPS	4 <b>VARIOUS</b> ADVENTURES IN EARLY MUSIC DEUTSCHE HARMONIA MUNDI
5 <b>POPS (FIEDLER)</b> STARS & STRIPES RCA	5 <b>VARIOUS</b> BEETHOVEN: GREATEST HITS REFERENCE GOLD
6 <b>VARIOUS</b> ONLY CLASSICAL CD YOU NEED RCA VICTOR	6 <b>VARIOUS</b> CLASSICAL TREASURES MADACY
7 <b>VARIOUS</b> BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	7 <b>VARIOUS</b> GERSHWIN: AN AMERICAN IN PARIS MADACY
8 <b>VARIOUS</b> BACH FOR BOOK LOVERS PHILIPS	8 <b>THE CHOIR OF VIENNA</b> MYSTICAL CHANTS SPECIAL
9 <b>VARIOUS</b> PACHELBEL CANON RCA VICTOR	9 <b>THE GRENAIDIER GUARD BAND</b> SOUSA MARCHES LONDON
10 <b>HYMAN/LEVINE</b> SCOTT JOPLIN-GREATEST HITS RCA VICTOR	10 <b>VARIOUS</b> CLASSICAL MASTERPIECES MADACY
11 <b>VARIOUS</b> MOZART-GREATEST HITS SONY CLASSICAL	11 <b>VARIOUS</b> PIANO BY CANDLELIGHT MADACY
12 <b>VARIOUS</b> MOZART FOR THE MORNING COMMUTE PHILIPS	12 <b>VARIOUS</b> VERY BEST OF MOZART VOX CAMEO
13 <b>VARIOUS</b> PUCCINI AND PASTA PHILIPS	13 <b>VARIOUS</b> BEETHOVEN: PIANO SONATAS MADACY
14 <b>CARRERAS-DOMINGO-PAVAROTTI</b> TENORS ON TOUR SONY CLASSICAL	14 <b>VARIOUS</b> MOZART-GREATEST HITS REFERENCE GOLD
15 <b>VARIOUS</b> BEETHOVEN-GREATEST HITS SONY CLASSICAL	15 <b>JOHN WILLIAMS</b> SPANISH GUITAR MUSIC SONY CLASSICAL

## Classical KEEPING SCORE



by Heidi Waleson

**V**INTAGE MUSIC: For those who can never get enough Rostropovich, EMI Classics has put out a fascinating 13-CD collection of the cellist's performances from his years in Russia (1950-1974), assembled under Rostropovich's supervision. Retrieved from radio tapes and other sources, the collection traces Rostropovich's relationships with the important composers of his day—for example, the world premiere performance of Benjamin Britten's Symphony for Cello and Orchestra, Op. 68, which was dedicated to Rostropovich, recorded at the Moscow Conservatoire with the Moscow Philharmonic and the composer conducting (March 12, 1964). There are also performances of cello sonatas by Shostakovich, Kabalevsky, and Kachaturian, all with the composers at the piano. A raft of pieces dedicated to Rostropovich by famous and not-so-famous composers and performances of classic works (a 1970 Beethoven Triple with David Oistrakh, Sviatoslav Richter, and the Moscow Philharmonic under Kyril Kondrashin) are also in the set. For a bonus, the set includes a CD of new recordings (1996), including Astor Piazzolla's "The Grand Tango" and Alfred Schnittke's Cello Sonata No. 2, both of which are dedicated to Rostropovich.



ROSTROPOVICH

**T**HE OLD GUYS: Sony Classical's new SEON line brings the pioneers of period instrument and vocal performance to the U.S. at a budget price. The original label, created in 1972 by producer Wolf Erichson, who now supervises Sony's Vivarte label, captured the work of such legends as Frans Brüggen, Anner Bylisma, the Kuijkens, Gustav Leonhardt, and Konrad Ruhland. The recordings have been unavailable in the U.S. in recent years. The line, which will encompass about 100 recordings released on 60 CDs, has begun with 10 CDs, including the Brandenburg Concertos (recorded in 1976 and 1977, in Dutch churches) and Leonhardt playing Bach's English Suites. While the brass intonation is not always what today's ears have come to

expect of period instrument players, access to these giants shows how the historical performance movement got started and why it has endured.

**C**ARMEN TIMES TWO: On July 21, Video Artists International (VAI) is putting Cecil B. DeMille's 1915 film "Carmen," starring Geraldine Farrar—but Kino on Video beat it to the punch, releasing its video version of the silent film June 17. So it goes with works in the public domain. Both versions have reconstructed the musical accompaniment. DeMille used an orchestral arrangement of Bizet's score by Hugo Riesenfeld; on the VAI version it is performed by the London Philharmonic conducted by Gillian Anderson of the Library of Congress. The Kino version is performed by the Olympia Chamber Orchestra. The VAI version also includes actual Victor recordings of Farrar singing arias from "Carmen" against a montage of stills and scenes from the film. VAI is also releasing an album of the Riesenfeld "Carmen" score with the additional Farrar tracks.

**L**OWER NOTES: Sony is backing a couple of talented young mezzo-sopranos: Angelika Kirschlager makes an interesting recital debut (July 1) in a recording that features songs by Gustav Mahler and Alma Schindler Mahler and the first recording of "Songs Of The Clown" Op. 29 by Erich Korngold, which have texts from Shakespeare's "Twelfth Night." Helmut Deutsch is the pianist. The Austrian singer makes her North American operatic debuts, beginning with the Seattle Opera in August ("Der Rosenkavalier"), the San Francisco Opera in September ("Le Nozze Di Figaro"), and at the Metropolitan in October ("La Clemenza Di Tito").

Also signed to the label is the American mezzo Susan Graham, whose first recording under the contract, a collection of Berlioz songs and arias, which are Graham's specialty, will be released July 15. The Orchestra Of The Royal Opera, Covent Garden, is conducted by John Nelson. Her second planned recording is of songs by Reynaldo Hahn.

**S**IGNED UP: EMI Classics has signed the Eroica Trio, with a first release scheduled for the fall. The Eroica (Erika Nickrenz, piano; Adela Peña, violin; and Sara Sant'Ambrogio, cello) won first prize in the Walter F. Naumberg Chamber Music Competition in 1991. In the 1996-97 season, the trio was chosen by Carnegie Hall for its "Distinctive Debuts" series, which included an international tour and a recital at Carnegie's Weill Recital Hall... New Albion, the Bay Area label specializing in experimental music, has signed an exclusive distribution deal with Koch International, effective July 1.

## FIG DISH GETS A GRASS-ROOTS 'PUSH'

(Continued from page 16)

an engineer-based guy than a song guy. We thought we were getting somebody who'd be like, 'Take half that chorus and put it after the bridge,' and we didn't get any of that. And for a couple of days it was really unsettling."

"For a day or two I was just fuming—I can't believe we're paying this guy," etc. But we didn't want to abort the sessions, so we just kinda got together and... started working. It forced us to become better songwriters and a better band. I actually thank Phil for it—it's just the way he works. He's a very interesting character, and it was a unique experience."

Another such experience, according to Smith, involved doing a vocal track at Bryan Adams' home studio in Vancouver when it was determined that Smith's vocals on one track needed to be redone. "Phil and I drive out to this island, and it's Bryan Adams' house. And the mixing board is a big picture window overlooking the bay. I'm thinking, 'This is gonna be inspirational,' figuring I'll do the vocals in some big glass booth on the roof. Then they take me to the basement, tape a mike to a broom, and they stick me in the walk-in bathroom. So, it wasn't that exhilarating, but it was kind of fun."

Smith says the album's 12 cohesive,

memorable songs were forged from a six-month period of composing. "They'd expected 'Love Songs' to do better," says Polydor A&R director Andrew Brightman, who signed Fig Dish, "and the extra energy of that frustration was poured into songwriting."

"We'd decided, 'This time we're going to make a kick-ass record,'" Smith recalls. "We'd sat home licking our wounds [after a year of intense touring], realizing that we hadn't turned into huge rock stars, which everybody thinks they're going to with their first record. You have to think you're gonna be huge, or all the touring will kill you."

In fact, it very nearly did kill them when their van and trailer wipped out in a Nebraska blizzard. "We all lived, with minor injuries [like frostbite]," says Smith, "and it was an absolute miracle. Our equipment was all over I-80 like a yard sale." One spiritual casualty of the accident was then drummer Andy Hamilton, who quit the band and enrolled in law school. Bill Swartz of Ultraswiss kept time for "When Shove Goes Back To Push." Fig Dish recently hired a new drummer, Brian Nolan. He's set to debut with the band at a pre-tour club date Saturday (12) at Chicago's Double Door.

The triple bill with Veruca Salt and

Local H starts five days later in Cleveland. Polydor's Pollak says Fig Dish will remain on the road indefinitely after the triple-bill stint ends. Fig Dish is booked by ICM and managed by Rob Kos of Metropolitan Entertainment Group.

Pollak says a four-song cassette sampler, featuring the album version of "Come On, Don't Come On" (the radio single is slightly edited), as well as album tracks "When Shirts Get Tight," "Dare You To Vanish," and "Bend," will be distributed to audience members at the triple-bill concerts. "The band will be working hard in those markets, doing radio and retail appearances, so by release time, those markets, at the very least, are primed."

In addition, four markets that "did great with 'Love Songs,'"—New York, Chicago, Boston, and Denver—will also have gotten extra attention, according to Pollak. "We'll make sure the records are in stores in endcaps and listening posts. And \$10.98 is a very competitive price: With retail as competitive as it is, you have to open the door as early as possible." The discounted price point, says Pollak, offers a purchase incentive to someone who hasn't heard of the band "and may be in the store to buy something else, and then they see Fig Dish on sale for \$9.98."



# Top Jazz Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILATED, AND PROVIDED BY <b>SoundScan®</b>				
★ ★ ★ No. 1 ★ ★ ★				
1	NEW		THE MANHATTAN TRANSFER	ATLANTIC 83012
2	1	2	WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA	COLUMBIA 57694
3	2	7	DAVE GRUSIN	GRP 9865
4	3	12	FRANK SINATRA WITH THE RED NORVO QUINTET	BLUE NOTE 37513/CAPITOL
5	5	2	VARIOUS ARTISTS	GRP 9881
6	6	4	ROY HARGROVE'S CRISOL	VERVE 537563
7	4	18	CHARLIE HADEN & PAT METHENY	VERVE 537130
8	8	21	TONY BENNETT	COLUMBIA 67774
9	7	86	SOUNDTRACK	PANGAEA 36071/CAPITOL
10	10	2	THE MCCOY TYNER TRIO WITH SYMPHONY	IMPULSE! 197/GRP
11	12	68	DIANA KRALL	IMPULSE! 182/GRP
12	NEW		VARIOUS ARTISTS	ATLANTIC 83010
13	9	4	KEITH JARRETT	ECM 21640
14	11	7	DOC CHEATHAM & NICHOLAS PAYTON	VERVE 537062
15	15	69	CASSANDRA WILSON	BLUE NOTE 32861/CAPITOL
16	22	2	LOUIS ARMSTRONG	GRP 9872
17	14	42	ROYAL CROWN REVUE	WARNER BROS. 46125
18	13	14	CHARLIE HUNTER QUARTET	BLUE NOTE 52420/CAPITOL
19	20	2	JOHN COLTRANE	GRP 9874
20	NEW		ELLA FITZGERALD	GRP 9870
21	17	14	OSCAR PETERSON	TELARC 83401
22	24	32	PAT METHENY GROUP	GEFFEN 24978
23	19	62	LOUIS ARMSTRONG	RCA VICTOR 68486
24	NEW		BILLIE HOLIDAY	GRP 9871
25	23	10	ROSEMARY CLOONEY	CONCORD JAZZ 4754

## TOP CONTEMPORARY JAZZ ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST	TITLE
★ ★ ★ No. 1 ★ ★ ★				
1	1	39	KENNY G ▲ <sup>2</sup>	ARISTA 18935
2	2	5	BONEY JAMES	WARNER BROS. 46548
3	NEW		FOURPLAY	WARNER BROS. 46661
4	3	10	GATO BARBIERI	COLUMBIA 67855
5	4	16	VARIOUS ARTISTS	I.E. MUSIC 533893/VERVE
6	5	13	RICK BRAUN	BLUEMOON 92743/AG
7	6	7	SPYRO GYRA	GRP 9867
8	8	6	PAUL TAYLOR	COUNTDOWN 17755/ULG
9	7	16	NUYORICAN SOUL	GIANT STEP/BLUE THUMB 1130*/GRP
10	10	9	HERB ALPERT	ALMO SOUNDS 80014/GEFFEN
11	12	40	KEIKO MATSUI	COUNTDOWN 17750/ULG
12	25	16	BOBBY CALDWELL	SIN-DROME 8925
13	9	22	INCOGNITO	TALKIN LOUD/VERVE FORECAST 534395/VERVE
14	11	12	URBAN KNIGHTS	GRP 9861
15	13	49	PETER WHITE	COLUMBIA 67730
16	15	41	GROVER WASHINGTON, JR.	COLUMBIA 57505
17	14	14	EVERETTE HARP	BLUE NOTE 53068/CAPITOL
18	17	14	GEORGE DUKE	WARNER BROS. 46494
19	20	2	GEORGE HOWARD	GRP 9885
20	18	34	AL JARREAU	WARNER BROS. 46454
21	16	6	ERIC MARIENTHAL	I.E. MUSIC 537338/VERVE
22	21	34	BELA FLECK AND THE FLECKTONES	WARNER BROS. 46247
23	22	9	WALTER BEASLEY	SHANACHIE 5032
24	23	42	PAUL HARDCASTLE	JVC 2060
25	RE-ENTRY		WARREN HILL	DISCOVERY 77058

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

# Coleman: Harmolodic And Symphonic

**'NO, I DON'T LIKE** to always be on the go. I don't think nobody does." That's **Ornette Coleman** describing why he takes his time between projects. But Coleman's on the go these days. Three hours after he pooh-poohs the whirlwind life, he's bound for New York's Kennedy Airport, a trip to Paris on the docket. An audience there awaits the world premiere of the iconic composer/bandleader/saxophonist's "Civilization."

When it's over, Coleman heads right back, offering American listeners a chance to hear the multi-faceted retrospective of his work. A four-night string of concerts beginning Tuesday (8) is part of Lincoln Center's Festival '97 and will be the first time in seven years that he has performed in New York.

There, Coleman's varied interests will intersect. He came up in the '50s and '60s playing acoustic jazz; one evening, featuring **Charlie Haden**, **Billy Higgins**, **Kenny Barron**, and **Wallace Roney**, will reflect that sound. From the late '70s on, he's directed the electric ensemble **Prime Time**; it too will be featured in an update of Coleman's hip-hop-influenced work "Tone Dialing."

The composer's only symphony, "Skies Of America," initially released on Columbia in 1972, is also on the schedule, interpreted simultaneously by the **New York Philharmonic** (led by Kurt Masur) and **Prime Time** itself. Coleman hopes that modern ears will be more attuned to the update's idiosyncratic particulars. He's always had a fondness for composition.

"When I first discovered music that people didn't make up on the spot, stuff that was actually written down, I said, 'Oh, I want to learn about that,'" he explains. "I didn't know it was called being a composer at that time. When I got to New York, I found that improvised music was the music of the street, and classical music was the music you dressed up and went in a building for. I hadn't had any relationship to that."

"One day, someone said that jazz musicians weren't composers, they just wrote songs, tunes. I said, 'I know how to write composed music.' I don't think people thought I knew how to read or write music because of the way I improvised, which got tagged as free jazz. I'm not against that title, but it doesn't tell anyone anything other than the word 'free' meaning the same to everybody."

Coleman recalls a little trickery that got "Skies" documented back in the early '70s. "Clive Davis was at CBS then; he hired me to make two jazz records for Columbia, and I took the money and got 38 minutes of my symphony. You know... he didn't tell me not to do that. But the record and the performance died out pretty fast. I want more people to hear it."

"When I recently met with Kurt Masur, he looked at the score and said, 'Oh, I'm living dangerously; this looks really interesting to do.' I started explaining harmolodies to him, and he listened. He wasn't a snob about it. Musically we're on the same team. The conductor is the improviser of the orchestra in the



by Jim Macnie

sense that he controls what he wants to hear at the moment—the thought process is always changing."

Coleman the improviser also has newly recorded work pending. Aug. 19 is the scheduled release date for "Colors," a duet with pianist **Joachim Kuhn** on Harmolodic/Verve. Coleman says that he "worked on that music really hard. Joachim has a good insight on classical music, and he applies that to what he plays when he plays jazz. The music I wrote for us allowed him to bring both worlds into one world, which worked very well. That record has totally free structure and totally composed structure, and they're both equal. I call that a miracle."

Another current piano partner is **Gerri Allen**, whose Blue Note date

"Eyes... In the Back Of Your Head," scheduled for an Aug. 12 release, features two duets with Coleman. Allen was part of the saxist's "Sound Museum" project during the summer of '96. It's the first time in quite a while he's been a sideman on another leader's project, but, he says, "whenever I'm playing, it's on the level of making sound become interesting and good, and I never think about the status of the person next to me."

"Playing a sequence/chordal thing is something that I have shown Geri, and with her abilities, once you reveal something that's possible, she goes for it. What you're hearing is her transforming that information."

Allen herself has recently signed to the Verve label.

Coleman, who was inducted into the American Academy of Arts and Letters in May, believes that the audience at the Lincoln Center shows will be surprised at the vitality of the music. "Well, not too surprised," he says, laughing. "I don't think I've ever had any person who came to hear my stuff leave without enjoying some part of it."

## Billboard

JULY 12, 1997

# Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by <b>SoundScan®</b>				
★ ★ NO. 1 ★ ★				
1	1	11	IN THE MIRROR	YANNI
2	2	22	PICTURE THIS ●	JIM BRICKMAN
3	3	17	AVALON	JOHN TESH
4	4	82	THE MEMORY OF TREES ▲	ENYA
5	5	9	PORT OF MYSTERY	YANNI
6	6	6	SUMMER SOLSTICE	VARIOUS ARTISTS
7	8	4	GUITAR ODYSSEY	GOVI
8	7	18	GYPSY PASSION NEW FLAMENCO	VARIOUS ARTISTS
9	9	11	WHITE STONES	SECRET GARDEN
10	NEW		ASIA JOURNEY	JON MARK
11	13	16	VITAL FORCE	3RD FORCE
12	14	6	OXYGENE 7-13	JEAN MICHEL JARRE
13	11	12	SONGS OF SANCTUARY	ADIEMUS
14	10	41	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ●	GEORGE WINSTON
15	12	61	SONGS FROM A SECRET GARDEN	SECRET GARDEN
16	17	5	HEAT	OSCAR LOPEZ
17	19	4	GRAND PIANO	VARIOUS ARTISTS
18	20	6	MUSIC FROM THE HEART	LORIE LINE
19	15	32	ETERNITY - A ROMANTIC COLLECTION	VARIOUS ARTISTS
20	23	56	SANCTUARY: 20 YEARS OF WINDHAM HILL	VARIOUS ARTISTS
21	16	40	GRAVITY	JESSE COOK
22	18	6	VOYAGER	MIKE OLDFIELD
23	RE-ENTRY		PASSION & GRACE	GOVI
24	21	13	BREAKING THE ETHERS	TUATARA
25	22	16	PORTRAITS (SO LONG AGO, SO CLEAR)	VANGELIS

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



# Songwriters & Publishers

ARTISTS & MUSIC

## Peermusic Cultivates Blümchen

### Publishing Co. Grooms German Singer For Success

BY NIGEL HUNTER

LONDON—This is the time of year when things blossom, and that certainly includes Germany's Blümchen, the fast-rising artist being nurtured by peermusic Germany with new material and songs from its catalog. Her name means "little blossom" in English, and Blossom she is going to be for English-language productions.

The floral connection was suggested by her real first name, Jasmin. Her family name is Wagner, but although that composer was into heavy music of a kind, techno pop was not part of his oeuvre, and there is no direct descentance.

Hamburg-born Blümchen is only 17, and Michael Karnstedt, peermusic's European president, regards her as a prototype for contemporary pop star-

dom, as well as a publishing asset.

"She was discovered at a German new wave party two years ago," says Karnstedt, "and the peer team shaping her career are Michael Boettcher, our head of A&R, and two producers, Arn Schluermann and Stani Djukanovic. They were impressed by her youth, her tremendous personality, and the way she projected herself."

Karnstedt notes that Blümchen and her writing team are supplying all the material for her forthcoming recordings. The first song selected to launch her recording career came from peermusic's back catalog. "Herz An Herz" (Heart To Heart) is a 1985 work penned by Frank Oberpichler and Ulk Krueger. It was originally recorded at that time by Paso Doble and had moderate success. Blümchen's version on the edel label went gold (250,000 copies sold) and to No. 1 in Germany.

"Most of her material is being specially written by Frank and Ulf as well as Arn and Stani," says Karnstedt. "But it may well be that we will turn to

the back catalog again for some future choices. Blümchen is quite capable of covering a wide variety of songs, which is very pleasing for a publisher."

Techno pop is dominant in the German market, and Blümchen will remain in that groove to consolidate the success she has won at home and abroad. Karnstedt notes, however, that she has already proved she can handle ballads, and it's quite possible that future productions will have a different sound.

Blümchen's second single, "Kleiner Satellit" (Little Satellite), entered the top 10 in Germany, and her debut album, "Herzfrequenz" (Heart Beat), a mixture of techno pop and ballads, went gold there. She has won several awards, including the 1997 Echo Award for best national female artist. "Herzfrequenz" has also been recorded in English with lyrics by Rohan Heath, one of peermusic U.K.'s writers and the force behind Urban Cookie Collective.

She also has recorded Queen's "Bicycle Race," using the original tracks and dueting in English with the late Freddie Mercury. The recording was part of the "Queen Dance Traxx" project.

"She did a very successful club tour of Japan and Taiwan earlier this year," says Karnstedt. "She does frequent promotional appearances in Scandinavia and East Europe as well as presenting the RTL2 show 'Heart Attack.' She's currently engaged on an extensive German tour for one of our top promoters, which is unusual for a young dance act.

"It's another example of how publishers are replacing record companies in finding and developing new artists. External A&R is generating material for the whole record industry, and publishers are doing most of it."

Karnstedt says publishers prefer this external A&R function to merely pitching songs for recording. "Pitching songs is one of our hardest tasks, and acceptance is zero. There's a lack of recognition for quality songs."



BLÜMCHEN



**From Zeroes To Big Numbers?** Famous Music has made a global publishing agreement with new Seattle-based rock band the Cunninghams, whose Don Gilmore-produced album debut, "Zeroed Out," has just been released on Revolution Records. They are currently on a North American tour. Shown standing, from left, are guitarist Scott Bickman; Bobby Carlton, senior creative director at Famous Music; Kevin Lee, the band's manager; Ira Jaffe, president of Famous Music; and Seven Pearson, the group's lead singer. In the second row, seated from left, are band members Eric Craig, guitarist; drummer Eliot Freed; bassist Johnny Martin; and Missy Worth, A&R rep for the band.

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "STARS AND STRIPES FOREVER"

Written by John Philip Sousa  
Public Domain  
Arrangement published by  
Colorado Music (ASCAP)

Composed by John Philip Sousa in 1897, "Stars And Stripes Forever" is one of most popular marches written by the composer, who became known as "The March King." Congress declared the song America's official march, and over the years it has been performed countless times by bands all across the country. It has also been recorded by various artists, including instrumentalist John McEuen, who includes it on his current release, an enhanced CD titled "The Best Of John McEuen: String Wizard's Picks."

"This collection is drawn from what people have told me are their favorites and what goes over best onstage, and a couple of them are my favorites," John McEuen says of the album. "Stars And Stripes Forever" has been a favorite melody of America, and I'm part of that.

"Ever since I was a teenager, it's been one of my favorite songs. I first heard a bluegrass version of it by Don Reno and thought, 'This is a perfect commercial country and across-the-board instrumental novelty hit.'"

Given the way Sousa wrote the song, it lends itself well to a country treatment, McEuen says. "I just felt like I wanted to create an interesting sound for something that was well known. And I find people usually

smile when they hear it and say, 'Play that again'... My dream is that it's going to be on every baseball field and state fair and events like that that are already playing a version of this song. But when they hear



this, they are going to want to use this one because it's more country, more Americana.

"Response has been wonderful. I feel like I have a hit record. It's getting a lot of attention. It's the 100th birthday of its first recording."

Why does McEuen think the song has endured? "It has one of the properties a lot of older music has—a strong melody," he says. "It's the mystique of the melody. That's why I work so hard at instrumental music. I think if you can reach someone melodically and not lyrically, it's a real good challenge."

NO. 1 SONG CREDITS		
TITLE	WRITER	PUBLISHER
<b>THE HOT 100</b>		
I'LL BE MISSING YOU • Sting, T. Gaither, Faith Evans • Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI		
<b>HOT COUNTRY SINGLES &amp; TRACKS</b>		
IT'S YOUR LOVE • Stephony Smith • EMI Blackwood/BMI		
<b>HOT R&amp;B SINGLES</b>		
I'LL BE MISSING YOU • Sting, T. Gaither, Faith Evans • Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI		
<b>HOT RAP SINGLES</b>		
I'LL BE MISSING YOU • Sting, T. Gaither, Faith Evans • Magnetic/BMI, Blue Turtle/BMI, Illegal/BMI, September Six/ASCAP, Chyna Baby/BMI, Janice Combs/BMI, EMI Blackwood/BMI		
<b>HOT LATIN TRACKS</b>		
SOLO EN TI • Vince Clarke • Sony/ATV Songs/BMI		

## Bert Berns' Contributions To Rock, R&B Remembered On Set

**A TIDAL WAVE OF TALENT:** As a songwriter, he was a rock'n'roll/R&B superstar, with an iconoclastic personality that made him one of the most colorful, passionate personalities of his era. His life and era were, tragically, short-lived when he died of heart failure at the age of 38 in 1967.

Bert Berns, whose multiple talents included production and, on occasion, performing as a vocalist, is brought front and center as his survivors' publishing interests bring to the trade an attractive two-CD promotional package of 46 original recordings of songs that he wrote.

The package, indeed, has a title whose very corporate identification, "Sloopy II Music Presents The Songs Of Bert Russell Berns," recalls his classic 1965 collaboration with the late Wes Farrell, "Hang On Sloopy," which the McCoys made famous.

The hit songs continue with "Twist And Shout" by the Isley Brothers; "A Little Bit Of Soap" by Garnet Mimms,

which Berns wrote under another name he often used, Bert Russell; "Baby Come On Home," including the original 1964 version by Solomon Burke and a later version by Led Zeppelin, in which Jimmy Page and Robert Plant are, interestingly, given co-writer credits; and "Everybody Needs Somebody To Love" by the Blues Brothers. With this copyright, Berns collaborated with the song's original artist, Burke, and Gerald Wexler, the legendary music man, producer, and one-time partner in Atlantic Records.

The hit parade goes on and on, including "It's All Over" by Ben E. King, "Killer Joe" by the Kingsmen, and "I Don't Want To Go On Without You," another Wexler collaboration, by the Drifters. There are appearances by the likes of Gene Pitney, Tami Lynn, David Bowie, Van Morrison (Berns was a champion of Morrison early in his career), and Otis Redding, among others.

There is also an informative bio by Berns' son Brett Berns; he and Berns' widow, Ilene Berns, run the company as executive VP and president, respectively.

Berns was born in 1929 in the Bronx, N.Y., and spent his early years as a record salesman, music copyist, and session pianist. In pre-Castro Cuba, he developed a good sense of Latin rhythms by working in nightclubs there. Back in New York, he joined Robert Mellin Music as a writer and, beginning in the early '60s, enjoyed a seven-year string of legendary songs. A post as an in-house producer at Atlantic Records led to a later association with a very successful independent label, Bang Records, which launched such acts as Neil Diamond, Van Morrison, the McCoys, and the Strangeloves. The label's name was an acronym for the first names of its partners, Bert Berns, Ahmet Ertegun, Neshui Ertegun, and Gerald Wexler. CBS Records (now Sony) acquired the Bang masters in 1980.

Berns died Dec. 30, 1967. That loss, as his son expresses it, suggests that "the golden era of deep soul died with him."



by Irv Lichtman

**GREAT DAY!** The Songwriters Guild of America will salute lyricist Edward Eliscu in honor of his 95th birthday, which was in April, Wednesday (9) at the Yale Club in New York. Eliscu was president of the guild from 1968 to '72, preceding Ervin Drake, the songwriter who is chairing the entertainment portion of the evening. Eliscu, elected to the Songwriters' Hall of Fame, has a memorable list of song credits. His biggest successes were collaborations with composer Vincent Youmans, including "Without A Song," "Great Day!," "More Than You Know," "Orchids In The Moonlight," "Carioca," and "Flying Down To Rio."

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

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



# Studio Action

ARTISTS & MUSIC

## Omartian Moves His Producer's Chair To Nashville

BY BEN CROMER

Michael Omartian says that producers get better results in the studio when they approach the recording process as a way to bring out the essence of an artist.

"I don't go in and say, 'OK, here's the deal: I'll do everything and you just sing the song,'" explains Omartian. "I rely heavily on the passion and the instincts of an artist. To me, that is the recipe for a hit song."

Omartian, a veteran producer with a track record that includes Amy Grant, Rod Stewart, and Christopher Cross, adds that a record producer is similar to a movie producer, because both must secure a strong supporting cast.

"You're there to help cast the players," he says. "Guys like Quincy Jones really work like a film producer, because they put combinations of people together."

Although he worked in Los Angeles for many years, Omartian moved to Nashville for a "fresh start," as he puts it.

"There was a certain honesty about the way the music was cut in Nashville," he adds. "I come from a strong playing background in the '70s that went very much into the MIDI domain in the '80s, but I got tired of sitting in front of a computer doing computer music. It was refreshing to come here and see everyone playing live."

"It started with the Amy Grant project 'Heart In Motion,'" he recalls. "Either people from Nashville were going to L.A. to work with me, or I was going to Nashville to do background vocals or whatever."

That platinum album yielded such hits as the title track and "That's What Love Is For," which was co-written by Omartian. He also supervised Peter Cetera's duet with Grant, "The Next Time I Fall," as well as Cetera's most recent single, "Do You Love Me That Much" (see *AirWaves*, page 85). Omartian is in the studio producing a Christmas album by Gary Chapman for Zomba's new Nashville label as well as a pop album by Restless Heart's Larry Stewart for Windham Hill.

"There's a new marriage that's going on between the coasts," Omartian muses. "There was tremendous

resistance in the past between Nashville's country and L.A.'s pop, but it seems like some of these barriers are starting to fall."

Omartian cites the Sound Kitchen, Starstruck, Masterfonics, and the Sound Shop as among his favorite recording locales in Nashville. Moreover, the Sound Kitchen is building a room just for Omartian.

"I like having one place where I can just set everything up," he says. "I also have a sophisticated writing room at my house that has full MIDI with digital storage to do writing and demos."

Omartian believes in tackling projects from conception to the final mix. Consequently, he is adamantly opposed to the common industry practice of hiring several producers for an album, then handing over the project to another producer for the mix.

"You end up with a hodgepodge and a disjointed mess on a record," he insists. "You want to go down with the record knowing you did the whole record or you want to have a great ride."

Born Nov. 26, 1945, in Evanston, Ill., Omartian made his mark as a session player and arranger in the '70s, contributing substantially to three stellar Steely Dan albums: "Pretzel Logic," "Katy Lied," and "Aja."

"The whole thing was about economy," Omartian explains. "Working with them probably had a whole lot more to do with what molded me as someone who tries not to put too much into something. I learned to pull back and find out what's important. Those guys were masters of that."

In 1978, Omartian joined Warner Bros. as a nonexclusive producer, charting with such hits as Stewart's "Infatuation" and "Some Guys Have All The Luck," as well as Cross' breakthrough hits, "Sailing" and "Ride Like The Wind." In fact, Omartian recommended that Warner Bros. sign Cross.

"Chris had been submitting tapes to Warner Bros. for a long time," Omartian recalls. "I remember [Warner executives] Lenny Waronker or Russ Titelman saying, 'We just got another tape from this Christopher Cross guy.' So they put the thing on and either 'Sailing' or 'Ride Like The Wind' came on, and everyone just sat there. I'm looking around, going,

'What's the matter with these people? Why aren't they hearing this? This is fantastic.' They were 4-track demos that were pretty unsophisticated, but you could tell he had something."

During his seven years with Warner Bros., Omartian kept busy doing sessions for Rickie Lee Jones, Al Jarreau, Eric Clapton, and Michael Jackson. In 1985, he went independent,

landing jobs with such pop and Christian artists as Kathy Troccoli, Gary Chapman, and Steve Camp. Omartian also recorded several solo albums, including an instrumental disc, "The Players," that earned a Dove Award.

"I've always had a heart for this music because I'm a Christian myself," he says.

A new outlet for Omartian is the-

atrical music, an avenue he is exploring by writing music for a Donna Summer stage show that will eventually have a soundtrack.

"That's where the joy comes in, with the song," Omartian says, beaming. "It makes it even better when you end up producing your own song, because you have so much invested in it that it becomes part of your soul."

## PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (JUNE 28, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	ADULT CONT.	MODERN ROCK
TITLE Artist/ Producer (Label)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112)/ Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	I'LL BE MISSING YOU Puff Daddy & Faith Evans (Feat. 112)/ Sean "Puffy" Combs, Stevie J. (Bad Boy/Arista)	IT'S YOUR LOVE Tim McGraw (with Faith Hill)/ J. Stroud, B. Gallimore, T. McGraw (Curb)	BUTTERFLY KISSES Bob Carlisle/ Bob Carlisle (Diadem/Jive)	THE IMPRESSION THAT I GET The Mighty Mighty Bos- stones/ Paul Q. Kolderie, Sean Slade (Big Rig/Mercury)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	DADDY'S HOUSE (New York, NY) Michael Patterson, Axel Neihaus, Doug Wilson, Lane Craven, Joe Pererra	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	HIGH-PASS PRODUCTIONS (Nashville, TN) David Jahnsen	BEARVILLE SOUND/ FORT APACHE STUDIOS (Bearsville, NY/Cam- bridge, MA) Paul Q. Kolderie, Sean Slade
RECORDING CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000 E with G series computer	Mackie 8 Buss	Neve 8088/Neve 8078
RECORDER(S)	Studer A800	Studer A800	Mitsubishi X850	Tascam DA88	Studer A800 MKIII/ Studer A827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	DADDY'S HOUSE (New York, NY) Michael Patterson, Sean "Puffy" Combs	LOUD RECORDING (Nashville, TN) Chris Lord-Alge	GAMBIT (Nashville, TN) David Jahnsen	THE MAGIC SHOP (New York, NY) Joe Warda
CONSOLE(S)	SSL 4000G	SSL 4000G	SSL 4000E with G series computer	Mackie 8 Buss	Neve 80
RECORDER(S)	Studer A800	Studer A800	Mitsubishi X850	Tascam DA88	Studer 827
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex	Ampex 456
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	POWERS HOUSE OF SOUND Herb Powers HIT FACTORY Carlton Batts	MASTERING LAB Doug Sax	GEORGETOWN MASTERS Denny Purcell	GATEWAY STUDIOS Bob Ludwig
CD/CASSETTE MANUFACTURER	BMG	BMG	UNI	BMG	PDO-HTM

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



**National Starts Label.** The National Video Center recording studio in New York has launched a full-spectrum independent record label, to be headed by industry veteran Ron Alexenburg. Shown at the studio announcing the deal, from left, are National Video Center senior executive VPs Herb Ohlandt and Jeff Pastolove; National Sound managing director Jennifer Fish; National Record Co. president Alexenburg; National Sound creative director Peter Fish; National Video Center CFO Michael Callaghan; and National Video Center executive VP Andrew Lustig.

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## Campaign Against Music VAT Expands New Paris-Based Assn. To Lobby Throughout EU

This story was prepared by Emmanuel Legrand, editor in chief of Music & Media, and Remi Bouton.

PARIS—The war against the value-added tax (VAT) on music is moving on to a new, pan-European battlefield.

French record industry body SNEP is expanding its campaign for a lower VAT rate with a new, continentwide action plan.

The main instrument of the new initiative is the newly created, Paris-based European Assn. for Lower VAT on CDs, which aims to bring together the lobbying efforts of individual segments of the music industry to give them greater focus on both the national and European Union levels.

The aim of all sectors of the music industry is to have records classified by

the European Commission as cultural goods so that national governments within the European Union can then levy a reduced or zero VAT rate. At present, VAT is levied at up to 17.5%.

"This association must unite all the players in the music field, from record labels and music publishers to artists and recording studios,"

says Herve Rony, director general of SNEP. The association is active only in France but is planning a rapid expansion into other EU countries with a network of branch offices. A first general assembly of the association is planned for September.

"It will take six months to a year before we get this structure fully oper-

ational at a European level," admits Rony, who adds that the long-term goal for the association is 1999, when European Union member states will implement harmonized VAT rates for the single market.

Rony says the creation of the association is a way to coordinate lobbying actions at the local and pan-European levels, targeting governments, the European Commission, and the European Parliament. "We have come to realize that the support of the French authorities in this issue wasn't enough on its own," says Rony.

Nonetheless, he welcomes a declaration made June 21 by the new French minister of culture and communications, Catherine Trautmann, in favor of a lower VAT rate. "The fact that she made this declaration on Music Day, June 21, is of good omen, but we know that the one we have to convince now is Mario Monti," says Rony, referring to the European Commission member in charge of the single market. He adds, "Europe must address this issue seriously."

To be effective in European politics, Rony argues, the campaign will require the support of the entire music community. The French record industry has felt that its vigor in raising awareness on the VAT issue has not been matched elsewhere.

However, recent events such as the music industry's June 18 hearing (Billboard, June 28) before the Cultural Committee of the European Parliament in Brussels, where the VAT rate issue was high on the agenda, is being seen by French executives as a positive development. Rony says he also feels that the attitude of the major record companies on this issue is changing.

The VAT rate on recorded music "is seen as an unfair tax which can discourage people from buying pre-recorded music," says PolyGram Continental Europe president Rick Dobbis. He points out that printed material is classified as a cultural good and notes that a book about Mozart and a CD of his music carry different VAT levels.

(Continued on next page)

(Continued on next page)

## newsline...

**FRIEDHELM (FREDDIE) DE WALL** has been named VP of European marketing at BMG Entertainment International, based in London. He was marketing director at Metronome Records in Germany for six years and prior to that was senior product manager at WEA Germany from 1988-91. The appointment of De Wall, who reports to Heinz Henn, BMG's New York-based senior VP of international A&R and marketing, follows the recent departure of the company's VP of European A&R and marketing, Chris Stone.

**RONALD CHENG**, son of PolyGram Far East president Norman Cheng, was a two-time winner in Taiwan for the week ending June 22. His album "Never Say That I Love You" climbed to No. 1 on the top 20 charts compiled by the local International Federation of the Phonographic Industry group, while his current EP, "The Best Lover Is Not For You," spent its eighth consecutive week atop the singles chart. Both are released on Treasure Island, a PolyGram imprint. The label says the album, issued June 6, has sold more than 270,000 copies to date.

GEOFF BURPEE

**CLASSIC FM**, the British broadcaster with various European interests, is establishing a new classical label in partnership with BMG U.K., according to station sources. It is said to be a \$25 million deal; more details will be announced in July. Classic FM is already producing and marketing its own compilation albums in the U.K. through a marketing and merchandising arm, Classic FM Enterprises.

MIKE MCGEEVER

**ATLANTIC RECORDS** act All-4-One was due to take advantage of a Hong Kong show to cut a duet with Warner Chinese pop star Sammi Cheng. The song, yet to be determined, will be included on the Asian version of the U.S. group's new album, due in August. All-4-One was scheduled to appear Saturday (5) at a Celebrate Hong Kong 1997 concert with other acts. Several of Cheng's 1996 projects have netted combined sales of more than 1 million units, with the strongest showings in Taiwan and Hong Kong.

GEOFF BURPEE

**FRANK BEHRENDT** has been appointed managing director of PolyGram Germany's Karussell Music & Video effective Sept. 1. Behrendt, currently managing director of PR agency Stein Promotions, will succeed Werner Klose, who is retiring after more than 15 years at the helm of Karussell and more than 40 years with PolyGram.

WOLFGANG SPAHR

**THE GERMAN MUSIC PUBLISHERS' ASSN.** has elected Dr. Peter Hanser-Strecker, head of Internationale Musikverlage Schott in Mainz, Germany, its president. He succeeds Maja-Maria Reis, who is stepping down after 27 years on the organization's board. Hanser-Strecker's deputy will be Karl-Heinz Klemppow of Berlin-based Transcontinent Musikverlag, who succeeds Dr. Hans Wilfred Sikorski. Reis and Sikorski both become honorary presidents. Hanser-Strecker's new priority for the body, which represents more than 450 publishers with total revenues of \$400 million, is to fight piracy on the Internet, which, he says, threatens the \$100 million-a-year German sheet music industry.

WOLFGANG SPAHR

**FOR THE RECORD:** The single "Engel" by German band Rammstein does not contain the line "Ein Mensch brennt," as reported in Newsline in the July 5 issue. Nor does the band's video use right-wing imagery, as stated in the same item.

## U.K. Supermarket Chain Asda Targets Record Sales

BY JEFF CLARK-MEADS

LONDON—Supermarket chain Asda says it wants 10% of all record sales in the U.K. "within the next year or two." The company's ambition is buoyed by growth rates in its music sales that are significantly out-performing the market.

But the man in charge of Asda's music and video operations, entertainment controller Steve Gallant, says that Asda is not using music as a loss leader to attract customers to its other departments. He says, "It has to make a profit like everything else in the store."

Asda's figures for the 53 weeks ending May 3 were announced June 26, and an accompanying statement says, "Music sales have risen 21%."

Gallant, who spent 13 years with dedicated music retail chain Our Price, says, "The market in the U.K. saw single-figure growth last year and negative growth this year. It's about 5% behind this year, but we're 20% ahead."

Asked how the 212-store Asda chain has achieved such success, Gallant notes, "We have a range [of titles] that's wider than other supermarkets at a price that works in the High Street."

He adds that a particular success has been the group's "VAT-free promotions," where the price of music has been reduced to the level it would be without the 17.5% value-added tax levied in the U.K.

Asda, though, is a serious player in the music and video market, Gallant says, and not just a grocery and clothing chain using music as a bait for customers. He says an indication of the company's commitment to the market is its decision to employ a man of his record-retailing experience to head its entertainment departments.

Furthermore, he says, co-operative TV advertising has also helped to establish Asda's place in consumer consciousness.

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## France's SACEM/SDRM Reports Slow '96 Revenue Up Only 3%; Operational Costs Increase 4%

BY REMI BOUTON

PARIS—French authors' rights society SACEM/SDRM has posted a modest 3% increase in revenue in 1996 at 3.27 billion francs (\$563 million). In 1995, the growth reached 4.4%.

This limited rise in income from mechanical and performing rights reflects the depressed state of France's music market in 1996, according to the organization. In its annual report, it notes that "like many French companies, SACEM has been affected by a difficult economic environment."

Proceeds from mechanical rights increased by 9.7% to 627 million francs (\$108 million), and revenue from private radio stations and TV channels also rose, but income from other sectors fell: Concert income was down 2.1%, as were royalties from public broadcasters.

In 1996, SACEM/SDRM distributed to right owners 2.445 billion francs (\$421 million), a 2.8% increase over 1995, with revenue remitted to foreign societies accounting for 336.4 million francs (\$58 million) of this. During the same period, SACEM/SDRM received 508 million (\$87.6 million) from foreign societies for the use of works registered with SACEM/SDRM.

According to the company, operating costs reached 722 million francs (\$124.5 million) in 1996, a slight drop compared with 1995's total.

Operating costs represent 22% of revenue, but as the organization's accounting systems add various in-

come—which amounted to 168 million francs (\$29 million) in 1996, compared with 209 million francs (\$36 million) in 1995—to those costs, SACEM/SDRM claims that the real total operating costs reached 552 million francs (\$95 million) in 1996 (up 4.4% over the previous year) and accounted for 16.9% of the total turnover.

SACEM/SDRM president Jean-Loup Tournier says that this slight increase in operational costs is due to a drop in interest rates, which resulted in lower financial income. Tournier adds that the only way to drastically reduce operational costs—as the organization is obliged to do under the Cannes Accord—would be "to make employees redundant, because salaries represent 75% of our costs."

"However," he states, "this is not in the author's philosophy, nor SACEM's, as we consider that to get the job of

collecting and distributing well done, you have to pay for it."

One of the sectors posting the most significant growth is proceeds from TV and radio stations, which reached 1.058 billion francs (\$182 million) in 1996, up 5.2% over 1995's total. This rise is due to the development of private cable and satellite channels in France and the good performance of the commercial radio sector.

SACEM/SDRM points out that national repertoire accounted for 59.3% of all proceeds collected in 1996 from radio stations, compared with 58.5% in 1995, and for 57.3% from TV channel proceeds. But national repertoire represents only 40.7% of the proceeds from record sales, a drop of 4% compared with the previous year. "This drop is probably specific to a crisis in the record business and to the limited number of new releases by major local acts," comments Tournier.

## ASDA TARGETS RECORD SALES

(Continued from preceding page)

in Asda," he contends. "It's on the shopping list. People plan to buy from us."

When they buy, they choose from a range of 2,500 music and 1,500 video titles. The music is a mixture of current material—the chain carries the product in its own top 40 singles chart and top 60 albums listing—along with "front-line catalog, the best of the Eagles, Meat Loaf, Celine Dion, and such, and we've got a good budget range and even a super-budget range

with CDs at [\$4.80]." Video product is mainly children's titles and movies.

Gallant says Asda has about an 8% music market share at present but aims to raise this to 10% "in the next year or two."

It will be assisted in this, he says, by record companies that are starting to realize the value of advertising to Asda's customer base. Noting that the average Asda customer is a woman aged 25-44 with a family, he says the chain is particularly well placed to hit the so-called lapsed buyers who no longer go to chains such as HMV or Virgin Our Price.

"Polydor was the first company to really appreciate this," says Gallant, "and they were the first people we did a co-op TV campaign with, for the Lighthouse Family album."

Asda is set to give even more prominence to music in the coming fiscal year, says Gallant, as space currently given to the declining cassette format is turned over to promoting new releases.

"A lot of our customers probably weren't aware that the Radiohead album went straight in the chart this week. This year we're going to have a prominent new-release section where you'll see the Radiohead album in its first week of release, then we'll put it in the chart section the week after."

Gallant says that because Asda is hitting lapsed buyers, it is expanding the total record market. However, he concedes that "every market-share point we gain is one that somebody else loses. I think, though, that the people we hit will be other supermarket types like Woolworth and W H Smith rather than HMV and Virgin."

While noting that music is "not a very profitable department" for Asda, he says the chain will remain committed to music, bolstered by the enthusiasm of new chief executive Allan Leighton. "It helps when the chief executive is on your side," says Gallant.

Overall, Asda profits were up 16.1% to 353.7 million pounds (\$566 million) on revenue that was up from 6.53 billion pounds (\$10.5 billion) to 7.5 billion pounds (\$12 billion).

## CAMPAIGN AGAINST MUSIC VAT EXPANDS

(Continued from preceding page)

Dobbis says the issue is now firmly on the agenda of the European record industry, adding, "This additional effort by SNEP is welcomed."

However, Dobbis argues that the central question is one of fiscal fairness rather than price elasticity. "I am not convinced that if you lower the price of recorded music [by lowering the VAT rate], you'll sell more records," he says. "It might have a short-term impact on sales, but it's not the point. The point is that music buyers should be treated fairly and recorded music should be treated as a cultural good."

Rony says he also hopes to be able to convince the London-based secretariat of the International Federation of the Phonographic Industry (IFPI) to devote a specific communications budget to support this issue.

An IFPI spokeswoman says that the VAT issue is a priority for the organization and that it was raised as recently as June 18 during director general Nic Garnett's speech before the Cultural Committee of the European Parliament.

In the meantime, the new association has already begun an advertising campaign costing 600,000 francs (\$105,000) and supported by SNEP in several European trade publications with the tag line "VAT is higher on CD's than on any other cultural goods. Listening to music can be a taxing experience." In these ads, the association asks for support from readers in returning a petition form to the current headquarters of the association in

the offices of SNEP.

In France during the country's Music Day, SNEP distributed leaflets with the petition in record stores. Retail chain FNAC announced it was lowering its prices June 21 to the levels they would be at with a lower VAT rate. The creation of a specific World Wide Web site, developed by French CD manufacturer MPO, is also under consideration to promote the issue and search for wide support for the petition.

Rony acknowledges that the more united the music industry is over VAT, the more successful it will be, but he acknowledges that this means "overcoming differences at a national level between labels, artists, and authors."

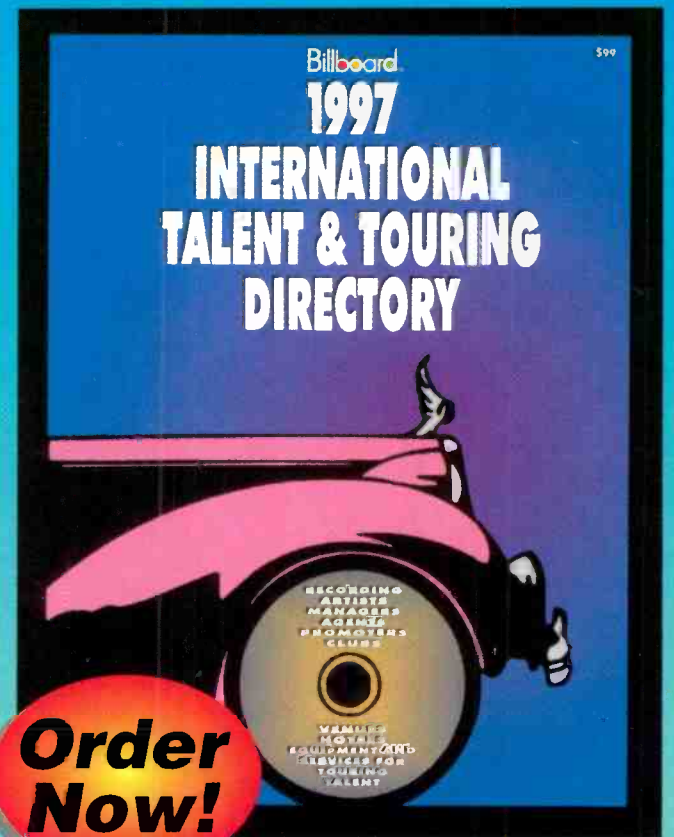
In France, SNEP's initiative has received positive feedback from authors' rights society SACEM, while artists' society ADAMI seems reluctant so far to back the project.

Eric Baptiste, president of the French organization Musique France Plus, the umbrella body for organizations in the French music industry, has been appointed temporary president of the new association.

Sources say the choice of Baptiste underlines SNEP's desire to find someone who is not too closely identified with the labels and who is acceptable to all sectors of the industry. "The ideal situation would be to find an artist, if possible known around Europe, to accept this mission," says a source.

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# HITS OF THE



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JAPAN (Dempa Publications Inc.) 06/30/97			GERMANY (Media Control) 06/24/97			U.K. (Chart-Track) 06/30/97			FRANCE (SNEP/IFOP/Tite-Live) 06/21/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	5	FOR THE MOMENT EVERY LITTLE THING AVEV TRAX	1	17	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEAT. 112 ARIOLA	1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEAT. 112 ARIOLA	1	1	ALANE WES SAINT GEORGE/SONY
2	2	ESCAPE MOON CHILD AVEV TRAX	2	1	MMMBOP HANSON MERCURY	2	20	ECUADOR SASH! FEAT. RODRIGUEZ MULTIPLY/TEL-STAR	2	2	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
3	1	KUCHIBIRU GLAY PLATINUM	3	5	SAMBA DE JANEIRO BELLINI VIRGIN	3	3	MMMBOP HANSON MERCURY	3	9	QUAND JE REVE DE TOI WORLDS APART EMI
4	NEW	GREEN MAN POCKET BISCUITS TOSHIBA EMI	4	2	SONIC EMPIRE MEMBERS OF MAYDAY RCA	4	2	BITTER SWEET SYMPHONY THE VERVE HUT/VIRGIN	4	4	MMMBOP HANSON MERCURY
5	4	CELERY SMAP VICTOR	5	3	ENGEL RAMMSTEIN MOTOR MUSIC	5	4	FREE ULTRA NATE A&M	5	6	DAM DAM DEO FELICIDAD EMI
6	19	HIDAMARINO UTA LE COUPLE PONY CANYON	6	4	LONELY NANA MOTOR MUSIC	6	5	COCO JAMBOO MR. PRESIDENT WEA	6	3	CAN TE PARTIRO ANDREA BOCELLI POLYDOR
7	NEW	KIMONO AOZORA SARUGANSEKI COLUMBIA	7	7	ECUADOR SASH! POLYDOR	7	NEW	SCOOBY SNACKS/I'M NOT IN LOVE FUN LOVIN' CRIMINALS CHRYSALIS	7	5	AMENO ERA MERCURY
8	6	GLASS RYUICHI KAWAMURA VICTOR	8	6	JOJO ACTION MR. PRESIDENT WEA	8	NEW	JUST A GIRL NO DOUBT INTERSCOPE/MCA	8	NEW	TOUT LARA FABIAN POLYDOR
9	3	HOW TO BE A GIRL NAMIE AMURO AVEV TRAX	9	8	TIME IS TICKING AWAY C-BLOCK WEA	9	6	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI	9	12	AROUND THE WORLD DAFT PUNK DELABEL/VIRGIN
10	17	BLUE VELVET SHIZUKA KUDO PONY CANYON	10	NEW	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA	10	8	HUNDRED MILE HIGH CITY OCEAN COLOUR SCENE MCA	10	7	LUCIE PASCAL OBISPO EPIC
11	9	YASASHII KIMOCCHI CHARA EPIC/SONY	11	NEW	HOME DEPECHE MODE INTERCORD	11	10	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION	11	13	LA VACHE MILK INCORPORATED HOT TRACKS/SONY
12	8	NATIVE STRANGER KYOSUKE HIMURO POLYDOR	12	10	(X-RAY) FOLLOW ME SPACE FROG COLUMBIA	12	NEW	OXYGENE 10 JEAN MICHEL JARRE EPIC	12	8	ALONE BEE GEES POLYDOR
13	NEW	DRIVE NI TSURETETTE MIKI IMAI FOR LIFE	13	9	EVANESCENCE THE CARDIGANS MOTOR MUSIC	13	13	CLOSER THAN CLOSE ROSIE GAINES BIG BANG	13	15	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER/SONY
14	12	JYOUNETSU TUBE SONY	14	15	FREED FROM DESIRE GALA ZYX	14	NEW	AIN'T NOBODY THE COURSE BROTHERS	14	10	SHOULD I LEAVE DAVID CHARVET RCA
15	7	PROBLEM HITOMI AVEV TRAX	15	11	BEACHBALL NALIN & KANE MOTOR MUSIC	15	9	NOTHING LASTS FOREVER ECHO & THE BUNNY-MEN LONDON	15	11	LUCY ALLIAGE BAXTER
16	NEW	SHANGRI-LA DENKI GROOVE KIOON/SONY	16	12	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN	16	NEW	ON YOUR OWN BLUR FOOD/PARLOPHONE	16	14	LE FEU CA BRULE TOP BOYS M6 INTER/SONY
17	18	DO NOT FUMIYA FUJII PONY CANYON	17	NEW	GLAUBST DU MIR? SABRINA SETLUR EPIC	17	NEW	SOMEWHERE PET SHOP BOYS PARLOPHONE	17	NEW	LA SALSA 2 BE 3 EMI
18	14	NAZO MIHO KOMATSU ZAIN	18	NEW	AROUND THE WORLD DAFT PUNK VIRGIN	18	NEW	THE GOOD LIFE NEW POWER GENERATION EDEL U.K.	18	16	L'EMPIRE DU COTE OSCUR I AM DELABEL/VIRGIN
19	NEW	FEELIN' GOOD—IT'S PARADISE DA PUMP AVEV TUNE	19	NEW	KALEIDOSCOPE SKIES JAM & SPOON FEAT. PLAY-KA COLUMBIA	19	12	GUIDING STAR CAST POLYDOR	19	NEW	(X-RAY) FOLLOW ME SPACE FROG DANCEPOOL/SONY
20	10	SORA MAKI OHGURO B-GRAM	20	NEW		20	15	SUNDAY SHINING FINLEY QUAYE EPIC	20	20	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE LABELS/VIRGIN
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	RYUICHI KAWAMURA CRANBERRY SODA VICTOR	1	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY	1	NEW	PRODIGY THE FAT OF THE LAND XL/BMG	1	NEW	MC SOLAAR PARADISIAQUE POLYDOR
2	NEW	FUMIYA FUJII PURE RED PONY CANYON	2	1	TIC TAC TOE KLAPPE DIE ZTE RCA	2	1	RADIOHEAD OK COMPUTER PARLOPHONE	2	1	ANDREA BOCELLI ROMANZA POLYDOR
3	8	VARIOUS ARTISTS NOW 6 TOSHIBA EMI	3	4	ANDREA BOCELLI ROMANZA POLYDOR	3	2	PAUL WELLER HEAVY SOUL ISLAND	3	4	PASCAL OBISPO SUPERFLU EPIC
4	3	NORIYUKI MAKIHARA SMILING WEA JAPAN	4	8	NANA NANA MOTOR MUSIC	4	5	VARIOUS ARTISTS THE ULTIMATE SUMMER PARTY ANIMAL GLOBAL TV	4	2	ERA AMENO MERCURY
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7	6	MASAYOSHI YAMAZAKI HOME POLYDOR	7	6	ANDREA BOCELLI BOCELLI POLYDOR	7	3	JON BON JOVI DESTINATION ANYWHERE MERCURY	7	5	WES WELINGA SAINT GEORGE/SONY
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11	1	SOUNDTRACK EVANGELION: DEATH KING	11	2	FAITH NO MORE ALBUM OF THE YEAR MOTOR MUSIC	11	NEW	VARIOUS ARTISTS A DECADE OF IBIZA TELSTAR	11	20	RADIOHEAD OK COMPUTER EMI
12	4	SING LIKE TALKING WELCOME TO ANOTHER WORLD FUN	12	10	RAMMSTEIN HERZELEID MOTOR MUSIC	12	11	SPICE GIRLS SPICE VIRGIN	12	11	SPICE GIRLS SPICE VIRGIN
13	NEW	PIZZICATO FIVE HAPPY END OF THE WORLD COLUMBIA	13	15	BEE GEES STILL WATERS POLYDOR	13	7	HANSON MIDDLE OF NOWHERE MERCURY	13	8	RICKY MARTIN A MEDIO VIVIR TRISTAR
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3	8	VARIOUS ARTISTS NOW 6 TOSHIBA EMI	3	4	ANDREA BOCELLI ROMANZA POLYDOR	3	2	PAUL WELLER HEAVY SOUL ISLAND	3	4	PASCAL OBISPO SUPERFLU EPIC
4	3	NORIYUKI MAKIHARA SMILING WEA JAPAN	4	8	NANA NANA MOTOR MUSIC	4	5	VARIOUS ARTISTS THE ULTIMATE SUMMER PARTY ANIMAL GLOBAL TV	4	2	ERA AMENO MERCURY
5	2	SPEED STARTING OVER TOY'S FACTORY	5	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	5	6	VARIOUS ARTISTS CLUBLAND TELSTAR	5	3	MYLENE FARMER LIVE A BERCY POLYDOR
6	NEW	LINDBERG LINDBERG X TMC	6	7	DIE SCHLUEMPFE BALLA BALLA VOLUME 5 EMI	6	4	VARIOUS ARTISTS THE BEST CLUB ANTHEMS... EVER! VIRGIN	6	13	2 BE 3 PARTIR UN JOUR EMI
7	6	MASAYOSHI YAMAZAKI HOME POLYDOR	7	6	ANDREA BOCELLI BOCELLI POLYDOR	7	3	JON BON JOVI DESTINATION ANYWHERE MERCURY	7	5	WES WELINGA SAINT GEORGE/SONY
8	NEW	BLANKET JET CITY LOVE FLASH FEVER POLYDOR	8	9	HANSON MIDDLE OF NOWHERE MERCURY	8	10	VARIOUS ARTISTS CLUB MIX 97 VOLUME 3 POLYGRAM TV	8	10	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
9	5	JON BON JOVI DESTINATION ANYWHERE MERCURY	9	NEW	EN VOGUE EV3 EASTWEST	9	9	SPIRITUALIZED LADIES & GENTLEMEN, WE ARE FLOATING IN SPACE DEDICATED	9	7	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
10	NEW	KAZUYOSHI NAKAMURA KINJITO MERCURY	10	5	'N SYNC 'N SYNC ARIOLA	10	13	BOB DYLAN THE BEST OF BOB DYLAN SONY MUSIC TV	10	6	BEN HARPER THE WILL TO LIVE VIRGIN
11	1	SOUNDTRACK EVANGELION: DEATH KING	11	2	FAITH NO MORE ALBUM OF THE YEAR MOTOR MUSIC	11	NEW	VARIOUS ARTISTS A DECADE OF IBIZA TELSTAR	11	20	RADIOHEAD OK COMPUTER EMI
12	4	SING LIKE TALKING WELCOME TO ANOTHER WORLD FUN	12	10	RAMMSTEIN HERZELEID MOTOR MUSIC	12	11	SPICE GIRLS SPICE VIRGIN	12	11	SPICE GIRLS SPICE VIRGIN
13	NEW	PIZZICATO FIVE HAPPY END OF THE WORLD COLUMBIA	13	15	BEE GEES STILL WATERS POLYDOR	13	7	HANSON MIDDLE OF NOWHERE MERCURY	13	8	RICKY MARTIN A MEDIO VIVIR TRISTAR
14	NEW	MAGOKORO BROTHERS BIGGER AND DEFFER KIOON/SONY	14	12	SABRINA SETLUR DIE NEUE S-KLASSE EPIC	14	NEW	PAUL MCCARTNEY FLAMING PIE PARLOPHONE	14	15	LARA FABIAN PURE POLYDOR
15	12	BONNIE PINK HEAVEN'S KITCHEN PONY CANYON	15	11	WU-TANG CLAN WU-TANG FOREVER RCA	15	12	ANDREA BOCELLI ROMANZA POLYDOR	15	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY
16	13	EVERY LITTLE THING EVERLASTING AVEV TRAX	16	13	DEPECHE MODE ULTRA INTERCORD	16	14	WU-TANG CLAN WU-TANG FOREVER RCA	16	14	SOUNDTRACK LE CINQUIEME ELEMENT VIRGIN
17	10	JUDY & MARY THE POWER SOURCE EPIC/SONY	17	14	NO MERCY MY PROMISE ARIOLA	17	NEW	EN VOGUE EV3 EASTWEST	17	12	CHARLES AZNAVOUR PLUS BEAU... EMI
18	7	ZARD ZARD BLEND—SUN & STONE B-GRAM	18	NEW	ANDRE RIEU STRAUS & CO. POLYDOR	18	NEW	FUN LOVIN' CRIMINALS COME FIND YOURSELF CHRYSALIS	18	16	DOC GYNECO PREMIERE CONSULTATION VIRGIN
19	NEW	KOHEI OTOMO HEAVEN BARRIER FREE	19	16	C-BLOCK GENERAL POPULATION WEA	19	19	SARAH BRIGHTMAN/LSO TIMELESS COALITION	19	NEW	HANSON MIDDLE OF NOWHERE MERCURY
20	14	TATSURO YAMASHITA GREATEST HITS! BMG JAPAN	20	17	SKUNK ANANSIE STOOSH VIRGIN	20	NEW	REPUBLICA REPUBLICA DECONSTRUCTION	20	NEW	CLAUDE NOUGARO L'ENFANT PHARE... MERCURY
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	RYUICHI KAWAMURA CRANBERRY SODA VICTOR	1	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY	1	NEW	PRODIGY THE FAT OF THE LAND XL/BMG	1	NEW	MC SOLAAR PARADISIAQUE POLYDOR
2	NEW	FUMIYA FUJII PURE RED PONY CANYON	2	1	TIC TAC TOE KLAPPE DIE ZTE RCA	2	1	RADIOHEAD OK COMPUTER PARLOPHONE	2	1	ANDREA BOCELLI ROMANZA POLYDOR
3	8	VARIOUS ARTISTS NOW 6 TOSHIBA EMI	3	4	ANDREA BOCELLI ROMANZA POLYDOR	3	2	PAUL WELLER HEAVY SOUL ISLAND	3	4	PASCAL OBISPO SUPERFLU EPIC
4	3	NORIYUKI MAKIHARA SMILING WEA JAPAN	4	8	NANA NANA MOTOR MUSIC	4	5	VARIOUS ARTISTS THE ULTIMATE SUMMER PARTY			



# HITS OF THE WORLD

CONTINUED

EUROCHART 06/26/97			MUSIC & MEDIA			NEW ZEALAND (RIANZ) 06/29/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MMMBOP HANSON MERCURY	1	1	MMMBOP HANSON POLYGRAM	1	1	MMMBOP HANSON POLYGRAM
2	NEW	I'LL BE MISSING YOU PUFF DADDY FEAT. FAITH EVANS & 112 BAD BOY/ARISTA	2	2	CAN WE SWV FESTIVAL	2	2	CAN WE SWV FESTIVAL
3	2	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR/COLUMBIA	3	6	ALONE BEE GEES POLYGRAM	3	6	ALONE BEE GEES POLYGRAM
4	5	ECUADOR SASH! BYTE BLUE	4	5	TO THE MOON AND BACK SAVAGE GARDEN WARNER	4	5	TO THE MOON AND BACK SAVAGE GARDEN WARNER
5	7	ALANE WES SAINT GEORGE/SONY	5	NEW	JESUS I WAS EVIL D'ARCY CLAY VIRGIN	5	NEW	JESUS I WAS EVIL D'ARCY CLAY VIRGIN
6	10	AROUND THE WORLD DAFT PUNK VIRGIN	6	3	IF TOMORROW NEVER COMES JOOSE WARNER	6	3	IF TOMORROW NEVER COMES JOOSE WARNER
7	NEW	LONELY NANA MOTOR	7	4	WANTED DEAD OR ALIVE 2PAC & SNOOP DOGGY DOGG POLYGRAM	7	4	WANTED DEAD OR ALIVE 2PAC & SNOOP DOGGY DOGG POLYGRAM
8	6	I BELIEVE I CAN FLY R. KELLY JIVE	8	9	SWAY BIC RUNGA SONY	8	9	SWAY BIC RUNGA SONY
9	3	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI EASTWEST	9	7	LOVE IS ALL WE NEED MARY J. BLIGE UNIVERSAL	9	7	LOVE IS ALL WE NEED MARY J. BLIGE UNIVERSAL
10	NEW	BITTERSWEET SYMPHONY THE VERVE HUT/VIRGIN	10	8	FIRE WATER BURN BLOODHOUND GANG UNIVERSAL	10	8	FIRE WATER BURN BLOODHOUND GANG UNIVERSAL
<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>		
1	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY	1	NEW	RADIOHEAD OK COMPUTER EMI	1	NEW	RADIOHEAD OK COMPUTER EMI
2	1	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	2	7	BEE GEES STILL WATERS POLYGRAM	2	7	BEE GEES STILL WATERS POLYGRAM
3	8	RADIOHEAD OK COMPUTER PARLOPHONE	3	3	SPICE GIRLS SPICE VIRGIN	3	3	SPICE GIRLS SPICE VIRGIN
4	3	SPICE GIRLS SPICE VIRGIN	4	2	BEN HARPER THE WILL TO LIVE VIRGIN	4	2	BEN HARPER THE WILL TO LIVE VIRGIN
5	2	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC	5	1	WU-TANG CLAN WU-TANG FOREVER BMG	5	1	WU-TANG CLAN WU-TANG FOREVER BMG
6	5	HANSON MIDDLE OF NOWHERE MERCURY	6	5	SOUNDTRACK THE SAINT VIRGIN	6	5	SOUNDTRACK THE SAINT VIRGIN
7	4	FAITH NO MORE ALBUM OF THE YEAR SLASH/LONDON	7	4	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	7	4	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
8	7	WU-TANG CLAN WU-TANG FOREVER LOUD/RCA	8	9	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN	8	9	THE CHEMICAL BROTHERS DIG YOUR OWN HOLE VIRGIN
9	6	TIC TAC TOE KLAPPE DIE 2TE RCA	9	10	SOUNDTRACK ROMEO + JULIET EMI	9	10	SOUNDTRACK ROMEO + JULIET EMI
10	NEW	PAUL WELLER HEAVY SOUL ISLAND	10	8	THE WALLFLOWERS BRINGING DOWN THE HORSE UNIVERSAL	10	8	THE WALLFLOWERS BRINGING DOWN THE HORSE UNIVERSAL

MALAYSIA (RIM) 06/24/97			HONG KONG (IFPI Hong Kong Group) 06/22/97		
THIS WEEK	LAST WEEK	ALBUMS	THIS WEEK	LAST WEEK	ALBUMS
1	2	ZIA ZAIN PUNCAK KASHI BMG	1	NEW	EKIN CHENG ETERNITY E.P. BMG
2	1	911 THE JOURNEY EMI	2	1	KELLY CHAN DREAM AND LOVE GO EAST
3	3	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	3	NEW	GI GI LEUNG XIN JU EMI
4	5	RAIHAN PUJI-PUJIAN WARNER	4	5	MIRIAM YEUNG INSTINCT CAPITAL ARTISTS
5	4	VARIOUS ARTISTS MAX 2 SONY	5	2	LEON LAI IF POLYGRAM
6	6	GARY BARLOW OPEN ROAD BMG	6	3	MAVIS HEE WRONG BUT DO I WHAT'S MUSIC
7	NEW	VARIOUS ARTISTS LAGENDA ROCK BMG	7	NEW	ALEX TO COGNITION & AWARENESS ROCK
8	8	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE	8	8	JAN LAMB DI SHI GOU GE CINEPOLY
9	9	XPDC BRUTAL LIFE	9	9	SOUNDTRACK HAPPY TOGETHER ROCK
10	NEW	AMY CAMOUFLAGE BMG	10	NEW	AMANDA LEE PLEASE DON'T CRY GOLDEN PONY

IRELAND (IRMA/Chart-Track) 06/26/97			BELGIUM (Promuvi) 07/04/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MMMBOP HANSON MERCURY	1	1	ECUADOR SASH! BYTE BLUE
2	2	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI COALITION	2	4	MMMBOP HANSON MERCURY
3	3	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS 1ST AVENUE/EMI	3	2	IK ZING DIT LIED VOOR JOU ALLEEN JANTJE SMIT MERCURY
4	4	COCO JAMBOO MR. PRESIDENT WEA	4	3	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA
5	NEW	I'LL BE MISSING YOU PUFF DADDY FEAT. FAITH EVANS & 112 BAD BOY/ARISTA	5	5	MAGIC FLIGHT 2 FABIOLA ANTLER-SUBWAY
6	9	ECUADOR SASH! MULTIPLY	6	6	ALS DE DAG VAN TOEN MAMA'S JASJE VIRGIN
7	5	I'LL BE THERE FOR YOU THE REMBRANDTS EASTWEST	7	8	MARJOLIJN GET READY! VIRGIN
8	6	BELLISSIMA DJ QUICKSILVER POSITIVAE/EMI	8	10	AMENO ERA MERCURY
9	NEW	CALL THE MAN CELINE DION EPIC	9	7	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER
10	NEW	JUST A GIRL NO DOUBT INTERSCOPE/MCA	10	NEW	AFFLITO FIOCCO ANTLER-SUBWAY
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	1	RADIOHEAD OK COMPUTER PARLOPHONE	1	6	RADIOHEAD OK COMPUTER EMI
2	NEW	BOB DYLAN THE BEST OF SONY MUSIC TV	2	1	JANTJE SMIT IK ZING DIT LIED VOOR JOU ALLEEN MERCURY
3	2	ANDREA BOCELLI ROMANZA PHILIPS	3	2	ERA AMENO MERCURY
4	4	VARD SISTERS HEAVENLY COLUMBIA	4	5	MYLENE FARMER LIVE À BERCY POLYDOR
5	3	SARAH BRIGHTMAN/LSO TIMELESS COALITION	5	3	SPICE GIRLS SPICE VIRGIN
6	5	SOUNDTRACK ROMEO + JULIET EMI	6	4	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX EPIC
7	7	HANSON MIDDLE OF NOWHERE MERCURY	7	NEW	SAMSON & GERT SAMSON VOL. 7 MERCURY
8	NEW	VARIOUS ARTISTS ULTIMATE SUMMER PARTY ANIMAL GLOBAL TV	8	NEW	HANSON MIDDLE OF NOWHERE MERCURY
9	NEW	PAUL WELLER HEAVY SOUL ISLAND	9	NEW	JON BON JOVI DESTINATION ANYWHERE MERCURY
10	9	JON BON JOVI DESTINATION ANYWHERE MERCURY	10	7	HELMUT LOTTI GOES CLASSIC II BMG

AUSTRIA (Austrian IFPI/Austria Top 40) 07/01/97			SWITZERLAND (Media Control Switzerland) 07/06/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	1	MMMBOP HANSON POLYGRAM	1	1	MMMBOP HANSON POLYGRAM
2	3	LOVE SHINE A LIGHT KATRINA & THE WAVES WARNER	2	2	HEDONISM (JUST BECAUSE YOU FEEL GOOD) SKUNK ANANSIE VIRGIN
3	2	LONELY NANA POLYGRAM	3	NEW	SAMBA DE JANEIRO BELLINI EMI
4	4	JO JO ACTION MR. PRESIDENT WARNER	4	4	LONELY NANA POLYGRAM
5	5	BLOND RAINHARD FENDRICH BMG	5	3	VIVO PER LEI—ICH LEBE FUR SIE ANDREA BOCELLI & JUDY WEISS POLYGRAM
6	7	TIME TO SAY GOODBYE SARAH BRIGHTMAN & ANDREA BOCELLI WARNER	6	NEW	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS FEAT. 112 BMG
7	4	ENGEL RAMMSTEIN POLYGRAM	7	9	SONIC EMPIRE MEMBERS OF MAYDAY BMG
8	8	LOVEFOOL THE CARDIGANS POLYGRAM	8	7	JO JO ACTION MR. PRESIDENT WARNER
9	6	I BELIEVE I CAN FLY R. KELLY JIVE/ROUGH TRADE	9	5	REMEMBER ME THE BLUE BOY WARNER
10	NEW	SAMBA DE JANEIRO BELLINI NO LABEL LISTED	10	6	I BELIEVE I CAN FLY R. KELLY WARNER
<b>ALBUMS</b>			<b>ALBUMS</b>		
1	2	JON BON JOVI DESTINATION ANYWHERE POLYGRAM	1	1	JON BON JOVI DESTINATION ANYWHERE POLYGRAM
2	1	DIE SCHLUEMPFE BALLA BALLA VOLUME 5 EMI	2	3	HANSON MIDDLE OF NOWHERE POLYGRAM
3	4	HANSON MIDDLE OF NOWHERE MERCURY	3	2	ANDREA BOCELLI ROMANZA POLYGRAM
4	9	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY	4	5	TIC TAC TOE KLAPPE DIE 2TE BMG
5	RE	FAITH NO MORE ALBUM OF THE YEAR POLYGRAM	5	6	ANDREA BOCELLI BOCELLI POLYGRAM
6	10	AUSSEER HARDBRADLER EMI	6	9	NANA NANA POLYGRAM
7	6	TIC TAC TOE KLAPPE DIE 2TE BMG	7	4	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR—HISTORY IN THE MIX SONY
8	5	'N SYNC 'N SYNC BMG	8	8	MC SOLAAR PARADISIAQUE POLYGRAM
9	9	ANDREA BOCELLI ROMANZA POLYGRAM	9	7	EN VOGUE EV3 WARNER
10	NEW	RAINHARD FENDRICH BLOND BMG	10	10	'N SYNC 'N SYNC BMG

# GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

**MADAGASCAR:** The country's finest guitarist, D'Gary has adapted a conventional guitar to sound like a traditional local instrument called the *marovany*, replicating its lute-like textures by the use of no fewer than 11 open tunings. The result can be heard on his third album, "Mbo Loza" (Indigo, distributed by New Note in the U.K.), an inventive and rhythmic combination of the traditional and contemporary. D'Gary's instrumental technique is staggering, and he once won the coveted Prix Miroir de L'Espace Francophone Award in France, where he lived for a while. His songs chronicle the Malagasy life as well as denounce the corruption that is endemic here in Madagascar. D'Gary is currently in Europe, where he has been playing benefit concerts for the Andrew Lees Trust, which supports educational and environmental projects in Madagascar. Lees, the campaign director of Friends of the Earth, died here in 1994 while engaged in field work on behalf of the organization. The release of D'Gary's new album confirms that 1997 is a triumphant year for Malagasy music, following the acclaimed "Son Egal" album by **Tarika** on Xenophile (Global Music Pulse, Billboard, Jan. 18). **NIGEL WILLIAMSON**

**U.K.:** Tom Jenkinson freely admits to being mad. "I'm off my head," he says, as if the obvious needed to be stated. Under the name **Squarepusher**, he has unleashed one of the most furious and insane electronic breakbeat albums the world has ever seen. "Big Loada" on Warp Records, the seminal indie based in Sheffield, England, features sped-up drum rolls, Mozartian counterpoints, and startling, tightly coiled electronic snares welded onto jazz riffs, deep bass, and samples. "I was always more into jazz-funk, but I wanted to incorporate the brutality that electronic instruments bring," says Jenkinson, who has played such festivals as Glastonbury and Barcelona, Spain's Sonar event this summer. Prolonged exposure to acid-house and hardcore in his youth, combined with a love of **Fishbone** and the **Red Hot Chili Peppers**, explains some, but not all, of the lunacy. "I carry some tunes around with me in my head," he says. "There's no point writing it down, as notation's for when you're giving it to other musicians. I always work on my own." His work is even more remarkable when he admits to using only drum machines to trigger other synthesizers and samplers, instead of large computers. For the moment, Squarepusher seems destined to remain a one-man band. "There's loads of people I'd like to work with, but they're all dead," Jenkinson says. "If we could just bring back Miles Davis' cheeks..." **DOMINIC PRIDE**



**SENEGAL:** Superstar singer **Baaba Maal** has always been quick to pay respect to his longtime friend and mentor, singer/songwriter/guitarist **Mansour Seck**. Maal has also provided a platform for Seck's talent. While Seck's guest spots during Maal's live sets are always a joy, the blind musician has slowly been building a fan base with his solo recordings and has released his third international album, "Yelajo," on U.K.-based label Stern's. Unlike Maal's electrified fusion, Seck's music is entirely mellow, reflective, and traditional, underpinned by his expressive acoustic guitar playing and ably supported by female backing vocals, percussion, understated bass, and two traditional stringed instruments—the *kora* and *hoddu* (or the very similar *ngoni*). Seck's lyrics are steeped in social comment and historical detail, most notably on the deeply moving "Thiaroye," a song named after the camp where returning Senegalese World War II veterans were massacred by their French colonial masters for demanding their gratuity pay. Seck's music transcends the world music tag, and its quietude and cerebral qualities lend it an appeal that extends to the folk and new age markets. **KWAKU**

**NETHERLANDS:** The release of the self-titled debut album by **Grumpyhead**—a bold fusion of trip-hop and metal—foreshadows an interesting new musical direction for Eindhoven-based techno and Dutch-language rap specialist label Djax Records. "Crossovers are the future. Onstage they're far more exciting to watch than DJs," says Djax owner **Saskia Slegers**, who is herself one of Europe's most popular techno DJs, under the performing name of **Miss Djax**. Another Dutch band, **Urban Dance Squad**, began breaking down the barriers between rap and rock as long ago as the 1980s. But Grumpyhead is less American hip-hop-influenced and more in tune with what is happening on the U.K. dance scene. Headed by multitalented guitarist, keyboard player, sampling maniac, producer, and mixer **Sonic Spacehead**, the quartet effortlessly blends "unadaptable" styles. The superb first single, "Radioactive," links sleazy rock guitar with drum'n'bass rhythms and is typical of an album that has had rave reviews in both the rock and dance press. **ROBERT TILLI**



**IRELAND:** It's said that inside every music industry accountant there's a musician trying to get out, but **David Coyle** has gone one step further. A chartered accountant and partner in the Dublin firm of Coyle & Coyle, he has realized a long-standing ambition by making an album, "When I Grow Up" (Moon Records). A former business associate of U2 manager **Paul McGuinness** (and mentioned in **Eamonn Dunphy's** U2 biography, "The Unforgettable Fire"), Coyle fronted a 1970s rock'n'roll band called **Dave & the BeBops** before turning to such business interests as leisure centers and freight forwarding and becoming vice consul of Morocco. "When I Grow Up" comprises 16 songs, all written by Coyle, which pay tribute to some of his heroes, including **Elvis Presley**, the **Everly Brothers**, and **Chuck Berry**. It is a dynamic package that showcases the gravelly voiced Coyle singing and playing keyboards with contagious enthusiasm. To promote the album, Coyle lined up a June 30 gig at Whelan's Club in Dublin, after which he will be returning to the relative calm of his day job. **KEN STEWART**

Due to early deadlines, some charts have been repeated from last week's issue.



# Changes At Sam The Record Man Shake Market

BY LARRY LeBLANC

TORONTO—Recent hefty returns, rumors of store closings, and substantial downsizing at Canada's longtime retail giant, the 78-store Sam the Record Man national chain, is sending shivers through Canada's \$650 million (Canadian) music market.

By May 31, the end of its fiscal year, the Toronto-based, privately owned chain had sent back \$8 million-\$11 million in returns, according to industry sources. The returns, largely consisting of inventory pulled from the chain's stores, was the result of an overhauling of inventory operations.

In the past month, the chain has closed only one store, in Port Coquitlam, British Columbia, but it is negotiating the sale of three stores with Toronto-based rackjobber Pindoff

Record Sales, which also operates the 107-store Music World national chain.

At the end of fiscal 1996, Sam the Record Man returned \$8 million (Canadian) worth of product, according to industry sources. This resulted from the chain cutting back its franchising and changing its shipping policies to enable its stores to order catalog product directly from the record companies. This led to Roblan Distributors, which operates the chain, to significantly scale down its Toronto warehouse operation.

"Last year, we reduced the catalog at Roblan to zero because we were duplicating inventories at stores and at the warehouse," explains Jason Sniderman, VP of Roblan Distributors. "This year we made [a similar] decision regarding bulk. It's pointless for us to carry bulk [in Toronto] and in the field."

However, the warehouse cutback coupled with the high returns rate has left Canadian label executives anxious about the company's future.



SAM SNIDERMAN

Says retail sales consultant Bill LaMere of LaMere and Associates, which advised Roblan from January to June this year, "Record suppliers were told, 'There's \$1.5 million sitting in the basement; that's yours.' At first, they all yelled and screamed they weren't taking [inventory back]. In most cases, [the labels then] said, 'Let's work out a deal.'"

According to Jason's father, 77-year-old Sam Sniderman, president of Rob-

lan Distributors, most of the major suppliers agreed to take back returns far beyond the chain's traditional 15% return-allowance rate.

"The majors have been very cooperative," he says. "We have a few small companies that we owe \$10,000 or \$15,000 to and some [American] video firms we are [still] having difficulty with."

While all of the multinationals operating in Canada have now reached agreements with Roblan to take back returns, according to industry sources, several companies had initially balked. Talks continued for weeks in June with the companies until agreements were made. In early June, PolyGram Group Canada placed Roblan on hold for 10 days until its return account was settled.

Asked about lifting the hold, Joe Summers, chairman of PolyGram Group Canada, says, "We got a check."

Adds another major-label head, "I'm now taking returns to get my liabilities down. We're also not pushing them to buy."

Another major-label head says, "These returns were over [Sam's] allowance, but we [took them] because for years [Sam] was always below his allowance."

Several Canadian-owned independent distributors admit to feeling a returns pinch from one of their biggest customers.

"I've been receiving checks which are less than what I'd like, but I'm prepared to work with Sam's," says Jim West, president of Distribution Fusion III in Montreal. "I want to make sure they come through this [period]."

Allen Fox, president of Cargo Imports and Distribution in Montreal, says, "Our relationship is strained [with Roblan], because we have a fairly large outstanding receivable that we're chasing. At this point, we are not taking back returns in payment of outstanding invoices."

Founded in 1937 as Sniderman's Music Hall on Toronto's College Street by the Sniderman brothers—Sam and Sidney—Sam the Record Man is today owned by a trust headed by Sam's two sons, Jason and Robert Sniderman, and Sid's two daughters, Lana Sniderman (VP of finance at Roblan), and Arna Gorander. The two founders retain controlling voting shares in the trust, according to Sam Sniderman.

Several industry figures maintain that the importance of Sam the Record Man has sharply diminished in recent years. They point to the sizable growth of HMV Canada as well as new competition from Tower Records, Virgin Records, Wal-Mart, Blockbuster Video, and the Vancouver-based electronic chain Future Shop.

At its peak in the mid-'80s, Sam the Record Man was a network of 106 corporate, franchise, and dealership stores across Canada, dominating the Canadian music retail marketplace with an estimated 25% of all purchases, according to industry sources. Today, 61 stores are company-owned, while 17 operate as franchises.

HMV Canada arrived in Canada in April 1987, taking over 42 Mr. Sound and Sherman Sound stores. Today, with 91 stores nationally, HMV Canada commands a 19% share of the Canadian retail music market, compared with Sam the Record Man's 7%-8%, accord-

ing to industry sources.

Sam Sniderman charges that HMV Canada has had unlimited funds from its parent, Thorn EMI, to establish its dominant market position in Canada. "This has been deep-pockets competition," he says. "[HMV Canada] are not afraid to lose money today to make it 10 years from now."

Peter Luckhurst, president of HMV Canada, says that's not the case. "We bought [the Mr. Sound and Sherman Sound chains] and have invested in them sensibly," he says. "We've opened five to 10 stores every year and improved the chain. There hasn't been loads of money injected into [the chain] at any cost."

Despite the fact that Sam the Record Man refurbished and expanded most of its stores in recent years, several label figures and retail competitors say the Snidermans had difficulties largely because they did not modernize. Specifically, the chain did not invest in inventory control and point-of-sale systems (the chain does not report to SoundScan) and did not recruit top-flight head-office talent.

"They haven't updated the chain or brought in outside management," says an industry source. "It's a typical second- or third-generation-styled company that won't adapt."

"How can they run a business without knowing what's going on in terms of their main asset, their inventory?" asks Malcolm Perlman, president of the 31-store Sunrise Records chain.

"We have modernized, but it's been at our own pace," responds Jason Sniderman. "Through the '80s, Sammy was reluctant to modernize because he felt it wasn't something he wanted to be a part of. The stores now all have listening posts, and 80% of the chain has been [refurbished] over the past 10 years. The only piece missing is a [point-of-sale] system, which our franchisees and seven [company-owned] stores have."

Industry sources are predicting the Snidermans will now shrink the retail chain substantially. They point out that the chain's stores in downtown Toronto, Montreal, Vancouver, Hamilton, (Ontario), and Halifax (Nova Scotia) represent 40% of its business. There are also several other profitable outlets that could continue under the Sam's banner.

"The chain will not go down to just the five big stores but will probably run at around a 35-store level," predicts Randy Lennox, GM/senior VP of Universal Music Canada. "These are really the blue-chip stores that benefit everybody."

Lisa Zbitnew, GM of BMG Music Canada, asks, "In the short term we're going to be nailed by returns, but if Sam operates a smaller but more efficient account, and if many worthwhile leases get absorbed [by other chains], is that really a bad thing under the circumstances? It could be a whole lot worse."

Sam Sniderman concedes that that the chain must significantly downsize. "The worst way is to carry on with locations which aren't paying off," he says.

Jason Sniderman says that in the next few months he will be evaluating several options for the chain's survival.

(Continued on page 52)



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# Merchants & Marketing

RETAILING • DISTRIBUTION • DIRECT SALES • HOME VIDEO • ENTER • ACTIVE • ACCESSORIES

## Audiobook Campaign Finds Listeners Test Programs Raise Profile, Boost Awareness

BY TERRI HORAK

NEW YORK—In a first for the industry, the largest audio publishers joined with distributor Ingram Book Co. for intensive marketing efforts designed to raise the profile of audiobooks with consumers and retailers.

Conducted in May in Denver and Nashville, the generic campaigns—which were run as test programs—were a big success, participants say.

May has been designated Audiobook Month by the Audio Publishers Assn., and a number of its members ran special promotions (Billboard, April 19), but this was by far the most wide-reaching effort.

Bearing the theme Are You Listening?, the idea originated with Lee Syn-



A front-of-store display at Media Play in Aurora, Colo., features audiobooks as part of the special Are You Listening? promotion.

talk about audio with retailers one on one, which was a huge opportunity in and of itself."

At the seminars, retailers were presented promotional kits containing materials tied into the Are You Listening? advertising campaign, including posters and buttons. Special introductory samplers were also created for free distribution in stores, and an 800 number was set up for consumers to get a sample of the audiobook listening experience.

The marginalization of audiobooks in stores has been a source of frustration for the industry, but publishers say the

(Continued on next page)



**Goody's Got Hanson.** Hot Mercury Records act Hanson appeared at the Sam Goody store at Universal CityWalk in Universal City, Calif., for a performance and autograph signing. The event drew 1,500 fans. Pictured in front, from left, are Taylor, Zach, and Isaac Hanson. In the rear, from left, are David Ribeiro, Sam Goody store manager; Bob Munoz, Sam Goody regional director; Judyth Springer, Sam Goody West Coast marketing director; Denise Lizarraga, Sam Goody regional sales manager; and Phil Olney, Sam Goody district manager.

## Retail Criticized For Software's Struggles Distributors, Suppliers Discuss Strategies At Expo

BY EILEEN FITZPATRICK

ATLANTA—Retailers selling computer software products should get back to basics in order to turn a profit, according to a panel of distribution and supplier executives gathered for the recent Electronic Entertainment Expo held June 19-21 here.

"Retailers are successful for very basic reasons," said Bill Mahre, director of sales of Navarre Corp. "They know their customers and don't try to be everything to everybody."

Mahre, a former marketing executive with Proctor & Gamble who joined Navarre last year, slammed the computer and game industry for spending too much money marketing to trade instead of the end user and failing to adopt a packaging standard.

"The key to this industry is finding a way to lower system costs," Mahre said. "Some publishers pack four units to a case, while others pack 400 units. That's not efficient."

Panelists also complained about the glut of product and product promotions running amok in the industry.

In 1996, more than 16,000 new software titles were released to retailers. However, PC software sales have only grown from \$1 billion in 1993 to a projected \$1.65 billion this year, according to Port Washington, N.Y.-based research firm NPD Group.

Software sales continue to struggle because suppliers treat it like a mass-merchant business, which it isn't, according to the panelists.

Industry data often put computer hardware penetration at 30 million households, but the panelists emphasized that only about 10 million actually buy software products.

"The question is how to reach the other 20 million and make them buy," said Mahre. "Suppliers think if they sell 100,000 units of a title [then] it's a hit, but that is awful based on the penetration of the hardware."

Mahre said mass merchants are "relative infants" in the computer soft-

ware business. But when they do begin to carry the product more heavily, the industry will see major changes.

"When they get into it, they will revolutionize how business is done by making it more efficient," said Mahre.

Although software sales are lagging, retailers and suppliers are running too many consumer promotions to support new titles, according to Stephen Schiro, Microsoft end-user customer unit VP.

"Promotions have gotten out of hand and are losing their added value," said Schiro. "We're also training the consumers not to buy, because they think if they wait a while they'll get a better deal when the next promotion comes along."

Mahre adds that each time a retailer does a promotion, the expense of changing pricing, putting up signs, and other labor-intensive activities cuts into any profits derived from the promotion.

"Promotions are huge expenses, and most retailers should figure out ways to increase turns instead of doing pro-

(Continued on next page)

### BIBLIOTECH

nott, Ingram's CEO. Publishers Bantam Doubleday Dell (BDD) Audio, Harper Audio, Random House Audio, Simon & Schuster Audio, and Time Warner Audiobooks contributed equally to the effort.

"Lee has been very committed to audio and felt that the best way to increase sales was to increase awareness. With only 12% of the population using audiobooks, we felt we had a big market that was not being reached," says Barbara Harover, audiobook marketing manager for the La Vergne, Tenn.-based Ingram Book Co.

To get the word out to consumers, the campaign included print and radio advertising, billboards, and publicity campaigns in each city. Rather than push specific titles or genres, the campaign aimed to familiarize consumers with the concept of listening to audiobooks while doing various activities, such as driving, exercising, and gardening.

"It was terrific and a great beginning. It's heartening to work together for the benefit of the whole industry," says Seth Gershel, senior VP/publisher

of Simon & Schuster Audio. "If you have something interesting to tell the consumer," he adds, "the best thing is to simply present information—why come off heavy-handed? It proved this type of thing can work."

A key component of the campaign, however, was the involvement of retailers, which began in April with educational training seminars conducted by representatives of the consortium.

"The feeling as we were planning the campaign was we couldn't just send out materials and hope for the best, so we set up the training sessions to involve the stores as much as possible," explains Whit Waterbury, marketing manager for Simon & Schuster Audio.

"It was extremely encouraging to see between 50 and 60 retailers in each city come out to learn more about how to make audio work in their stores," says Judy McGuinn, VP/director of Time Warner Audiobooks.

"They not only endorsed the awareness campaign, but they shared strategies that worked for them and, with all those publishers in the same room, they had the opportunity to ask questions that they rarely get to ask. It was a very valuable experience for all of us," McGuinn says.

Christine McNamara, marketing manager for BDD Audio, agrees. "It was probably one of the most effective parts, because it gave us a chance to

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NAIRD





# Merchants & Marketing

## AUDIOBOOK CAMPAIGN FINDS LISTENERS

(Continued from preceding page)

campaign generated a lot of enthusiasm at the store level, and they are pleased with the retailer participation. Nashville's Davis-Kidd, for example, moved its audiobooks from the second to the first floor and set up a special display and cross-merchandising, according to Ingram's Harover.

Denver's Tattered Cover bookstores also created first-floor audio displays, says McGuinn. She points out that although the advertising and publicity brought consumers into stores, it is often placement, merchandising, and displays that increase audiobook sales.

"For a long time we have said that if people discover audiobooks they become audiobook fans, and this campaign has demonstrated that all we need to do is allow them to discover audiobooks by increasing retail focus," McGuinn says.

As far as keeping the momentum going, Simon & Schuster Audio's Waterbury adds, "We'll never let stores forget how successful this was and that everybody benefits. Sometimes audio doesn't get the attention it deserves, and this showed that when it gets attention it pays off."

Involvement of field sales represen-

tatives was another important aspect of the campaign, publishers say. "It helps the salespeople to focus on audio, which they often don't have time to do given all the products they have, so this was an opportunity to revisit their accounts specifically for audio," says BDD's McNamara. Publishers are reporting meaningful sales increases due to retailer support, but test programs have also provided the opportunity to determine what methods work best to reach consumers, they say.

The feedback from stores has indicated that the radio ads were much more effective than print, according to Waterbury.

About 300 generic Are You Listening? spots ran in each market on AC, jazz, oldies, and talk radio stations. Individual members of the industry have advertised on radio in the past, (Billboard, Nov. 2, 1996), but this was the first generic effort and probably the most intensive campaign to date.

Since the campaign was done on such a large scale and was neither title- nor publisher-specific, it stands to provide a boost to all members of the industry, both through sales increases in the two

markets and as an information base.

"As an independent merchant, I am very pleased by the experimental effort. I hope to learn something that I can apply in my business," says Frank Johnson, president of McLean, Va.-based mail-order company Audio Diversions.

"Anything that anybody does to promote audiobooks helps us to some degree," says Beth Baxter, president of Chicago-based publisher B&B Audio. "It's the trickle-down effect: It brings people into stores, and the more people that buy audiobooks, the more chances there are that they're going to buy our audiobooks."

Plans are under way for another Are You Listening? campaign later this year, and the spirit of cooperation among the otherwise highly competitive participants underscores their general positive outlook toward all sectors of the audio publishing world.

Simon & Schuster's Waterbury concludes, "We all believe the industry is growing, but the support of a huge company like Ingram is a great vote of confidence for the growth potential of audiobooks."

## SOFTWARE'S STRUGGLES

(Continued from preceding page)

motions," said Mahre.

The continuing glut of product also had panelists worried.

"There's just too much product for buyers to tell what's good and what's bad; 80% of what's on the shelf is going to be a negative experience for the customer," said Mike Wilson, CEO of distributor Cat Daddy.

Wilson said that he is encouraged by shareware programs such as "Quake," which Cat Daddy distributed as shareware for three months before a full version was available.

But Schiro disagreed with the shareware concept. "A trial run in some ways halts sales, and often the integrity of the product is lost," he says.

The panel also pointed out that many shareware programs offer impressive demos of the game, and that the actual product often looks different and sometimes inferior to the demo.

Schiro added that many companies have "oversold" the numerous technology advancements, which ultimately turns off disappointed consumers.

"It's almost like going to a buffet," says Schiro. "The first time it's great, but after you go back for the fourth or fifth time, it doesn't look good anymore."

Panelists suggested that retailers study their individual markets to increase sales instead of opening new stores or offering inventory that doesn't appeal to their customers.

Mahre points to J&R Music World as a successful retail operation that, after 25 years, still has only one location.

"The way to grow is to sell more product, not open new stores," says Mahre.

Panelists also see the Internet as an added distribution channel for retailers. "If it's a better channel, we urge retailers to use it," said Schiro.

Mahre agreed. "If you find people on a worldwide level that you wouldn't normally reach, the Internet is more efficient. That's its biggest advantage."



**Texas-Style Welcome.** ZZ Top helped welcome Blockbuster Entertainment to its new headquarters in Dallas. The company moved this spring. Shown, from left, are Ron Kirk, Dallas mayor; Jonathan Baskin, senior VP of corporate relations at Blockbuster; and Billy F. Gibbons, Dusty Hill, and Frank Beard of ZZ Top.



**In-Store Poets.** Ardent/Forefront act Smalltown Poets has been playing in-store acoustic shows at Wal-Mart outlets throughout the Southeast. Pictured above, from left, are Mark Hollingsworth, the act's manager; Danny Stephens and Michael Johnston of Smalltown Poets; David Glass, CEO of Wal-Mart; Byron Goggin, Miguel DeJesus, and Kevin Breuner of Smalltown Poets; and Anne Mabry, sales coordinator at Forefront.

## EXECUTIVE TURNTABLE

**DISTRIBUTION.** Sony Music Distribution in New York names **Bill Frohlich** branch manager, New York and Mid-Atlantic branches. He was manager, Northcentral branch.

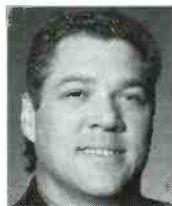
**Tom Lenaghan** is appointed VP/GM of the alternative retail marketing division of Navarre Corp., Minneapolis. He was VP of sales at Handleman.

**RETAIL.** **Stephanie Long** is named executive director, marketing and public relations, of In-Finn-Itty Direct Los Angeles. She was VP at Jane Ayer Public Relations.

**MANUFACTURING.** **Alan Hamersley** is appointed senior VP, DVD development, at the Rank Group Plc. in Los Angeles. He was VP of technology development and advance product sales at Disc Manufacturing.

**VIDEO.** Warner Vision Australia appoints **Daryl O'Connor** GM. He was marketing director at PolyGram Video.

Universal Studios Home Video in



FROHLICH



LONG

Universal City, Calif., names **Susann Nicholson** product manager, rental product. She was assistant product manager at Republic Pictures Home Entertainment.

**LIVE** Entertainment in Van Nuys, Calif., promotes **Jed Grossman** to VP of sales and rental, **Bill Kruger** to national sales director, and **Todd Lane** to manager, video sales administration. They were, respectively, national sales director, director of West Coast sales, and video sales administration assistant.

National Geographic Television in Washington, D.C., appoints **Bob Potter** VP of domestic home video. He was director of home video.

## newsline...

**BMG VIDEO** has formed a marketing and distribution partnership with Reebok international for the athletic shoe manufacturer's sports and fitness video and audio product. In the first year of the deal, BMG Video will distribute four new Reebok titles and six existing titles (several existing videos will continue to go through PolyGram Video). In launching the new agreement, BMG Video says it will prominently feature the Reebok brand at the Video Software Dealers Assn. convention this month in Las Vegas. BMG says its fitness video market share is 16%.

**K-TEL INTERNATIONAL** has signed a two-year exclusive manufacturing and distribution deal with New York-based dance label Strictly Rhythm Records. Minneapolis-based K-tel will market and distribute throughout the U.S. a series of dance music compilations featuring artists produced or licensed by the label. K-tel distributes recordings through retail and television direct response. Mark Finkelstein, founder/president of Strictly Rhythm, says in a statement, "For the past three years, we have licensed our repertoire to K-tel for their compilations and have been very impressed with the way they do business."

**ATLANTIC RECORDS** has launched a new World Wide Web site ([www.atlantic-records.com](http://www.atlantic-records.com)) with online performances in its Digital-Arena by Changing Faces, Collective Soul, Matchbox 20, and Duncan Sheik; special events involving Fountains of Wayne, Madder Rose, and Plexi; and daylong jazz from New York's Bryant Park featuring James Carter, Regina Carter, and Madeleine Peyroux.

**INTERNATIONAL RECORDING MEDIA ASSN. (ITA)** reports that U.S. shipments of writable optical disc media increased 75% in 1996 to \$230.2 million. Unit sales of all configurations rose to 31.8 million from 11.2 million the year before. The biggest gain was for CD-R (recordable CD), for which unit sales rose 180% to \$166.9 million; unit shipments increased to 30 million from 9.47 million in 1995.



**N2K** chairman/CEO Larry Rosen has been selected as one of eight regional award recipients of the year award by Ernst & Young. Rosen was selected for his efforts in using the Internet and online technology to deliver and sell music internationally. N2K's online record store is Music Boulevard. Rosen is now eligible to become national entrepreneur of the year.

**CINERGI PICTURES ENTERTAINMENT** says its financial adviser, Jefferson Capital Group Ltd., is soliciting cash bids for the company's slate of 20 film development projects. An initial bid of \$4.75 million has been made by Cinergi's chairman/CEO Andrew Vajna. The company says it is seeking new bids at least 15% higher than Vajna's. Cinergi also says it is in discussions with 20th Century Fox regarding the sale of Cinergi's rights to their jointly owned movie, "Die Hard With A Vengeance."



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## Merchants & Marketing

### Signs Are Mixed For 2nd-Half Turnaround Of Music Retail

IN DECEMBER, in private conversations, I began predicting that music retail would hit bottom sometime during the first half of this year and that it would find the road back to a healthy environment in the second half. Furthermore, I predicted that once this healing process began it would take at least 18 months for retail to completely rebound.

As I write this, it is June 30, and after looking around at the marketplace, I haven't got a clue if I am right or wrong. Sure, there has been some forward movement that supports the time frame I projected, but there has been some backpedaling, too.

At the beginning of the year, the two biggest question marks were the Musicland Group and the Alliance Entertainment Group. The good news is that the former, which was on a precipice for much of last year, appears to have returned to solid footing, thanks to the steps it has implemented to reshape the company and due to an agreement it struck with its banks.

The deal, which provides additional credit to the Minneapolis-based merchant, buys the chain at least another nine months to a year, during which time the company will likely take further steps to improve operations.

Now that its bank deal is set, Musicland is turning its attention to its trade creditors. Sources say that the chain wants to end its stand-still agreement with the trade. You might remember that Musicland didn't pay its bills in February and got the trade to continue supplying product by agreeing to

pay cash for goods within 10 days of receipt.

Now, it is proposing to return to normal trade terms and will pay down the outstanding balance in installments through December. The terms being offered to most suppliers would see each creditor receive 20% of the total owed in two 10% installments in

September and December, and the other 80% over 20 weeks in weekly installments of 4%.

Some of the major trade suppliers continue to be unhappy, having perceived that Musicland slighted them in favor of the banks. But it is unlikely that any of them will do anything to derail the Musicland express.

Alliance Entertainment, on the other hand, is still a big question mark (see story, page 5). At deadline, the company, which has been on the tightrope since the beginning of the year, still appeared to be involved in negotiations to bring in much-needed cash. And while some observers thought the company was racing against a July 1 deadline to meet a bank-loan covenant that requires equity to be increased by \$35 million, the real race is to stave off the havoc that occurs when a company's cash resources are depleted. Alliance is buying c.o.d. from some major suppliers, while others have the company completely on "hold," which means they are not doing any business with it.

Moving along, Camelot Music is *(Continued on page 50)*

## RETAIL TRACK

by Ed Christman



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## HighTone Arm Inks Indies For Distribution Releases To Include R.L. Burnside, Mac Curtis Sets

**HIGH WATER & ROLLIN' ROCK:** We've already noted the establishment of HighTone Records' independently distributed HMG imprint (Declarations of Independents, Billboard, June 7), but the Oakland, Calif.-based company has picked up a couple of outstanding indie labels for distribution through that REP-distributed imprint.

HighTone has licensed some of the catalog titles produced by High Water Records, Memphis State University's blues imprint, and will issue these albums for the first time on CD through HMG. Selected releases from Rollin' Rock Records, the Los Angeles.-based rockabilly/roots rock label, will also be moved through HighTone's indie arm.

Unless you've poked around Memphis record stores that deal in vinyl, you may not be aware of High Water. The label was established in 1979 by **Dr. David Evans**, the noted folklorist and author ("Big Road Blues"), and was initially funded by the National Endowment for the Arts.

Evans' taste in talent was impeccable: He made early recordings of such then-obscure Northern Mississippi bluesmen as **R.L. Burnside** and **Junior Kimbrough**. He also cut "Feelin' Good," the W.C. Handy Award-winning song by the terrific female blues singer/guitarist **Jessie Mae Hemphill**, granddaughter of the celebrated fife-and-drum bandleader **Sid Hemphill**.

HMG will kick off its High Water reissues July 22 with the release of "Feelin' Good," Burnside's "Sound Machine Groove" (a set cut during the '70s, featuring the singer/guitarist backed by his sons **Joseph** and **Daniel** and son-in-law **Calvin Jackson**), and **Chicago Bob & the Shadows'** "Just Your Fool."

Rollin' Rock is well known to L.A. rockabilly fans: In the late '70s and early '80s, label owner **Rockin' Ronny**



by Chris Morris

Weiser prolifically recorded obscure rockabilly legends and younger talents working in the style. The company's roster included **Gene Vincent**, **Charlie Feathers**, **Mac Curtis**, **Ray Campi**, **Jimmy Lee Maslon**, and **Jackie Lee Cochran**, as well as such younger performers as **Billy Zoom** (who went on to become the guitarist for the seminal punk band **X**) and **the Blasters** (whose impossibly rare debut, "American Music," was cut in Weiser's San Fernando Valley garage).

The first Rollin' Rock/HMG album is also due July 22: "Rockabilly Uprising: The Best Of Mac Curtis," a 17-track compilation drawn from the Texas rocker's many albums for the label.

Sources indicated at press time that "American Music," which has been out of print since its release in 1980, will probably get a CD reissue, augmented by eight additional tracks. And that's good rockin' news, baby.

**HOWLIN' HELLCAT:** Epitaph Records president **Brett Gurewitz** and **Tim Armstrong** of **Rancid** have announced the establishment of a new Epitaph-distributed label, **Hellcat Records**. The company will focus on neo-ska and hard punk. Ska vet **Cris "the Wix" Qualiana** has been hired to oversee the label.

While an Epitaph spokeswoman says that Gurewitz and Armstrong don't

want to be interviewed about the new label, Gurewitz says in a statement that Hellcat allows the pair to "pay proper respect to the ska and punk scenes which allowed us to launch this label in the first place."

Hellcat will be launched July 29 with "Give 'Em The Boot," a 20-song compilation priced at just \$4.99. Among the acts appearing on the set are **Rancid**, **Epitaph** act **Voodoo Glow Skulls**, veteran Jamaican ska band the **Skatalites**, and such label signees as **U.S. Bombs**, **the Pietasters**, **F-Minus**, **the Slackers**, **the Gadjits**, **Hepeat**, and **Dropkick Murphy's**.

**FLAG WAVING:** Saxophonist **Roscoe Mitchell**, one of the leading lions of (Continued on page 52)

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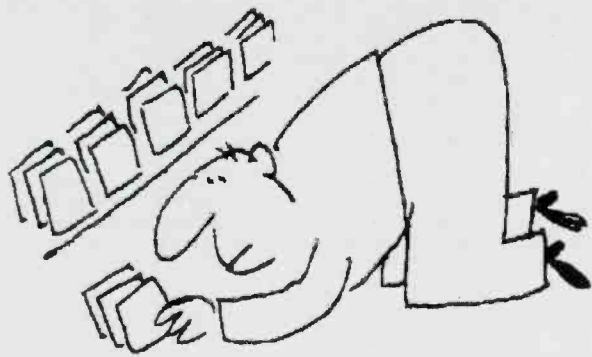
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## RETAIL TRACK

(Continued from page 48)

also in a race, hoping to reach the finish line and successfully emerge, on a stand-alone basis, from Chapter 11 before anybody else appears in bankruptcy court with \$200 million in hand. If all goes as planned by Camelot management, the merchant could emerge from Chapter 11 by October. Strawberries, the other chain operating under Chapter 11 protection, has just been put on the block by the creditors' committee (Billboard, June 21), and it will be a while before the process determines if the chain will be sold or if a stand-alone plan will win out.

Meanwhile, Blockbuster Music didn't make payments to most of its major suppliers in June. Normally, a major account not making a payment, without a hint beforehand, qualifies as a heart-stopper. But, in this case, most music distributors attributed the nonpayment to the chaos that has existed at the chain since it moved its operations from Fort Lauderdale, Fla., to Dallas.

Adding to the confusion, with Blockbuster Music being absorbed into the centralized management structure of Blockbuster's retail operations, trade suppliers were unclear about who to call when the buying staff management didn't know about the nonpayment.

A Blockbuster spokesman did not return a call seeking comment by press time.

Meanwhile, Miami-based Spec's Music hit a glitch when plans to reduce overhead by eliminating the warehouse had to be abandoned. Sources suggest that Spec's inventory systems and the majors' distribution capabilities weren't up to the task of providing the chain's stores with just-in-time inventory replenishment in a cost-effective manner.

As first reported by a competitor, Spec's will keep the warehouse open, but on a smaller basis. Jeff Fletcher, COO of the 47-unit chain, says that the company will try to keep the top 1,000 titles in its warehouse, which will replenish most stores at least twice a week, with the larger stores getting refills daily.

Due to the switch in plans, Spec's Music got caught in a "squeeze" with too much inventory in stores, confirms Fletcher, and apparently not enough cash to pay for it. So the chain has missed a payment with some major creditors and appears to have reached an agreement to pay down the balance and "swap out inventory" over a six-month period.

Moving from the music specialty chains to the consumer electronic chains, things appear to be destabilizing, particularly at Lechmere, where 400 people were let go last week. Distribution financial executives are also watching closely to see how Nobody Beats the Wiz fares in its search to find an investor willing to make a cash infusion into the company.

So after reading all of the above, you tell me: Is the music account base still falling down, or is it ready to pick itself back up?

**MAKING TRACKS:** Roy Burkhert, an audio and video buyer at Lechmere, has left the chain and is seeking opportunities. His number is 630-420-9632.

**OOPS:** Bob Noyes, new to the industry as the head of credit at BMG Distribution, has already had the misfortune of being inadvertently demoted by me. His correct title is VP of credit.

# BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

**L**ABELS PUTTING TOGETHER marketing campaigns for new albums and artists can't always be sure they're reaching potential consumers at the right stores. And retailers promoting new releases might not always know how to allocate their dollars to the right mix of radio stations.

The choices sometimes seem obvious (Tower sells a lot of classical music, for instance), but there may be less apparent connections that cause labels and retailers to miss some marketing opportunities.

Strategic Record Research, a joint venture between artist management firm Left Bank Organization and Strategic Media Research, has tried to measure the relationship between what radio formats people listen to and where they shop for records.

In random telephone surveys, consumers were asked where they bought most of their music and which radio station they listened to most often. The researchers then categorized the stations mentioned according to the formats they represent.

Not surprisingly, the nation's biggest retail chain garnered the largest share of country listeners; 38% of 1,083 people who purchase their music from Wal-Mart prefer country radio. That's probably because most of Wal-Mart's price-busting stores are in small-town America, the traditional home of country fans.

The nation's largest music specialty retailer, Musicland, was named by 803 people as the place where they buy most of their music. And the radio preference that made up the biggest percentage of the chain's Sam Goody shoppers was top 40 (25% of respondents). That seems to be in line with Musicland's wide reach into suburban malls.

Best Buy, the consumer electronics retailer whose low prices helped turn the music retail landscape into a competitive battleground, clearly attracts rockers. The chain was singled out by 624 consumers as their favorite place to buy music; by a wide margin, the radio formats preferred by the biggest chunk of Best Buy shoppers were the various categories of rock (31%), more than double the percentage of the next highest genre (top 40, 15%).

For the big national chains Blockbuster and Camelot, the rankings were identical: No. 1, top 40; No. 2, rock; and No. 3, R&B.

At Tower, which many people associate with more esoteric genres like classical and jazz, the biggest group of shoppers listened to rock radio (26%).

When the numbers are turned around, some interesting connections can be made.

**LOOKING AT THE RADIO FORMATS** people prefer, the researchers found that country led the list (1,581 respondents picked it). Twenty-six percent of those said they mostly buy their music at Wal-Mart. Then it drops to 6% of respondents for the retailer in second place among country fans—Musicland. No wonder country artists are eager to do in-stores at Wal-Mart.

Tower took the lead in two formats, the adult rock category known as triple-A (12% of listeners) and jazz/AC, or smooth jazz (13%). In classical music, Tower came in at 9%, slightly behind Best Buy at 10%.

Russ Solomon, president of Tower, says of the research, "It doesn't surprise me, mainly because of our selection. Those are people who are looking for selection."

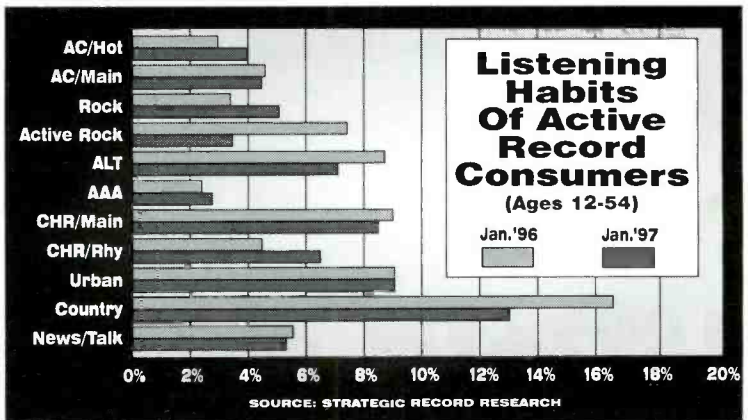
According to the survey, the R&B music consumer prefers Blockbuster Music over other chains. In the main R&B format, the Dallas-based chain came in first among 585 consumers at 12%; in the R&B adult genre, to which 199 respondents were faithful, Blockbuster led with 8%.

As for ethnic tastes, one statistic stands out clearly. Of the 132 respondents who said they preferred Spanish-language radio, the retail leader was far and away Blockbuster, at 14%.

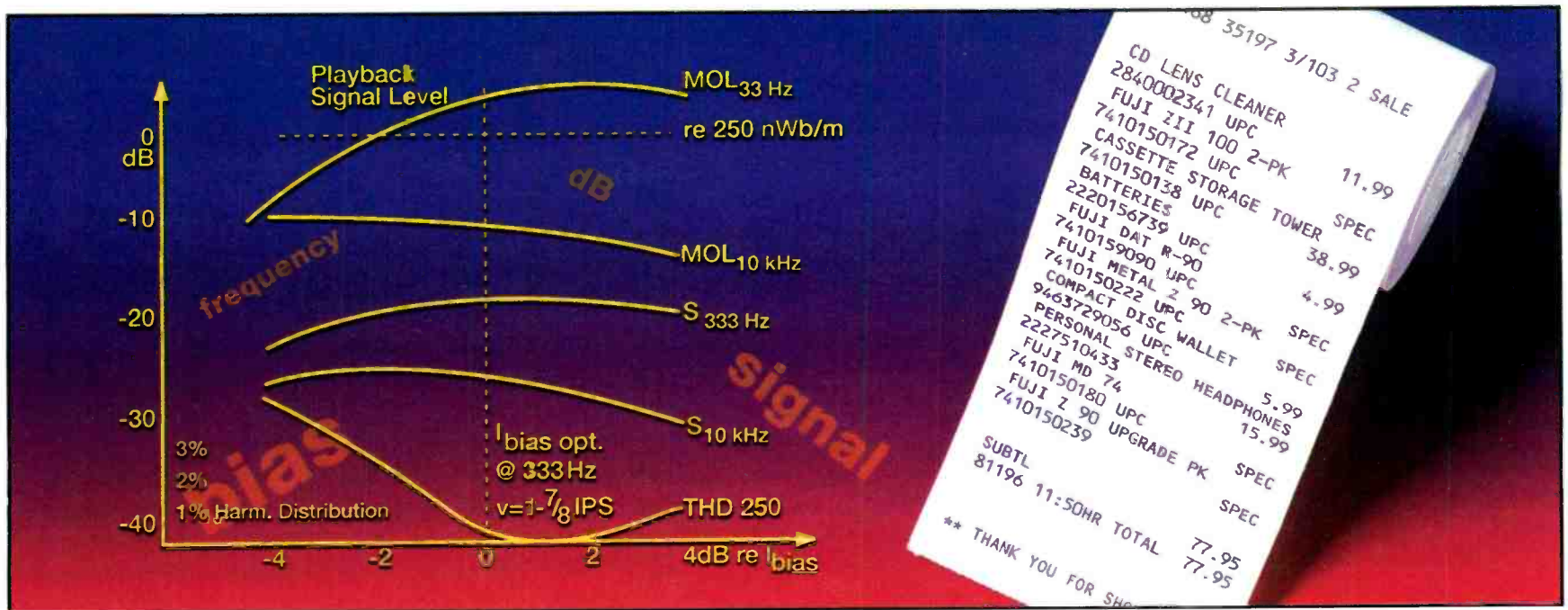
Strategic executive Mike Lane says the research is of value to labels and retailers trying to figure out how to allocate marketing resources.

"They can target potential buyers of the next album of an act and do a campaign based on that—what's the best retail to do a deal with, what kind of radio stations to do a promotion with," he says. As for retailers, Lane adds, "They can go back to the label and say, for instance, 'We found out we have a high Hispanic audience coming here. We'd like to do something with your new Latin music department.'"

With marketing money tight at many labels and retail chains, focus—the current business buzzword—is what it's about.








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# Top Pop Catalog Albums

THIS WEEK	LAST WEEK	COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan		TOTAL CHART WEEKS	
		ARTIST	TITLE		
LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)					
		★ ★ NO. 1 ★ ★			
1	1	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON 14 weeks at No. 1	1058	
2	2	SOUNDTRACK ▲ <sup>6</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE	208	
3	3	METALLICA ▲ <sup>9</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	307	
4	4	BOB MARLEY AND THE WAILERS ▲ <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	420	
5	10	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	349	
6	5	SUBLIME GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	35	
7	6	JIMMY BUFFETT ▲ <sup>3</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	335	
8	7	BUSH ▲ <sup>6</sup> TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	129	
9	9	BEASTIE BOYS ▲ <sup>5</sup> DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	304	
10	8	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 30334* (10.98/15.98)	GREATEST HITS	140	
11	14	SARAH McLACHLAN ▲ <sup>2</sup> NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	146	
12	12	DAVE MATTHEWS BAND ▲ <sup>4</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	142	
13	11	BEE GEES ▲ <sup>2</sup> POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	40	
14	17	METALLICA ▲ <sup>4</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	380	
15	15	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	180	
16	13	EAGLES ▲ <sup>6</sup> Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	138	
17	22	VAN MORRISON ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	343	
18	18	ENIGMA ▲ <sup>3</sup> CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	314	
19	19	SHANIA TWAIN ▲ <sup>9</sup> MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	122	
20	20	PINK FLOYD ▲ <sup>11</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	444	
21	21	SOUNDTRACK ▲ <sup>11</sup> POLYDOR 825389/A&M (12.98/19.98)	SATURDAY NIGHT FEVER	141	
22	28	METALLICA ▲ <sup>3</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	334	
23	16	CELINE DION ▲ <sup>4</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	175	
24	25	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	80	
25	31	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	49	
26	23	SOUNDTRACK ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	233	
27	29	METALLICA ▲ <sup>3</sup> ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	352	
28	26	ABBA ▲ <sup>2</sup> POLYDOR 517007/A&M (10.98/17.98)	GOLD	133	
29	24	JIMI HENDRIX ▲ <sup>3</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	185	
30	27	JOURNEY ▲ <sup>9</sup> COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	408	
31	37	PRODIGY MUTE 9003/XL (10.98/15.98) HS	MUSIC FOR THE JILTED GENERATION	7	
32	32	U2 ▲ <sup>10</sup> ISLAND 842298 (10.98/17.98)	THE JOSHUA TREE	237	
33	30	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	235	
34	41	ELTON JOHN ▲ <sup>13</sup> ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS	277	
35	47	THE BEACH BOYS CAPITOL 29418 (10.98/15.98)	20 GOOD VIBRATIONS — THE GREATEST HITS	6	
36	48	RAGE AGAINST THE MACHINE ▲ <sup>7</sup> EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	146	
37	39	BRUCE SPRINGSTEEN ▲ <sup>6</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	49	
38	33	GARTH BROOKS ▲ <sup>9</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	133	
39	40	ENYA ▲ <sup>4</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	329	
40	43	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	315	
41	42	SADE ▲ <sup>3</sup> EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	104	
42	38	MILES DAVIS ▲ COLUMBIA 64935 (7.98 EQ/11.98)	KIND OF BLUE	5	
43	35	CREEDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	225	
44	45	VARIOUS ARTISTS ▲ WALT DISNEY 60865 (10.98/15.98)	CLASSIC DISNEY VOL. 1 — 60 YEARS OF MUSICAL MAGIC	50	
45	—	AEROSMITH ▲ <sup>3</sup> Geffen 24716 (12.98/17.98)	BIG ONES	55	
46	36	ZZ TOP ▲ <sup>2</sup> WARNER BROS. 26846 (10.98/16.98)	GREATEST HITS	129	
47	44	THE NOTORIOUS B.I.G. ▲ <sup>2</sup> BAD BOY 73000*/ARISTA (9.98/16.98)	READY TO DIE	74	
48	—	JARS OF CLAY ESSENTIAL/SILVERTONE 41580/JIVE (10.98/15.98) HS	JARS OF CLAY	77	
49	50	LYNYRD SKYNYRD ▲ MCA 42293 (7.98/12.98)	SKYNYRD'S INNYRDS/THEIR GREATEST HITS	133	
50	—	NIRVANA ▲ <sup>9</sup> DGC 24425*/Geffen (10.98/16.98)	NEVERMIND	256	

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.

## Merchants & Marketing

### DECLARATIONS OF INDEPENDENTS

(Continued from page 49)

free jazz, has stepped forward with a monumental new two-CD set of solo recordings, "Sound Songs," on Chicago's Delmark Records, which issued Mitchell's seminal album "Sounds" in 1966.

While this invigorating, knotty, and rewarding new album is Mitchell's first studio solo release, he is by no means a newcomer to this highly challenging performance discipline.

Mitchell, a founding force in Chicago's Assn. for the Advancement of Creative Musicians (AACM), cut his first solo works in 1967 for jazz indie Nessa Records. (The reactivated label, run by Chuck Nessa out of Whitehall, Mich., has just released a five-CD boxed set of early recordings by Mitchell and most of his colleagues in the **Art Ensemble Of Chicago**, the great free-jazz unit formed by several AACM members in 1969.) In 1973, Sackville Records released a collection of solo concert works.

"The challenge of it is, I'm still trying to learn how to be a good improviser," Mitchell says of his ongoing solo playing. "I've always thought that you had to be able to control it from the standpoint of playing solo, and being able to play with a lot of people, and

then the middle kind of takes care of itself. So I keep working on both ends, and I think that's probably why I'm attracted to [solo work]."

Mitchell's instrumental arsenal on "Sound Songs" includes soprano, alto, baritone, and tenor saxophones; flutes; bass recorder; and bamboo saxophone. He adds, "Then I have an assortment of different whistles and horns. I'm very interested in putting music together in an unconventional way, where you actually do mix some of these sounds and things right in with regular instruments. A lot of these things that I've got I've been collecting since way back there, almost 30 years."

On the new album, for the first time, Mitchell overdubbed additional parts, in essence performing with himself. "It gave me a chance to try out some of my own concepts on my own self," he says. "I learn a lot from that, too, because I can adapt that to other musicians and probably get a little bit closer to some musical ideas that I have."

The use of multitracking allowed Mitchell to apply a variety of compositional techniques to the recording process.

"For instance, [the track] 'Let's Get Ready To Rumble' is a totally written-out piece, with improvs in between and

stuff," Mitchell says. "But I did it all kinds of ways. Sometimes I'd lay down a track, and then I'd take the track home, and then work on the other part that would go with it, and then I would go back and put that in. Or I'd take something home and listen to it, and try to put the right kind of improvs in with the track that was already laid down. I used all these different ways of working on it. As a matter of fact, it was a great learning experience for me... If I ever do it again, I have so many more ideas I could pull from."

"Sound Songs" might be considered monolithic by some listeners—even those with avant-garde leanings—thanks to its two-hour running time and two-disc length. Astonishingly, Mitchell says, "At first, I wanted to do three [records]... [But] I didn't want to put something out there that wouldn't be accessible for people or too expensive for people to buy... I'll probably keep doing this kind of thing in two-record sets, because that way it works out for everybody."

Mitchell just embarked on an Italian tour with the Art Ensemble that runs through Tuesday (8). He also leads his own nonet, the **Note Factory**, which has recorded a forthcoming album for ECM.

### SAM THE RECORD MAN

(Continued from page 44)

"Those five stores are very profitable, but there are a lot of other stores which also contribute wonderfully to our bottom line," he says. "I'd like to go down to a level where I can have a life outside of running a retail chain."

Jason Sniderman adds, "I can dispose of a large part of the chain, or I can close unprofitable stores down when [their] leases expire or negotiate with landlords to close them. I now have the ability to close some stores. It's just a matter of pulling the trigger. I have to be fiscally responsible, and I have to maintain my own integrity within the industry, which means taking care of people we work with."

His father, however, doesn't dismiss selling the entire chain outright, although no potential purchasers have shown up. "I want to retire," he says. "I want to get the hell out."

Sam's longtime friend, Tower Records/Video president Russ Solomon, says he "tinkered" with buying part of the chain but withdrew. Tower Records currently operates one store in Canada, in Toronto.

"There was talk of us splitting the [chain], taking the five big stores and selling off the small stores to a chain operator, but right now that isn't a good idea for us to get involved with," says Solomon.

Until Sam the Record Man's future is more settled, labels say they intend to take a cautious approach to supplying the chain. "We're keeping our eye on the account," says Stan Kulin, president of Warner Music Canada.

"They are still a viable business with some dynamic stores," adds Summers.

Says HMV's Luckhurst, "I hope [Sam the Record Man] pulls out of their problems, because they are committed to the music business. They are passionate about music. With some of the new [retail] competition where music is just a small percentage of their overall sales, the same commitment isn't there."



**On The Borders.** Rykodisc artist Bruce Cockburn performed at Borders' spring GMs' meeting in Fort Lauderdale, Fla. Shown, from left, are Ron Stefanski, director of events/co-op for Borders; Ron Decker, label representative for Rykodisc USA; Cockburn; Tim Hopkins, president of merchandising for Borders; and Len Cosimano, VP of merchandising for Borders.

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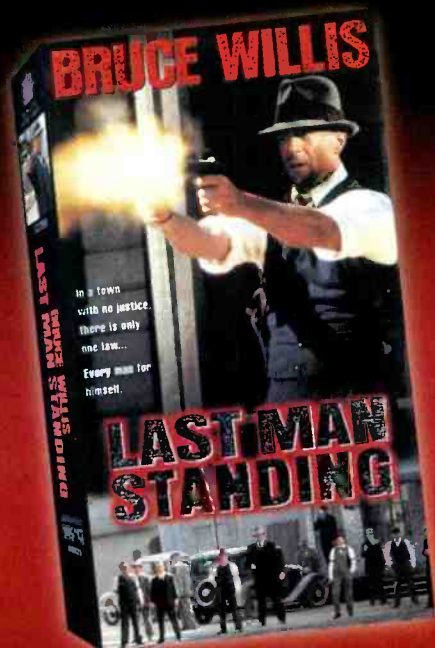
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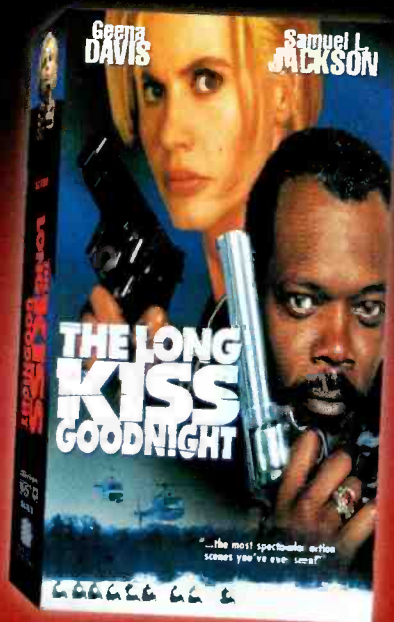
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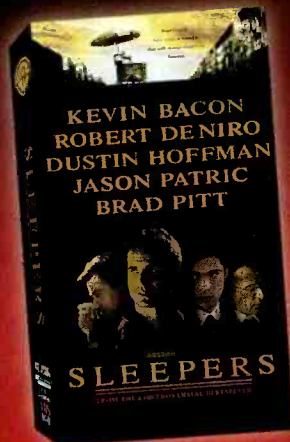
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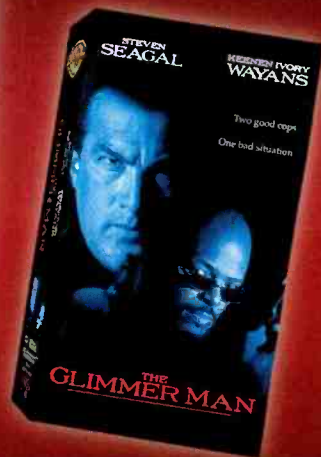
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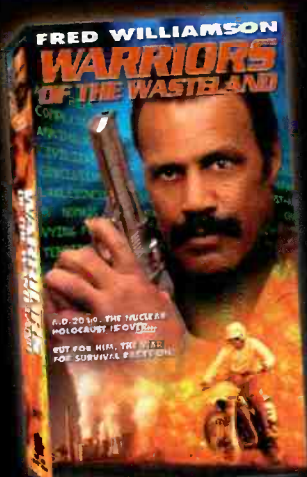
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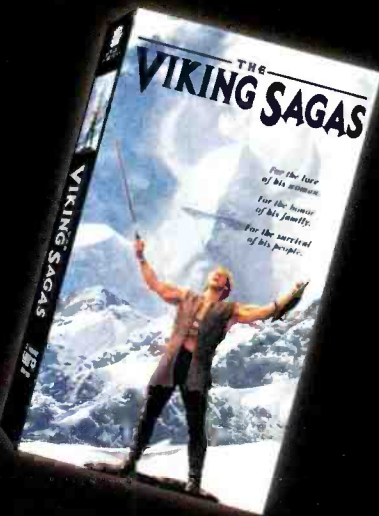
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## Keeping The Home Video Fire Burning

*The Vid Biz Will Heat Up Only If Retailers Get Hot Titles And Know How To Spark Sales*

BY DON JEFFREY

When the music business was slumping, entertainment retailers hoped that sell-through video would pick up the slack and boost margins and sales, especially in their combo stores. For some, that did happen, but then the sell-through market went flat

and music began to turn around.

While many retailers attribute video's softness to weaker titles than last year, they are optimistic that the market will heat up again later this year. Most retailers say they are happy that studios are releasing more videos to the sell-through market but hoped the titles would be stronger.

Musicland stated in its May sales report that, while audio sales were strong, "both video and book sales were down." The company declines further comment.

John Artale, purchasing manager of National Record Mart, says he had been a video buyer for only a few weeks when his first big anticipated



John Artale, National Record Mart



Mark Galeo, Trans World Entertainment

## Sell-Through Stealing The Show, But VSDA Still Has Faith In Rental Market

**HISTORY OF THE VIDEO WORLD, PART II:** If the grading system were pass/fail, the industry receives a "P" from the Video Software Dealers Assn. (VSDA), which issued its second report card in time for the Wednesday (9)-Saturday (12) convention in Las Vegas.

How far above "F" depends on the observer: Suppliers, distributors, and retailers have different points of view, and even among suppliers, business can be great for the studios and lousy for the independents. Those with "A" titles and deep catalogs of quality features do best.

VSDA, which relies on outside sources for most of the data for its annual report, remains relentlessly upbeat about cassette rentals, the soft underbelly of the market over the past couple of years. The report acknowledges that the 3.5% growth rate from 1995 to 1996 "represents a much slower rate of expansion" than the double-digit increases of 1985-92, but argues the gain was "healthy and respectable" for a 15-year-old market.

Rentals last year did rebound from a 2.5%-4.7% decline in 1995, but the uptick wasn't as strong as VSDA's 1996 report had indicated it would be. Last July, the association quoted Paul Kagan Associates' prediction of a 4.5% rental rebound; Kagan and VSDA have become close statistically, to the point where Kagan revised its past and present estimates of home video dollar volume to jibe with association figures (Picture This, Billboard, May 11, 1996).

Sell-through remains the engine that could and did, pulling video to record retail heights. Purchases totaled \$7.6 billion in 1996, according to VSDA. Added to \$8.7 billion in rentals, the industry grossed \$16.3 billion. The annual report, noting a 17% gain in sell-through over 1995, expects more of the same down the road.

Lower prices and wider distribution will continue to prod sales growth "at a more robust pace than rentals for the next three to five years." Sell-through, VSDA states, "is not yet as mature as the rental market." Observers might also argue that sales strategies require more breadth and imagination, and that they reap the benefits of both.

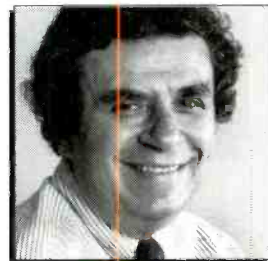
Children remain the target audience. Households with kids were more than twice as likely as those without to be frequent buyers—i.e., two or more cassettes a month. "Only one in five households with kids say they never buy videos," VSDA writes, "while nearly half of all households with no kids describe themselves as non-buyers." If a child can pop a movie into a VCR, then anyone can, representing "a degree of control and convenience that other programming-delivery mechanisms do not currently offer." DVD also shares those user-friendly characteristics,

except it's a 5-inch disc that is slipped into the player.

VSDA takes the position that the more consumers purchase, the more they'll rent. "According to consumer research conducted in 1996, there is a high degree of overlap between frequent video renters and frequent video buyers," the report says. Bob Alexander of market research firm Alexander & Associates, not a favorite VSDA source, has argued that collectibility hurts rentals.

Buyers like Wal-Mart best of all, especially during the fourth quarter, when the mass merchant and its Sam's Wholesale Warehouse subsidiary regularly account for

30% of sell-through volume. Last year, Blockbuster took the distant No. 2 spot at 8.6%, edging out Kmart (7.8%) and Target stores (7.6%). Further back were Price/Costco, 3.2%; Best Buy, 2.7%; direct-response leader Columbia House, 2.5%; and Suncoast Motion Picture Co., 2%.



by Seth Goldstein

**NOT A CHANCE:** Video

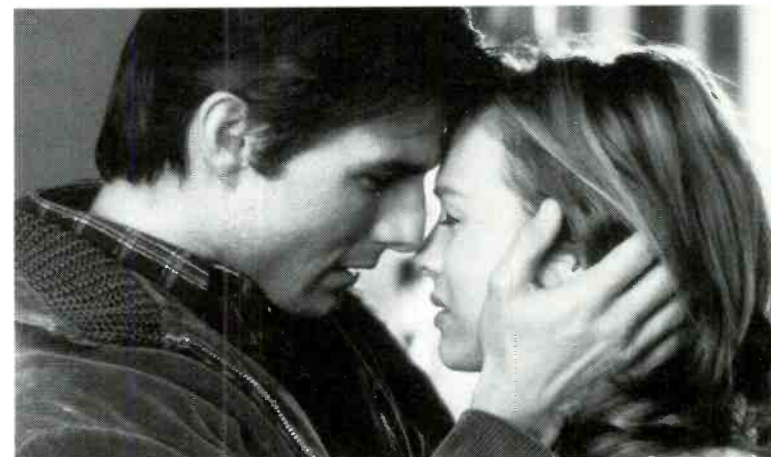
isn't everyone's favorite game of chance. Media Drop-In Productions in Hartford, Conn., has drastically reduced the use of cassette premiums to attract lottery players in several dozen states. The reason: familiarity-bred boredom.

Media Drop-In had distributed nearly 5 million video prizes over the past six years, and "it finally got to the point where it was old hat," says president Steve Saferin. In the beginning, Saferin had a tough time convincing state lottery commissions the concept would work. "We were asked, 'Would anyone want to own a video?'" Saferin recalls. "Well, that's not a question anymore. Building video libraries is no longer a niche."

The change has become apparent since vendors started releasing inventory that could be bought for less than \$10. The value of the premiums and lottery commission interest have "diminished over time as prices dropped and product became more readily available," he adds.

Media Drop-In isn't pulling out entirely, but the video offers have been reduced to components of brand-name entertainment prizes, such as a "Star Trek" package including posters, jackets, watches, and a cash giveaway. Cassettes, once 65%-70% of Media Drop-In's volume, are "maybe 15%," estimates Saferin, who has other items to pitch with the purchase of Gamemakers & Associates.

Saferin might reinstate video when DVD takes off: "Then there's a reason to get back in the business." Meanwhile, "I've got no complaints," he says. "Video got us on the map, and many of those connections are helpful now." Media Drop-In sales hit \$6 million in fiscal 1997, which ended May 31, and should top \$8 million this year.



Blockbuster encouraged customers to pre-order 'Jerry Maguire.'

title came out: "101 Dalmatians." But he laments, "Our sales were sluggish. I thought it would come out of the gate faster."

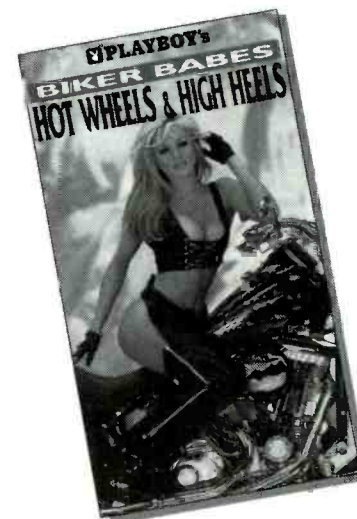
Mark Galeo, senior video buyer of Trans World Entertainment, says that April was "probably the toughest month in three years for sell-through." But he, like others interviewed, hasn't lost his optimism. "The May-July quarter is likely to be much stronger than last year," he says.

Chris McClain, VP of retail video for Blockbuster Entertainment, says he sees positive signs for the growth of the sell-through market. "There's still not a lot of household penetration," he says. "A lot of customers haven't latched onto creating their own home-video library."

Executives disagree about what's driving the sell-through market. For some, it is price.

(Continued on page 56)

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# Home Video Prepares For Attack From Outer Space

## Digital Broadcast Satellite Technology Threatens Video, But Analysts Say Coexistence Is Likely

BY SETH GOLDSTEIN

Direct broadcast satellite has come from outer space to zap home video. For some industry analysts, that's the unavoidable impact of DBS on the prerecorded-cassette business.

It's also the view of proponents of just-arrived DVD, who think the 5-inch laserdisc format is the only effective antidote to the ravages of satellite services offering hundreds of movies on pay-per-view and basic cable channels. VHS has difficulty competing against this Hollywood cornucopia, say program vendors, including studio heavyweight Warner Home Video.

DBS suppliers relish the prospect of tape's impending doom, since it strengthens their demand for PPV windows closer to tape's arrival, usually four to six months after theatrical release. To the retail trade, though, all this seems a tad premature.

### NOT TO WORRY

Stores recognize the DBS threat, but it remains in the distant future, unlikely to hit until the small dish population grows considerably beyond the current installed base of about 4.5 million units. Indeed, the same market surveys that predict



Curt Alexander, Media Group Research

significant rental losses among DBS households have a hard time pinpointing projected losses at retail.

Alexander & Associates, a New York-based consultancy, polled 1,000 DBS households about rental activity for Wall Street brokerage house Sanford C. Bernstein & Co. In a report to its clients, Bernstein used the data to extrapolate the disappearance of nearly 5 million rental cassettes a month. Bernstein analyst Tom Wolzien suggested one solution: Studios should extend windows from the standard 45 to 60 days to 120 to 180 days.

Video retailers would love to have the cushion, whatever the rationale. However, Alexander's Bob Alexander isn't sure which chains need protection from DBS. The loss of light-to-moderate renters to satellite dishes hasn't been severe enough to hurt outlets in the regions where DBS installations are thickest, like Buffalo, N.Y.; Minneapolis/St. Paul; and the Pacific Northwest. Video Update, the chain most closely associated with these markets, hasn't hinted at, much less reflected, these losses in its latest financial

statements.

Alexander suggests the chains are dodging the bullet because DBS penetration is still scattered. In fact, his data indicates rental shrinkage that exceed Wolzien's estimate—but a fraction of total transactions thought to exceed 3 billion annually.

### EMPTY THREAT

Curt Alexander of Media Group Research In Providence, R.I., considers DBS an empty threat, a position he's held for the past year while home dish sales have escalated. "There's minimal overlap between [cassette] renters and DBS purchasers," Alexander maintains. He recognizes a drop-off in rental activity, but it's at the low end of the revenue scale for stores. "They're not the core customers video stores count on," he says. "You're going to lose your worst customer. It's absolutely not life threatening."

Sell-through thus far hasn't been affected by DBS, if only because the

mass merchants who mark down hit movies to \$15 and catalog to under \$10 aren't as vulnerable to competition as independent video dealers. The big question facing all retailers is whether DBS's early adopters are indicative of the rest of the population. Bob Alexander doesn't see a similarity: "They're not a good proxy for future growth."

### SURVIVAL OF THE FITTEST

And by the time DBS becomes a household standard, home video will have adapted. DVD, currently where DBS was three or four years ago, is the obvious candidate to right the balance with picture and sound quality that VHS can't match. Meanwhile, the majority of consumers in the Alexander & Associates survey said they enjoy the cassette experience—about equal to those happily viewing DBS-delivered images.

The problem for video retailers is that there are more homes with the option to watch movies either way. Choice is well on its way. Observers predict the number of DBS households should triple in the next several years. The Bernstein report helped fuel the paranoia accompanying rapid growth.

In summary, Bernstein says, video rentals among satellite households dropped 70% from pre-DBS levels; and total household rentals were cut by 50%. "Small-dish satellite users are the first large population with advanced video services including both pay-per-view and multiplexed movie services," according to Wolzien. "Technology has allowed these consumers to shift their video-buying habits."

Wolzien is particularly concerned  
(Continued on page 58)



Summer blockbusters like "Lost World" will be in video stores by fall.

## VID BIZ HEATS UP

(Continued from page 55)

### BARGAIN PRICING

Artale says that "\$9.98 is great. Everybody's getting in on that. And they should do a lot more." He adds that the low price makes video an easy impulse purchase and a bargain when one considers the price of movie tickets these days. Artale notes that National Record Mart is able to compete with the low-price mass merchants by "shaving something off the list and making it pretty attractive."

Galeo says price has been a big factor in moving the market but adds, "I don't want to see titles driven below the \$9.99 price point." Prices below that will "devalue the product." He adds, "I've also started to see studios go directly to a \$14.99 reprice to rental. That's a big step, and more needs to be done." Galeo says he would like to see studios do that kind of repricing on more movies whose box-office take was in the \$40 million to \$50 million range. Fox, for example, repriced "Romeo And Juliet" at \$14.99, and Paramount is expected to do the same with "The First Wives Club."

But Blockbuster's McClain does not believe price drives the market. "Price drives the A titles, because the risk factor is low. But content and flow from the studios drive the business. I think consumers are tired of megahits and more interested in something that's unique. They're not just buying

the As; they're dipping into the Bs."

### COMBO STORES MAKE ROOM

The increase in the number of sell-through releases has been reflected in expansion of space in stores for the product.

Artale says National Record Mart is increasing the square footage allotted to video "on a store-by-store basis." Nonmusic video is in about 60 of the chain's 150 stores (music video is in all outlets). He says NRM is rolling out a \$9.98 "rack" into more stores as a test.

McClain says of Blockbuster's combo stores: "It depends on location, but the prototype today has more video than the prototype of a long time ago."

In Trans World's combo stores, sell-through has become a larger percentage of overall store revenue. In some locations, it is as high as 35% to 40% of sales. For the company as a whole, video accounts for about 20% of sales. Last year, the retailer posted a double-digit increase in sell-through revenue.

Galeo says the space given to sell-through video has increased in Trans World's stores, but he points out that in some cases the expansion has been at the expense of special-interest video, particularly exercise videos.

One special-interest area that continues to grow, however, is Japanese animation. Galeo says Trans World's stores carry some 350 titles in that genre. "It's larger than exercise and

sports combined," he says.

### BRAND RECOGNITION

As for studios' merchandising efforts, retailers like some of the programs they're seeing, such as the branding campaigns.

McClain says the branding "is going to be very helpful, especially in the kids' end." He adds, "I'm a believer in it. The customer is as much risk-averse as they can be on a \$10, \$15 purchase. If they recognize Nickelodeon on a title, they're likely to buy it."

Galeo also says that branding products has been successful and singles out Fox's Studio Select series and MGM's Movietime. Trans World has been doing more with merchandising video before it is in the stores. It uses color with the presale announcement signs and places them in the front of the stores, where they attract consumers' attention.

McClain says that Blockbuster's "presale campaigns are tremendously effective." For instance, customers who pre-ordered "Jerry Maguire" from one of the stores got a free rental.

Artale, who comes to video buying from a background in music purchasing, believes the studios should be marketing soundtrack albums along with the movie titles. When he was a music buyer, he says, he "looked at the video to sell off excess soundtrack units."

Some combo units are starting to stock previously viewed movies in the bins, and Artale says some NRM stores will have them this summer.

### PACKAGE DEALS

Another product trend retailers see is in the formatting of movies for video. "Widescreen product is starting to come pretty heavy," Galeo says. "Packaging is an important part in telling customers what widescreen and letterbox do. Columbia TriStar has done a great job."

But retailers agree that packaging is more than just a tool for informing consumers about formatting. "The cover art has dramatically gotten better as the sell-through industry has gotten stronger," says McClain. And Galeo notes that more videos are using lenticular packaging, which has effects similar to holography.

Meanwhile, DVD looms as a potential shot in the arm for the video sell-through industry. But retailers are cautious.

Artale says, "I imagine we'll look for hardware saturation and roll out software in accordance with that."

Adds Galeo, "I'm pleased with what I've seen, but I don't expect it to explode this year."

"As of yet, I haven't seen a rush to get it," adds McClain. "The fourth quarter will help. We'll see more access to players and see what kind of product flow there is from studios."



Fox romanced retailers by repricing "Romeo And Juliet."



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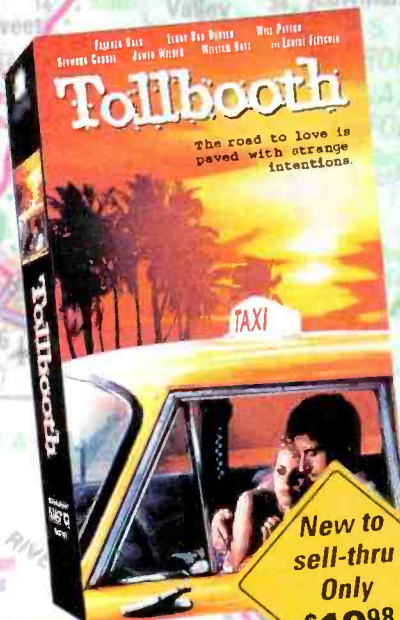


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## My Own Private Idaho

### My Own Private Idaho

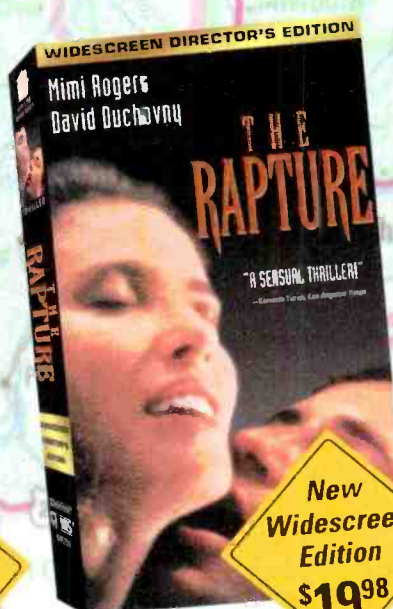
From acclaimed director Gus Van Sant (*To Die For*) comes a wildly adventurous road picture about two young men, Keanu Reeves and River Phoenix (*Sneakers*, *Indiana Jones and the Last Crusade*) who discover friendship and adventure on the twisted road of life. Rated R. 105 minutes. VHS# N4095V



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Street Date: 9/9/97

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NEW LINE HOME VIDEO



# Japan Is Site Of DVD's World Premiere

## Format May Not Be Overnight Success, But Execs Predict A Long Career

BY STEVE McCLURE

TOKYO—DVD is off to a slow but steady start in Japan following the format's world premiere here last November.

A total of about 150,000 DVD hardware units were sold in Japan between November and the end of

national here. "It's going to take about three years to get to the breakthrough point." Goto says it usually takes that amount of time to "educate" the public about a new product. "You can't expect the public to run out and buy those new products right away," he notes. "They've invested heavily in VHS."

yen (\$845) and 79,800 yen (\$688), respectively. Matsushita also launched the TH-28GD1 28-inch "Wide ClearVision" television with built-in DVD player, priced at 260,000 yen (\$2,241).

"Many different types of people have been buying DVD players," says a salesman at the main store of Bic Camera, the leading consumer-electronics retailer, in Tokyo's Ikebukuro district. "Basically, they're people who like movies and visual software."

Instead of launching a DVD-only machine, Pioneer Electronic Corp., which has a large stake in the laserdisc format, on Dec. 1 introduced a combined DVD-LD player dubbed the DVL-9, priced at 133,000 yen (\$1,147) and the DV-7 DVD player priced at 83,000 yen (\$715).

"Pioneer's composite DVD-LD player is very popular with our customers, because they don't need to buy two machines in order to play software from the two formats," says the Bic Camera salesman.

In December, Sanyo and Hitachi began selling DVD players provided to them on an original-equipment-manufacture (OEM) basis by Toshiba and Pioneer, respectively.

Sony unveiled its DVD player, the DVP-S7000, priced at 110,000 yen (\$948), on March 21, while JVC launched its XV-1000, which is

priced at 93,000 yen (\$801), on April 21.

"The reason we have but one model is that we feel that the market has not yet matured to the point that we need to offer a range of models," says a Sony spokesman. "The targeted initial customers for Sony are the high-end AV users, and we feel this player will more than satisfy them."

### 200 TITLES

As with any new format, software availability has been a key concern in selling DVD to the Japanese public, whose homes are already crammed to the gills with electronic gizmos. Following some initial glitches, about 200 DVD titles are now on the market in Japan. DVD software released so far here includes music, movie, animation and soft-porn titles. Sales range between 1,000 and 20,000 copies per title, which retail for anywhere between 3,800 and 5,000 yen (\$32.75 to \$43.10).

What effect DVD will have on Japan's video-rental industry is still unclear.

"We don't know what's going to happen with DVD," says a spokesman for major video and CD rental chain Culture Convenience Club. "We'd like to think about handling DVD, but there's not enough information right now." The industry consensus here is that VHS, LD and DVD will coexist for the foreseeable future. At

Sony/Philips camps over the format's future.

On May 20, Sony announced that it had developed technology for a 12-centimeter optical disc with data-storage capacity of 12 gigabytes (GB) per side using a newly developed high-power blue-green laser. Storage capacity of 18 GB per side may also be possible, according to Sony.

There was no word on when products based on the new technology could become available. DVD's current storage capacity is 4.7 GB for a single-sided, single-layer disc and 8.5 GB for single-side/dual-layer, while DVD-RAM's is 2.6 GB.

"We very much see DVD-RAM as a computer-use, data-storage peripheral," says the Sony spokesman. "We strongly believe at least 10 GB on a side is necessary to have a functional home-video disc recorder. With such capacity, a consumer can record NTSC-level video for a period of time similar to a VHS tape [four to five hours] and can also record a significant time period of HDTV-quality video [over one hour], which is going to be necessary in the future."

Toshiba spokesman Makoto Ueda expresses caution regarding the possibility of another digital AV format.

"The [DVD] technologies and products that are currently available are based on the standard that has been established by the industry,"



Pioneer's combined DVD-LD player, the DVL-9, may ease the format transition.

March, according to Toshiba Corp., whose SD-3000 DVD player went on sale here Nov. 1 for 77,000 yen (\$664). Toshiba estimates total DVD sales in Japan at 600,000 units by the end of 1997 and worldwide sales (including Japan) at between 1.9 million and 2.4 million units by the end of the year.

"The fact that it's not taking off very quickly is not a surprise to me at all," says Chuck Goto, managing director of Smith Barney Inter-

### THE PLAYERS

So far, seven Japanese electronics makers—Toshiba, Matsushita Electric Industrial Co., Pioneer Electronic Corp., Sanyo Electric Co., Hitachi Ltd., Sony Corp. and Victor Co. of Japan (JVC)—have launched DVD players in their home country.

Besides Toshiba, the other company out of the DVD starting gate Nov. 1 was Matsushita, with two products: the DVD-A300 and the DVD-A100 movie players, priced at 98,000

## ATTACK FROM OUTER SPACE

(Continued from page 56)

about "tonnage viewing," when there's no movie compelling enough to warrant a trip to the store. A portion of cassette sales "will simply evaporate," harming retailers and suppliers unable to maintain "the level of tape sales into rental or pricing in the face of a dying video-store industry." If DBS reaches one-third of all households—with boarded-up stores littering the landscape—Hollywood would lose \$1 billion or more in cassette revenues.

In addition to expanded windows, Wolzien suggests bumping up the rates the studios charge DBS services for PPV licensees; keeping newer movies off basic cable; and polishing video's in-store image. Some of the bigger retailers already are campaigning for better terms from the studios. Several months ago, according to trade sources, Blockbuster circulated its own study on the impact of DBS and asked for a reduction in the wholesale cost of new releases.

The studios, however, can't expect to substitute DBS for home video and not notice the difference. PPV purchases—each one a fraction of the cassette price—replace only 50% of lost rentals, the Alexander study indicates.

Surfing the myriad sports channels is thought to account for much of the rest. Whatever the typical DBS owner is doing, says Bob Alexander, "he's not watching movies."

Video retailers could wriggle free

*The loss of light-to-moderate renters to satellite dishes hasn't been severe enough to hurt outlets in the regions where DBS installations are thickest.*

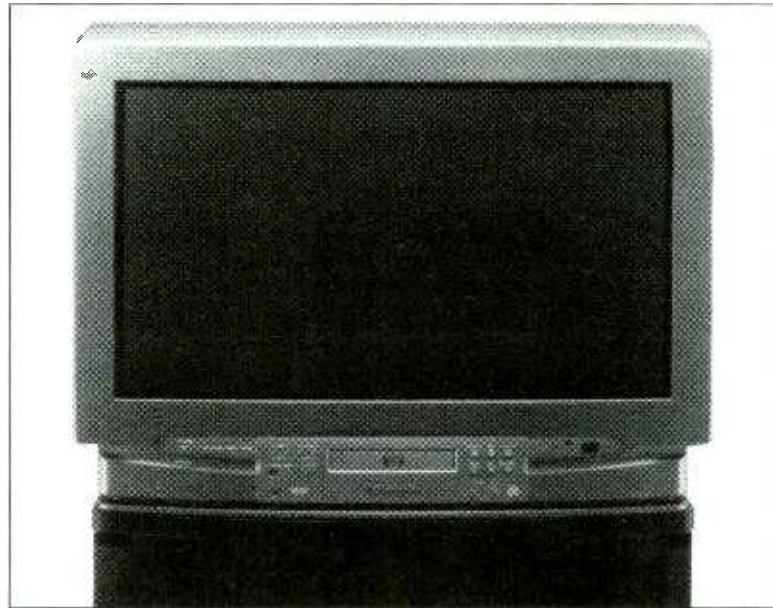
if DBS follows the Curt Alexander scenario. A home-satellite skeptic—"We've already made a ton of money shorting the DBS stocks," he says—Alexander believes the industry will

be hard-pressed to garner 10 million subscribers by the year 2000. His reasoning: Either dish prices will continue to plummet, exhausting the resources of vendors like DirecTV and PrimeStar before they have a chance to fully exploit; or consolidation among suppliers will stabilize prices and discourage buyers looking for a bargain.

One way or the other, the DBS industry needs help. "The only thing falling faster than dish prices are the stock prices," Alexander quips. "Every single service brought in fewer subscribers in the first quarter than in the year before."

It's a lot easier for video retailers who just require an infusion of big titles in the third and fourth quarters to overcome the current doldrums and the DBS influence. The summer blockbusters, including direct-to-sell-through candidates "Lost World," "Batman Forever" and "Hercules," are in theaters or headed that way. Most will be in stores this fall.

"Now is a dead time of the year" for DBS, which won't have the opportunity to really underperform until the fall, says Curt Alexander. "In a zero-sum game, when DBS is hurting, home video benefits."



Matsushita's TH-28GD1 is a widescreen TV with built-in DVD player.

some point, however, features such as DVD's large data-storage capacity and random-access capability are expected to make DVD the visual medium of choice.

Before that happens, however, the format will have to move from being playback-only to a recordable one like VHS. In April, 10 electronics firms from Japan, the U.S. and Europe agreed on standardized rewritable DVD-RAM and write-once DVD-R formats, meaning large-capacity storage devices for personal computers and audio-visual equipment could be on the market by the end of 1997.

### TECH WARS

Despite that and other agreements on DVD among the world's leading consumer-electronics companies, there are still signs of tension between the Toshiba/Matsushita and

Ueda says. "So future products should all be compatible—that's a very important point for the customers. If another company has a very unique technology that will realize a further density, maybe... we'll have to [establish a standard] again."

Toshiba plans to release another DVD player, the SD-K310, priced at 89,000 yen (\$767), on June 1. It will include features such as "3D sound" and karaoke capability.

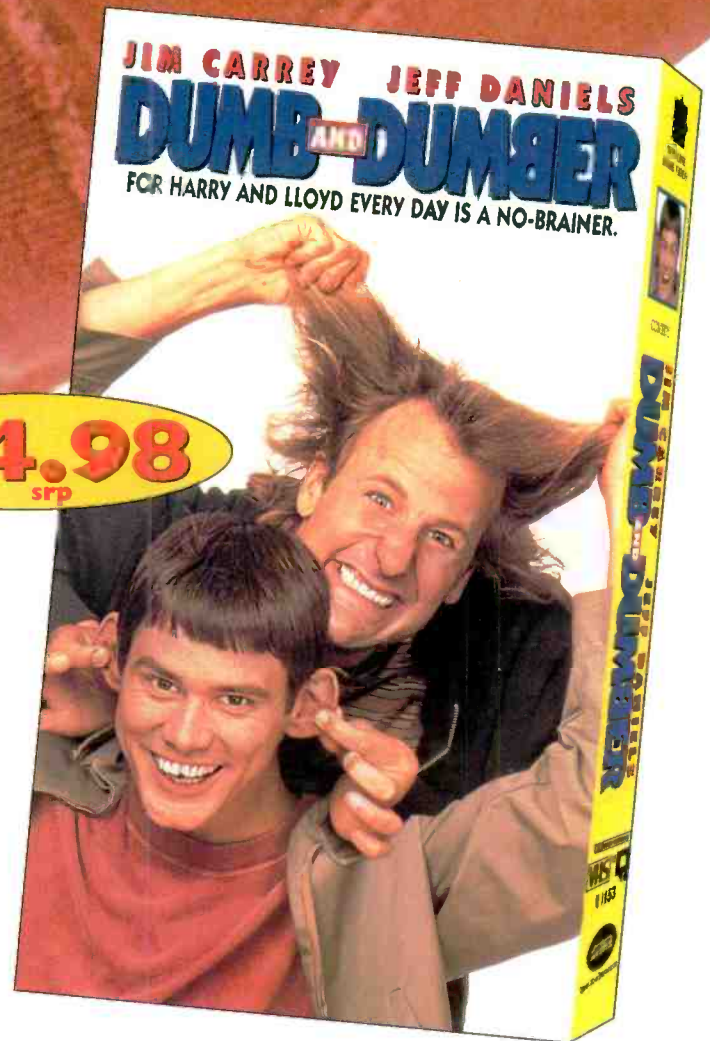
Regarding DVD audio, the feeling here is that consumer education is needed before the format has any hope of succeeding in the marketplace. "I think we need a promotional campaign to get the point over to the public about the increased sound quality DVD Audio represents," says Koichi Kitamura, manager of the Recording Industry Assn. Of Japan's engineering department.



# Too DUMB the first time? Here's another chance to stock up.

"BY FAR THE HIPPEST AND MOST HILARIOUS OF JIM CARREY'S FILMS!"

-Dave Kehr, NEW YORK DAILY NEWS



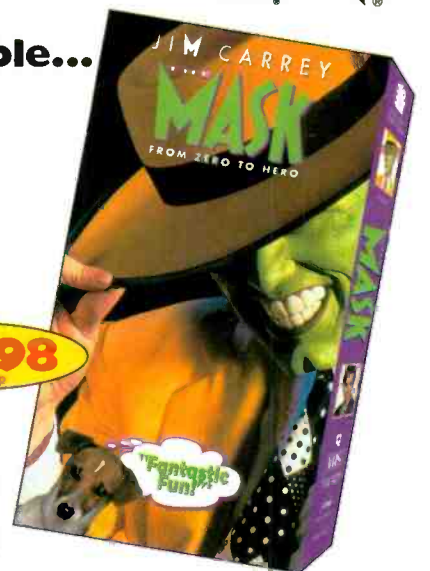
**\$14.98**  
srp

In this \$125 million box-office smash, Jim Carrey, America's #1 box-office star, and Jeff Daniels are a pair of dimwitted pals on the road to Aspen to return a briefcase full of cash to its rightful owner!

Running Time: 110 Mins/Color  
VHS CAT.# N4036V  
Spanish VHS CAT.# N4317V

PG-13

Also Available...



**\$14.98**  
srp

Running Time: 101 Mins/Color  
VHS CAT.# N4011V  
Spanish VHS CAT.# N9011V

PG-13

Available August 12, 1997

FREE T-SHIRT



Free T-shirt offer inside each "DUH-LUX" COLLECTOR'S GIFT SET while supplies last.



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COLLECTOR'S GIFT SET

THE MASK  
and  
DUMB & DUMBER  
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This title is available through Alliance in Canada and French speaking Canada. Price is suggested retail price in the United States and may vary in Canada.



# Coming Attractions

After a somewhat sleepy spring, video retailers can prepare to deck their shelves with sackfuls of third- and fourth-quarter releases that aim to satisfy entries on just about everybody's wish lists.

BY CATHERINE APPELFELD OLSON

With the upcoming holidays in mind, the children's sell-through product will be flowing fast and furious. Walt Disney Home Video continues the tradition it began a few years ago of releasing animated sequels directly to video. "Beauty And The Beast—The Enchanted Christmas" is due Nov. 11 and will feature four new songs and a fitting merchandising blitz.

MGM Home Entertainment will follow suit in mid-October with another holiday-themed title, the animated "Babes In Toyland." The studio's first feature-length animated direct-to-video release boasts the voices of Christopher Plummer, James Belushi, Bronson Pinchot and Charles Nelson Reilly.

Family Home Entertainment will add to its Christmas coffers with a fresh look at the classic "The Littlest Angel." The half-hour film is direct-to-video and clamshell-packaged.

Warner Home Video's animated direct-to-video contender is the follow-up "The Swan Princess II," slated for release in early September. Another direct-to-video animated feature, "Hercules & Xena: The Animated Movie," comes from Universal Studios Home Video.

Due from Disney are three classic re-releases. The 30th-anniversary edition of "The Jungle Book," which has not been available since its initial release in 1991, will be on shelves only from Oct. 14 through December, and the 40th anniversary issue of live-action tear-jerker "Old Yeller" is due out in October in a remastered edition. In addition, the studio will bring back "Sleeping Beauty" for a limited time.

As for favorite children's series, just about all existing kid-vid lines are getting fresh episodes this summer and fall—and there are new faces on the horizon as well. Warner Home Video takes a trip back to Bedrock in June with the debut of the first trio of releases in its "Cave Kids" animated series, created by "Flintstones" originator Hanna-Barbera.

MVP Home Entertainment will unleash three new children's titles, one per month all summer, beginning with the June 30 debut of "Baby's 1st Video," the latest in its live-action images set to music. Following "Baby" will be "Concert In Angel-Land" and "KidStuff," a celebration of the unrehearsed wit of children hosted by Dick Clark.

Paramount Home Video is putting the finishing touches on a load of Nickelodeon holiday fare for October, including "Rugrats Chanukah" and new episodes of "Doug," "Hey, Arnold," "Rocko's Modern Life" and "Ren & Stimpy." For the Nick Jr. set, the studio also has on its roster new



"Elmo Saves Christmas" with the help of Maya Angelou.



Dick Clark hosts "KidStuff."

"Little Bear," "Eureeka's Castle" and "Allegra's Window" titles.

Also for the preschool crowd, Warner will bag three more tapes in "Big Bag" series, each of which will be packaged with an activity book. In late July, the studio will add a pair of tapes from the popular PBS series "The Magic Schoolbus."

Sony Wonder adds to its tots collection with two holiday-oriented "Sesame Street" titles—"Elmo Says Boo" and "Elmo Saves Christmas." Also new from Sony Wonder will be "William Wegman's Mother Goose," due in September with 24 rhymes in tow.

In time for the holidays, Rhino Home Video will have new "Mystery Science Theater 3000" episodes—"Eegah!" and "The Unearthly"—as well as "H.R. Pufnstuff Live At The Hollywood Bowl," "Monkees Lunch Box" and a live-action "Spider Man" series.

PolyGram has its own Zoo tour, "Kratt's Creatures," with a total of five new live-action titles that will debut in July and October. PolyGram in July also will revisit Busytown with a pair of new Richard Scarry titles in July, "The Best Spelling Bee Ever" and "Now I Know My 123s," and two holiday adventures, the

September release "The First Halloween Ever" and October entry "Santa Needs Help." Also due from the company in October is "A Merry Reppies Holiday Special."

BMG Video in August will release the animated "Cats Don't Dance" and follow up in September with the latest "Cabbage Patch Kids" release, "The Screen Test." BMG will add to its "Mumfie" line in October with holiday-themed "Mumfie's White Christmas."

The family-values bandwagon rolls on as well. Warner in late July will bolster its "Adventures From The Book Of Virtues" line, and Sony Wonder has four new "Beginner's Bible Series" adventures on tap, including "The Story Of The Nativity."

Lyrick Studios, home of the omnipresent Barney, has several tapes on tap, including the July 8 self-explanatory "Barney's Camp Wanna-RunnaRound." And children who are inspired to sing along can also groove to three new "All Time Favorite Sing-Along Songs" tapes due from Disney in July.

## THE MUSIC IN THEM

For those who prefer to leave the singing to the artists themselves, the music-video market is pumping up the volume. With the 20th anniversary of Elvis Presley's death in July, MGM Home Entertainment will roll out the exhaustive "Elvis Commemorative Collection," a collector's paradise of 18 films, including "Viva Las Vegas" and "Jailhouse Rock." Look for additional Elvis entries from Cabin Fever Entertainment, Light-year Entertainment, MVP Home Entertainment and others.

PolyGram Video will be releasing a smattering of new music longforms throughout the summer and fall from the likes of John Tesh, Bon Jovi, Harry Belafonte, Mighty Mighty Bosstones and Hanson.

In September, Cabin Fever will bring to video "Freebird...The Movie," a concert film-cum-documentary of

(Continued on page 64)

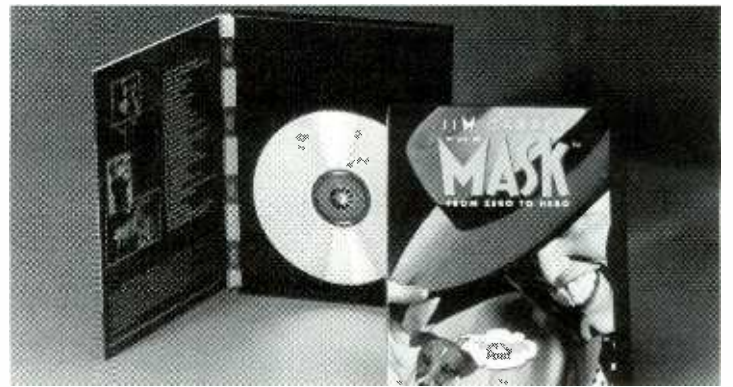
# DVD...Finally

Studios Committed To The New Format Roll Out Some Big Titles And Let The Public Decide

It's been praised, panned and just plain talked to death. But the long-awaited debut of DVD this spring and summer promises to put to an end the speculation phase regarding this new format, as retailers and consumers finally get a chance to draw their own conclusions. While some studios (Warner Bros., MGM Home Entertainment and Columbia TriStar) are embracing the technology, others (Twentieth Century

movies: "Long Kiss Goodnight," "Dumb And Dumber," "The Mask," "Seven," "Mortal Kombat," "The Player" and "Rumble In The Bronx." The first title the studio will release day and date with the video (planned for fourth quarter) will be the eagerly awaited "Shine."

The Sony family of labels will have its initial batch of DVD titles ready for a July release. The category includes Columbia's "Tony



"The Mask" is among the first high-profile DVDs.

Fox and Disney) are eschewing DVD for the near term with a staunch wait-and-see attitude. Initial skeptic Universal was expected to join the DVD parade by mid-summer.

What shoppers can expect to see during the third and fourth quarters is a swelling mixture of theatrical, special-interest and music titles, most of which will be carrying the \$24.95 price point and some of which will be bundled with hardware.

Warner Bros. is the most aggressive early supporter of DVD. Warner Home Video has more than 20 diverse titles coming this summer on DVD, including "Beetlejuice," "Space Jam," "Sleepers," "Blazing Saddles," "Batman," "Caddyshack," "The Right Stuff" and "Purple Rain." The studio also is offering "Woodstock: 3 Days Of Peace & Music, Director's Cut."

MGM Home Entertainment is offering a kaleidoscope of titles, primarily proven favorites and specialty titles tied to particular events. In July, the label will release 10 DVD titles, ranging from "The Magnificent Seven," "The Philadelphia Story" and "The Year Of Living Dangerously" to Elvis anniversary commemoratives "Elvis: That's The Way It Is" and "Viva Las Vegas." The studio will follow up in August with "Cat On A Hot Tin Roof" and a host of such family fare as "National Velvet" and "The Black Stallion."

New Line Home Video is jumping into the fray with high-profile

Bennett Unplugged: The Video"; SMV's "Odyssey Into The Mind's Eye," "Street Fighter II: The Animated Movie" and "Beavis And Butt-head's Final Judgment"; and Sony Wonder's "Sesame Street's 25th Birthday: A Musical Celebration."

Sony's Columbia TriStar Home Video was to release a second slate of DVD titles in late June, headed up by the high-profile "Jerry Maguire." The package also includes "Desperado" and "Sleepless In Seattle." Columbia TriStar, one of the only major studios to go with a full national roll-out rather than the more guarded seven-city approach, plans to debut a handful of titles each month for the rest of the year.

With cross-promotions with sister Philips Electronics in tow, PolyGram Video hits the street with such DVD titles as " Fargo," "Four Weddings And A Funeral," "Portrait Of A Lady," "The Usual Suspects," "Dead Man Walking" and "U2 Live From Sydney."

In July, Manga Entertainment, a distributor of Japanese animated films, will release the first film of that genre on DVD: the critically acclaimed "Ghost In The Shell." And not to be left out in the cold, Playboy Home Video/Image Entertainment plans to release about 30 titles per year in the new format, beginning with "1997 Playmate Of The Year" and including catalog titles "The Best Of Jenny McCarthy" and "The Best Of Pamela Andersen." —C.A.O.

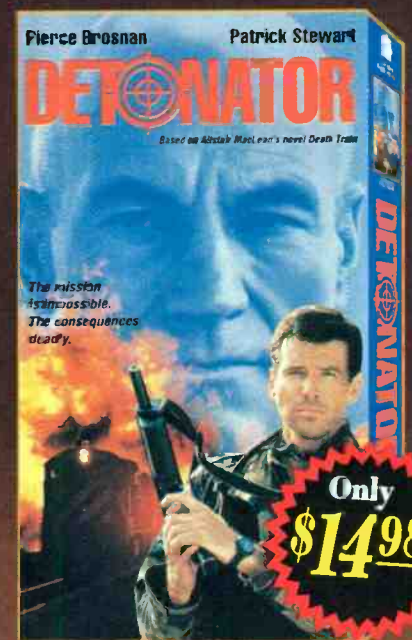


# Sales... Big Sales!

James Bond's Pierce Brosnan is hotter than ever, leading a sizzling all-action sell-through blitz!

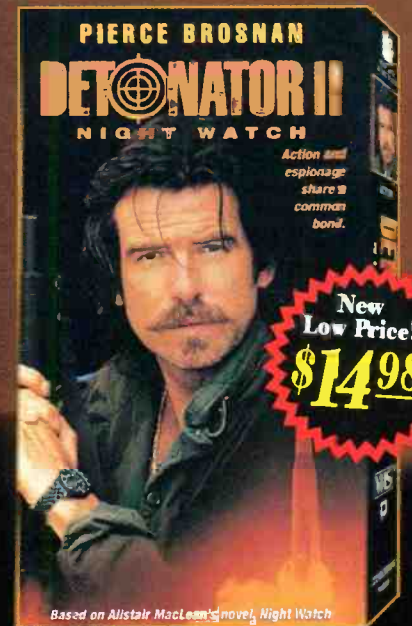
## DETONATOR\*\*

Pierce Brosnan (*James Bond*, *Dante's Peak*, *Mars Attacks!*) faces off with *Star Trek*'s Patrick Stewart in a daring Alistair MacLean adventure.  
 Rated R, 98 Mins., VHS# N4159V, □



## LIVE WIRE

Pierce Brosnan, Ron Silver (*The Arrival*) and Ben Cross (*Turbulence*) star in an explosive political action thriller.  
 Rated R, 85 Mins., VHS# N4037V, □  
 Also available  
 LIVE WIRE UNRATED VERSION  
 Unrated, 87 Mins., VHS# N4211V, □



## DETONATOR II: NIGHT WATCH\*\*

Pierce Brosnan is a U.S. spy who teams up with Alexandra Paul (*Spy Hard*), in an edge-of-your-seat thriller.  
 Rated R, 99 Mins., VHS# N4306V, □



## IRON EAGLE III: ACES\*

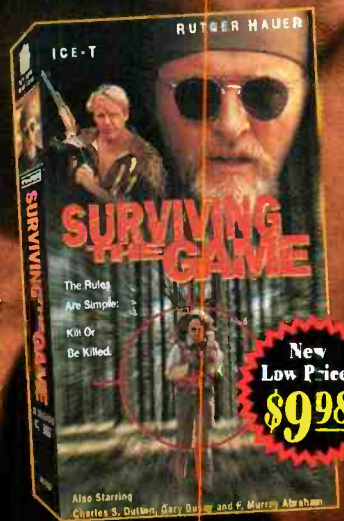
Spectacular air battles dominate this fiery action title. Stars Academy Award®-winner Lou Gossett, Jr. (*Air Officers And A Gentleman*) and Rachel McLish (*In Shape with Paoel McLish*).  
 Rated R, 98 Mins., VHS# N4033V, □

Street Date:  
8/12/97



NEW LINE HOME VIDEO **image**

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## SURVIVING THE GAME

Six wealthy men are on the hunt for the ultimate prey... man.  
 Starring Charles S. Dutton (*A Time To Kill*, *Menace II Society*), Academy Award®-winner F. Murray Abraham (*Amadeus*) and Ice-T (*Johnny Mnemonic*).  
 Rated R, 96 Mins., VHS# N4197V, □



## NORMAL LIFE

Luke Perry (*30 Seconds*) and Ashley Judd (*Kiss the Girls*) star in this sexy action thriller that finds the perfect couple gunning for the American Dream...one shot at a time!  
 Rated R, 106 Mins., VHS# N4411V, □  
 Also available Spanish version  
 Rated R, 108 Mins., VHS# N4461V



## CHAINED HEAT 2\*

Rated F, 98 Mins., VHS# N4129V



## HARD JUSTICE\*

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## TERMINAL IMPACT\*

Rated R, 94 Mins., VHS# N4375V, □

Only \$14.98 each!



**Disney Will Deliver  
\$1 Billion With  
World Premiere  
Movies On Video!\***

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**Opening-Day Profits  
From New Disney  
Film Releases  
Go Straight To You!**

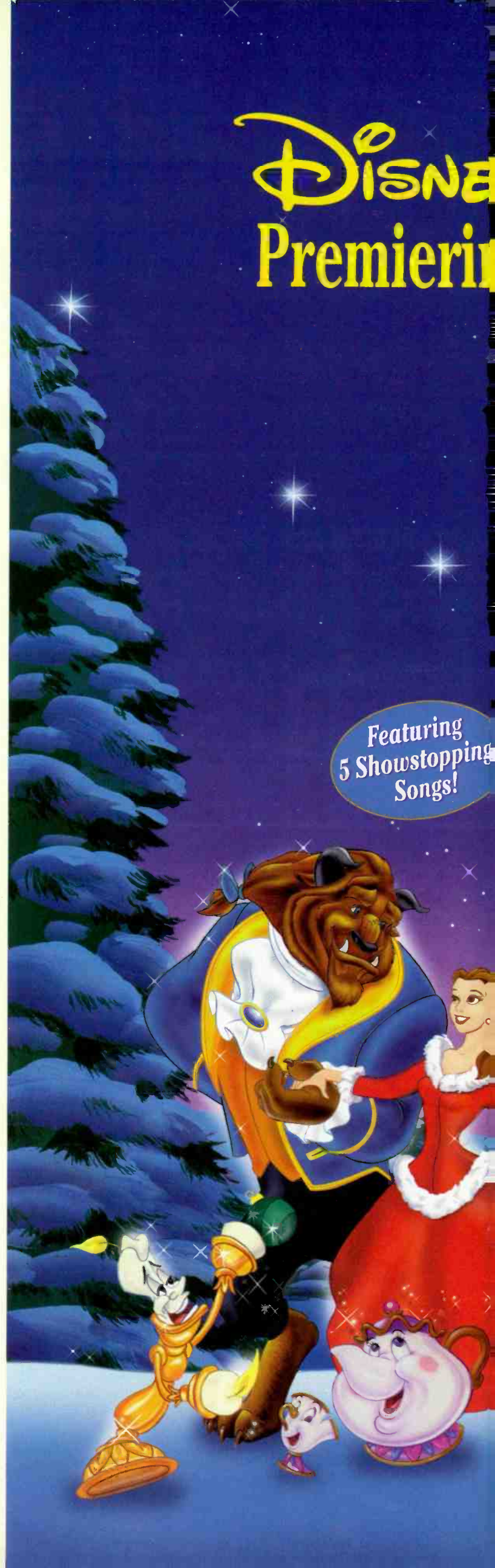
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- World Premiere Movies**  
*The Return Of Jafar,*  
*Aladdin And The King Of Thieves,*  
*And Honey, We Shrunk Ourselves*  
**Have Grossed Over \$300 Million!**
- 80% Of Kids Think Recent**  
**Disney "World Premiere"**  
**Releases Are Very Good**  
**Or Great!\*\***
- Theatrical-Level Campaign**  
**Drives Awareness And**  
**Record-Breaking Sales!**

\* Direct-to-video retail sales by the year 1999, based on BVHV Internal Estimates.  
\*\* Source: ASI Entertainment and National Research Group, Inc., Summer 1996.

**Disney  
Premiering**

Featuring  
5 Showstopping  
Songs!





Walt Disney Home Video Presents The Season's Must-Own Movie.  
Starting November 11—In Your Store!

# Disney's *Beauty* AND THE BEAST

◆ THE ENCHANTED CHRISTMAS ◆

**Inspired By One Of The Most Popular Films Of All Time —  
*Beauty And The Beast!***

- Among the 4 best-selling videos ever!
- One of the top-selling character franchises in history with sales over \$1 billion!
- Now a record-breaking, Tony Award<sup>®</sup>-winning musical in its 4th smash year!—\$310 million box office!

**Everyone's Favorite Characters Return!** Voiced By The Star-Studded Original Cast, Including Robby Benson (Beast), Paige O'Hara (Belle), Angela Lansbury (Mrs. Potts), Jerry Orbach (Lumiere) and David Ogden Stiers (Cogsworth).

**Introducing Exciting New Characters!** Including Forte (Tim Curry), the malevolent pipe organ; Fife, his nervous piccolo sidekick; and a lovable Christmas tree ornament named Angelique (Bernadette Peters).

**Multimillion-Dollar Theatrical-Level Marketing Campaign!**

- Network TV, Radio, National Print, National FSIs, High-Impact P-O-P And Outdoor Billboard Campaign!
- \$12 In Consumer Savings!
- \$5 Rebate From Lever 2000<sup>®</sup>.
- \$5 Coupon Savings From Mattel<sup>™</sup>.
- \$2 INSTANT Coupon Attached To *Beauty And The Beast: The Enchanted Christmas* Videos. Good Toward Purchase Of Eligible 1997 Disney Video Rewards Titles!

PLUS  
Collectible  
Premiums From  
Ocean Spray<sup>®</sup>

**\$26.99!**  
Suggested Retail Price

Prebook: September 30, 1997  
NAAD: November 11, 1997

Stock # 11529  
Approximate Running Time:  
80 Minutes



† See your B<sup>H</sup>V Sales Representative for details regarding P-O-P, prepays and promotions. †† Multiple purchases required on all offers. Complete details on or inside *Beauty And The Beast: The Enchanted Christmas* videos and on in-store displays. Offers expire beginning December 31, 1997. Good in U.S.A. only. Void where prohibited. Walt Disney Home Video distributed by Buena Vista Home Video, Burbank, CA 91521. © Disney Enterprises, Inc.

WALT DISNEY  
HOME VIDEO



**COMING ATTRACTIONS**

*(Continued from page 60)*

the rise of Lynyrd Skynyrd.

**PLAYING THE FIELD**

If it's the sporting life you're after, the third and fourth quarters field plenty of promise. Twentieth Century Fox Home Entertainment is adding several titles to its NBA and NHL lines, including championship-series tapes due in July. Sony Music Video (SMV) is adding to its



"Freebird...The Movie"

NASCAR line as well.

PolyGram Video cherry-picks from the never-dull history of the NFL to uncover July releases "NFL Greatest Moments"; "1997 NFL Yearbook"; "1972 Yearbook: Undefeated Season," an in-depth look at the Miami Dolphins' historic undefeated season; "NFL Throwbacks"; and "Greatest Games: Ice Bowl" and "Greatest Games: Superbowl III," featuring play-by-plays of two of the sport's most memorable championships.

**JUST FOR LAUGHS**

Comedy comes into play during the third and fourth quarters as well. Paramount in August will have Showtime comedy fans seeing double with the debut of two Jeff Foxworthy videos, "Check Your Neck" and "You Might Be A Redneck"; two Tim Allen titles, "Men Are Pigs" and "Rewires America"; and two Brett Butler standups, "Sold Out" and "The Child Ain't Right."

PolyGram Video is eyeing September for the release of the first episodes in the British serial "The Thin Blue Line," a goofy look at life as a member of the British police force, starring none other than Rowan Atkinson.

In other U.K. import news, Twentieth Century Fox bolsters its BBC line with the August introduction of slapstick variety series "French And Saunders." Anchor Bay Entertainment is bolstering its Mobile Masterpiece Theatre line with "Rebecca," "And A Nightingale Sang," "A Tale Of Two Cities" and more.

**GETTING REAL**

Reality-based programming continues to grow in market share. Keeping the believe-it-or-not ball rolling will be Fox Lorber division WinStar Home Entertainment, which in mid-summer will unleash a pile of documentaries, including "The

*(Continued on page 67)*

VIAAC

video industry aids action committee

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❖ **"NOT-SO-SILENT"** ❖  
**AUCTION**

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- ❖ Autographed photo of Elizabeth Taylor
- ❖ Volcano theatrical poster signed by Anne Heche and Tommy Lee Jones
- ❖ Private Parts theatrical poster signed by Howard Stern
- ❖ Mad About You script signed by Paul Reiser, Helen Hunt, Carol Burnett, Caroll O'Conner & Anne Ramsay
- ❖ Home Improvement script signed by Tim Allen and Richard Karn

And, don't forget a **Red Ribbon Raffle** ticket for your **CHANCE TO WIN**  
 a **TRIP FOR TWO TO FRANCE,**  
 a **HOME ENTERTAINMENT CENTER (including a DVD Player)**  
 or a **TRIP FOR FOUR TO UNIVERSAL STUDIOS FLORIDA.**

**TICKETS: ONLY \$2.00**

Remember it's just one person helping another.

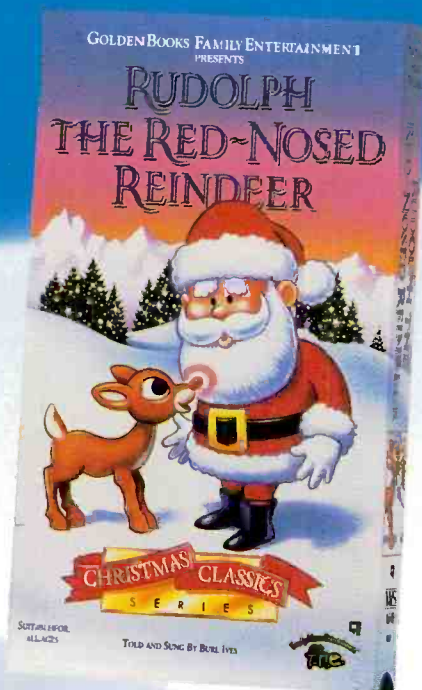
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# The Christmas Classics Are Back Only From Family Home Entertainment!

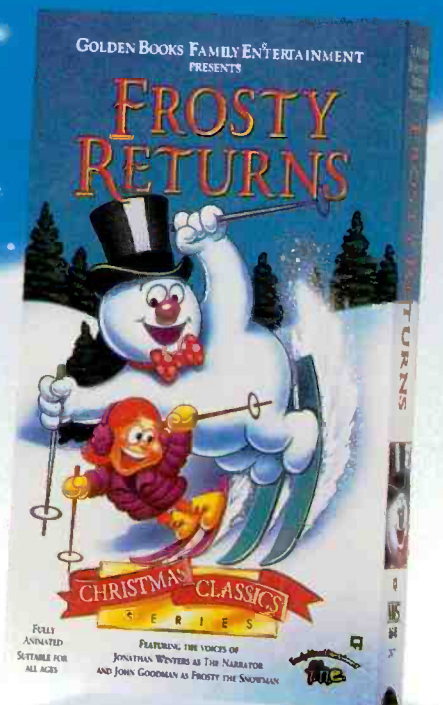
**\$12.98**  
EACH



*Told and Sung by Burl Ives*  
RUDOLPH THE RED-NOSED REINDEER  
53 Minutes / Catalog No. 27309  
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*Told and Sung by Jimmy Durante*  
FROSTY THE SNOWMAN  
30 Minutes / Catalog No. 27311  
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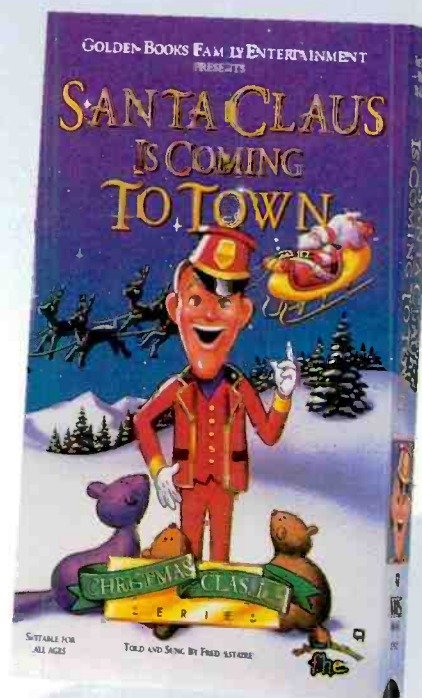


*Voices by John Goodman and Jonathan Winters*  
FROSTY RETURNS  
25 Minutes / Catalog No. 27477  
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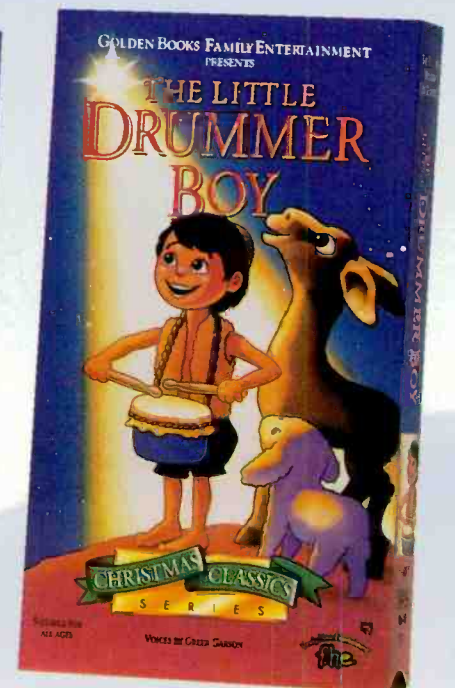
**SEASON'S SAVINGS**  
Valuable Holiday Coupons Inside Videos, Savings over \$100!  
Win a Trip to Sea World in Orlando, Florida

**MULTIMILLION DOLLAR TV AND PRINT AD CAMPAIGN**  
Over \$1.5 million in national consumer media advertising that will make over 250 million impressions!

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SANTA CLAUS IS COMING TO TOWN  
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*Voices by Greer Garson and Jose Ferrer*  
THE LITTLE DRUMMER BOY  
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# Stars Aren't As Bright For This Year's VSDA Confab

**VSDA HOMECOMING?** The video industry is treating this year's Video Software Dealers Assn. (VSDA) Convention in Las Vegas as a homecoming. But the lack of excitement on the supplier side may indicate you can't go home again.

A big indicator of vendor enthusiasm is the effort they make to get celebrities to come to the show. Fax machines that usually spit out reams of paper about guest appearances have been largely silent.

The biggest name on the schedule was **Farrah Fawcett**, who was to cut the ribbon opening the show. She's been replaced by **Lucy Lawless** and **Kevin Sorbo**, stars of Universal's "Xena" and "Hercules" TV series, respectively. Perhaps the coolest celebrity on the schedule is international man of mystery **Mike Myers**, who will appear at the New Line Home Video "Austin Powers" party, scheduled for Tuesday (8). And **Jeff Bridges** will be on hand to promote VSDA's Fast Forward to End Hunger annual campaign.

However, **James Woods**, another big name who was to deliver the keynote address on First Amendment issues, has canceled due to production conflicts. And other names are sparse: "Star Trek's" **James Doohan** will promote MVP Home Entertainment's UFO item, "Above And Beyond," while **David Carradine** pushes his tai chi and kung fu instructional.

With little star power to drive traffic to booths, the Optical Video Disc Assn. (OVDA) may get some added attention for its Seize the Disc promotion. During the show, attendees who visit OVDA's booth will be able to enter a contest to win a Panasonic DVD player, DVD titles, and laserdiscs.

OVDA will hold daily drawings and question-and-answer sessions with laserdisc and DVD executives, and it will conduct demos. Scheduled speakers include **David Goodman** of U.S. Laser, **Jerry Pierce** from Universal Studios digital video compression center, technical committee chairman **Geoff Tully**, and laserdisc and DVD retailer **Linda Lukas**.

Although suppliers likely will ink last-minute star appearances, the lineup three weeks before the show isn't stellar. VSDA has tried to convey its belief that the convention is about doing business and not getting autographs. This year the industry will put that theory to the test.

**BACK TO SCHOOL:** Target stores has chosen the "Wishbone" series as its back-to-school partner in a summer promotion. Starting in August, the series and its terrier star will be marketed in-store through a national consumer sweepstakes, three-week television campaign, displays, and a charitable

tie-in. Further details of the plan will be announced later.

In the fall, the Big Feats Entertainment unit of Lyrick Studios, which produces the series for PBS, will release **Washington Irving's** "The Legend Of Sleepy Hollow" on tape. The title, originally aired in October 1995, will be timed for Halloween. Follow-up titles will feature "Wishbone" in works by **William Shakespeare**, **Jane Austen**, and **Charles Dickens**.



**'FIRST WIVES' FOR SALE:** Paramount Home Video will reprice the \$105 million box-office hit "The First Wives Club" to \$14.95 Aug. 26.

Consumers who purchase the title will be eligible for a \$5 rebate with the additional purchase of "Mission: Impossible," "Harriet The Spy," "Forrest Gump," the remake of "Sabrina," "Braveheart," "Congo," "Clueless," "Primal Fear," "Tommy Boy," "The Phantom," "Virtuosity," "Escape From LA," or "William Shatner's Star Trek Memories." The offer is good from street date until May 31, 1998.

**'SWAN PRINCESS' II:** A few years back, the now-defunct Turner Home Entertainment made a big splash with "The Swan Princess." Now, Warner Home Video, which absorbed the label, is making even bigger waves with a sequel, "Swan Princess: Escape From Castle Mountain."

The direct-to-video feature-length cartoon sequel will hit stores Sept. 2, priced at \$19.96. It has four consumer offers, including deals with Continental Airlines and Princess Cruise Lines.

The first "Swan Princess," which Warner says sold through 2.5 million units, managed to snag Pillsbury as a cross-promotional partner.

According to Continental rules, consumers who purchase the title will have the opportunity to receive a voucher worth up to a \$125 in savings on a pair of tickets on Continental or Continental Express flights through May 1998. A flier inside each cassette explains the offer. There's also a contest for a trip for four on a Princess Cruise ship.

In addition, Warner will pack a coupon worth \$2 off select titles with each cassette. Among the titles are the original "Swan Princess," "A Troll In Central Park," "Never Ending Story I & II," and "Rock-A-Doodle." For added exposure, sister company HBO will re-broadcast the original in early September.

Warner has also planned a national print and television campaign for the new title. The network ad campaign includes spots on ABC, CBS, Fox, and Nickelodeon. Print ads will run in People, Parent Magazine, Disney Adventures, and Family Life.

# 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
<b>★ ★ ★ No. 1 ★ ★ ★</b>								
1	1	4	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
2	2	4	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
3	4	19	LORD OF THE DANCE	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
4	3	11	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
5	5	57	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
6	8	14	DUNE ♦	MCA/Universal Home Video Uni Dist. Corp. 80161	Kyle MacLachlan Sting	1984	PG-13	14.98
7	7	53	JURASSIC PARK ◊	MCA/Universal Home Video Uni Dist. Corp. 81409	Sam Neill Laura Dern	1993	PG-13	9.98
8	6	4	HAPPY GILMORE	MCA/Universal Home Video Uni Dist. Corp. 82820	Adam Sandler	1996	PG-13	14.98
9	9	11	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Uni Dist. Corp. PBV0820	Various Artists	1997	NR	19.98
10	14	16	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
11	15	4	I'M BOUT IT	No Limit Video Priority Video 53423	Master P	1997	R	19.98
12	13	8	PLAYBOY: 1997 PLAYMATE OF THE YEAR	Playboy Home Video Uni Dist. Corp. PBV0807	Victoria Silstedt	1997	NR	19.98
13	10	141	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
14	12	17	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
15	16	6	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
16	17	17	THE HUNCHBACK OF NOTRE DAME	Walt Disney Home Video Buena Vista Home Video 7955	Animated	1996	G	26.99
17	11	5	ERASER	Warner Home Video 14202	Arnold Schwarzenegger Vanessa Williams	1996	R	14.98
18	28	2	PLAYBOY'S REAL COUPLES II	Playboy Home Video Uni Dist. Corp. PBV0809	Various Artists	1997	NR	19.98
19	18	8	PLAYBOY: BEST OF PLAYBOY'S STRIP SEARCH	Playboy Home Video Uni Dist. Corp. PBV0821	Various Artists	1997	NR	19.98
20	21	6	THE ART OF SINGING	Atlantic Records Inc. Atlantic Video 95038-3	Various Artists	1997	NR	24.95
21	22	13	THE GODFATHER COLLECTION	Paramount Home Video 151471	Marlon Brando Al Pacino	1997	NR	64.95
22	30	74	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
23	26	5	MICHAEL JACKSON-HISTORY ON FILM: VOLUME II	Epic Music Video Sony Music Video 50138	Michael Jackson	1997	NR	19.98
24	25	14	THE BIRDCAGE	MGM/UA Home Video Warner Home Video M905536	Robin Williams Nathan Lane	1996	R	19.98
25	20	16	THE GODFATHER PART II	Paramount Home Video 8459	Al Pacino Diane Keaton	1974	R	24.95
26	33	4	A TIME TO KILL	Warner Home Video 14317	Matthew McConaughey Sandra Bullock	1996	R	19.98
27	27	4	STRIPTease	Columbia TriStar Home Video 84973	Demi Moore Burt Reynolds	1996	NR	19.95
28	<b>NEW ▶</b>		FEAR ◊	MCA/Universal Home Video Uni Dist. Corp. 82823	Reese Witherspoon Donnie Wahlberg	1996	R	19.98
29	36	5	THE X-FILES: IRRESISTIBLE/DIE HAND DIE VERLETZT	FoxVideo 4162	David Duchovny Gillian Anderson	1997	NR	14.98
30	32	30	VERTIGO	MCA/Universal Home Video Uni Dist. Corp. 82940	James Stewart Kim Novak	1958	PG	19.98
31	<b>NEW ▶</b>		THE PHANTOM	Paramount Home Video 328503	Billy Zane Kristy Swanson	1996	PG	14.95
32	39	5	THE X-FILES BOX SET: VOL. 4	FoxVideo 20229	David Duchovny Gillian Anderson	1997	NR	39.98
33	RE-ENTRY		OZZY OSBOURNE: OZZFEST I-LIVE!	Red Ant Video 17000	Ozzy Osbourne	1997	NR	19.98
34	<b>NEW ▶</b>		DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
35	23	4	KINGPIN	MGM/UA Home Video Warner Home Video M206471	Woody Harrelson Randy Quaid	1996	R	14.95
36	19	4	TIN CUP	Warner Home Video 14318	Kevin Costner Rene Russo	1996	R	19.98
37	31	90	BAMBI	Walt Disney Home Video Buena Vista Home Video 942	Animated	1942	G	26.99
38	29	3	G3: LIVE IN CONCERT	Epic Music Video Sony Music Video 50157	Joe Satriani/ Eric Johnson/Steve Vai	1997	NR	19.98
39	34	3	TIGER WOODS: SON, HERO & CHAMPION	FoxVideo (CBS Video) FoxVideo 4098	Tiger Woods	1997	NR	14.98
40	35	2	THE ISLAND OF DR. MOREAU	New Line Home Video Warner Home Video N4444	Marlon Brando Val Kilmer	1996	PG-13	19.98

● 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.



COMING ATTRACTIONS

(Continued from page 64)

Secrets Of The Warrior Powers," "Air Disasters," "The Story Of Top Gun" and "Timothy Leary's Last Trip." The company also in late summer begins its distribution of Court TV programming, starting with "Cops On Trial" and "The Nuremberg Trials." PolyGram has a Leary commemorative on tap as well, "Beyond Life With Timothy Leary."

A&E Home Video has a library's



"Farrah Fawcett—All Of Me"

worth of "Biography" and other titles on tap for the third and fourth quarters. Among the in-depth profiles to come are "Charles Dickens," "Mary Of Nazareth," "Jerry Lewis," "Mussolini" and "Lincoln." Also due from the label are such historic titles as "Greatest Pharaohs," "Prohibition" and "The Lost Children Of Berlin."

Real Entertainment, the purveyor of the perilous, will add several titles to its "Amazing Video Collection" of nail-biting moments caught on tape.

Sci-fi fans will be treated to a "Star Trek" update from Paramount Home Video, including the fall release of seven new "Deep Space Nine" episodes and eight new episodes of "The Next Generation."

In the not-so-real category come new "Beavis And Butt-head" tapes from SMV, including the aptly titled "Innocence Lost," due at retail in mid-July. Also upcoming from SMV and MTV are a "Bloopers" edition of "The Real World," "House Of Style Beauty Makeover" and computer-animation release "Cyberspace: A Computer Animation Vision." The company also has a new "Grind" workout, "Fat-Burning Grooves," slated for October with pre-holiday toning in mind.

WarnerVision will pump up its top-selling "Buns Of Steel" line with a trio of new titles: "Target Toning," "Total Body Fatburner" and "Abs Of Steel: Target Toning." The company also will be repackaging and repromoting several existing videos in the line. BMG Video has "Firm Basics" on deck for November.

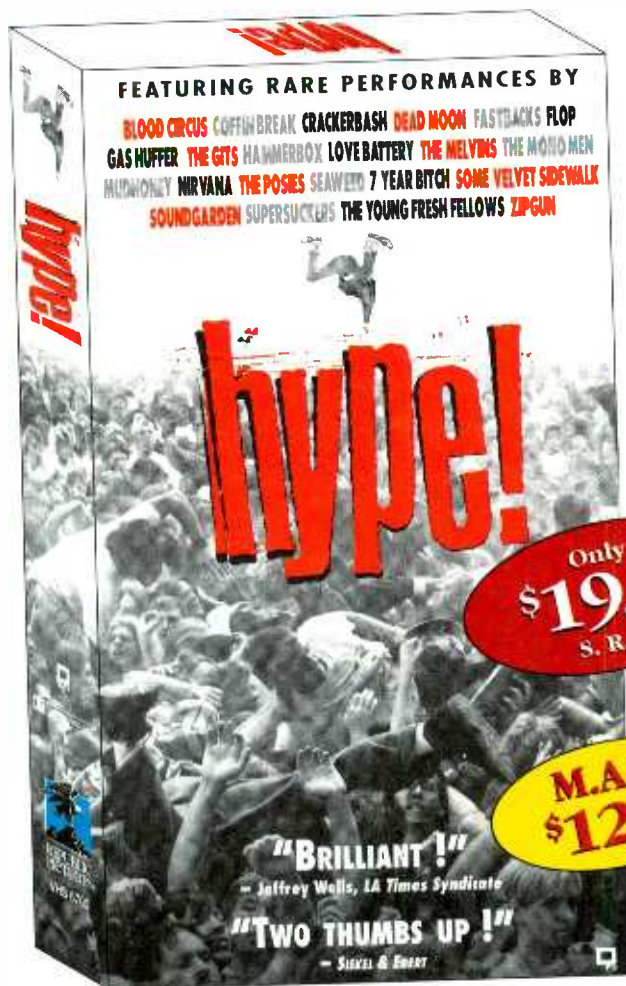
Playboy Home Video has a pair of videos on tap for August and October, respectively: "Farrah Fawcett—All Of Me" and "Video Playmate Calendar."

FOR THE COLLECTOR

Boxed sets and collector's editions will be hitting the circuit in time for the shoppers' stampede. Cabin Fever in September will release a special-  
(Continued on page 72)

# From Nirvana To Soundgarden.

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-Rolling Stone

"Full of humor and energy."

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"Remarkable"

-LA Times

"Loud & Hilarious!"

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"Spellbinding..."

-Movieline

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REPUBLIC PICTURES®



# Everything Old Is New Again

## Anniversary Mania Strikes Studios, Which Are Recycling Everything From "Das Boot" To "Pink Flamingos"

BY EILEEN FITZPATRICK

Maybe it's because consumers bought more than 30 million units of the "Star Wars" trilogy or maybe it's because a number of films are celebrating a landmark anniversary, but this year suppliers have gone to the vaults more than ever to pepper their release schedule with classic reissues.

It's not unusual that retailers and consumers see at least one classic reissue, such as "The Wizard Of Oz" and "It's A Wonderful Life," which always seem to be celebrating a landmark anniversary. Over this year and into 1998, though, movies such as "Close Encounters Of The Third Kind," "Cabaret," "Deliverance" and "Dirty Dancing" will be spiffed up for their special anniversaries. The titles already join a list that includes "Vertigo," "Das Boot," "The Godfather" and even John Waters' "Pink Flamingos," each of which was re-released with added goodies this year.

### DIZZYING PROMOS

"If you put enough behind the release of a reissue, consumers begin to have interest in the title again," says Universal Studios Home Video director of marketing, sell-through and catalog, Wendy Weeks. "That was the goal with 'Vertigo'—to get people who hadn't thought about it to start thinking about it again."

Weeks gives much of the credit for getting the 40-year-old "Vertigo" back into the minds of consumers to the studio's film division, which did an elaborate publicity campaign when the restored print was re-released in theaters earlier this year. When the video was released in March, Universal strengthened the impression with offers from Discovery, American Airlines and Avis, as well as a five-page advertisement in *Vanity Fair*.

As part of the consumer promotion, Universal awarded a "Vertigo"-themed trip to San Francisco to tour the spots used as locations in the classic Hitchcock thriller. "The nice thing



"Cabaret" is 25.



"Das Boot" is 15.

about this title is that we had adequate lead time to put together a strong promotion," says Weeks. "With a new title, you're making an assessment in a matter of weeks after the movie is released."

The re-released title, which includes added footage and a booklet, has sold in excess of 250,000 units to date. Due to its success, the supplier is

looking into re-releasing "To Kill A Mockingbird," which will celebrate its 35th anniversary in 1998, as well as 25th anniversary reissues of "The Sting" and "American Graffiti" and a 20th-anniversary reissue of the Paul Newman hockey film "SlapShot." Weeks says each will be strictly video reissues.

### BIG-SCREEN TIMING

Both Columbia TriStar Home Video and New Line Home Video also had the benefit of a theatrical re-release to bolster consumer impressions.

In Columbia's case, video-division president Ben Feingold spearheaded the theatrical release of a 15th-anniversary edition of "Das Boot," which includes more than 60 minutes of lost footage. The film was released in March and arrived in video stores June 24.

VP of marketing Nancy Harris says the fact that the film is in German with English subtitles and ran three and half hours was not a hindrance. "It wasn't positioned as a foreign film; it was positioned as a classic movie," says Harris. "Reviewers were clamoring to see this restored version, and it's been universally hailed." The film (Continued on page 69)



"Vertigo" is 40.

# 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	4	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
2	2	6	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
3	3	4	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
4	6	3	MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
5	4	5	DAYLIGHT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82828	Sylvester Stallone Amy Brenneman
6	30	2	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
7	5	5	STAR TREK: FIRST CONTACT (PG-13)	Paramount Home Video 32797	Patrick Stewart Jonathan Frakes
8	7	5	ONE FINE DAY (PG)	FoxVideo 4145	Michelle Pfeiffer George Clooney
9	10	2	BEAVIS AND BUTT-HEAD DO AMERICA (PG-13)	Paramount Home Video 332503	Animated
10	8	4	THE MIRROR HAS TWO FACES (PG-13)	Columbia TriStar Home Video 82523	Barbra Streisand Jeff Bridges
11	12	2	MARVIN'S ROOM (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10496	Diane Keaton Meryl Streep
12	11	13	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
13	9	11	THE GHOST AND THE DARKNESS (R)	Paramount Home Video 323503	Michael Douglas Val Kilmer
14	14	5	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
15	13	5	THINNER (R)	Republic Pictures Home Video 26296	Robert John Burke Joe Mantegna
16	NEW		MY FELLOW AMERICANS (PG-13)	Warner Home Video 14535	Jack Lemmon James Garner
17	17	9	BIG NIGHT (R)	Columbia TriStar Home Video 81013	Tony Shalhoub Stanley Tucci
18	16	15	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
19	20	10	SET IT OFF (R)	New Line Home Video Warner Home Video 3788	Jada Pinkett Queen Latifah
20	15	8	SECRETS & LIES (R)	FoxVideo 4389	Brenda Blethyn Marianne Jean-Baptiste
21	18	14	THE LONG KISS GOODNIGHT (R)	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson
22	19	12	WILLIAM SHAKESPEARE'S ROMEO & JULIET (R)	FoxVideo 24143	Leonardo DiCaprio Claire Danes
23	NEW		CRIME STORY (R)	Dimension Home Video Buena Vista Home Video 11233	Jackie Chan
24	21	3	BREAKING THE WAVES (R)	Evergreen Entertainment 15163	Emily Watson Stellan Skarsgard
25	22	8	THE PREACHER'S WIFE (PG)	Touchstone Home Video Buena Vista Home Video 10038	Whitney Houston Denzel Washington
26	25	11	EMMA (PG)	Miramax Home Entertainment Buena Vista Home Video 9677	Gwyneth Paltrow Ewan McGregor
27	23	7	BLOOD & WINE (R)	FoxVideo 4171	Jack Nicholson Michael Caine
28	24	6	MEET WALLY SPARKS (R)	Trimark Home Video 6574	Rodney Dangerfield
29	35	2	I'M NOT RAPPAPORT (PG-13)	MCA/Universal Home Video Uni Dist. Corp. 82822	Walter Matthau Ossie Davis
30	26	12	EXTREME MEASURES (R)	Columbia TriStar Home Video 94923	Hugh Grant Gene Hackman
31	27	12	LONE STAR (R)	Columbia TriStar Home Video 80183	Chris Cooper Matthew McConaughey
32	39	7	THE EVENING STAR (PG-13)	Paramount Home Video 329023	Shirley MacLaine Bill Paxton
33	32	8	LARGER THAN LIFE (PG)	MGM/UA Home Video M505492	Bill Murray
34	34	17	COURAGE UNDER FIRE (R)	FoxVideo 24123	Denzel Washington Meg Ryan
35	40	13	THE CHAMBER (R)	MCA/Universal Home Video Uni Dist. Corp. 82925	Chris O'Donnell Gene Hackman
36	28	38	FARGO (R)	PolyGram Video 8006386931	Frances McDormand William H. Macy
37	29	16	BOUND (R)	Republic Pictures Home Video 6298	Jennifer Tilly Gina Gershon
38	31	4	ADRENALIN: FEAR THE RUSH (R)	Dimension Home Video Buena Vista Home Video 7226	Christopher Lambert Natasha Henstridge
39	33	11	101 DALMATIANS (G)	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels
40	36	16	GLIMMER MAN (R)	Warner Home Video 14479	Steven Seagal Keenan Ivory

◆ 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.



**ANNIVERSARY MANIA**

(Continued from page 68)

was also a 1982 Best Picture nominee.

Another "Das Boot" selling point is its director, Wolfgang Petersen, who



"Pink Flamingos" is 25.



"To Kill A Mockingbird" will be 35.

went on to direct "Enemy Mine," "In The Line Of Fire," "Shattered" and "Outbreak." Says Harris, "Petersen has gained a lot of notoriety since 1982, and this gives his new fans a chance to see his earlier works."

Columbia is currently prepping a 20th-anniversary reissue of "Close Encounters Of The Third Kind," which will be supervised by director Steven Spielberg.

Like Petersen's increased popularity after the release of "Das Boot," New Line had a similar situation with John Waters. Although *Variety* called "Pink Flamingos" "one of the most vile, stupid, and repulsive films ever made," Waters' subsequent films, such as "Polyester," "Cry Baby" and "Hairspray," gained him a new audience.

"John Waters knows how to walk the line by making offbeat films that make his more raunchier films, like 'Pink Flamingos,' more palatable," says New Line VP of acquisitions, non-theatrical, Louise Alaimo. She notes that Waters' increased visibility and popularity since the release of "Pink Flamingos" 25 years ago has new audiences eager to see his earlier works.

New Line released the 25th-anniversary edition of "Pink Fla- (Continued on page 70)

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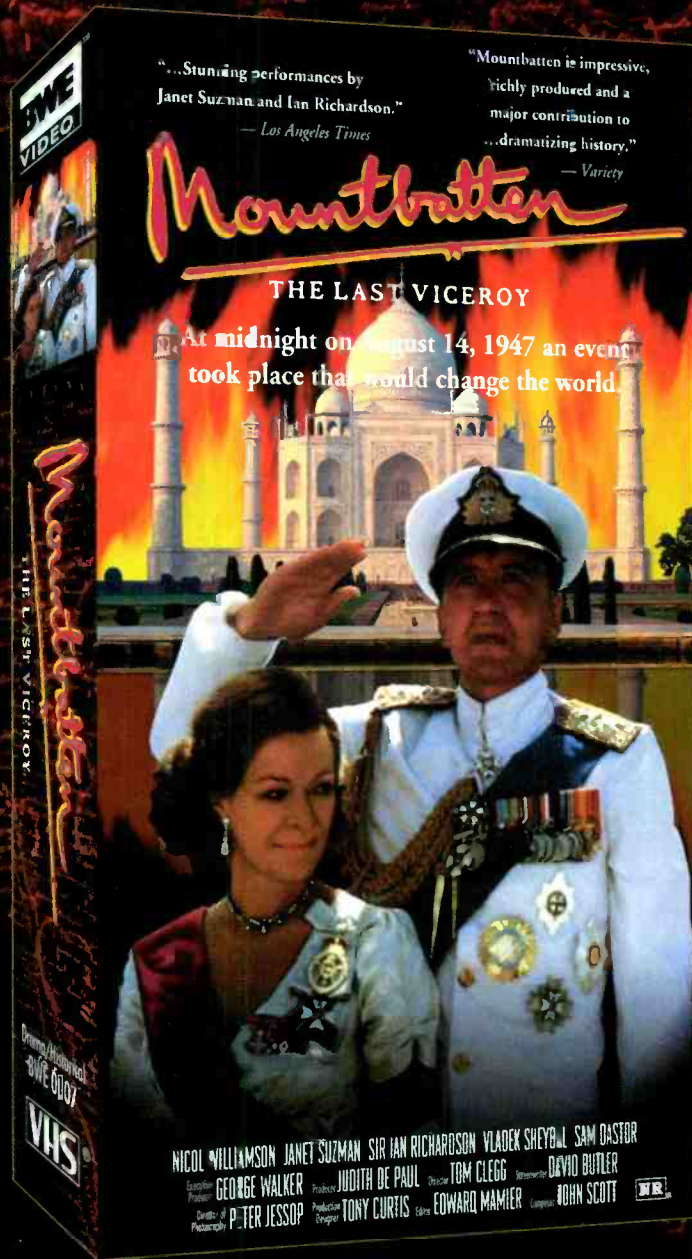
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"Mountbatten is impressive, richly produced and a major contribution to dramatizing history."

— Variety



**\$15 Million Epic Now On Home Video**



ANNIVERSARY MANIA

(Continued from page 69)

mingos" July 1 with some added footage retrieved from Waters' attic and an interview with the director. A gift set that includes "Hairspray," "Polyester," "Desperate Living" and "Pink Flamingos" is available for \$59.98.

The company's film division re-released "Pink Flamingos" in Feb-



"Deliverance" is 25.



"The Godfather" is 25.

ruary, and it will continue to play in theaters in major markets throughout the summer.

Although suppliers have been actively mining the archives for buried treasures, two films that consumers won't see special anniversary issues of are "Grease," which celebrates its 20th in 1998 and "Saturday Night Fever," which celebrates its 20th this year. A Paramount spokeswoman says that, while the studio is "looking into the possibility" of a re-release, no decision has been made. Much of the hold-up is with music-rights clearances, which are very difficult to obtain and have held up the re-release of many classic movies. However, Paramount made a big splash for the 25th anniversary of "The Godfather."

Meanwhile, coming down the pipeline are 10th-anniversary theatrical and video reissues of "Dirty Dancing" from LIVE Home Video on Nov. 18, priced at \$14.98. The theatrical re-release will happen in September.

On the Warner Classics label, Warner Home Video will release a (Continued on page 71)

# Meet Warner Home Video's 'Cave Kids'

**Y**ABBA DABBA GOO: Pebbles Flintstone and Bamm-Bamm Rubble, the Stone Age offspring of Fred and Wilma Flintstone and Barney and Betty Rubble, are the latest animated characters with a new cassette series.

Warner Home Video's "Cave Kids" features "The Flintstones" tots and their excitable pet, Dino, in episodic adventures that aim to teach kids a thing or two about friendship, teamwork, and sharing. The first three titles, "Watch Us Grow," "At Play," and "Make New Friends," are approximately 44 minutes long and sell for \$12.95. Each title contains two stories and a music video.

"Cave Kids" is the newest spinoff of "The Flintstones," which defined television cartoons 30 years ago and inspired the 1995 movie starring John Goodman as Fred Flintstone. Preschoolers ages 2-5 have had particular affection for the Bedrock babies ever since the inception of "The Flintstones" and are the new series' target audience.

In "Watch Us Grow," the cave kids learn the importance of responsibility as they explore an enchanted forest inhabited by talking trees and a wacky witch. Also, Pebbles and Bamm-Bamm are compelled to rescue Dino from a sinister giant. In "At Play," the pair work through their fear of water on a trip to the beach and test their friendship while searching for Dino's lost collar. In "Make New Friends," the diminutive duo treks to China in an episode with themes of cooperation and world peace, and then they blast off into the stratosphere to learn about respect.

**P**UT ANOTHER NICKEL IN: Paramount Home Video and Nickelodeon have a passel of new releases for the summer months. First, there's a pair of releases in the animated creepy-creature series "AAAH!! Real Monsters."

"Meet The Monsters" and "Monsters Night Out" street Tuesday (8). Each has a running time of 57 minutes and retails for \$9.95.

Also due are two new titles in the Emmy Award-winning animated series "Rocko's Modern Life," which concerns the exploits of Rocko the Australian wallaby in America, rendered in "squash and stretch" animation. "Rocko's Modern Life: Machine Madness" and "Rocko's Modern Life: With Friends Like These," each is 58 minutes and carries a \$9.95 suggested list price.

Paramount has added 15 new titles to its Family Favorites label. Three of them, "Leapin' Lep-



by Moira McCormick

rechauns," "Magic In The Mirror," and "Pet Shop," are available for the first time on tape, each priced at \$14.95. Two releases, "D.A.R.Y.L." (with Mary Beth Hurt and Michael McKean) and "Explorers" (River Phoenix and Ethan Hawke), have been repackaged.

Also new to the Family Favorites line is "Josh Kirby . . . Time Warrior!," a six-title adventure serial created by Moonbeam Entertainment and the Kushner-Locke Co. Other titles are "Dragonworld," "My Side Of The Mountain," "Prehysteria 2," "Planet Of The Dino-Knights," "The Human Pets," "Trapped On Toyworld," "Eggs From 70 Million B.C.," "Journey To The Magic Cavern," and "Last Battle For The Universe."

**B**OW WOW: One of the most amusing and original videos to come across our desk is the "Sesame Street" release "William Wegman's Mother Goose," available Sept. 2 from Sony Wonder.

Wegman, famed for his amusing photos of his pet Weimaraner in human costume, has been producing doggie-themed segments for "Sesame Street" for years. "Mother Goose" was created exclusively for home video and features his quartet of canines—Batty, Crooky, Chundo, and Chip—in drolly fractured nursery-rhyme tableau.

Narrated in a hilarious deadpan by Wegman, the program is framed by a device involving Mother Goose trying to teach the art of rhyming to her son Simon Goose, who can't quite get with the program. She begins with "Old Mother Hubbard," "Jack And Jill," and "Little Jack Horner." Simon wonders why Jack and Jill didn't use the faucet to get their water. Other skewered rhymes include "Little Miss Muffet," "Three Men In A Tub," "Little Bo Peep," "Humpty Dumpty," and "Old King Cole."

"Mother Goose" has a value-added bonus, the Elmo and Friends Value Booklet, with more than \$90 off a variety of "Sesame Street" products.

**K**IDBITS: "Dog's, Cats & Kids," from Donald Manelli and Associates

in Chicago, teaches 5- to 12-year-olds how to be safe with pets and stray animals; it's been recommended by the Humane Society of the U.S. . . . "Brenda Brave," based on a book by Astrid Lindgren, of "Pippi Longstocking" fame, is a new live-action video from First Run Features of New York . . . New from Integrity Music's Just for Kids line is "Duncan's Greatest Hits," composed of clips from the "Donut Man" series. The 33-minute video is packaged with a free audio-cassette featuring the songs "Become As A Child," "The Mustard Seed," and others. Integrity Music is based in Mobile, Ala. . . .

Sony Wonder's "The Beginner's Bible" adds three new releases Sept. 2: "The Story Of Jonah And The Whale," "The Story Of Joseph And His Brothers," and "The Story Of The Prodigal Son." Each runs 30 minutes and sells for \$12.98 . . . The Storycrafters, a storytelling duo from New York, have released a pair of videos from Galler West Productions in South Norwalk, Conn. Jeri Burns and Barry Marshall, the two tale-tellers, have bowed the multicultural "Ladder To The Moon" and autumn-themed "Apples, Corn, and Pumpkin Seeds," priced at \$14.95 each or \$24.95 for the set.

Billboard®

JULY 12, 1997

## 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	17	<b>THE HUNCHBACK OF NOTRE DAME</b> Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
2	1	179	<b>BAMBI</b> Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
3	4	5	<b>THE LAND BEFORE TIME SING ALONG SONGS</b> MCA/Universal Home Video/Uni Dist. Corp. 83114	1997	12.98
4	3	35	<b>WALLACE AND GROMIT: A CLOSE SHAVE</b> BBC Video/FoxVideo 8399	1996	9.98
5	6	13	<b>GOOSEBUMPS: THE WEREWOLF OF FEVER SWAMP</b> FoxVideo 24394	1997	14.98
6	5	7	<b>BARNEY'S MUSICAL SCRAPBOOK</b> Barney Home Video/The Lyons Group 2017	1997	14.95
7	8	15	<b>MARY-KATE &amp; ASHLEY: CASE OF THE VOLCANO ADVENTURE</b> Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
8	10	45	<b>ALADDIN AND THE KING OF THIEVES</b> Walt Disney Home Video/Buena Vista Home Video 4609	1996	24.99
9	7	63	<b>THE ARISTOCATS</b> Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
10	12	29	<b>THE LAND BEFORE TIME IV</b> MCA/Universal Home Video/Uni Dist. Corp. 82396	1996	19.98
11	RE-ENTRY		<b>101 DALMATIANS: PONGO &amp; PERDITA SING ALONG SONGS</b> Walt Disney Home Video/Buena Vista Home Video 8525	1996	12.99
12	24	9	<b>BRUNO THE KID</b> Live Home Video 27673	1997	14.98
13	11	15	<b>MARY-KATE &amp; ASHLEY: CASE OF U.S. NAVY MYSTERY</b> Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
14	RE-ENTRY		<b>DUMBO</b> Walt Disney Home Video/Buena Vista Home Video 24	1941	24.99
15	NEW ▶		<b>RUGRATS: THE RETURN OF REPTAR</b> Nickelodeon Video/Paramount Home Video	1997	12.95
16	20	81	<b>SCHOOLHOUSE ROCK: AMERICA ROCK</b> ABC Video/Paramount Home Video 47022	1995	12.95
17	RE-ENTRY		<b>THE LAND BEFORE TIME</b> MCA/Universal Home Video/Uni Dist. Corp. 80864	1988	19.98
18	14	19	<b>SESAME STREET: BEST OF ELMO</b> Sesame Street Home Video/Sony Wonder 51229	1996	9.98
19	19	5	<b>FLASH GORDON-MAROONED ON MONGO</b> Family Home Entertainment/Live Home Video 27651	1997	9.98
20	15	23	<b>BARNEY'S SENSE-ATIONAL DAY</b> Barney Home Video/The Lyons Group 2015	1997	14.95
21	RE-ENTRY		<b>THE LAND BEFORE TIME II</b> MCA/Universal Home Video/Uni Dist. Corp. 82142	1994	19.98
22	16	3	<b>SKY DANCERS: LILAC VOLUME</b> Razzmatazz Entertainment/Cabin Fever Entertainment 2185	1997	9.98
23	RE-ENTRY		<b>ALICE IN WONDERLAND</b> Walt Disney Home Video/Buena Vista Home Video 36	1951	24.99
24	RE-ENTRY		<b>THE WALLACE AND GROMIT GIFT SET</b> BBC Video/FoxVideo 4101059	1996	24.98
25	23	5	<b>ENCHANTED TALES: ANASTASIA</b> Sony Wonder 49956	1997	9.98

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

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## ANNIVERSARY MANIA

(Continued from page 70)

25th-anniversary issue of "Cabaret" on Sept. 16, as well as a 25th-anniversary issue of "Deliverance." Each will be digitally remastered and include original trailers and a making-of featurette.

### LONG LIVE THE KING

On the other hand, it's not neces-



Special packaging and promotion of 18 Elvis movies mark the 20th anniversary of the King's death.



sary that a film have a special anniversary to warrant a re-promotion. This year is the 20th anniversary of the death of Elvis Presley, and MGM Home Entertainment is taking full advantage of the host of Elvis happenings commemorating the event.

For its promotion, the supplier is re-promoting 18 Elvis movies with two different nine-tape gifts sets and a limited-edition gift set containing all 18 videos in a special guitar-case package.

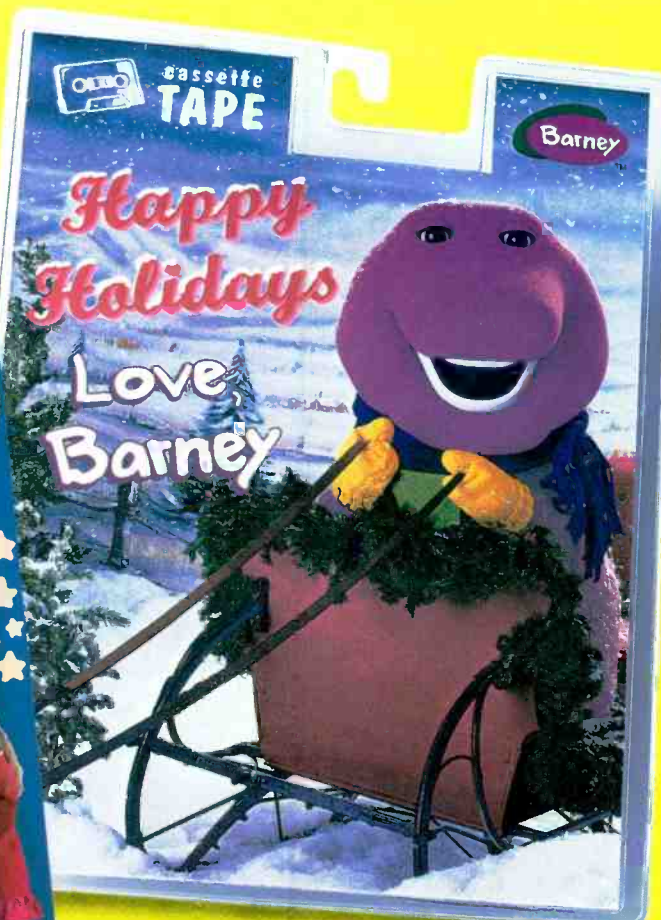
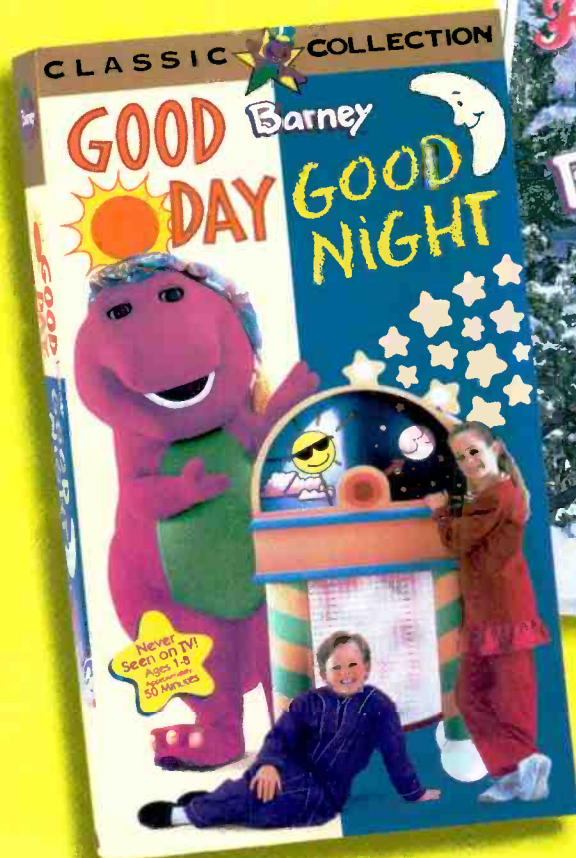
MGM VP of sell-through marketing Cory Tappin says incredible demand for the 18-unit gift pack has prompted the supplier to start "rationing" them to retail. The collection arrived in stores July 8. "We thought 5,000 guitar sets would have been enough," says Tappin, "but it has become a collectable piece of Elvis memorabilia and considered very valuable."

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ISBN #1-57132-105-5  
\$14.98 SRP



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ISBN #1-57132-078-4  
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# VSDA 16th Annual Home Entertainment Convention & Exhibition

## Schedule Of Events

(Information was accurate at press time but is subject to change. All events at Las Vegas Convention Center unless noted otherwise.)

### MONDAY, JULY 7

12:00 p.m.-5:00 p.m.  
Registration

### TUESDAY, JULY 8

9:00 a.m.-5:00 p.m.  
Registration

2:00 p.m.-3:15 p.m.

Seminar: How To Get The Most Out Of your Convention  
Seminar: So You've Decided To Sell Your Store

3:45 p.m.-5:00 p.m.

Seminar: The Incredible Shrinking Inventory: Stopping Theft  
Seminar: Getting Involved-Locally & Legislatively  
Seminar: Not In My Store...Violence In The Workplace

### WEDNESDAY, JULY 9

9:00 a.m.-5:00 p.m.  
Registration

10:30 a.m.-5:00 p.m.  
Exhibit Floor

8:00 a.m.-10:15 a.m.

Seminar: DVD-The Retail Players

9:00 a.m.-10:15 a.m.

Seminar: Store Design Tactics To Increase Your Sales  
Seminar: Selling What Kids Want Grown-ups To Buy

Seminar: Adult Video: Marketing In The Real World

10:30 a.m.

Ribbon-Cutting Ceremony, Opening Of Exhibit Floor

10:45 a.m.-noon

Seminar: The Marketplace: A Studio Perspective

Seminar: How To Effectively Handle Debt Collection

Seminar: Store Design Tactics II: Merchandising For Greater Sales

Seminar: The Legal Mine Field Of The Adult Video Business

7:00 p.m.-10:00 p.m.

VSDA Opening Night Party\*

9:30 p.m.-11:30 p.m.

Rentrak Chocolate Party, Grand Garden Arena, MGM Grand\*

### THURSDAY, JULY 10

9:00 a.m.-5:00 p.m.

Registration

11:00 a.m.-5:00 p.m.

Exhibit Floor

9:00 a.m.-11:00 a.m.

Business Session I-The Business Of Home Entertainment\*

- DVD Manufacturers Panel
- Awareness Program

11:15 a.m.-12:30 p.m.

Seminar: How To Make Cents Out Of Buying New Releases

Seminar: How To Attract New Customers

Seminar: Online Options-How To Use The Internet

12:30 p.m.-2:00 p.m.

Canadian Retailer Session

International Retailer Session

6:30 p.m. & 9:30 p.m.

A Night At The Movies, Century Desert 16 Theater\*

### FRIDAY, JULY 11

9:00 a.m.-5:00 p.m.

Registration

10:30 a.m.-5:00 p.m.

Exhibit Floor

9:00 a.m.-11:00 a.m.

Business Session II-First Amendment Panel\*

11:15 a.m.-12:30 p.m.

Seminar: Properly Investigate A Workplace Harassment Claim

Seminar: Getting The Most From Your Marketing Investment

Seminar: Video At Ransom-Are Pirates Stealing Your Profits?

Seminar: Movies & Munchies-New Profits From Non-Video Product

2:00 p.m.-3:45 p.m.

Studio Round Tables

6:00 p.m.-8:00 p.m.

Warner/New Line/HBO Home Video Party, Las Vegas Hilton Hotel\*

### SATURDAY, JULY 12

9:00 a.m.-3:00 p.m.

Registration

10:30 a.m.-4:00 p.m.

Exhibit Floor

5:30 p.m.-7:30 p.m.

Home Entertainment Awards\*

7:30 p.m.-11:00 p.m.

MGM Wrap Party, Grand Garden Arena, MGM Grand Hotel\*

\*special events open to full registrants only

## COMING ATTRACTIONS

(Continued from page 67)

edition "Lonesome Dove" trilogy that includes Larry McMurtry's three epic westerns. On a lighter note, Cabin Fever also will celebrate the 75th anniversary of the Little Rascals in August with four previously unreleased episodes on one tape, "For Pete's Sake."

Also in the comedic frame of mind is MGM Home Entertainment, which in July will unleash "The Pink Panther Movie Collection," a five-volume gift set. The studio will follow suit with "The Pink Panther Cartoon Collection."

Columbia TriStar Home Video in July will release the director's cut of Wolfgang Petersen's "Das Boot," complete with an hour of additional footage.

Also in the collector's corner is New Video Group, which in September will release "The Very Best Of The Mary Tyler Moore Show" and "The Very Best Of The Bob Newhart Show." In the music boxed-set arena,



"The Pink Panther"

New Video will offer the boxed set "Roots Of Rhythm," and BMG Video in October will make available "The Masters Of Jazz" box.

### HOME MOVIES

Although special-interest sell-through generally is the big story for the second half of the year, there will be a good amount of theatrical prod-

uct coming retailers' way as well. Due from Twentieth Century Fox Home Entertainment in October will be a trio of movies, "Intimate Relations," "The Van" and "Man In The Gray Flannel Suit." New Line, meanwhile, will be offering "Feeling Minnesota," "Long Kiss Goodnight," "Last Man Standing" and Jackie Chan's "First Strike."

Fox Lorber will release a handful of sell-through features such as "Z" and "The Seduction Of Mimi." Republic Pictures will be touting "Lethal Tender," "Hostage Train" and "Robo Warriors," among others.

MGM Home Entertainment has theatrical-minded "Kiss Me Deadly" and "Warriors Of Virtue," and Paramount is offering "Beautician And The Beast." From Universal Studios Home Video comes "Dante's Peak," "Liar, Liar" and "That Old Feeling." PolyGram has a host of theatrical product, led by acclaimed documentary "When We Were Kings," "Lost Highway" and "The Eighth Day."

## Future Looks Super For Dupers

### Tape Duplicators Survive The Supply Shortages And Price Fluctuations, Look Forward To A Bright Christmas

BY DEBBIE GALANTE BLOCK

likely be even greater there.

"Don't Worry." That's the DVD sentiment expressed by Herb Fischer, president of Media Copy in Los Angeles—and the general feeling of other video duplicators about the launch of this new format. Although most sources believe DVD will be a factor in home entertainment within a few years, it's not something any of them are truly concerned about right now. Other than the never-ending story of low profit margins, duplicators don't seem to have many concerns as business continues to grow. Fear of scarce raw materials and higher prices that plagued these manufacturers for the last couple of years has also died down, at least for now.

### SUPPLY AND PRICING

Two summers ago, base film suppliers said it just wasn't worth it to sell to the tape business when they could make more money in toys. That factor, coupled with some manufacturing outages overseas, led to concern about material availability. The fear of "no material" never came to fruition, however. Since then, some new base film capacity has come on stream, and the supply situation



Herb Fischer, Media Copy



David Cuyler, Rank

seems to have been relieved, at least for now. "There are no new facilities making the actual tape, so this may be a problem eventually, but not now," says Fischer.

At the time of the "shortage," tape prices jumped up for the first time in many years. However, now they have stabilized at the point they were before the scare, according to duplicators. Bill Shubart, president of

As the Christmas season approaches (it starts sometime at the end of July or beginning of August), duplicators lament about how uneven busi-

*"Duplicators have to change the way they do business—offering distribution, fulfillment and assembly services, for example."—Bob Orzack, Cine Magnetics*

ness can be and how they wish plants were busier earlier in the year to relieve the Christmas rush. But, that's a minor concern, they say. Many of these sources have expanded capacity during the last couple of years and are quite confident this will be a good year for them, with high expectations for the 1997 holiday season. As for the industrial sector, Paul Scott, senior VP of sales and marketing at Technicolor Video Services, Camarillo, Calif., says growth will

Resolution, Burlington, Vt., says, "I don't expect to see prices going down anymore, although that's what I said last year."

### KEYS TO SUCCESS

With profit margins low and competition fierce, duplicators can not afford to rest on their laurels, so what are they doing to keep and maybe even gain a little more market share? Tony Armstrong, marketing coordinator at Video West Productions, Salt



Lake City, Utah, says when there's not a lot of room for price competition, quality is the key factor in making a company stand out above the rest.

"We are in a commodity business," says Media Copy's Fischer. "Profit margins are still shrinking. Studios need to improve their profits, and those needs have a domino effect on the manufacturer."

Saving money and producing quality products is a challenge all duplicators must face. But, not all duplicators face their problems in the same way, according to Bob Orzack, VP of Cine Magnetics, Armonk, NY. "Although I have the highest respect for most of my competitors, a few of those competitors move to the beat of a different drum. I have heard of incidents where clients think they are getting standard play (SP), but are really getting extended play (EP)," he says, "and that's not the way to gain market share. Duplicators have to change the way they do business—offering distribution, fulfillment and assembly services, for example."



Bill Shubart, Resolution

"Distribution has become very important," Fischer agrees. "We've gone from 100 distributors in this business to about six. Our clients are in need of these services." In other words, duplicators can keep their prices stable, but clients are getting more services in return.

"Although we might not make money directly from fulfillment, those services might be exactly what your client is looking for" and could be the deciding factor in his choosing a particular manufacturer, says Video West's Armstrong.

#### WHAT ABOUT DVD?

Specifically, who has plans for DVD? All duplicators say they are thinking about it, but with the exception of Technicolor, none of them have announced specifics. Technicolor will join with its sister company, Complete Post, to offer a total one-stop DVD service to its clients beginning in July. (Complete Post is a leading Hollywood post-production facility.) Technicolor will start off with a capacity of 6 million DVDs a year, Scott says.

Rank's president David Cuyler says, "I am extremely impressed with the launch of DVD, and I expect it could be a factor by Christmas 1999." Although Rank has not announced specific DVD plans, it has hired Alan Hamersley (formerly of DMI) to work on DVD development. "I think that DVD may actually add to the life of  
(Continued on page 74)

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## Data Storage Media

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CD-R74L	650MB	Label
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CD-R63P	550MB	Printable

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**SUPER DUPERS***(Continued from page 73)*

VHS by just promoting the purchase of pre-recorded video materials," says Cuyler.

Don Drapeau, president of Vaughn Duplication Services, Minneapolis, Minn., says he intends to be in the DVD business within the next year: "We'll probably go in through the CD-ROM door, however, with a joint venture or acquisition," he says. Al-

*Despite low profits and the launch of DVD, most industry observers say VHS may grow for the next five years, and it's likely to be around long after that.*

though Vaughn focuses on the corporate/industrial market, Drapeau says, "I think DVD will have to take hold in the entertainment industry before it finds its way into the corporate market."

Cuyler agrees, "In the industrial sector, there is a presupposition about an installed base before any format becomes a factor." Aside from that, Drapeau says there are economic factors backing up DVD in the entertainment world that don't exist in the corporate world. "Most people upgrade their computers in the three-to-four-year time frame, so it will take about that long to see DVD-ROM really begin to make an impact there," Drapeau says, but the entertainment industry can get a shot in the arm by re-releasing catalog on DVD.

Despite low profits and the launch of DVD, most industry observers say VHS may grow for the next five years, and it's likely to be around long after that. All in all, Media Copy's Fischer compares the life of VHS to the life of the late comedian George Burns. "No one expected him to live to 100 years old, but he fooled everyone. The lifeline of VHS is a lot longer than people expect."

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# The Enter\*Active File

MERCHANTS & MARKETING

## PC Expo Sees Firms On DVD-ROM Path

BY STEVE TRAIMAN

NEW YORK—The computer industry showcased the latest DVD-meets-PC developments at the 15th annual PC Expo, held June 17-19 at the Jacob K. Javits Convention Center here. Creative Technology, Toshiba, and Diamond Multimedia were among the companies previewing new DVD-ROM drives and DVD-related technologies at the show.

Diamond has already started to ship its Maximum DVD Kit to electronics stores at \$499 estimated street price, according to John Vanderwou, DVD product manager. Incorporating Toshiba's DVD-ROM technology, the PC multimedia kit will feature a number of full-version DVD-based software titles. Included are Tsunami's "Silent Steel," Electronic Arts' "Wing Commander IV," Activision's "Spycraft," and Xiphias' "Encyclopedia Electronica." Also bundled are the Warner Music

Group's DVD Video Sampler, featuring music videos from Eric Clapton, Madonna, R.E.M., and others, and Warner Hollywood Studios' Movie Trailer DVD Sampler, with a sneak peak at new DVD-Video releases.

Among DVD-ROM drive suppliers, Toshiba will be shipping its own drive soon with its own multimedia system, as well as in IBM Aptiva models, among others. Toshiba also has designed its Mpack media processor into the Gateway 2000 DVD-ROM-equipped 31-inch Destination Big Screen PC/TV system, the first to combine a complete home entertainment system with a PC, available this month at \$3,199 estimated street price.

Creative Technology in Milpitas, Calif., is releasing in September a Creative PC-DVD Encore multimedia DVD-ROM upgrade kit at \$379 estimated retail price, bundled with various entertainment titles. It is backward compatible with CD audio, CD-ROM,

DVD-Video, Video CD, CD Extra, and CD-i.

Panasonic already is shipping its DVD-ROM kit to original equipment manufacturer (OEM) accounts, and LG Electronics will have its first DVD-ROM drives at OEM accounts in August.

Both Sony and TEAC are among leading CD-ROM drive suppliers that are taking a slower, wait-and-see approach to DVD-ROM drives.

Israel-based Zoran Corp. and its subsidiary CompCore Multimedia demonstrated its SoftDVD application software, which incorporates tamper-resistant decryption technology.

Isaac Shenberg, Zoran's sales and marketing VP, says that the company has received a copy protection license for its technology from the CSS Interim Licensing Organization. SoftPEG-2, Zoran's MPEG-2 Video and Dolby Digital audio decoder software, is now shipping with Compaq and Packard

Bell PC products. Called the first complete software package enabling computers to play encrypted Hollywood DVD movies without specialized chips or boards, SoftDVD will be available to OEMs in the third quarter, Shenberg said.

Intel and IBM are among the companies aiming to convince consumers to watch DVD movies on their computer, rather than on a self-contained set-top player. These companies are touting software solution, rather than hardware-based methods, for DVD playback. These new efforts, due within the next year, are expected to lower the cost of playing back DVD video on computers.

In related DVD news, a recent survey from InfoTech reveals that about 23% of the DVD-ROM titles in development will be compatible for playback with set-top DVD players.

In non-DVD-related news, Creative Technology previewed its Creative Inspire, a program that allows computer users to create and broadcast their own compositions and programs on the Internet. Users can showcase their own talents with their audio and video programs; tune in to such channels as "Undiscovered Artists" and "Music Mix"; or simply enter a "station" number to hear their favorite artists or view entertaining videoclips.

Yamaha Corp. of America and Vision Associates previewed their Internet-based program that, in conjunction with IBM's DB2 software, allows Yamaha Disklavier digital acoustic piano users to create an Internet-based solution for delivery of, and access to, audio, MIDI, and image files of leading jazz and classical pianists. A growing number of artists are on the database, with free access to consumers and musicians. Included are jazz pianists Peter Minton and Mario Grigori—both of whom gave live demos during PC Expo—as well as James Steeber and Andy La Verne.

"With only a limited catalog of Disklavier music titles available on diskette, having individual, high-quality recordings available on the Internet will help our Disklavier piano market grow," said Eric Johnson, Yamaha's director of artist services.

Also at the show was a demonstration of Warner Bros. Records' Internet-linked "Music From And Inspired By The 'Batman & Robin' Motion Picture," which was released June 10. The multimedia portion of the enhanced CD contains Internet-access software for Prodigy, as well as a customized World Wide Web browser.

"Prodigy Internet leads fans directly from the music to the Web site," said Todd Steinman, Warner's director of new media. "We're using every medium to its fullest to pull our audience into the world of 'Batman & Robin.'"

Ex-Atlantic executive Sandy Smalens, now Prodigy's VP/GM of lifestyles, entertainment, and music, noted, "This promotion is a perfect fit with our strong and vocal audience of music fans and musicians who access our music area. We'll continue to grow this audience by partnering with innovators in the music industry, with other projects already under way."

## Slashed-Price Tickets On Ticketmaster Site

**CHEAP NET TICKETS, ANYONE?** Ticketmaster Online is testing the sale of deep-discount live-event tickets on its World Wide Web site (<http://www.ticketmaster.com>). The discounted tickets, which are available in the "TM Ticketmart" area of the site, are only available on the same day as the show. In many cases, consumers can purchase tickets at half the original price. Initially, the test is only applicable for Southern California events, but it is expected to expand to nationwide events by the end of the year.

**AOL & LOLLAPALOOZA LINK:** America Online (AOL) is linking with Lollapalooza for a multimedia entertainment expo that will accompany the multi-act tour, which began June 25 in West Palm Beach, Fla. AOL's 48-foot "On Tour" truck, which features state-of-the-art computers and multimedia, will travel to each stop on the tour, reaching more than 30 cities. Among the new-media offerings are digitized turntables and a virtual graffiti wall. AOL, which has more than 8 million subscribers, is sponsoring a radio promotion that will award five winners in 15 tour markets hotel accommodations and tickets to the local show. All regional winners will qualify for a grand-prize trip Aug. 17 to Los Angeles for the festival's final stop.

**POLYGRAM ONLINE GOES 3D:** The Web site for PolyGram U.S. (<http://www.polygram-us.com>) has added a 3D virtual gallery area that allows Internet users to navigate through a building filled with links to information and sound and video samples from PolyGram-affiliated acts. The three-story virtual building was designed by BoxofficeNet Inc.

PolyGram's site also contains a Cybervenue, which netcasts performances and from-the-road messages from the label's acts.

**BITS & BYTES:** A June 25 interview chat event with teen popsters Hanson was the second-largest music chat event in the history of AOL, according to spokeswoman Margaret Ryan. The event drew 12,772 people and is surpassed only by a recent chat with Michael Jackson, which attracted 16,100. An online chat with Spice Girls that drew 6,172 ranks third... GTE Interactive Software Corp. has entered into a multistage publishing agreement with MTV for several titles based on its properties. The first titles, based on "Beavis And Butt-head" and "Aeon Flux," are due in 1998 for the PC, Macintosh, Sony, Sega, and Nintendo platforms... Total revenue from U.S. shipments of writable optical disc media in 1996 were 75% higher than those in 1995, according to the International Recording Media Assn. Unit shipments of CD-R discs increased from 9.5 million units in 1995 to 30 million units in 1996.

For even more Enter\*Active news, check out the new Beats + Bytes column on Billboard Online (<http://www.billboard.com>).

## ASPIRING ACTS, VETS WORKING THE WEB

(Continued from page 1)

in 1992, after which Decker shifted her focus to a solo career. But regaining industry recognition after being dropped by a major label proved a challenge, as most labels were looking to sign fresh, new acts.

When a major record label drops you, "everybody thinks you're finished and that your career is over," Decker says, adding that she is by no means ready to give up on music.

The artist soon discovered the Internet as an increasingly important communication tool after T'Pau co-founder Ronnie Rogers began a career creating Web pages for recording studios.

"I thought: 'This is really interesting; I can do my own press releases and PR, internationally,'" Decker says, adding that the control artists have on the Internet today is very liberating.

"Previously, you had a record company [controlling all promotion and marketing aspects]. If a large record company were to come along and offer me a deal, I wouldn't say no, but what I think is wonderful about today's climate is that you no longer need their approval. That's where the Internet has come in so useful; it's a way of me being able to take care of business myself," the singer adds.

Decker contacted Sarah Thompson at London-based Web company DC Creative for the creation of her Web page (<http://www.tpau.co.uk>), which showcases the artist's biography, pictures, and news links, as well as sound samples. The site was initially developed to promote Decker as a solo artist, but it now promotes a re-formed T'Pau.

As a way of reintroducing the band, Decker set out to record a 10th anniversary "trip-hop drum'n'bass version" of the act's 1987 hit "Heart And Soul." Produced by Rase McKenna, the cut is appropriately titled "Heart And Soul '97." Although the new T'Pau has not yet been signed to a label, Decker hopes to have an independent release of the single out by August.

According to Decker, the Web site—self-financed by the artist and there-

fore limited in budget—will soon include E-mail, chat rooms, and an online store, which will eventually offer the act's albums for sale. But while the band is shopping for a label, the true essence of the T'Pau Web page is the direct link between the band and its core audience.

"If you like, I'm a cottage industry now, and the Internet is my mouthpiece," Decker says.



RUNDGREN

In the same fashion, Australian band the Real Life, which scored a worldwide hit with "Send Me An Angel" on Wheatley Records (through Curb/MCA in the States) in 1984 and has been trying to gain credibility as a contemporary act ever since, has used the Web as a launch pad for a renewed career. The band's Web page (<http://www.path.unimelb.edu.au/~real/>) did open the door to a recent deal with Houston-based indie label Momentum Records.

Real Life's Momentum debut, "Happy," the group's fourth album, is now slated for U.S. release in early September, while the single "Everything Explodes" was released to modern rock radio in early June.

"I first started to hear about this Internet thing about three years ago," says lead singer David Sterry, who admits to being slightly intimidated by the technology at first. "[At that time] the band had been unsigned for about four years, and we were desperately trying to get back into the market," he explains.

Sterry decided to invest in a computer; his first attempt at establishing an online presence for the band was through a listing in the Independent Underground Music Archive. It was through this effort that the artist received an E-mail from Ashley Fletcher, a Real Life fan who offered to create an official home page for

the band. As it turned out, Fletcher and Sterry were right around the corner from each other near Melbourne University, and the Real Life Web page has originated from the institution's pathology department ever since.

The site includes the band's biography and discography, a personal weekly news update by Sterry, contests, E-mail, pictures, and song lyrics. It also offers a limited amount of signed EPs for sale and gives visitors a chance to sample songs from the new album before its official release.

"With the overall lack of interest from record labels in '80s acts, you would think that no one is interested in this particular genre anymore. But when you get on the Net, you find that there's just millions of people that still love those bands and want new material from them," the singer says, while emphasizing that the band's new record is very much a '90s product.

One well-known musician who decided to cater directly to his fans in an attempt to eliminate the traditional role of the record company as the middleman is veteran artist/producer Todd Rundgren.

On his Web site, called the artist formerly known as Todd Rundgren (at <http://www.tr-i.com/>), the music multimedia pioneer gives new meaning to the "independent artist" concept.

Rundgren has recorded some 30 albums over the span of his nearly 30-year career for such labels as Bearsville, Rhino, and Warner Bros. and has produced numerous albums for such artists as Patti Smith, Hall & Oates, Cheap Trick, XTC, and Meat Loaf (including the latter's 1977 "Bat Out Of Hell" multiplatinum album).

He says the recording industry today tends to focus on a few "blockbuster" acts, rather than developing long-term relationships with artists. This business approach often leaves baby acts, and even established artists, out in the cold.

"I've never really disappeared, so it's (Continued on page 100)



# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ★ GARY LUCAS

**Evangeline**  
 PRODUCER: Gary Lucas  
 Paradigm 12  
 Former Captain Beefheart guitar phenom and Jeff Buckley collaborator Gary Lucas turns in an album of typically jaw-dropping fretwork, although this time it's all acoustic. The range of material is nearly as amazing as the man's instrumental facility, with Lucas pulling off Wagner transcriptions, Chinese pop tearjerkers, soundtrack abstractions, and bluesy improvs with equal aplomb. The few vocal numbers are a distraction, but program the instrumentals in a row and it's a pure pleasure. Lucas' electric side is even finer (see "Skeleton At The Feast" on *Enemy*), so here's to a label releasing his next electric album soon. Distributed by the Alternative Distribution Alliance.

#### MICHAEL HOPPE

**Poet-Romances For Cello**  
 PRODUCER: Michael Hoppe  
 Teldec 14612  
 Composer Michael Hoppe is the grandson of prominent early 20th-century portrait photographer Emil Otto Hoppe, in whose studio in England sat many personalities of the day. Like Michael Hoppe's earlier albums, his first for Teldec features his original music as representative of the poets whose work and photographs are printed in the booklet. Though the music is played movingly by just Hoppe on piano and Martin Tillman on cello, added musical weight derives from Hoppe's expressive melodies. Music that can be shared on several levels or simply as accompaniment to one's meanderings of the mind.

### COUNTRY

#### LONESTAR

**Crazy Nights**  
 PRODUCERS: Don Cook, Wally Wilson  
 BNA 07863 67422  
 As a group with two talented lead singers, Richie McDonald and John Rich, Lonestar experienced something of an identity crisis early on. Now, with its second album, the group seems to have settled on McDonald as lead vocalist and is intent on building a readily identifiable sound. The result is solid: good material, crisp production, and first-rate musicianship. And it helps when Robert "Mutt" Lange and Bryan Adams are writing for you, as they did with "You Walked In."

### RAP

#### ▶ CAPONE -N- NOREAGA

**The War Report**  
 PRODUCERS: various  
 Penalty 3041  
 In this gritty ghetto chronicle—the full-length follow-up to the duo's street smash "LA, LA," a New York chorus-line answer to a Dogg Pound song—the act explores the dangers of living (and making a living) in the inner city. The set, which is more than lines about the act shooting its way out of poverty, manages to go beyond gangsta self-hate to attempt something a bit more forgiving. Distributed by Tommy Boy.

### SPOTLIGHT



**VARIOUS ARTISTS**  
**Men In Black: The Album**  
 PRODUCERS: various  
 Columbia 68169  
 Before moving to Hollywood to do TV sitcoms and moving pictures, Will Smith used to make rap records as the Fresh Prince. On this soundtrack for his latest acting vehicle, Smith returns to hip-hop, rhyming smoothly on two tracks, the best of which is "Cruisin'," a sunny summer jam about wheeling around town in a shiny whip. Other notable numbers are Ginuwine's drum'n'bass-heavy ballad "I'm Feeling You"; the Roots featuring D'Angelo's mind-massaging "The Notice"; Destiny's Child's swaying black alternative cut "Wasting Time"; Nas Escobar's "97"; and Snoop Doggy Dogg and Jermaine Dupri's frothy "We Just Wanna Party." The high visibility of the film, the project's inherent appeal and star power, and Smith's new association with Columbia bode well for the soundtrack's success.

### SPOTLIGHT



**OLETA ADAMS**  
**Come Walk With Me**  
 PRODUCERS: Michael J. Powell, Oleta Adams  
 Harmony 88561-1601  
 Oleta Adams is known for providing an anthem for families touched by the Gulf War with the emotional ballad "Get Here." On this project, she applies her gorgeous voice to an album of contemporary Christian songs that should appeal to both her established fan base and Christian music aficionados. Adams and co-producer Michael Powell provide a rich, lush background for these well-written tunes, many penned by Adams, and her voice is the focal point of each track. Among the highlights are "I Will Love You," an Adams song inspired by Psalm 18; the title cut; and the groovin' "If You're Willing." "This Love Won't Fail" and "Beams Of Heaven" are also winners. In fact, there's not a bad moment on this glorious album. It's a beautiful celebration of faith by one of the finest voices in pop music.

### SPOTLIGHT



**RICHARD HOROWITZ & SUSSAN DEYHIM**  
**Majoun**  
 PRODUCERS: Richard Horowitz, Sussan Deyhim  
 Sony Classical 62721  
 "Majoun" picks up 10 years after Richard Horowitz and Sussan Deyhim's prescient debut, "Azax Attra: Desert Equations." In the interim, bits and pieces of their work have emerged on Horowitz's score to "The Sheltering Sky" and recordings by Peter Gabriel, Bobby McFerrin, and Hector Zazou. It's a techno tribal cauldron of Middle Eastern percussion with sinewy *ney* flutes, ouds, and violins snaking melodies through Horowitz's hypnotic mix of sampled orchestrations and a Moroccan string section. Iranian-born Deyhim is an overpowering presence. Her wordless incantations are amplified in harmonized layers and recycled into sampled loops, beckoning you into this virtual desert ritual. Majoun's kinetic, sensual grooves should find a home that crosses from new age to world to dance.

classic jazz now than he was back then, Coryell turns to standards, with a straightforward take on Sonny Rollins' "Oleo," an acoustic guitar duet of Monk's "Ruby My Dear," and an inventive reconstruction of a classic Mingus theme with "Variations On Good-Bye Pork Pie Hat."

#### ★ STEVE LACY/MAL WALDRON

**Communiqué**  
 PRODUCER: Giovanni Bonandrini  
 Soul Note 121298  
 Soprano saxophonist Steve Lacy and pianist Mal Waldron have been playing together since the late '50s, and they've developed a nearly telepathic rapport. This loose-limbed batch of originals and jazz standards comes 10 years after the duo's fine take on Ellingtonia for Soul Note, "Sempre Amore," and it makes a nice bookend to the previous set. High points: the late-night lyricism of Mingus' "Smooch" and Waldron's slow-burn solo rhapsody "Fondest Recollections." Distributed in the U.S. by Allegro.

### LATIN

#### ★ ROBERTO BLADES

**A Buena Hora**  
 PRODUCER: Roberto Blades  
 EMI Latin 57728  
 Brandishing an expressive, grainy baritone similar to the famed pipes of his older brother Rubén, this overlooked singer/songwriter glides over an assortment of such swinging Afro-Caribbean Latin anthems as "Duela El Alma," "Rompa El Corazón," "¡Ay Julia!" and "La Ley Del Cobarde." Also neatly utilized by Roberto on several tracks are the distinguished talents of Rubén's former colleague, pianist/arranger Papo Lucca.

#### ★ JAVIER GARCÍA

**Fonovisa 6065**  
 Though the label recently dropped its Marea Rock imprint, the company is going to the wall for this wonderfully eclectic, rock-rooted effort by a singer/songwriter of Cuban and Irish parentage who expertly melds Spanish, Cuban, African, Arab, and Anglo sounds. "Tranquila," the top 40 lead single that sounds like early Caifanes, is nicely complemented by the bouncy, jazz-flavored "En Un Huevo," the quirky fox trot/rock narrative "Love For Life," and the rum-bafied "Estaba Ciego."

### CONTEMPORARY CHRISTIAN

**▶ VARIOUS ARTISTS**  
**Sing Me To Sleep, Daddy**  
 PRODUCERS: Nathan DiGesare, Keith Mason  
 Brentwood Kids 80002  
 Many of the most famous fathers in Christian music are featured on this beautiful lullaby album, which should find broad acceptance, appealing to consumers who are looking for great children's music and to fans of the contemporary Christian genre who follow these artists' careers. The project features Michael W. Smith, Guy Penrod, Wayne Watson, Angelo Petrucci, Randy Stonehill, Billy Gaines, Michael James, Michael O'Brien, Phil Keaggy, Nathan DiGesare, and Peter Penrose. Among the highlights are O'Brien's "Kisses And Hugs"; Petrucci's "O Little One"; Smith's ode to his daughter, "Anna"; Stonehill's "I Will Be There"; and Watson's title cut. Keaggy and DiGesare's version of "Brahms' Lullaby" is another standout cut on an album filled with sweet, soothing sounds and heartfelt performances.

### JAZZ

#### ★ TERJE RYPDAL

**Skywards**  
 PRODUCER: Manfred Eicher  
 ECM 1608  
 Leading a dual existence as a pioneering jazz-rock guitar virtuoso and contemporary classical composer would seem to be an exhausting task. But Norwegian treasure Terje Rypdal just keeps adding to his stellar discography. This outing was designed as a celebration of his 25 years with ECM (with an all-star European band in

tow), and its inspired invention is wholly in keeping with such past peaks as "If Mountains Could Sing," "Descendre," the trio LPs with Miroslav Vitous and Jack DeJohnette, and his searing work with pianist Ketil Bjornstad. Indelible melodies and vibrant sound make "Skywards" as accessible and rewarding an avant-fusion record as you could hope to find.

#### ★ LARRY CORYELL

**Spaces Revisited**  
 PRODUCERS: Larry Coryell, Danny Weiss  
 Shanachie 5033  
 Larry Coryell's 1970 "Spaces" album, fea-

turing Billy Cobham, Chick Corea, John McLaughlin, and Miroslav Vitous, is widely considered one of the foundations of the jazz fusion movement. Here Coryell reunites with Cobham, plus "gypsy" guitarist Birelli Lagrene and bassist Richard Bona for a long-anticipated sequel. Coryell-composed standouts include the breathless electronic swing of "The Dragon Gate," the boppy phrasing and funky rhythms on the title cut, and "Blues For Django And Stephane," which sends fusion back in time to those legendary Hot Club dates. Seemingly more interested in

### VITAL REISSUES®

**DAN HICKS & HIS HOT LICKS**  
**Return To Hicksville: The Best Of Dan Hicks And His Hot Licks, The Blue Thumb Years—1971-1973**

REISSUE PRODUCER: Todd Everett  
 Hip-O 40053  
 Singer/songwriter Dan Hicks, a long-time fixture on the '60s psychedelic San Francisco scene, confused everyone by forming the Hot Licks, a faux-revivalist acoustic combo that reveled in Western swing, Andrews Sisters harmonies, jazzy inflections, and roadhouse showmanship. After one tentative Epic set, Hicks signed to Blue Thumb for three brilliant albums marked by his easygoing humor, happy-hour giddiness, and nostalgic naiveté undercut with a knowing irony. The second Blue Thumb album, "Striking It Rich," provides the most tunes

on this compilation, including favorites "Canned Music," "Walkin' One And Only" (also covered by Maria Muldaur), and "I Scare Myself" (later cut by Thomas Dolby). Although violinist Sid Page, guitarist John Girtan, and bassist Jaime Leopold were the foundation of the Hot Licks' sound, their defining voices belonged to the Lickettes—Maryann Price and violinist Naomi Eisenberg, who served as both front women and backup singers. Price's warm, infectious tones on such tracks as "Sweetheart (Waitress In A Donut Shop)" and Johnny Mercer's "I'm An Old Cowhand (From The Rio Grande)" bear witness to her unique (and underexposed) vocal gifts. With the set's 52:14 running time, fans may grouse that there was still room available for novelty-ish gems "The Laugh-

ing Song" and "The Euphonius, Whale," as well as Eisenberg's pop beauty "Success" and Girtan's wistful instrumental "Flight Of The Fly."  
**SARA & MAYBELLE: THE ORIGINAL CARTERS**  
**An Historic Reunion**  
 PRODUCERS: Don Law, Frank Jones  
 Koch 7925  
 In 1966, when they had been retired for 10 years from the Carter Family, Sara and Maybelle agreed to a reunion album for Columbia, with Joe Carter filling in for his late father, A.P. The result is a timeless collection of a country music from long ago, accompanied by Maybelle's sparse guitar picking and Sara's delicate autoharp. Liner notes on this reissue are by Maybelle's son-in-law Johnny Cash. (Note: tracks 3 and 4 are reversed.)

**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 R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).



## SINGLES

EDITED BY LARRY FLICK

### POP

► **PAULA COLE** *I Don't Want To Wait* (4:07)  
 PRODUCER: Paula Cole  
 WRITER: P. Cole  
 PUBLISHERS: Hingface/Ensign, BMI  
**Imago/Warner Bros. 8891** (cassette single)  
 Cole is on quite a roll with popsters, and this shuffling midtempo ballad should nicely increase the singer/tunesmith's cachet. In fact, this song has far stronger lyrical content (allowing for a delightfully expressive vocal performance) than her quirky previous hit, "Where Have All The Cowboys Gone?" Still, it is just as catchy and ripe for immediate top 40 airplay. If you haven't investigated the solid album "This Fire," use this single as an excuse to finally do so.

★ **ERASURE** *Don't Say Your Love Is Killing Me*  
 no timing listed  
 PRODUCER: not listed  
 WRITERS: A. Bell, V. Clarke  
 PUBLISHER: not listed  
 REMIXERS: R.H. Factor, Tall Paul, Jon Of The Pleasured Wommin  
**Maverick/Mute 8907** (c/o Warner Bros.) (cassette single)  
 The enduring British pop duo dips into its fab current album, "Cowboy," and pulls out another potential hit in the form of this bouncy pop/hi-NRG ditty that's anchored by an instantly appealing if somewhat subversively constructed chorus. Singer Andy Bell's typically intelligent words are notably dark and brooding, while partner Vince Clarke underlines the track with a vibrant, upbeat melody and a chorus that is downright anthemic. It's a nifty trick that only shrewd and daring veterans like these could pull off so well. Look for top 40 tastemakers to instantly pounce on this single, which is among the act's most appealing to date.

★ **TITO NIEVES** *Bang Bang* (4:36)  
 PRODUCERS: Ricky Gonzalez, Sergio George  
 WRITER: J. Cuba  
 PUBLISHER: Longitude, BMI  
 REMIXER: Bobby D'Ambrosio  
**RMM 6113** (c/o Uni) (cassette single)  
 If you're among the many who are attracted to how salsa and popular dance music blend, then you absolutely must find a copy of this smoldering foot-stomper. Sharp ears will quickly recognize Nieves as the distinctive voice of the recent Blackout Allstars crossover smash "I Like It." Here, he chants and belts with a similarly macho swagger atop a percussive, horn-spiced arrangement. A handful of club-friendly remixes are provided, though nothing can match the excitement of the hit-worthy original version.

**AUDIO CULT** *Higher* (3:09)  
 PRODUCER: Karr Krash  
 WRITERS: C. Giammarese, H. Fuller  
 PUBLISHER: Boss Ross, ASCAP  
 REMIXERS: Lenny Bertoldo, Gary Storm, Ewart A. Wilson Jr.  
**Deep Blue/Next Plateau 1731** (cassette single)  
 Dontcha have room for just one more Euro-NRG jam? Oh, sure ya do! The likeable "Higher" doesn't break any new ground, but it's worth a spin or two—if only for the cool way that remixer Lenny Bertoldo manages to maintain the light pop tone of the melody as he factors in an edgy backbeat.

### R & B

► **GINUWINE** *I'll Do Anything* (4:16)  
 PRODUCER: Timbaland  
 WRITERS: T. Mosley, M. Elliott, S. Wonder  
 PUBLISHERS: Virginia Beach/Mass Confusion/Black Bull/Jobete, ASCAP  
**550 Music 0746** (c/o Sony) (cassette single)  
 Ginuwine can't lose with the lethal combination of a sample of Stevie Wonder's hauntingly heartfelt "Visions" backed by

Timbaland's delectable bass/drum/snare beats. Singing the perfect apology song in a totally unconventional way—the lyrics are heartfelt and sincere, while the beats cater to the romantically uninclined—he wins the hearts of ballad-loving ladies and gives "rough exterior" guys an appropriate avenue to ask forgiveness.

★ **ADRIANA EVANS** *Love Is All Around* (3:48)  
 PRODUCER: Dred Scott  
 WRITERS: A. Evans, J. Scott  
 PUBLISHER: Sway Jay, ASCAP  
**PMP/Loud/RCA 64886** (c/o BMG) (cassette single)  
 Evans has a glorious talent that could change the face of R&B music. Now if only an open mind or two at radio would get a clue and give her a chance to strut her stuff. This second single from her eponymous debut has the sophistication of a jazz recording and the grind of a jeep cruiser—with Evans' voice guiding the song with a confidence that belies her youth. The many people who are as weary of formulaic music as they claim needn't look further than this sparkling original gem.

**PLAYA FEATURING FOXY BROWN** *I Gotta Know*  
 (no timing listed)  
 PRODUCER: not listed  
 WRITER: not listed  
 PUBLISHER: not listed  
**Def Jam 159** (cassette single)  
 Playa turns in an admirable first single with "I Gotta Know." An R&B work in the vein of '80s soul music—nothing to scream about but entertaining and extremely radio friendly—"I Gotta Know" should enjoy a stable place on playlists across the country with its infectious bassline. The rap version features high-profile crossover rapstress Foxy Brown, which should add to its sales and programming appeal.

### COUNTRY

► **VINCE GILL** *You And You Alone* (3:23)  
 PRODUCER: Tony Brown  
 WRITER: V. Gill  
 PUBLISHER: Benefit, BMI  
**MCA 72010** (c/o Uni) (7-inch single)  
 Smooth, warm, and swirling with gentle emotion, this tender ballad is the kind of record that country radio programmers and listeners have come to expect from

Gill. Tony Brown's production is typically classy and understated, and Gill works that wonderful vocal magic that has put him at the top of the charts numerous times before.

► **DWIGHT YOAKAM** *Claudette* (2:55)  
 PRODUCER: Pete Anderson  
 WRITER: R. Orbison  
 PUBLISHERS: Roy Orbison/Songs of PolyGram International/Barbara Orbison, BMI  
**Reprise 8873** (c/o Warner Bros.) (7-inch single)  
 The first single from Yoakam's forthcoming collection of cover tunes—appropriately titled "Under The Covers"—is a lively rendition of Roy Orbison's "Claudette." Pete Anderson's production makes this track percolate with lots of rockabilly energy, as it's fueled by a driving lead guitar and pounding percussion that will make it hard for listeners to sit still. As always, Yoakam's distinctive performing style makes the song his own. This is a fun introduction to one of the most interesting and entertaining albums of Yoakam's career.

★ **NOEL HAGGARD** *Tell Me Something Bad About Tulsa* (3:13)  
 PRODUCER: Barry Beckett  
 WRITER: R. Lane  
 PUBLISHERS: Sony/ATV Songs/Tree, BMI  
**Atlantic 8206** (CD promo)  
 This should be the single that gets Haggard the attention he deserves. This well-structured tune was penned by one of the underappreciated masters of the country craft—Red Lane. Haggard does justice to the lyric with a vocal performance brimming with emotion and understated charm. Barry Beckett's production is beautifully low-key, letting Haggard's vocal carry the emotional wallop. This is a fine, fine recording in the best country music tradition.

**CRYSTAL BERNARD** *You're Gonna Miss A Whole Lotta Love* (4:03)  
 PRODUCERS: Biff Watson, David Rhyne  
 WRITERS: D. Morgan, S.A. Davis  
 PUBLISHERS: Little Shop of Morgansongs/Red Brazos/Original Hometown Street, BMI  
**River North 46272** (CD promo)  
 Actress Crystal Bernard continues her bid for country radio acceptance with this emotional ballad. The song is good, but

nothing earthshaking. However, Bernard makes the most of the material. She has a sweet soprano that is particularly expressive on ballads, and she turns in a fine performance that shows she's capable of being a credible contender in the country arena.

### DANCE

► **BYRON STINGILY** *Flying High* (10:34)  
 PRODUCERS: "Little" Louie Vega, Kenny "Dope" Gonzalez  
 WRITERS: B. Stingily, L. Vega, K. Gonzalez  
 PUBLISHERS: Lyre/EMI, BMI; K-Dope, ASCAP  
 REMIXERS: "Little" Louie Vega, Kenny "Dope" Gonzalez  
**Nervous 20273** (12-inch single)  
 The former front man of Ten City continues to build a formidable solo fan base with this follow-up to the universally revered "Get Up." This time, he has connected with mega-hot producers/writers "Little" Louie Vega and Kenny "Dope" Gonzalez, belting his matured falsetto over a rousing pop/house beat. The song's empowering, gospel-laced lyrics are the icing on what is certain to be one of the biggest club and radio mix-show hits of the summer. Look beyond the original house version and spend some time with the brilliantly conceived Brazilian recording. A fine preview of the forthcoming album "The Purist." Contact: 212-730-7160.

► **PULSE FEATURING ANTOINETTE ROBERSON** *Shadows Of The Past* (9:13)  
 PRODUCERS: Paul Scott, Shank Thompson  
 WRITERS: G. Smith, J. Rodriguez  
 PUBLISHERS: Peer/Bad MoFo, BMI  
 REMIXERS: Hex Hector, Paul Scott, Shank Thompson  
**Jellybean 2525** (c/o Navarre) (12-inch single)  
 And the hits keep rolling for this act, which gains much of its steam from Roberson's glass-shattering voice. After the group's silly previous offering, "Yum Yum," this fierce ruling diva is given a song far more worthy of her talent. She breathes depth and contagious excitement into a lyrical message of hope and heightened self-esteem. She is complemented by a vigorous house groove and a spree of remixes that are destined to keep peak-hour punters twitchin' and twirlin' with glee.

★ **DEEP SWING FEATURING A7** *He's Got The Love* (no timing listed)  
 PRODUCERS: J. Donaldson, E. Wikman  
 WRITER: not listed  
 PUBLISHER: not listed  
 REMIXERS: J. Donaldson, E. Wikman  
**Tunch/Kult 002** (12-inch single)  
 Prepare to testify. Producers Donaldson and Wikman are at the helm of a roof-raiser that showcases seven wailing gospel vocalists. Unlike most music of this ilk, "He's Got The Love" gradually builds from a moderately quiet point to a soaring climax that will spark cheers and a wave of ams from every crowd it reaches. Sure, there are dubs included for the underground. But you are advised to stick with the primary mix, which is nothing short of pure spiritual revelation. Contact: 212-564-7165.

★ **JESSE SAUNDERS** *Yeah* (6:42)  
 PRODUCER: Jesse Saunders  
 WRITER: not listed  
 PUBLISHER: not listed  
 REMIXER: Tony B!  
**Raging Bull 7008** (12-inch single)  
 House music historians will be thrilled to see Saunders—one of the genre's true pioneers—back in action. Paired with singer Marva King, he launches the must-hear "Chicago House Reunion" compilation with an old-school anthem that proves he hasn't lost his touch after all these years. In fact, he has never been in better musical form. The track kicks with ample soul, while King saunters around with no-nonsense authority. Remixer Tony B! adds to the fun of "Yeah" by injecting some rapid-fire percussion and a festive keyboard loop. For even more fun, investigate the extra track, "Let Me Hear U," which also comes in two oh-so-juicy versions.

### NEW & NOTEWORTHY

**OLIVE** *You're Not Alone* (4:44)  
 PRODUCERS: Robin Taylor-Firth, Tim Kellelt  
 WRITERS: R. Taylor-Firth, T. Kellelt  
 PUBLISHER: not listed  
 REMIXERS: Black Olive, Paul Oakenfold, Steve Osborne, Matthew Roberts, Rollo, Sister Bliss, X-Press 2, Ganja Kru  
**RCA 64904** (c/o BMG) (cassette single)  
 The first bona fide pop sensation of the electronica movement has finally arrived. This trio comes to the States on the heels of a hugely successful run in its native U.K. with a lush, ambient tune that has the dark and torchy texture of *Everything But The Girl*, but with a far more mainstream-friendly, classic-soul flavor. Ruth-Ann Boyle brings a rich, smoky quality to the song, while musicians Robin Taylor-Firth and Tim Kellelt underline her performance with sweet, swirling strings and jittery breakbeat-styled percussion. Beyond the radio-minded album version, there is a bevy of remixes for the dance-conscious—including deliciously trippy interpretations by Paul Oakenfold, Rollo, and Sister Bliss. An appetizing preview of the act's essential debut collection, "Extra Virgin."

slow jam. The bassline rolls at a leisurely pace, punctuated by a sharp and funky beat and padded by pillowy synths. The great thing about this act is that it is not gunning for Boyz II Men's throne. Rather, the members are taking an important first step toward establishing their own sound—a sound that seems to be inspired more by the O'Jays and the Spinners than anyone else. Look for "Butta Love" to melt the hearts of R&B listeners outta da box, with smart popsters to follow. From the album "Rated Next."

**MYNDY K.** *Love From Above* (5:55)  
 PRODUCERS: The Berman Brothers  
 WRITERS: M. Kinzie, W. Weichart  
 PUBLISHER: not listed  
 REMIXERS: The Berman Brothers, Hani, Desi "Dezrok" Caruso  
**Grand Slam 005** (12-inch single)  
 In a sea of shrieking rent-a-divas, charismatic newcomer Myndy K. should have little trouble standing out as the budding star that she is. "Love From Above" is an excellent introduction to her angelic voice, with its warmly uplifting lyrics and immediately infectious chorus. The Berman Brothers provide a tight, Euro-splashed hi-NRG groove not unlike their successful production of "This Is Your Night" by Amber. The result is a natural addition to top 40 playlists. Clubheads will be enticed to join the party by way of several smooth and atmospheric remixes by Hani. Contact: 212-254-2400.

**NEXT** *Butta Love* (3:58)  
 PRODUCERS: KayGee, Darren Lighty, Lance Alexander  
 WRITERS: L. Alexander, T. Tolbert, R.L. Huggar, A. Clowers, D. Lighty  
 PUBLISHERS: Honey Jars & Diapers/Real Life/Yah  
**Yah/Do What I Gotta Do, ASCAP**  
**Arista 3375** (c/o BMG) (cassette single)  
 This highly videogenic male trio oozes with romance on this caressing R&B

**AC**  
**CHRIS THOMAS KING** *Impatiently* (4:04)  
 PRODUCER: Chris Thomas King  
 WRITER: not listed  
 PUBLISHERS: All Am Songs/Y.B.R., BMI  
**Scotti Bros. 78133** (c/o BMG) (CD single)  
 King comes on like a mellow Terence Trent D'Arby on this R&B-inflected pop ballad. He has an easygoing vocal style that will click first and best with adult listeners. The single gets a bit of rock umph from King's fluid electric guitar solo at the song's close. An intriguing first release that will make you want to hear more of his self-titled album.

**STEVE AZAR** *Nights Like This* (3:32)  
 PRODUCER: Joe Thomas  
 WRITERS: S. Azar, B. Regan  
 PUBLISHERS: Murrah/Top of the Levy, BMI; AMR/Sierra Home, ASCAP  
**River North 4579** (cassette single)  
 The stylistic lines between country and acoustic pop are effectively blurred on this wonderfully romantic ballad. Azar performs the song in a gruff, worldly voice that keeps it from getting too soppy or sweet. Listeners who can't get enough of Bob Carlisle's current smash will find this absolutely irresistible. From the singer's new album, "Heartbreak Town."

### ROCK TRACKS

► **BECK** *Jack-Ass* (3:23)  
 PRODUCERS: Beck Hansen, the Dust Brothers  
 WRITERS: B. Hansen, M. Simpson, J. King  
 PUBLISHERS: Cyanide Breathmint/BMG Songs/Dust Brothers, ASCAP  
 REMIXER: Butch Vig  
**DGC 1107** (c/o Uni) (cassette single)  
 The deservedly lauded "Odelay" spawns another sure-fire hit with this notably low-key jam. The quirky artist shows a more intimate vocal side of himself as a looped funk beat quietly shuffles and the melody twinkles like a pop hit waiting to happen. Butch Vig contributes a taut remix that accentuates the song's strongest elements. Top 40 programmers who have been waiting for a Beck single to embrace may find it here.

► **GOO GOO DOLLS** *Lazy Eye* (3:47)  
 PRODUCERS: Sean Slade, Paul Q. Kolderie  
 WRITER: J. Rzezniak  
 PUBLISHERS: EMI-Virgin Songs/Scrap Metal, BMI  
**Warner Sunset/Warner Bros. 8899** (cassette single)  
 Warner Bros. is keeping the singles from the soundtrack to "Batman & Robin" coming fast and furious. The Goo Goo Dolls hit hard and heavy with this aggressive ditty, which is wrapped in fuzzy guitars and white-knuckled vocals. The verses build to a chorus that will sound best while blasting from a car radio.

**PAT BENATAR** *At This Time* (4:37)  
 PRODUCER: Neil Giraldo  
 WRITERS: P. Giraldo, N. Giraldo  
 PUBLISHERS: Bel Chiasso/Halana, ASCAP  
**CMC International 87225** (c/o BMG) (CD promo)  
 The second single from Benatar's comeback collection, "Innamorata," is a percussive rocker that has a bit of the hard-edged force that made her a rock icon during the '80s. The difference is that some of the metal of the past has given way to a smooth acoustic subtext that fits current mainstream rock formats. Benatar's high media visibility in recent times should help awaken the interest of programmers who passed on the last single, "Strawberry Wine."

### RAP

**POWER OF THREE** *Best Of All The Worst* (4:04)  
 PRODUCER: Chuckie Thompson  
 WRITERS: D. Baptiste, Q. Baptiste, L. Vandross  
 PUBLISHER: Sony/ATV/Ninth Street Tunnel, BMI; Sony/ATV/A.E. & M./EMI-April/Uncle Ronnie's, ASCAP  
**Chuck Life 0663** (c/o Sony) (cassette single)  
 With a ghetto love song à la the group Do Or Die, Power Of Three comes correct by admitting its faults in relationships past. Borrowing a sample of "Promise Me" from slow-jam king Luther Vandross, the members of Power Of Three legitimize their potential as rap balladeers.

**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.)



# Reviews & Previews



## CHILDREN'S

### BIG BAG: EXPLORE WITH US

Warner Home Video  
55 minutes, \$12.95  
Warner debuts this preschool fantasyland on film amid a swirl of cross-promotions guaranteed to grab eyeballs. The "Big Bag" concept is that fun and games at home can be even more of an adventure with the help of everyday household items such as a canvas bag, a pair of socks, and a cardboard tube. This video is a ticket to unlocking imagination in degrees, a feat not many programs achieve. Straight from the Children's Television Workshop, this "Sesame Street" cousin also features a cast of Muppets and intermittent animated shorts that all center on a related topic. In "Explore With Us," the main story line finds the characters trying to locate the missing key to unlock a mysterious wooden box Molly the Muppet finds in her store. "Imagine With Us" and "Share With Us" round out the initial trio of releases in the series, and each video comes packaged with an activity booklet with song lyrics, games, and coloring pages.

### THE MAGIC SCHOOLBUS: GET ANTS IN THE PANTS

Warner Home Video  
40 minutes, \$12.95  
In time for the real-life return to the classroom, "The Magic Schoolbus" returns with a new episode of learning and fun. This time around, the kids are thinking small, with plans to focus on the common ant for their science-fair entry on social animals. A trip with Mrs. Frizzle on the magic schoolbus takes them no further than the school playground, but in miniature form as the vehicle suddenly looks like lunch for a team of hungry forager ants that are gathering specimens for the rest of the colony. Once inside the anthill, the children begin to take notes and videotape the busy activities that ensue. In the process, they learn about the various roles of each type of ant and how they communicate. A lesson that might make some viewers think before they squash.

### DAIRY FARMING FOR KIDS

Rainbow Communications  
30 minutes, \$19.95  
Slurping a milkshake or having cookies and milk may never be the same for children after they view this story of how milk gets from the stable to the table. Congenial farmer Bill, who also hosts Rainbow's companion "Farming For Kids" tape, leads this live-action couch trip to a dairy farm that touches on everything from the fields where the grain is grown to make feed for the dairy cows to demonstrations of winning milking techniques to the pasteurization process. There's lots of cool farming equipment and intriguing sights and sounds and, of course, a full cast of cows. Contact: 800-518-3276.

### ADVENTURES FROM THE BOOK OF VIRTUES: FRIENDSHIP

Warner Home Video  
28 minutes \$12.98  
This latest chapter in William Bennett's big book tackles the topic of friendship from both sides. Although it can result in many joyous moments, it can also cause sadness when someone thought to be a friend turns out to be a disappointment. When young Annie is asked to attend a function with the popular new girl in her class, then turned away because her supposed friend found a better offer, the "Book Of Virtues" gang decides it is time for a new lesson. The stories they weave include one of a young American Indian warrior who saves an injured eagle against the wishes of his father and later

receives the payback of a lifetime. There's also centerpiece "Why Frog & Snake Don't Play Together," the tale of two unlikely playmates who end their short-lived friendship just because their parents tell them the two species aren't supposed to get along. Thoughtful without being saccharin, the stories are in sync with their intended audience. Also new in the series is "Generosity."

## DOCUMENTARY

### TIMOTHY LEARY'S LAST TRIP

WinStar Home Entertainment  
50 minutes, \$19.98  
The death of Timothy Leary May 31, 1996, closed a chapter on one of the greatest trips of mankind. On the other hand, the book on Leary can never be considered definitively over. This documentary, which joins a host of Leary retrospectives that are surfacing at retail, follows the good doctor from his early days at West Point to the final meeting he arranged in cyberspace prior to his death, with particular attention paid to the journey across the country by fellow traveler Ken Kesey and his cohorts to meet the LSD guru. Chock-full of previously unseen archival footage not only of Leary but of Kesey and the Merry Pranksters, the Grateful Dead, Neal Cassady, and other free-loving icons of the '60s, the tape paints a picture not only of a man, but of the time and space he nurtured, which in turn gave him a reason for living.

### QUEEN MARY

Arthur Gould Productions  
25 minutes, \$29.95  
Thirty years in the making, this look at luxury liner the Queen Mary is one part

nostalgia, two parts fluff. The creation of film producer Arthur Gould, who was on the press boat Dec. 9, 1967, when the Queen Mary came to dock in Long Island, N.Y., the tape includes footage from Mary's final minutes in motion powered by her own engines. The footage looks pretty good considering the film was stored in Gould's refrigerator since 1967. However, viewers should be warned that "Queen Mary" is hardly a history program. The bulk of the tape focuses on the role of the docked liner today, including its use as a launch pad for bungee jumping and a house for several restaurants. A few cheesy segments even provide close-ups of several of the main dinner courses offered. The information Gould imparts may be interesting to some, but the tape lacks a real hook and therefore likely will maintain a limited audience. Contact: 702-747-0777.

### BEST OF REAL SEX

HBO Undercover  
88 minutes, \$14.95  
This video, like two other titles being released this summer under HBO Home Video's new HBO Undercover line, culls material from the channel's engaging reality-based programming. It comes as no surprise then that the thing that makes HBO's "Real Sex" program work—raw, unusual stories of fetishes and other sex-related activity—is even more entertaining in this abridged version. Still, it's not what viewers unfamiliar with the show may expect. However interesting and informative, stories regarding masturbation classes, an S&M couple, and the creators of adult CD-ROMs are non-titillating and almost clinical when exposed through the show's objective documentation.



### MEGADETH, ARIZONA

http://www.hollywoodandvine.com/megadeth  
Rock act Megadeth returns to the World Wide Web with a completely redesigned official site to promote its new disc, "Cryptic Writings." Rare and unreleased tracks from the band can be heard at the site's radio station, K-DETH 101. Among the rarities are an unreleased track, "Crown Of Worms," and live versions of "A Tout Le Monde" and "Peace Sells." The site also contains a visual chat area that uses Palace software, which splices up the conventional text chat experience with audio and graphics designed by the group. Fans can also communicate via a digital postcard and message boards. The Digital Drive-In area contains nine music clips in RealVideo. In addition, the site includes the latest band news, tour updates, and twisted horoscopes, known as "horror-scopes."

### GIGA PETS: DIGITAL DOGGIE

Tiger Electronics  
In case you've been under a rock lately, the latest rage amongst children (and some adults) is the digital pet. The original product (Bandai's Tamagotchi from Japan) is almost impossible to find at retail, but there appears to be an abundance of the U.S. clone Giga Pets from Tiger Electronics. The Digital Doggie "lives" on a small liquid crystal display screen housed on a key chain. Owners can

interact with their cyberpets by choosing several action options through four fluorescent green buttons located below the display screen. The dog displays his affection, depression, or disapproval based on the actions of the owner. As in real life, the Digital Doggie requires food and ample sleep to survive. The average life span is about two weeks, but an exceptionally healthy pet can survive for several months. Upon death, the pet sprouts angel wings and the game, as they say, is over.

### CALLING BILL GATES

http://www.spiegel.de/kultur  
Microsoft chief Bill Gates is apparently a difficult man to get on the phone. A frustrated Windows 95 user has composed a song about his ill-fated attempts to reach the Microsoft executive. The track, which is available on the German weekly magazine Spiegel Online, integrates actual sound samples of his phone conversations with an angry secretary into the mix. This novelty song's off-center theme is also backed by a jazzy trumpets and a melancholy rap. Apple fanatics will have a field day with this one.



### MAIL

By Mameve Medwed  
Read by Annette O'Toole and Steven Weber  
Time Warner AudioBooks  
ISBN 157042-4993  
3 hours (abridged), \$17  
This is a warm, funny, sexy novel that's perfect for beach listening. Katinka is an intelligent, independent young woman struggling to succeed as a writer and get her life together. Then she falls in love with her mailman, much to the disapproval of her mother, who wants to see her with someone more high-class. But Katinka is torn when she meets Jake, a lawyer who also seems like a good romantic match. O'Toole does a fine job with the first-person narration, sounding sincere, worried, and confiding in the role of Katinka, as though telling her problems to her closest friend. Weber voices all the male dialogue and is very effective in all the roles, from the charming mailman to Katinka's snobby, condescending ex-husband.

### NEVERWHERE

By Neil Gaiman  
Read by Gary Bakewell  
HighBridge  
ISBN 1-56511-231-8  
2 hours (abridged), \$16.95  
Best known for his award-winning "Sandman" comic book series, Neil Gaiman here draws us into yet another mysterious, darkly compelling world. Based on Gaiman's British TV series of the same name, "Neverwhere" begins with Richard Mayhew, a well-meaning but rather passive young man who is content to be directed by his bossy, ambitious fiancée. Then one night he unexpectedly comes across a girl bleeding on the sidewalk. He stops to help her and nurses her back to health, but in doing so, he finds that his life has been irrevocably altered. The girl, Dor, is from a magical underworld, and by connecting with that world, Richard no longer exists in his own world—his fiancée doesn't recognize him, and his job and apartment are filled by other people. To get his life back, he must journey into Dor's world and help her in her quest. Gary Bakewell, who played Richard in the TV series, does a masterful job as narrator, drawing the listener in and performing a variety of British accents and personalities for the myriad characters, from the confused, down-to-earth Richard to the mystical angel Islington to the chillingly sinister Mr. Croup. This is a highly original, imaginative, and rewarding audio, not to be missed.



### HERCULES

Directed by John Musker and Ron Clements  
Music and original score by Alan Menken  
Lyrics by David Zippel  
Walt Disney Pictures  
In wide release June 27

Although Disney's last two animated features, "Pocahontas" and "The Hunchback Of Notre Dame," were weighed down by forgettable songs and over-dramatic storylines, "Hercules" shows the studio hasn't lost its touch in bringing high-end musical comedy to the big screen.

Written, directed, and produced by the "Aladdin" and "Little Mermaid" team of John Musker and Ron Clements, "Hercules" is studded with lovable good guys, a loathsome bad guy, goofy sidekicks, and hilarious production numbers. In short, Disney has once again assembled the elements that make its animated fare thoroughly entertaining for all ages.

Tackling Greek mythology is no easy task, but a quintet of rock'n'soul muses fills in the gaps and advances the storyline nicely through song and sight gags.

After being snatched as a baby by the evil Hades and raised by mortals, young Hercules discovers his true identity and struggles to find his way back to Mount Olympus. But before he can be reunited with Daddy Zeus and Mama Hera, he must

prove he's a true hero. He's got the brute strength but needs hero training. Enter Phil as the reluctant Yoda or Zen master whose résumé includes Achilles and a string of gods who have disappointed him. Convinced he can "go the distance," Hercules persuades Phil to be his coach.

Soon Hercules is saving people right and left, and, at this point, Disney proves it does have a sense of humor about itself.

In a hilarious number, Hercules is not only a hero to the local townspeople, but a commercial entity. There's a toy line, a "Hercules" store, and even a sandal line called "Air Herc." He's the biggest thing to hit Greek mythology, and everyone's trying to get a piece of him.

But it's not enough to impress Zeus, who tells Hercules he still hasn't been truly tested in the hero department.

He gets his chance when he faces off against Hades, the god of the dead, who's been trying to take over

Mount Olympus since Herc was a youngster. He's got one day to pull off the coup but has to weaken Hercules in order for it to work.

Brilliantly sinister through the voice of James Woods, Hades is part evil god and part Hollywood hustler, making deals and breaking souls along the way.

Hades enlists the beautiful spitfire Meg to lure Hercules into a trap, but guess what? She falls in love with him.

His sidekicks Pain and Panic, voiced by Bobcat Goldthwait and Matt Frewer, offer a lot of comic relief but not much help in assisting Hades execute his plan.

Finally, the day arrives when Hades can carry out his plan and Hercules makes a deal—he'll lay off the heroics if Hades frees Meg's soul. Havoc ensues until Hades' spell over Hercules is broken, and a happy ending is achieved.

Although the film is packed with upbeat and funny production numbers, you don't come out of the theater humming the songs. But with the exception of "The Lion King" and "The Little Mermaid," most Disney animated films are driven by the story and characters rather than the music. In this department, "Hercules" makes the grade, and no one will have to be strong-armed into the theater to see this one.

EILEEN FITZPATRICK



Hades, left, wants to make a deal with the title character in "Hercules."



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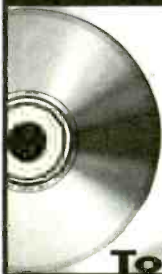
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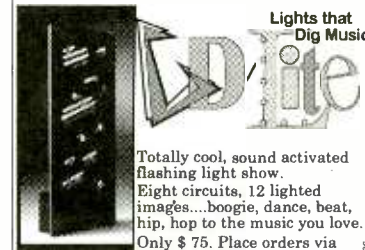
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# Update

## CALENDAR

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

### JULY

July 9-12, **Video Software Dealers Assn. Annual Convention**, Las Vegas Convention Center, Las Vegas. 818-385-1500.

July 10, **Minority Media And Telecommunications Council Fourth Annual Luncheon**, Embassy Suites Hotel, Washington, D.C. 202-332-0500.

July 11-16, **National Assn. Of Broadcasters Management Development Seminar For Radio Broadcasters**, University of Notre Dame, South Bend, Ind. 202-775-3510.

July 12, **VocalTech '97**, presented by the National Academy of Recording Arts and Sciences,

San Francisco Fort Mason Conference Center, San Francisco. 415-749-0779.

July 16-17, **Plug In '97 Conference & Expo/Intel New York Music Festival**, Marriott World Trade Center, New York. 800-488-4345.

July 16-18, **Billboard's Fourth Annual Dance Music Summit**, Chicago Marriott Downtown, Chicago. 212-536-5002.

July 25-27, **Hip-Hop Power Summit II: For Peace... For Unity... For Us!**, New Atlantic City Convention Center, Atlantic City, N.J. 215-665-5751.

July 31, **LIFEbeat Motel & Casino Fundraising Benefit**, MTV's Motel California, Palos Verde, Calif. 212-245-3240.

### AUGUST

Aug. 1-2, **Third National Entertainment Industry Conference**, ABC Record Centre, Sydney,

Australia. 02-9557-7766.

Aug. 11, **T.J. Martell Foundation Seventh Annual T.J. Martell Team Challenge For The Martell Cup**, Ridgewood Country Club, Passaic, N.J. 212-888-0617.

Aug. 14-17, **Popkomm**, Congress Center East, Cologne, Germany. 49-221-91655-0.

Aug. 20-24, **Vibe Music Seminar**, Waldorf-Astoria, New York. 212-446-7499.

Aug. 28-31, **International Country Music Expo Singers Expo**, Opryland Hotel, Nashville. 800-PRO-SING.

### SEPTEMBER

Sept. 5-7, **Texas Heritage Music Festival**, Louise Hays Park, Kerrville, Texas. 210-367-3750.

Sept. 8-11, **MIDEM's Latin America & Caribbean Music Market**, Miami Beach Convention Center, Miami Beach, Fla. 212-689-4220.

Sept. 11-14, **Assn. for Independent Music Mid-Year Conference**, Marriott's Laguna Cliffs Resort, Dana Point, Calif. 609-596-2221.

Sept. 17-20, **National Assn. of Broadcasters Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.

Sept. 27, **Technical Excellence & Creativity Awards**, Marriott Marquis, New York. 510-939-6149.

### OCTOBER

Oct. 13-19, **World Of Bluegrass Convention**, presented by International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

### NOVEMBER

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



**The Gift Of Music.** Dr. Rudolph F. Crew, chancellor of New York public schools, accepts a \$1,000 donation from VH1 and Time Warner Cable as part of their VH1 Save the Music campaign, which raises money to supply schools with musical instruments. Speaking at the Washington Irving High School in New York, Crew, at the podium, is pictured, from left, with John Sykes, president of VH1; Barry Rosenblum, president of Time Warner Cable; Tom Freston, chairman/CEO of MTV; Ralph Caulo, president of Simon & Schuster Education Group; and Larry R. Linken, president/CEO of International Music Products Assn.

## LIFELINES

### BIRTHS

Boy, Jordan Michael, to Lisa and Larry Block, June 6 in New York. Mother is senior account executive of New York sales for United Stations Radio Network.

Son, Nolan Pentz, to Nona Gaye and Justin Martinez, June 10 in Los Angeles. Mother is a singer and daughter of the late Marvin Gaye.

Boy, Enrico, to Luca de Gennaro and Alessandra Cignarella, June 20 in Milan. Father is head of talent and artist relations for Southern Europe at MTV Networks.

Girl, Shelby Claire, to Steve and Julie Grisaffe, June 27 in Dusan, La. Father is a member of Capitol Nashville act River Road.

### MARRIAGES

Else Kim Harris to A.D. Washington, June 7 in Palm Springs, Calif. Bride is co-owner of All About Events. Groom is senior VP of marketing and promotion, black music division, for Warner Bros. Records.

Christian T. Martin to Susan Marie Skok, June 20 in Bel-Air, Calif. Groom is founder and CEO of East River Records.

### DEATHS

John C. Wolters, 52, of liver cancer, June 16 in San Francisco. He was drummer/vocalist for rock act Dr. Hook, which recorded the gold singles "The Cover Of 'Rolling Stone,'" "Sylvia's Mother," "Only Sixteen," "When You're In Love With A Beautiful Woman," "Sharing The Night Together," and "Sexy Eyes." Wolters also worked at Hearts of Space Records as manager of product production and product movement. He is survived by his partner, Paul Welch; brother David; and sister Linda.

### FOR THE RECORD

Due to an editing error, Jon Secada's name was misspelled in *The Beat* (Billboard, June 28).

## GOOD WORKS

**B**UDDY IS A BUDDY: Buddy Killen, the veteran Nashville music man, has been named by the Nashville Area Junior Chamber of Commerce as its 1997 Clinic Bowl honorary chairman. The Clinic Bowl is Tennessee's high school football championship; proceeds benefit the Vanderbilt Rehabilitation and Physical Therapy Clinic, the Stallworth/Clinic Bowl Gymnasium at Vanderbilt University, and other rehabilitation and physical therapy facilities throughout the state. Since its inception in 1950, the charity has raised more than \$4.5 million for various causes. Contact: **Laura Latham** at 615-259-9002 or the Nashville Area Junior Chamber of Commerce at 615-259-4750.

**F**REE STUDIO TIME: Arcadia, Calif.-based Sugar Glider Studios is providing free lessons in the TV filming of music acts on the last Tuesday and Thursday of each month. The studio is owned by **Amanda and Pamilia Mosher**, daughter and mother, respectively. Young TV career aspirants can contact **Julian Myers** at 310-557-1525.



# Programming

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**A Little Bit Of Ecstasy.** Dance outlet WKTU New York recently hosted the KTU House of Love, a performance fund-raiser that kicks off the station's year-long commitment to nonprofit organizations in the tri-state area. Total contributions over the year are expected to reach \$100,000. More than 4,500 attended the House of Love, which offered Jon Secada, Crystal Waters, Amber, Jocelyn Enriquez, Sister Sledge, Evelyn "Champagne" King, and the return of the Sugar Hill Gang. Pictured, from left, are WKTU music director Andy Shane, Enriquez, and PD Frankie Blue.

## Spot Advertising Down In '96 8 Of Top 10 Markets Show Decrease

NEW YORK—Eight of the top 10 radio markets saw a decline in national spot advertising over 1996, according to a new study from Interep Radio.

The percentage of dollars aimed at those aged 25-54, the most targeted demographic, stands at 53%, down 2 percentage points from analysis done for 1995 and down 5% from 1994, the report says.

Among the other findings: Boston

and Washington, D.C., show the highest percentage of dollars allocated to those 25-54 (at 60.9% and 58.5%, respectively). Detroit (48.7%) and New York (49.2%) have the lowest percentages.

The 18-49 demo, at 17.5%, placed second in the percentage of total dollars received.

Overall, female demos captured 13.6% of all ad dollars, while male demos took 10.7%. **CHUCK TAYLOR**

## Stations That Promote With A Difference

BY DOUG REECE

LOS ANGELES—Ah, the constantly revolving, ever-evolving world of radio promotions. Following is an offering of some of the more creative endeavors of marketing departments over the past couple of months.

**Bare On Air:** Portland, Ore., listeners recently got an earful and an eyeful of mainstream rock KUFO's Tawn Mastrey when the morning-show sidekick walked topless down a city block during rush hour.

Mastrey says the event was the culmination of several days of on-air discussion about women's inequalities. "Women are still so far behind in terms of equal pay or how they are viewed as inadequate in life-threatening situations," says Mastrey. "You can even look at radio. How many female morning-show hosts are there in the country?"

To draw attention to these inconsistencies, Mastrey had planned the walk and was in the process of clearing the segment with station management

### PROMOTIONS & MARKETING

when host Bill Prescott began antagonizing her on air.

"[Prescott] wasn't sure that I meant it, and I think he felt I was lying to our audience about my plan to do this," she says of the late-April stunt. "But I'm the type of person who doesn't make an idle statement. I had been waiting to lose some weight and let the weather get warmer, but in the end I just did it. I figured it would be better to ask for forgiveness than wait for permission."

Because it is illegal for topless women to promote or advertise any product, the station had to be careful that its logo was unseen during the walk.

Still, the bit did appear on local television that night, and, according to Mastrey, it has resulted in skyrocketing attendance at her live appearances.

**Big Idea:** Another stunt of the flesh-baring variety was carried out by

## When 'At Work' Means 'At Home' Ex-Programmers Learn How To Work Alone

This story was prepared by Kevin Carter, managing editor of *Top 40 Airplay Monitor*, and Marc Schiffman, managing editor of *Rock Airplay Monitor*.

There exists a small but growing underground band of former radio programmers turned consultants who are learning how to do business from a home office, a stark contrast to the bustling radio station environment they once inhabited.

They voice the obvious benefits: a sense of creative freedom, no office politics, and the flexibility to live almost anywhere. Now, if they could only recapture the day-to-day hallway camaraderie they once enjoyed as captain of a team.

Casey Keating, most recently PD of AC KIOI (K101) San Francisco, still lives in a Bay Area suburb, operating his own burgeoning consultancy and voice-over business. "A big part of any programmer's job is being the head cheerleader and coach. Now, without a team, I'm playing a lot more one-on-one with myself," he says with a grin.

Dave Beasing most recently programmed KYSR (Star 98.7) Los Angeles before hanging out the shingle as the L.A.-based modern AC rep for Jacobs Media. "I believe telecommuting is the trend of the future," he says. "My job allows me to work virtually anywhere, as long as I'm near an airport. I have clerical support from the Jacobs home office in Detroit. I'm able to transfer files, letters to be sent, and my travel instructions."

Steve Davis is a consultant for

Zapoleon Media Strategies, based in his longtime home in Richmond, Va. "During my last few years [as PD of top 40 WRVQ] Q94, I was supervising close to 50 people. Sure, we did business, but I also knew a lot about their personal lives and families. Now, it seems very quiet," he says. Except when Davis' 5-year-old daughter, Alex, comes home from school. "Then the noise level is comparable."

Tom Taylor recently left the publication *Inside Radio* for home-office life

*I've had to master the knack of sounding like I have a tie on'*

with rival *The M Street Journal*. He cites a recent TV show that compelled him to postpone some of his work until late in the evening. "I knew I could do that, because I didn't have the consideration of 'Who else is going to be in the building? Are they going to turn out the lights? Do I need to get home?'" Besides, Taylor says, at home "you can make whatever kind of coffee you want. You don't have to worry about leaving the last cookie or piece of cake in the lunchroom for somebody else. Parking's no longer a problem. You can take care of minor house chores that have been staring you in the face."

Far from using a corner of the dining room table like some home-based businesses, Beasing and Keating took over existing bedroom space in their homes. Davis converted a corner of his semifinished basement into an office. Keating commandeered two spare bedrooms. One room is a dedicated voice-over studio complete with a digital

work station, ISDN, and racks of equipment; the other is a working office with fax machines and three computers.

Now with considerably less available living space, Keating notes that unexpected out-of-town guests find it difficult to stay overnight, "which is actually one of the biggest advantages of having a home-based business," he quips.

At "Casa de Taylor," they've converted a room into an office, but, in addition, "the M Street folks were able to find a laptop that had enough capacity to put the M Street database on [it]," Taylor says. "I can take the laptop downstairs, and I can work out of the kitchen. Or I can work upstairs, here in the office." That became necessary as workers renovating Taylor's bathrooms were banging on the walls next to his new home office.

Someone once suggested to Beasing that anyone who works from home should wake up early, shave, shower, get dressed, and drive around the block in order to trick the mind into thinking it has arrived at work and is ready to do some business.

Keating at least follows the getting-up-early part—he rises at 5:30 a.m. and is in his chair by 6:30. He usually takes a short break about noon, walks his dogs on the beach, comes back, and works until he has to deliver client packages to Federal Express, Airborne, and UPS by 4:45 p.m. Davis also enjoys brief, built-in breaks when he walks his daughter to and from school each day. His wife, Nancy, is news director of the local NBC affiliate, which means Davis usually stops work to prepare dinner.

"I actually get out of the office less now than when I was working at a radio station," Davis says. "Since it's only me, (Continued on page 84)

KRXQ (93 Rock) Sacramento, Calif.'s morning team.

In what the station's promotions director John Nelson describes as an "irreverent Mother's Day promotion," "The Rise Guys"—aka Whitey Gleason and Justin Case—hosted a Pregnancy Pageant at a local bar.

The pageant included a swimsuit competition and a "baby skills" game. "Miss Morning Sickness" was awarded \$500. Prizes for runners-up included an infant car seat and a breast pump.

**Going To The Dogs:** KYSR (Star 98.7) Los Angeles recently put a peculiar spin on its regular "Drive By Dating" segment.

Usually, the remote bit features single listeners of the station soliciting dates roadside with a sign that requests drivers to call in to the station.

However, to coincide with a mass dog wedding ceremony held by the station in a Los Angeles-area park, Star decided to produce its first-ever "Doggie Drive By Dating" segment.

(Continued on page 84)



**Hey, Who Let Cousin Jay In Here?** WWZZ (Z104) Washington, D.C., recently attracted more than Real McCoy, Funky Green Dogs, 3rd Party, and DJ Company to its Z-Fund Charity Concert. Also in attendance was crosstown competitor WPGC PD Jay Stevens. Shown, from left, are Randy Spendlove, national director of pop promotion for A&M; Cord Himmelstein, manager of Crave Records; Stevens; Z104 PD Dale O'Brian; and Tom Schoberg, local A&M rep.



Liverpool, England's Echo & the Bunnymen were one of the prime '80s alternatives, brandishing a taut, poetic brand of neopsychedelia. Coiled rockers like "The Back Of Love" (from '83's "Porcupine" LP) reflected the intensity of the quartet's live shows, while brooding ballads like "The Killing Moon" ("Ocean Rain," '84) characterized the group's literate side. The Bunnymen combusted in the late '80s, with front man Ian McCulloch going solo. A couple of years ago, McCulloch and Echo guitarist Will Sergeant collaborated on the heavier Electrafixion project, paving the way for an Echo & the Bunnymen reunion.

"Will kept saying that Electrafixion should've been called Echo & the Bunnymen, and I fought against it," McCulloch says. "But he was right: We didn't have

the raison d'être for Electrafixion. And now, Echo & the Bunnymen seems like a great thing to be. I felt like a bit of an outsider as a solo artist, although a willful one, I suppose. With the Bunnymen, I feel like I'm part of something. And there is a magic that we



"We didn't get back together just to open up for U2 or something crap like that."  
—Ian McCulloch of Echo & the Bunnymen

have together that we don't have individually."

With "Evergreen" (London/Island), the reunited Echo & the Bunnymen have produced an album full of

pop more pastoral than psychedelic. Yet the tensile atmospherics of old are still in evidence, with a sense of the band picking up where it left off. In the U.K., the first single, "Nothing Lasts Forever," has gone top 10, and the reviews for the live shows have been ecstatic. The initial U.S. single, "I Want To Be There (When You Come)," is No. 31 on Modern Rock Tracks.

"On paper, we knew we had no grand support at this point, so all we could do is try to be better than we ever were before," McCulloch says. "We didn't get back together just to open up for U2 or something crap like that—which we would never do. And we still sound like the Bunnymen. Our music has always appealed to dreamers and outcasts. Some dreamers identify with ugly music—death metal or whatever. And some want the beautiful: That's where the Bunnymen come in."

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JULY 12, 1997

# Mainstream Rock Tracks™

T. WK.	W. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	1	14	★★★ No. 1 ★★★ IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M 3 weeks at No. 1
2	4	6	8	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
3	3	5	9	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
4	2	2	10	LITTLE WHITE LIE MARCHING TO MARS	◆ SAMMY HAGAR TRACK FACTORY/MCA
5	5	4	18	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
6	6	3	20	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
7	7	7	10	HOLE IN MY SOUL NINE LIVES	◆ AEROSMITH COLUMBIA
8	8	10	5	CAROLINA BLUES STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
9	9	9	10	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
10	10	11	7	AFRAID GENERATION SWINE	◆ MOTLEY CRUE MOTLEY/ELEKTRA/VEEG
11	11	13	7	TRUST CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
12	13	14	6	BATON ROUGE THE NIXONS	THE NIXONS MCA
13	15	16	5	BLEEDING ME LOAD	METALLICA ELEKTRA/VEEG
14	14	12	6	THE END IS THE BEGINNING IS THE END BATMAN & ROBIN	◆ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
15	18	27	4	WALKING IN A HURRICANE BLUE MOON SWAMP	◆ JOHN FOGERTY WARNER BROS.
16	21	24	4	LAST CUP OF SORROW ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
17	17	21	9	COME DOWN COIL	◆ TOAD THE WET SPROCKET COLUMBIA
18	19	19	26	KING NOTHING LOAD	◆ METALLICA ELEKTRA/VEEG
19	29	—	2	YOU HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
20	12	8	12	FREAKS SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
21	22	22	21	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
22	16	15	12	DON'T WANNA BE HERE GRAND WORLD	◆ COOL FOR AUGUST WARNER BROS.
23	20	17	22	PRECIOUS DECLARATION DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
24	NEW ▶	1	1	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
25	24	30	7	THE WORLD TONIGHT FLAMING PIE	◆ PAUL MCCARTNEY MPL/CAPITOL
26	25	28	7	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
27	28	33	4	ONE MORE TIME ROAD TO ZEN	◆ COREY STEVENS EUREKA/DISCOVERY
28	23	18	21	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
29	26	20	17	SIGN OF THE TIMES HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI
30	32	37	3	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
31	31	36	7	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/VEEG
32	38	—	2	LAST NIGHT ON EARTH POP	◆ U2 ISLAND
33	27	25	19	LIE TO ME LIE TO ME	◆ JONNY LANG A&M
34	30	31	24	LAKINI'S JUICE SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
35	33	32	9	PINK NINE LIVES	AEROSMITH COLUMBIA
36	36	34	20	FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	◆ AEROSMITH COLUMBIA
37	NEW ▶	1	1	READY OR NOT COME AND SEE	◆ MANBREAK ALMO SOUNDS/GEFFEN
38	40	38	4	BOOTY STREET THE SOUNDS OF SOLID	SUGARTOOTH DGC/GEFFEN
39	37	29	18	STARING AT THE SUN POP	◆ U2 ISLAND
40	34	26	11	DAYLIGHT FADING RECOVERING THE SATELLITES	◆ COUNTING CROWS DGC/GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 79 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

Billboard®

JULY 12, 1997

# Modern Rock Tracks™

T. WK.	W. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
1	1	2	16	★★★ No. 1 ★★★ SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/VEEG 7 weeks at No. 1
2	2	1	19	THE IMPRESSION THAT I GET LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
3	5	5	11	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
4	3	3	16	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
5	6	6	9	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
6	4	4	6	THE END IS THE BEGINNING IS THE END BATMAN & ROBIN	◆ THE SMASHING PUMPKINS WARNER SUNSET/WARNER BROS.
7	11	12	5	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
8	8	9	14	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
9	7	7	16	NOT AN ADDICT PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
10	9	10	11	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
11	12	14	12	6 UNDERGROUND BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
12	22	31	3	★★★ AIRPOWER ★★★ FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
13	17	20	5	WRONG WAY SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
14	10	8	14	IT'S NO GOOD ULTRA	◆ DEPECHE MODE MUTE/REPRISE
15	16	24	3	LAST NIGHT ON EARTH POP	◆ U2 ISLAND
16	35	—	2	★★★ AIRPOWER ★★★ TRANSISTOR TRANSISTOR	◆ 311 CAPRICORN/MERCURY
17	15	11	14	BITCH BLURRING THE EDGES	◆ MEREDITH BROOKS CAPITOL
18	18	17	7	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
19	20	18	7	TRIPPING BILLIES CRASH	◆ DAVE MATTHEWS BAND RCA
20	14	15	14	HELL HOT	◆ SQUIRREL NUT ZIPPERS MAMMOTH
21	13	16	11	COME DOWN COIL	◆ TOAD THE WET SPROCKET COLUMBIA
22	19	13	22	THE FRESHMEN VILLAINS	◆ THE VERVE PIPE RCA
23	28	—	2	BUILDING A MYSTERY SURFACING	SARAH MCLACHLAN ARISTA
24	21	22	7	DRAWER PURE JUICE	◆ SUMMERCAMP MAVERICK/REPRISE
25	23	19	26	SANTERIA SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
26	25	25	6	A CHANGE WOULD DO YOU GOOD SHERYL CROW	◆ SHERYL CROW A&M
27	33	36	3	SICK & BEAUTIFUL MELT	ARTIFICIAL JOY CLUB INTERSCOPE
28	24	23	23	VOLCANO GIRLS EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN
29	34	37	8	SELL OUT TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL
30	27	28	7	FOUR LEAF CLOVER STRANGEST PLACES	◆ ABRA MOORE ARISTA AUSTIN/ARISTA
31	31	33	4	I WANT TO BE THERE (WHEN YOU COME) EVERGREEN	ECHO & THE BUNNYMEN LONDON/ISLAND
32	30	32	4	CAROLINA BLUES STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
33	26	21	19	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
34	29	27	7	NEVER SAY NEVER RETREAT FROM THE SUN	◆ THAT DOG DGC/GEFFEN
35	39	—	2	WIDE OPEN SPACE ATTACK OF THE GREY LANTERN	◆ MANSUN EPIC
36	NEW ▶	1	1	BREATHE THE FAT OF THE LAND	◆ PRODIGI XL MUTE/MAVERICK/WARNER BROS.
37	32	26	17	EYE "LOST HIGHWAY" SOUNDTRACK	THE SMASHING PUMPKINS NOTHING/INTERSCOPE
38	37	30	21	YOUR WOMAN WOMEN IN TECHNOLOGY	◆ WHITE TOWN BRILLIANT/CHRYSALIS/EMI
39	NEW ▶	1	1	WHAT DO YOU WANT FROM ME? MUSIC FOR PLEASURE	MONACO POLYDOR/A&M
40	38	35	4	CHEAPSKATE IN IT FOR THE MONEY	SUPERGRASS CAPITOL



# HITS! IN TOKIO

Week of June 22, 1997

- ① Midnight In Chelsea / Jon Bon Jovi
- ② Blood On The Dance Floor / Michael Jackson
- ③ MMMBop / Hanson
- ④ Star People '97 / George Michael
- ⑤ Head Over Heels / Allure Featuring Nas
- ⑥ Love Is All We Need / Mary J. Blige
- ⑦ Love Is The Law / The Seahorses
- ⑧ Young Boy / Paul McCartney
- ⑨ Happy / Laurnea
- ⑩ We Could Make It Happen / Swing Out Sister
- ⑪ Alright / Jamiroquai
- ⑫ The Day That I Went Home / Swan Dive
- ⑬ Happy / Towa Tei
- ⑭ Plenty Lovin' / Steve Winwood  
Featuring Des'ree
- ⑮ Semi-Charmed Life / Third Eye Blind
- ⑯ Electric Guitars / Prefab Sprout
- ⑰ Do You Know / Michelle Gayle
- ⑱ 5 Miles To Empty / Brownstone
- ⑲ Love Really Hurts / Baha Men
- ⑳ Whatever / En Vogue
- ㉑ I Want You / Savage Garden
- ㉒ I Don't Want To / Toni Braxton
- ㉓ Talk To Me / Wild Orchid
- ㉔ Private Eyes / Towa Tei
- ㉕ Tempted / Super
- ㉖ The Next Big Thing / Jesus Jones
- ㉗ Hopeless / Dionne Farris
- ㉘ Heaven's Kitchen / Bonnie Pink
- ㉙ Bitch / Meredith Brooks
- ㉚ Blue De Happy Gaii / Shokora
- ㉛ Sunshine Day / Matt Bianco
- ㉜ All I Wanna Do / D'sound
- ㉝ Yasashii Kimochi / Chara
- ㉞ Celery / Smap
- ㉟ Spirit / Sounds Of Blackness
- ㊱ Faded / Ben Harper
- ㊲ Don't Wanna Fall In Love / Elisha La Verne
- ㊳ Let Down / Radiohead
- ㊴ Triumph / Wu-Tang Clan
- ㊵ Never, Never Gonna Give You Up / Lisa Stansfield
- ㊶ Summerlove / S-Connection  
Featuring Anabelle
- ㊷ Paradise / Emma Paki
- ㊸ Weeps - Kareno Kotoba- / Hiroki Shimizu
- ㊹ Martian Puppies / Citizen Jane
- ㊺ Good Morning Good Morning / Original Love
- ㊻ Hard To Make A Stand / Sheryl Crow
- ㊼ Monkey Wrench / Foo Fighters
- ㊽ Change The World / Eric Clapton
- ㊾ Happy-Go-Lucky / Taeko Onuki
- ㊿ Laughter In The Rain / Mondo Grosso

Selections can be heard on  
"Sapporo Beer Tokio Hot 100"  
every Sunday 1 PM-5 PM on  
J-WAVE / 81.3 FM IN TOKYO

81.3FM J-WAVE

Station information available at:  
<http://www.infojapan.com/JWAVE/>



# Adult Contemporary

T. WK	L. WK	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	2	3	13	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO <small>1. week at No. 1</small>
2	1	1	10	BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE	◆ BOB CARLISLE
3	3	2	22	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
4	5	7	12	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
5	4	5	8	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
6	6	4	14	I DON'T WANT TO LAFACE 24229/ARISTA	◆ TONI BRAXTON
7	9	15	5	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
8	7	6	27	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
9	8	8	11	ALONE POLYDOR 571006/A&M	◆ BEE GEES
10	10	10	8	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
11	12	13	10	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
12	11	9	19	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
13	13	11	39	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
14	14	14	24	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
15	18	18	24	VALENTINE WINDHAM HILL ALBUM CUT	JIM BRICKMAN WITH MARTINA MCBRIDE
16	16	17	56	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
17	17	16	23	SECRET GARDEN COLUMBIA 77847	◆ BRUCE SPRINGSTEEN
18	15	12	18	UNTIL I FIND YOU AGAIN CAPITOL 58633	◆ RICHARD MARX
19	26	27	3	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
20	20	19	22	ALL BY MYSELF 550 MUSIC 78529	◆ CELINE DION
21	27	—	2	HARD TO SAY I'M SORRY LAFACE ALBUM CUT/ARISTA	AZ YET FEAT. PETER CETERA
22	25	26	4	MMMBOP MERCURY 574261	◆ HANSON
23	19	21	17	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
24	23	25	5	PICTURE THIS WINDHAM HILL ALBUM CUT	JIM BRICKMAN
<b>*** HOT SHOT DEBUT ***</b>					
25	NEW ▶	1	1	A SMILE LIKE YOURS ELEKTRA ALBUM CUT/EEG	NATALIE COLE

# Adult Top 40

T. WK	L. WK	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
<b>*** No. 1 ***</b>					
1	1	1	20	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN <small>3 weeks at No. 1</small>
2	2	2	21	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
3	3	3	37	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
4	4	7	11	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL
5	5	8	14	MMMBOP MERCURY 574261	◆ HANSON
6	9	10	8	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW
7	6	4	23	I WANT YOU COLUMBIA 78503	◆ SAVAGE GARDEN
8	10	9	11	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
9	7	5	34	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
10	8	6	24	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS	◆ PAULA COLE
11	12	13	10	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
12	11	12	20	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
13	13	11	37	DON'T SPEAK TRAUMA ALBUM CUT/INTERSCOPE	◆ NO DOUBT
14	14	16	12	BITCH CAPITOL 58634	◆ MEREDITH BROOKS
15	19	20	9	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC
16	18	19	7	SHAME ON YOU EPIC ALBUM CUT	◆ INDIGO GIRLS
17	16	15	9	BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE	◆ BOB CARLISLE
18	15	14	25	EVERYDAY IS A WINDING ROAD A&M 582032	◆ SHERYL CROW
19	17	17	33	LOVEFOOL TRAMPOLINE/STOCKHOLM 571279/MERCURY	◆ THE CARDIGANS
20	20	18	52	I GO BLIND REPRISE ALBUM CUT	HOOTIE & THE BLOWFISH
<b>*** AIRPOWER ***</b>					
21	23	24	6	DAYLIGHT FADING DGC ALBUM CUT/GEFFEN	◆ COUNTING CROWS
22	22	22	26	POSSESSION ARISTA ALBUM CUT	◆ SARAH MCLACHLAN
23	21	21	15	YOUR WOMAN BRILLIANTY/CHRYSALIS 58638/EMI	◆ WHITE TOWN
24	24	23	17	I BELIEVE I CAN FLY WARNER SUNSET/ATLANTIC 42422/JIVE	◆ R. KELLY
25	33	—	2	MORE THAN THIS GEFFEN 19411	◆ 10,000 MANIACS

Compiled from a national sample survey supplied by Broadcast Data Systems' track service. 54 adult contemporary stations and 66 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. ◯ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/EMI Communications.

# Radio

## PROGRAMMING

### PROMOTIONS AND MARKETING

(Continued from page 82)

According to KYSR promotions director Mona Lapidés, there are no plans yet to produce the segment for other lonesome species.

**From The Heart:** Radio continues to be one of the most active and visible organizers of and participants in community charity events. Top 40 KIIS-FM Los Angeles deserves kudos for its silent auction and concert to benefit the Pediatric AIDS Foundation. Highlights of the fund-raiser, which took place June 19-20, included auctioned items donated by celebrities and artists like Magic Johnson, Steven Spielberg, Jewel, and No Doubt. The station also held a concert featuring appearances by Salt-N-Pepa, Erykah Badu, and Dennis Rodman.

Crosstown classic rocker KCBS-FM (Arrow) is auctioning off its own sta-

tion vehicle, the "Arrow Camaro," as a benefit for the Special Olympics. The station, which put the car on display at nearby racetrack Hollywood Park, is accepting bids via its World Wide Web site and at the park until July 4.

Top 40 WKQI-FM Detroit's morning man Danny Bonaduce helped two local women raise more than \$7,000 for the Fred Hutchinson Cancer Research Center. In preparation for a 48-day cross-country bike ride fund-raiser, the two women—Amy Knoblock and Audra Dzialak—rode stationary bikes during and after Bonaduce's show while listeners called in to make donations.

Country WOKQ Portsmouth, N.H., raised \$7,000 for charity through its 12th annual Chowderfest. The event, which supports a local arts festival, raises money through clam chowder tasting. The event drew 4,000 people

### WHEN 'AT WORK' MEANS 'AT HOME'

(Continued from page 82)

every phone call is money or potential money, and I can't afford to miss any calls." However, he adds, once he comes upstairs, the office phone and fax can't be heard.

Keating has found that working in a service-oriented career that adheres to other people's deadlines helps keep him within a disciplined structure. "Even when I was programming, I found that my most creative hours were at my home office," he says. "I found less outside distractions and a more comfortable, low-stress environment that was conducive to higher creativity."

The discipline issue, as Taylor sees it, comes down to self-knowledge. "If you've spent some time in the work force, then you have some sense of your work habits and your tendencies," he says. For him, the TV is not usually a black hole of time. "I know that I very seldom can sit there in front of a television for a long period of time. I'm a bad couch potato. I tend to want to get up and do stuff." On the other hand, "I can sit in front of a computer screen for hour upon hour. I also know that about me. So I know that if I need to sit down and do that, I can, and that's no problem."

One of Beasing's personal secret pleasures: "I enjoy participating in corporate conference calls while no one else suspects I'm actually in my underwear," he says. "I've had to master the knack of sounding like I have a tie on." He's also had to do some fancy explaining when a call is repeatedly interrupted by his two dogs barking for attention.

But there are drawbacks. Beasing: "You and your roommate meeting at the beeping fax machine at 2 a.m., fighting over who gets to throw it out the window."

Davis: "The refrigerator is right upstairs, much too convenient. I've put on more weight than I had anticipated."

Beasing notes that during bad weather, he sometimes finds no reason to leave the house for two or three days. "Things do start to get a bit gamy sometimes as I gaze out the window, watching for the Meals on Wheels truck."

And Taylor admits, "I've literally not been off the property in two days. It comes back to knowing who you are and what you need. Hopefully, I recognize the signs of stir-craziness before the

guys in the white coats come. I think you need to plan some interaction."

That interaction includes water-cooler talk, such as "Did you see 'Seinfeld'? Did you hear about that?" he says. "You have to work harder to create that sort of stuff on the phone." But Keating notes that with "talking to my 20 voice-over clients and consulting five others, I spend a lot of my time on the phone gaining a lot of outside perspective and listening to their widely different concerns and challenges." Plus, he adds, "thanks to E-mail and fax, it feels like we're all working in a giant global office."

And Taylor acknowledges, "The reality is that I spent most of my time at work in the previous job on the phone and on a computer, sometimes both at the same time. Now I've got more time to do that, and I'm used to that as a mode of working. It's not as if I went from a job where I was mostly interacting face to face with somebody. This is mostly what I did."

"I happen to be doing it now in a place where there aren't any human beings, but they're at the other end of the telephone line. They're that close. I've got more time to do that." In fact, taking the commute out of the equation means "two hours a day back in my work life."

Still, working at home can encroach on the rest of your life. Taylor tells of a friend who is a home-based consultant working with another well-known consultant. One Saturday night, the home officer was kicking back with some entertaining surfing of the World Wide Web. Taylor says, "He gets an E-mail from his associate asking about music tests. And he E-mails back, saying, 'Would you go to sleep? Just let me be a human being and have interests outside the business.'"

"He was saying to his friend, 'You're a little obsessed with this thing.' And the technology gives us the tools to be even more obsessed than ever. We're always available, whether it's cell phone, pager, or E-mail. I remember a couple of years ago, there was either an [National Assn. of Broadcasters] or [Radio Advertising Bureau] board meeting in Jackson Hole, Wyo., and it was a delightful problem—they discovered that nobody's cell phone would work."

this year.

**Custom Tailored:** SW Networks simulcast James Taylor's performance on A&E's "Live By Request" program. The show, which aired June 25, allowed television and radio audiences the opportunity to call in and request songs from Taylor.

Previous "Live By Request" programs that SW Networks shared with A&E featured performances by Tony Bennett and Barry Manilow.

**Dear Old Dad:** Father's Day promotions this year included everything from Florida vacations (country WWXY-FM Westchester County, N.Y.) to star-studded day-in-the-park festivals (R&B WVEE Atlanta). But among the sweeter deals was WAXQ New York's "Father's Day At Shea," coinciding with its "Fathers Of Rock" weekend. The promotion awarded the chosen listener a luxury suite at Shea Stadium for 14 people.

**Kid Call:** To help launch its expanded, 24-hour kids' station, AAHS World Radio (WJDM New York) held an open casting call for junior DJs and reporters. Of the more than 150 kids who showed up in hopes of landing a regular gig at the children's music station, six will be assigned regular beats later this month.

**Festival Frenzy:** In spite of continuing controversies over summer radio festivals, a quick glance at several stations' lineups reveals that promotions directors are still working overtime to outdo themselves and their competition with the biggest and most extravagant events.

Many shows can already be placed in the log books as unmitigated successes.

The WBCN Boston River Rave, held June 7 and 8 at Great Woods, featured more than 30 acts, including Blur, Fiona Apple, and Foo Fighters.

KROQ Los Angeles again gathered top-notch talent for its annual Weenie Roast. Radiohead, the Chemical Brothers, Blur, and Oasis were just a few of the acts that wowed audiences at this year's luau-themed concert June 14 at the Irvine Meadows Amphitheatre.

A few hours south, KSON San Diego hosted its third annual Country Fair and Listener Appreciation Days festival June 13-15. Along with a carnival and fair, KSON listeners were treated to performances by David Ball, Suzy Bogguss, Wade Hayes, and Confederate Railroad.

The WHFS Washington, D.C., HFStival sold out in an hour and a half. Among those taking the stage at RFK Stadium were the Prodigy and Blondie.

WKQX (Q101) Chicago ran a live cyberscast of the station's Jamboree 97 on its Web site at <http://www.q101.com>. Performers included Beck, the Cardigans, and Bush's Gavin Rossdale and Nigel Pulsford, who played an unplugged set.

Though not exactly a festival per se, WHTZ (Z100) New York pulled out the red carpet and the poop deck for listeners when it hosted a concert on the flight deck of the USS Intrepid. Some 2,500 showed up to see performances on the legendary aircraft carrier by such acts as Jon Bon Jovi, Duncan Sheik, Paula Cole, and Erasure.



## For Former Chicago Crooner Cetera, Making Hits Is A Hard Habit To Break

**H**ES THE INSPIRATION: It was one day last summer when traditionally soft rock balladeer Peter Cetera realized his hip factor was on a marked upswing.

In Los Angeles to present a trophy at the Country Music Awards, Cetera was settled in the chair at a hair salon in the San Fernando Valley when over the radio speakers came a familiar voice in a mystifying context.

"I hear this hi-NRG disco song come on as the guy is cutting my hair and said, 'That's me, I swear that's me,'" he recalls. The stylist sent a fellow employee to a nearby record store, and he came back with the No. 1 dance club hit, "(The Bomb) These Sounds Fell Into My Mind" by the Bucketheads. The song, which sold 2 million copies worldwide, samples "Street Player,"

the Netherlands, and others. "It's really something. Chicago never got ['Hard To Say I'm Sorry'] on the charts over there," Cetera says. "I think that maybe younger kids and adults are rediscovering melody; maybe that's becoming important



by Chuck Taylor

again. I love the beat as much as the next person, but somehow, it's gotten confused with the song where that's all there is."

Further evidence: Over the last couple weeks, Cetera has taken yet another step toward trendiness with a call from Bootsy Collins and MC Lyte regarding doing a remake of "If You Leave Me Now," the 1976 No. 1 hit from Chicago, penned by Cetera. Says the artist, "No one had ever really covered my songs or Chicago songs, and now all of a sudden there's this resurgence."

Along with his potential to ignite a new generation to the crisp, tune-mindful songs within the singer/songwriter's composition book, Cetera continues to move ahead with his own ever-burgeoning body of work. In June, River North released "You're The Inspiration, A Collection," which gathers a number of his more recent chart hits, including the duets "The Next Time I Fall" with Amy Grant, "Feels Like Heaven" with Chaka Kahn, and "(I Wanna Take) Forever Tonight" with Crystal Bernard.

The project also offers new versions of three Chicago tunes that Cetera wrote: "If You Leave Me Now," "You're The Inspiration," and "Baby What A Big Surprise."

The first single from the album, the new ballad "Do You Love Me That Much," is cruising in conventional Cetera style on the AC charts: This issue, it holds at No. 10 with a bullet. It's his 15th AC hit as a solo artist and his eighth top 10.

Originally, the idea for the collection was to include Cetera's complete range of solo hits along with some of his Chicago songs. But when River North attempted to get the masters, Cetera says, band members refused to give them up for the album. "It was spite. Well, thanks, boys," Cetera says of the still-bitterly charged parting of ways 17 years ago. "So all of a sudden, we were short five songs, even with two new tracks recorded for the collection."

It was at that point that Steve Devick, executive VP of River North owner Platinum Entertainment, suggested newly produced versions of Chicago hits. "I said no. It's sort of like dating your ex-wife,"

says Cetera. "I went in dragging my heels."

But once Cetera called in friend and co-producer Dann Huff to assist in the task, his opinion took a quick 180. "We tried to add a bit of a twist without going too far into left field," Cetera says. "I viewed them as what I would do with the songs if they were new today. I ended up loving them; I was so shocked at how much I was getting into doing them."

His next single, in fact, will be the remake of "You're The Inspiration," with Az Yet doing background vocals on a remixed version of the album track. "We figured it would be nice if they'd repay the favor. We're really excited about it."

All of which brings Cetera's 27 years on the charts full circle—an amazing feat considering the typical life span of mainstream musicians within a fickle public eye.

"Hopefully, I'll continue to be one of those few people that can stay on the tightrope. Boy, you cross over it and it's goodbye," he says. "I've tried to maintain a modicum of class and respectability in my music without going into Vegas. That's not me. I just hope to never compromise my quality and respect; hopefully, enough people appreciate that."

According to River North VP/GM Ed Mascolo, his voice in itself is enough to keep Cetera's fans asking for more. "His longevity and staying power is amazing. He just continues to sound better, sing better, and make wonderful records. I see him going on and on. He's been a great artist for us."

Mascolo adds that when Cetera first signed with the label a few years ago, he was targeted to AC only. But when his first single there, "Forever Tonight," with Bernard, charted on hot AC, "we realized he really does have the chance to cross. I think with what's happening with Az Yet, it shows that Peter has one of those voices that you never know what might happen. We're hoping we can turn him into a multiplatinum act."

For Cetera, the goal is to continue focusing on the future, despite his fertile and diverse past. For one, he and girlfriend Blythe Webber have a new baby daughter, 9-week-old Senna. In addition, he has just begun producing an album for a River North artist with an established track record. Though he won't reveal her name yet, Cetera says, "It's a totally different direction for this person. We're dipping our toes in the different direction of the current."

"The only thing I'm nostalgic about is the Beatles, not my old stuff, not Chicago's old stuff," he adds. "That's one reason I'm happy about doing updated versions of things I wrote 15 or 20 years ago. I think the new versions are better."

"I'm not sitting here secure by any means; maybe that's what keeps me going like that. Like the saying goes, you never want to look back because something might be gaining on you."

## WHYT's Alex Tear Helps Build A Planet In Detroit

**D**ETROIT NATIVE ALEX TEAR grew up listening to modern WHYT (the Planet) Detroit in its "churban" days. "I'd always wanted to work here, from sitting at the bus stop listening to it on my Walkman," he says. "I said, 'One day I'm going to work there.'"

It was after 18 months programming top 40-to-modern convert WGRD Grand Rapids, Mich., that Tear was named music director at WHYT. He recently added the assistant PD title and says being second in command to PD Garrett Michaels fits him nicely. "I have no problem being the VP. I like being the go-to guy. I don't have to have the attention and recognition as long as everything's running smoothly."

After less than two years together, Tear says that he and Michaels "complement each other very well. When he gets stuck in the corporate structure of ABC and can't tend to many of the detailed things, [I get to] talk with a personality or know what's going on at a certain broadcast outside of the radio station, like a live remote. If the phone calls come at 3 in the morning, they go to me first."

This working relationship was born when Tear was at WGRD and Michaels at WPLY (Y100) Philadelphia. Those stations "were doing a similar format that really wasn't at the forefront yet," Tear says. "We were toying with the pop/modern rock format. We were not quite a full-fledged modern rocker, but a poppy rock-driven radio station, and sure enough other stations started to pop out, and the format just exploded."

One of the things Tear says he's learned from Michaels is patience. At WGRD, "I was a kid in a candy shop," says Tear. "When a promo person brought in what you knew was going to be a great record, I would react immediately. And now, as I've evolved as a programmer, I get great records in, but I'm a little bit more patient and keep it within my office for a certain amount of time and listen to it and watch a story build and then start relying on your gut. You want to go early on your gut. You want to be the man that everybody goes, 'Oh, yeah. They broke that.' But at the same time, you've got to make sure what's right for your radio station."

With the Detroit rock pie now being sliced among album outlets WRIF, WKRK (K-Rock), and WWBR (the Bear), as well as modern CIMX (89X), Tear calls the market "probably the most competitive landscape right now in radio." While those stations battle for the guitar-rock franchise, he says, WHYT has focused on 18-34 females, claiming the city's adult modern turf. "We're starting to see growth now,"

Tear continues. "We've really been focusing the radio station step by step. There's been one goal, and we've been

taking it in that direction for a year and a half now. Since we've both been here, we have not marketed the station, because we want to make sure the product's on the shelf. But it's really been a slow process."

Here's a sample hour on the Planet: Sophie B. Hawkins, "Damn, I Wish I Was Your Lover"; Mighty Mighty Bosstones, "The Impression That I Get"; Verve Pipe, "The Freshmen"; Duran Duran, "Hungry Like The Wolf"; Paula Cole, "Where Have All The Cowboys Gone?"; Dave Matthews Band, "Crash Into Me"; Squirrel Nut Zippers, "Hell"; U2, "Mysterious Ways"; Smashing Pumpkins, "Tonight, Tonight"; Wallflowers, "6th Avenue Heartache"; OMC, "How Bizarre"; Bare-naked Ladies, "The Old Apartment"; and Sarah McLachlan, "Building A Mystery."

Tear says, "89X seems to change their flavor quite a bit. They sound a little confused at times. WRIF is just a machine. They sound pretty good, but I think they may have a very competitive situation on their hands with John Gorman and K-Rock."

K-Rock, too, has had some shifts in terrain. "When Gorman got to town, it seemed like they were playing more Garbage records, even Fiona Apple," Tear recalls, "and now it's shifted to [where] I heard the Scorpions last night. I've got to trust the guys that are over there. They seem to be focused a little more on the rock'n'roll now. We weren't really worried when they were shifting in our direction, alternative-wise anyway. We were very focused on our females."

With that female-centered universe, the only competitor Tear sees is WKQI (Q95.5), which reports as an adult top 40, but, Tear notes, frequently veers into mainstream top 40 territory. "Sometimes we'll share a lot of records with them, and then the next week they'll share more rhythmic records with [top 40] WDRQ. I think they're just trying to feel out where they can fit between WDRQ and us for the female race."

So, for an industry that likes its stations in neat boxes, where does the Planet fit? "We firmly believe that we're a prototype," Tear says. "We pick and choose from modern AC, triple-A, alternative, and CHR, much like WPLJ [New York in the early '90s]. Everybody wondered, 'What are they doing?' And look what it's grown into—a monster."

One pool from which WHYT avoids drawing is rhythmic music. "For many years, this station had been a rap/dance station," Tear says. "One in every 10 people within the city may still say [the station] still plays 'yo-yo,' because we still haven't marketed [the station] yet. If it's rhythm-driven and sounds too dancey, it's not even going to get near us." MARC SCHIFFMAN



CETERA

a 1979 cut from Chicago (which Cetera fronted from the band's beginnings in 1967 to 1985). "That was our one and only attempt at disco," he says.

"The song sampled my voice and was remixed with [the Bucketheads'] own thing. I said to the guy cutting my hair, 'You thought you were cutting old Peter Cetera crooner's head, and you're actually cutting a Buckethead,'" he says lightly.

Indeed, the vocal sample on "These Sounds" was included with a deliberate nod to Cetera's vocal aptitude. According to Johnny D., owner of Henry Street Records, which released "These Sounds," "Peter Cetera could sing the whackiest record of all, and it would sound great because of his voice. You know it's him with just one word; he's that distinctive."

Reeling ahead to February 1997, Cetera again entered uncharted territory when R&B vocal quintet Az Yet chose as its second single a remake of Chicago's 1982 smash "Hard To Say I'm Sorry." With the decision to release the track, the group, via producer David Foster, asked Cetera to sing a couple of lines in the radio version of the song.

The results turned the new mix into one of the most tenacious multiformat tracks of the year. On the Hot 100 for 21 weeks, "Hard To Say" reached No. 8, becoming Cetera's first top 10 entry since 1989's "After All," a duet with Cher. On Hot R&B Singles it peaked at No. 20 while edging into the top 30 on the Adult Contemporary chart.

The song has also crossed the seas, hitting in Canada, Germany,



# Music Video

PROGRAMMING

## Dandy Warhols' 'Junkie' Vid Dulls Heroin's Glam Image

BY GINA VAN DER VLIET

LOS ANGELES—With a hot-pink set, neon lights, and '80s-outfitted dancers, first-time music video director and acclaimed photographer David LaChapelle has managed to create an unforgettable anti-drug message in the new Dandy Warhols video "Not If You Were The Last Junkie On Earth."

Supporting lyrics like "Heroin is so passé," the clip takes viewers on a trip through "the game show from hell," where the prizes for doing drugs are a toilet bowl for vomiting, a burning car wreck, and a pair of tombstones. Add to that mix a bunch of dancing hypodermic syringes and twirling hospital beds against a background of screaming bright colors, and the LaChapelle experience is complete in this outrageous tongue-in-cheek video.

"The video first appears to be a joke," the photographer/director says, "but it really isn't. It's more like a sick joke. You know: These are the prizes you get for doing drugs. Kids today are so wise to anti-drug messages. I didn't want to point a finger at them and say, 'No, no, no!' So I wanted to approach it from an angle where I [juxtapose] what they think is cool with what they think



The Dandy Warhols take a break with director David LaChapelle on the set of "Not If You Were The Last Junkie On Earth." Shown, from left, are band members Eric Hedford, Peter Holmstrom, and Zia McCabe; LaChapelle; and band member Courtney Taylor.

is uncool."

LaChapelle, who is represented by Venus Entertainment, a division of Los Angeles-based HSI, emphasizes that he wanted to avoid casting supermodel types as drug addicts, which films like "My Own Private Idaho" and "Drugstore Cowboy" did.

"[Heroin addicts] don't actually look like Matt Dillon or Kelly Lynch. I wanted to come up with a smarter way of getting the message across," adds LaChapelle, who has passed up many offers to direct music videos for major artists—including Madonna and Bryan Adams—but says he was "intrigued" by the Dandy Warhols track.

The video, choreographed by Jamie King, shows band members Courtney Taylor (lead vocals, guitar), Eric Hedford (drums, vocals), Zia McCabe (keyboards, percussion), and Peter Holmstrom (guitar) performing on the game show, surrounded by dancers dressed in tacky outfits. The two-day shoot was commissioned by Daniel Lockwood for Capitol Records. Says Lockwood, "We chose David because his brash aesthetic and biting sense of irony were the perfect combination for the Dandy Warhols. He was a master at communicating the song's anti-drug message while still maintaining the band's sense of style."

The track is the first single off the band's Capitol set "... The Dandy Warhols Come Down," scheduled to hit stores July 15, and is not to be interpreted as a lecture on drugs from the band, according to Taylor.

"I'm the kind of person that has to try everything," says Taylor, who directed the group's first video, "TV Theme Song," for Tim/Kerr Records. "If you're gonna have an opinion about something, you better have some experience with it. Hey, I like heroin just as much as the next guy, but I'm not gonna develop a big hang-up with it. Heroin is not magic; it doesn't make you cool if you do it," the singer adds.

According to Perry Watts-Russell, VP of A&R at Capitol, the clip will be serviced to MTV Saturday (7) before it goes to VH1, BET, and the Box, as well as local and regional video shows. The executive hopes video outlets will respond to the clip's unique approach.

The "Junkie" video, which certainly succeeds as an attention-grabber, is also unique in sporting an unusually large budget for a fairly unknown act.

Watts-Russell says, "The Dandy Warhols have a very broad appeal. Therefore, we wanted to put them on the map. I also perceive them as being on the cusp of a change in music and attitudes—a change toward people being more prepared to be flamboyant and larger-than-life and prepared to make alternative music fun again. So we took that approach to the video. With the next video, we'll do something completely different."

FOR WEEK ENDING JUNE 29, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS  
"NEW ONS" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily  
1899 9th Street NE,  
Washington, D.C. 20018

- 1 Puff Daddy & Faith Evans (Feat. 112), 'I'll Be...
- 2 Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)
- 3 Will Smith, Men In Black
- 4 Jay-Z, Who You Wit
- 5 Mary J. Blige, I Can Love You
- 6 Wyclef Jean, We Trying To Stay Alive
- 7 En Vogue, Whatever
- 8 R. Kelly, Gotham City
- 9 Lil' Kim, Not Tonight
- 10 Sam Saiter, After 12 Before 6
- 11 K. Kim, Face Down
- 12 Brand New Heavies, Sometimes
- 13 Bone Thugs-N-Harmony, Look Into My Eyes
- 14 Phajja, What Are You Waiting For?
- 15 Monifah, I Still Love You
- 16 Tasha Holiday, So Real, So Right
- 17 God's Property, Stomp
- 18 Heavy D, Keep It Comin'
- 19 Tony Toni Tone, Thinking Of You
- 20 Eightball & M.J.G., Just Like Candy
- 21 Ginuwine, I'll Do Anything/I'm Sorry
- 22 Allure, No Question
- 23 Master P & Steady Mobbin', If I Could Change
- 24 K-Ci & JoJo, You Bring Me Up
- 25 Lost Boyz, Love Peace & Nappiness
- 26 Brownstone, 5 Miles To Empty
- 27 KRS-One, Step Into A World
- 28 Joe, Don't Wanna Be A Player
- 29 Tha Truth, Makin' Moves
- 30 The Notorious B.I.G., Hypnotize

\*\*\* NEW ONS \*\*\*

Uncle Sam, Can You Feel It  
Michael Jackson, Stranger In Moscow  
Tania, Make Tonight Beautiful  
Blackstreet, Slash & Fishbone  
Coolbone, Nothin' But Strife



Continuous programming  
2805 Opryland Dr.,  
Nashville, TN 37214

- 1 Deana Carter, Count Me In
- 2 Travis Tritt, She's Going Home With Me
- 3 Tanya Tucker, Little Things
- 4 Patty Loveless, The Trouble With The Truth
- 5 Mark Willis, Places I've Never Been
- 6 Pam Tillis, All The Good Ones Are Gone
- 7 Tim McGraw With Faith Hill, It's Your Love
- 8 Diamond Rio, How Your Love Makes Me Feel
- 9 Reba McEntire, I'd Rather Ride Around With You
- 10 Sons Of The Desert, Whatever Comes First
- 11 Tracy Lawrence, How A Cowgirl Says Goodbye
- 12 Michael Peterson, Drink, Swear, Steal & Lie
- 13 Clay Walker, One, Two, I Love You
- 14 George Strait, Carrying Your Love With Me

- 15 Vince Gill, You And You Alone
- 16 John Michael Montgomery, How Was I To Know
- 17 Junior Brown, I Hung It Up †
- 18 Ranch, Walkin' The Country
- 19 Jack Ingram, Flutter †
- 20 Trisha Yearwood, How Do I Live †
- 21 Ryan Reynolds, Do I Ever Cross Your Mind †
- 22 Sawyer Brown, This Night Won't Last Forever †
- 23 Lee Ann Womack, The Fool †
- 24 Sara Evans, Three Chords And The Truth †
- 25 Blackhawk, Hole In My Heart †
- 26 David Lee Murphy, All Lit Up In Love †
- 27 Alan Jackson, Who's Cheatin' Who
- 28 Alabama, Dancin', Shaggin' On The Boulevard
- 29 Kenny Chesney, She's Got It All †
- 30 Bob Woodruff, Almost Saturday Night †
- 31 Billy Yates, Flowers †
- 32 Bekka & Billy, Better Days
- 33 James Bonamy, The Swing
- 34 Buffalo Club, Nothin' Less Than Love
- 35 Ricochet, He Left A Lot To Be Desired
- 36 Crawford/West, Summertime Girls
- 37 Blake & Brian, Another Perfect Day
- 38 Lila Mccann, Down Came A Blackbird
- 39 Little Texas, Your Mama Won't Let Me
- 40 Charlie Daniels/Hal Ketchum, Long Haired...
- 41 MC Potts, I'm So Sorry
- 42 Emilio, She Gives
- 43 Raybon Bros., Butterfly Kisses
- 44 Terri Clark, Just The Same
- 45 Alison Krauss & Union Station, Find My...
- 46 Lee Roy Parnell, Lucky Me, Lucky You
- 47 River Road, I Broke It, I'll Fix It
- 48 Kathy Mattea, I'm On Your Side
- 49 Anita Cochran, Daddy Can You See Me
- 50 Neal McCoy, The Shake

† Indicates Hot Shots

\*\*\* NEW ONS \*\*\*

Chely Wright, Shut Up And Drive  
John Anderson, Somebody Slap Me  
Lorrie Morgan, Go Away



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Meredith Brooks, Bitch
- 2 Puff Daddy & Faith Evans (Feat. 112), 'I'll Be...
- 3 The Mighty Mighty Bosstones, The Impression...
- 4 Will Smith, Men In Black
- 5 The Wallflowers, The Difference
- 6 Sublime, Wrong Way
- 7 Scarface, Smile
- 8 R. Kelly, Gotham City
- 9 Sugar Ray, Fly
- 10 The Smashing Pumpkins, The End Is The Beginning...
- 11 Prodigy, Breathe
- 12 Jon Bon Jovi, Midnight In Chelsea
- 13 Radiohead, Paranoid Android
- 14 Aerosmith, Hole In My Soul \*\*
- 15 God's Property, Stomp
- 16 En Vogue, Whatever
- 17 Fiona Apple, Criminal
- 18 Jonny Lang, Lie To Me
- 19 Counting Crows, Daylight Fading

- 20 Marilyn Manson, Man That You Fear
- 21 Changing Faces, G.H.E.T.T.O.U.T.
- 22 Reef, Place Your Hands
- 23 Robyn, Do You Know (What It Takes)
- 24 Bone Thugs-N-Harmony, Look Into My Eyes
- 25 Missy "Misdemeanor" Elliott, The Rain (Supa Dupa Fly)
- 26 Coolio Feat. The 4Thz, C.U. When U Get There
- 27 Babyface, How Come, How Long
- 28 Spice Girls, 2 Become 1
- 29 Blues Traveler, Carolina Blues
- 30 Rome, I Belong To You
- 31 Live, Turn My Head \*\*
- 32 Collective Soul, Listen
- 33 Tonic, If You Could Only See
- 34 Dave Matthews Band, Crash Into Me
- 35 Chemical Brothers, Block Rockin' Beats
- 36 Wyclef Jean, We Trying To Stay Alive
- 37 Matchbox 20, Push
- 38 Erykah Badu, Next Lifetime
- 39 Third Eye Blind, Semi-Charmed Life
- 40 K's Choice, Not An Addict
- 41 Sheryl Crow, A Change Would Do You Good
- 42 The Notorious B.I.G., Hypnotize
- 43 No Doubt, Sunday Morning
- 44 11.2, Cupid
- 45 Reef Big Fish, Sell Out
- 46 Orbital, The Saint
- 47 Lil' Kim, Not Tonight
- 48 Fluke, Atom Bomb
- 49 That Dog, Never Say Never
- 50 Toad The Wet Sprocket, Come Down

\*\* Indicates MTV Exclusive

\*\*\* NEW ONS \*\*\*

311, Transistor  
Hanson, Where's The Love  
U2, Last Night On Earth  
K-Ci & JoJo, You Bring Me Up  
Primus, Shake Hands With Beef



30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Lee Ann Womack, Never Again, Again
- 2 George Strait, Carrying Your Love With Me
- 3 Patty Loveless, The Trouble With The Truth
- 4 Alan Jackson, Who's Cheatin' Who
- 5 Deana Carter, Count Me In
- 6 Mark Chesnut, Let It Rain
- 7 Vince Gill, A Little More Love
- 8 Mark Willis, Places I've Never Been
- 9 Sons Of The Desert, Whatever Comes First
- 10 Alison Krauss & Union Station, Find My Way...
- 11 Travis Tritt, She's Going Home With Me
- 12 Reba McEntire, I'd Rather Ride Around With You
- 13 Tracy Lawrence, How A Cowgirl Says Goodbye
- 14 Pam Tillis, All The Good Ones Are Gone
- 15 Clay Walker, One, Two, I Love You
- 16 Ricochet, He Left A Lot To Be Desired
- 17 Tim McGraw With Faith Hill, It's Your Love
- 18 Charlie Daniels/Hal Ketchum, Long Haired...
- 19 Mark Chesnut, O' Country
- 20 Terri Clark, Just The Same
- 21 Big House, You Ain't Lonely Yet

- 22 Michael Peterson, Drink, Swear, Steal & Lie
- 23 Lee Roy Parnell, Lucky Me, Lucky You
- 24 Buffalo Club, Nothin' Less Than Love
- 25 Billy Yates, Flowers
- 26 Little Texas, Your Mama Won't Let Me
- 27 Kathy Mattea, I'm On Your Side
- 28 Neal McCoy, The Shake
- 29 Kenny Chesney, She's Got It All
- 30 Raybon Bros., Butterfly Kisses

\*\*\* NEW ONS \*\*\*

John Anderson, Somebody Slap Me  
Chris LeDoux, This Cowboy's Hat



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Paula Cole, Where Have All The Cowboys Gone?
- 2 Meredith Brooks, Bitch
- 3 The Verve Pipe, The Freshmen
- 4 Shawn Colvin, Sunny Came Home
- 5 The Wallflowers, One Headlight
- 6 Hanson, Mmmmbop
- 7 Dave Matthews Band, Crash Into Me
- 8 Savage Garden, I Want You
- 9 En Vogue, Whatever
- 10 The Wallflowers, The Difference
- 11 Paul McCartney, The World Tonight
- 12 Sheryl Crow, A Change Would Do You Good
- 13 Counting Crows, Daylight Fading
- 14 Spice Girls, Say You'll Be There
- 15 Jon Bon Jovi, Midnight In Chelsea
- 16 Eric Clapton, Change The World
- 17 Janet Jackson, Nasty
- 18 Duncan Sheik, Barely Breathing
- 19 Steve Winwood, Spy In The House Of Love
- 20 John Fogerty, Walking In A Hurricane
- 21 Michael Jackson, Beat It
- 22 Abra Moore, Four Leaf Clover
- 23 Toni Braxton, You're Makin' Me High
- 24 No Doubt, Don't Speak
- 25 Sheryl Crow, If It Makes You Happy
- 26 The Cardigans, Lovefool
- 27 Indigo Girls, Shame On You
- 28 Jewel, Foolish Games
- 29 Toni Braxton, Un-Break My Heart
- 30 Lisa Stansfield, Never, Never Gonna Give

\*\*\* NEW ONS \*\*\*

Cast Of "My Best Friends Wedding", I Say A Little Prayer  
Spice Girls, 2 Become 1  
Pat Benatar, Strawberry Wine  
Savage Garden, To The Moon And Back  
Tonic, If You Could Only See

## PRODUCTION NOTES

### LOS ANGELES

Guy Guillet was the eye behind Stir's "Looking For" video, which was produced by Rob Howard. Eric Barrett and Lanette Phillips executive-produced for Original Film.

"Angels Of The Silences" by the Counting Crows was the work of Satellite Films director Josh Taft. The clip was produced by Emily Fincher.

### NEW YORK

Ryan Reynolds' "Do I Ever Cross Your Mind?" was directed by Chris Rogers. Lauren Winters produced and Jamie Rosenberg directed photography for 361°.

Marc Smerling was the director behind Diana King and Brian McKnight's "When We Were Kings" video, from the soundtrack of the same name. Sharon Lynch produced and Sean O'Dea directed photography for Notorious Pictures Inc.

### NASHVILLE

Prairie Oyster's "One Way Track" was directed by Pecos Films' Michael McNamara and produced by David Pritchard.

The clip for "Little Things" by Tanya Tucker was directed by Gerry Wenner for Planet Pictures. Robin Beresford produced.

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING JULY 12, 1997.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Puff Daddy & Faith Evans (Feat. 112), 'I'll Be Missing You

BOX TOPS

- Will Smith, Men In Black  
Lil' Kim, Not Tonight (Remix)  
Mary J. Blige, I Can Love You  
Missy Elliott, The Rain  
Coolio, C.U. When You Get There  
Bone Thugs-N-Harmony, Look Into My Eyes  
Master P, If I Could Change  
Spice Girls, 2 Become 1  
Backstreet Boys, Quit Playing Games (With My Heart)  
TRU, FEDZ  
God's Property, Stomp  
Wyclef Jean, We Tryin' To Stay Alive  
En Vogue, Whatever  
Hanson, Mmmmbop  
Rampage, Take It To The Streets  
Craig Mack, Jockin' My Style  
Ginuwine, I'll Do Anything/I'm Sorry  
Freak Nasty, Da Dip  
Marilyn Manson, Man That You Fear  
Tony Toni Tone, Thinking Of You  
Tara Hicks, Distant Lover  
Aaliyah, Four Page Letter  
Changing Faces, G.H.E.T.T.O.U.T.  
K-Ci & JoJo, You Bring Me Up  
Tha Truth, Makin' Moves  
Dru Hill, In My Bed

NEW

Blackstreet, Fix (Remix)  
INXS, Don't Lose Your Head  
Uncle Sam, Can You Feel It  
Various Artists, The Jack Jam  
The Verve Pipe, Villains  
A.D.O.R., Enter The Center  
Beenie Man, Dance Hall Queen  
Big Mike, 'Burban & Impalas

Jaymz Bee & The Royal Jelly Orch., You Oughta Know  
OC, Far From Yours  
Tracey Lee, Give It Up Baby



Continuous programming  
1515 Broadway  
New York, NY 10036

NEW

Hepcat, Bobby And Joe  
The Charlatans UK, One To Another  
Blink 182, Dammitt  
Jaymz Bee & The Royal Jelly Orch., You Oughta Know  
Kenickie, In Your Car  
The Dandy Warhols, Not If You Were The Last...



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

- Corey Hart, Third Of June (new)  
Moist, Tangerine (Remix) (new)  
Change Of Heart, Little Kingdoms (new)  
Rascalz, Soul Obligation (new)  
Bush, Personal Holloway (new)  
Bone Thugs-N-Harmony, Look Into My Eyes (new)  
INXS, Don't Lose Your Head (new)  
Seven Mary Three, Make Up Your Mind (new)  
Puff Daddy & Faith Evans (Feat. 112), 'I'll Be Missing You  
Our Lady Peace, Clumsy  
No Doubt, Sunday Morning  
Foo Fighters, Monkey Wrench  
Spice Girls, 2 Become 1  
The Chemical Brothers, Block Rockin' Beats  
Headstones, Cubically Contained  
The Wallflowers, The Difference  
Meredith Brooks, Bitch  
The Notorious B.I.G., Hypnotize  
Third Eye Blind, Semi-Charmed Life



Continuous programming  
Hawley Crescent  
London NW18TT

- Hanson, Mmmmbop  
Daft Punk, Around The World  
The Notorious B.I.G., Hypnotize  
Michael Jackson, Blood On The Dance Floor  
Jon Bon Jovi, Midnight In Chelsea  
The Cardigans, Lovefool  
Puff Daddy & Faith Evans (Feat. 112), 'I'll Be Missing You  
Ricky Martin, Maria  
Sash, Ecuador  
Spice Girls, Who Do You Think You Are?  
Blackstreet, Don't Leave Me Now  
Savage Garden, I Want You  
The Blueboy, Remember Me  
Depeche Mode, Home  
Bellini, Samba De Janeiro  
Olwe, You're Not Alone  
R. Kelly, I Believe I Can Fly  
Depeche Mode, It's No Good  
En Vogue, Whatever  
Jam & Spoon, Kaleidoscope Skies



Continuous programming  
2806 Opryland Dr  
Nashville, TN 37214

- Bob Carlisle, Butterfly Kisses  
Crystal Lewis, Beauty For Ashes  
The Waiting, Never Din  
Jaci Velasquez, On My Knees  
Erin O'Donnell, Didn't Even Know  
Small Town Poets, Prophet, Priest & King  
dc Talk, Colored People  
Blessid Union Of Souls, I Wanna Be There  
God's Property, Stomp  
ETW, Ain't Nobody Dyin' But Us  
John Elefante, Eyes Of My Heart  
Age Of Faith, Walk In My Shoes  
Split Level, Healed

Switchfoot, Chem 6A (new)  
Point Of Grace, That's The Way...(new)



One hour weekly  
216 W Ohio  
Chicago, IL 60610

- Primal Scream, Kowalski  
Faith No More, Last Cup Of Sorrow  
Fury, Denail  
World Party, It Is Time  
Voodoo Glow Skulls, Bullet Proof  
Trebek Changer, Friend Of Mine  
Michael Penn, Try  
Meat Beat Manifesto, Heiter Skelter  
Cake Like, Lorraine's Car  
Souls, Cello  
Ban Harper, Faded  
Descendants, When I Get Old  
Notwist, Johnny & Mary



1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

- The Smashing Pumpkins, The End Is The Beginning...  
Cake Like, Lorraine's Car  
Dogma, Cancer  
Manbreak, Ready Or Not  
The Verve Pipe, The Freshman  
Kula Shaker, Govinda  
Veruca Salt, Shutterbug  
Marilyn Manson, Man That You Fear  
Our Lady Peace, Superman's Dead  
Vibrolush, Bridge Over Me  
Bush, Personal Holloway  
Primus, Winona's Big Brown Beaver  
Primus, Jerry Was A Racecar Driver  
Primus, My Name Is Mud  
Primus, Shake Hands With Beef



## HIGH-PROFILE MUSIC AT HOME IN BLOOMINGTON

(Continued from page 3)

A batch of new records and fresh signings signals the continuing vitality of the diverse Bloomington music community, and it's some of the scene's best and brightest that are busy: Singer/songwriter Kim Fox has a debut DreamWorks album due, and noise-pop band El Niño just inked an international deal with Ignition Records. Plus, indie efforts are out or upcoming from Mysteries Of Life, United States Three, Vida, and Fabric.

Due July 15, Fox's "Moon Hut" draws on musical theater and Brill Building pop for its charming mix of innocence and sophistication. And Fox herself is a blend of the two, being a big-city kid (raised in New York) who always wanted to live in a small town (she moved to Bloomington a couple of years ago). The album was produced by local maven Paul Mahern at Echo Park studios, and all the musicians who played on the recording are Bloomingtonians—including solo artist and Lemonheads guitar slinger John Strohm, former Mellencamp drummer Kenny Aaronoff, and a string section drawn from the ranks of IU.

"The combination of music school musos and the locals makes Bloomington a pretty amazing place," Fox says. "You can see great music about every night. And the atmosphere is so relaxed. Living here, I've gained a new respect for music with a real simplicity—whether it's Mysteries Of Life or someone like John Prine."

But it's Broadway more than Bloomington that's at the heart of the first single from "Moon Hut," the day-dreamy sing-along "I Wanna Be A Witch." Growing up, Fox was "influenced by musical theater as much as pop music," she says. "I fell in love with Carole King's songs for 'Really Rosie' when I was 7, and then I listened to everything from Sondheim to 'Jesus Christ Superstar.'"

Still, as other numbers on "Moon Hut" reflect, Fox has always had her pop icons. "Laura Nyro is definitely my biggest inspiration," she says. "I first heard 'New York Tendaberry' when I was 14 or 15, and it's all I listened to for about a year. She's such an inspiration: the way she juxtaposed the simple and complex, and encompassed all the moods, from soul-wrenching to beautiful and celebrating of life."

Hearing some of those same qualities in Fox is what led DreamWorks A&R exec Beth Halper to bring her to the label. "Kim's music is so fresh and magical—it charmed the hell out of me," she says. "And it's going to be a long, baby-step process, but we're going to work to cast her spell on a lot of people."

"I Wanna Be A Witch" goes to triple-A radio in late August, and one programmer who's already sold on the song is Bruce Warren, music director of triple-A WXPB Philadelphia and producer of the "World Cafe" program (syndicated to 100 stations via Public Radio International). "I get records of a man with a guitar or a woman with a piano all the time—derivative is definitely the word of the day," he says. "But Fox is anything but that. She's so cool-sounding and has such a unique vision. Our station is embracing her."

WXPB will put "I Wanna Be A Witch" in heavy rotation upon release, according to Warren, and he has invited her to play on a bill July 20 with John Hiatt and Dar Williams during the WXPB Singer/Songwriter Weekend. Fox will also be playing gigs in

New York and Los Angeles soon, although she will concentrate on building her Midwest fan base by playing a string of dates this summer from Chicago to Minneapolis to Louisville, Ky.

In late July, Fox is also playing



EL NIÑO

some side-stage shows on Sarah McLachlan's Lilith Fair tour, with her band, including members of top-notch Bloomington world beat combo Salaam. Fox is casting about for a booking agent. She is managed by Brad Gelfond of Reluctant Management in Los Angeles. Her music is published by Reticulous Songs/BMG Music Publishing (ASCAP).

### EL NIÑO GOING GLOBAL

Perhaps the finest—and certainly the loudest—act to come from Bloomington is El Niño. Slamming pastoral pop headlong into screaming guitar skronk, El Niño draws a crowd not only at home and in nearby Indianapolis, but in Chicago. And it was at the Windy City's Double Door club that Ignition co-principal (and Oasis manager) Marcus Russell took in an El Niño show. Russell and his partner, Alec McKinlay, say they signed El Niño to Ignition based on that "very, very impressive performance" and the "international potential" evident on the band's self-titled debut album on Indianapolis indie Flat Earth.

The London-based Ignition will release "El Niño" outside the U.S. this fall, with remixing, remastering, and repackaging of the original Flat Earth album likely. Preceding the full issue will be a single release or two (with the psychedelic stunner "Dilute Me" probably leading off). The 2-year-old Ignition has an international licensing deal with Sony beyond the U.K. (where it is racked independently, by 3MV/Vital Distribution). Flat Earth retains the U.S. rights to "El Niño," which it released in April '96 via the Chicago-based Symbiotic Distribution.

El Niño is recording its sophomore album this summer, with release scheduled for early next year on Ignition throughout the world. The band—featuring vocalist/bassist Glenn Hicks, lead guitarist John Hicks, drummer Paul Karaffa, and new rhythm guitarist Greg Phillips—will likely co-produce the album with Ed Ackerson (leader of Minneapolis fuzz-pop act Polara), who helmed about half the tracks on "El Niño."

Glenn Hicks says the band looks forward to availing the greater public of El Niño's new "supersonic" sound. "It's like we got the hottest stock car on the track, and we just can't wait to put it against all the others. We're so ready to go to other countries and just rock. And the Ignition deal should give us the opportunity to do just that."

With international touring a priority, El Niño is on the lookout for a booking agency. The band is managed by Matt Hickey at Tony Margherita Management in Chicago; its songs are published by Wray Wrasmus Music (BMI).

One of the key elements of the re-

cent Bloomington boom has been the work of Flat Earth. In addition to El Niño's debut, the label has issued a handful of singles and full-length discs by Transportation and United States Three as well as the stellar solo album from Strohm, "Caledonia." That record's country-rock charms are in demand enough that Flat Earth just signed licensing deals for the album with Demon in Europe, Alpha in Japan, and Shock in Australia.

Since its release this spring, the second United States Three album, "Le Temps Du Tempo," has garnered airplay on several college stations beyond the Bloomington/Indianapolis area on the strength of such power pop gems as "I Don't Wanna Start." In addition to leading United States Three, vocalist/multi-instrumentalist Vess Ruhtenberg is a ubiquitous session player around Bloomington, including a guest shot on Fox's album and a tour last year with Mysteries Of Life as it supported its RCA debut album, "Keep A Secret."

RCA has recognized Flat Earth's enterprising ways enough to work with the indie in developing Mysteries Of Life at the grass-roots level. Late last year, Flat Earth released a 7-inch single from the band, and the label just issued "Focus On The Background," a six-track EP that features a mix of acoustic-oriented originals and covers (including a definitive take on Talking Heads' "Naive Melody").

RCA A&R rep Franz Fleischi says Mysteries Of Life has such a surfeit of songs that the band and label thought that getting them out in a low-key fashion via Flat Earth would be the ideal way to stoke fan support and let programmers and retailers know that the band has been "alive and kicking" since the first album's release early last year. The strategy has paid off so far, with tracks from "Focus On The Background" getting airplay on more than 50 college and public stations, as well as on such commercial triple-A outlets as KFAN Fredericksburg, Texas, and WEBX Champaign, Ill.

The Mysteries Of Life just finished recording its sophomore RCA effort, "Come Clean," with Mahern at Echo Park, and the album will be out by early next year, if not sooner. But first should come another Flat Earth EP, featuring another mix of originals and covers of the likes of Fleetwood Mac and the Jam. A Bloomington native and longtime star of the town's music scene, Mysteries leader Jake Smith appreciates Flat Earth and other new institutions as well as anybody.

"I've lived in Bloomington my whole

life, and it's never been better," he says. "With Flat Earth, we have a cool regional label; Echo Park is such a great, inexpensive studio that even national bands like Son Volt and Superechuck are starting to record



THE MYSTERIES OF LIFE

there; and area public radio has been so supportive of local music.

"The concept of a 'scene' is so nebulous," Smith continues. "But the framework is definitely here for a lot of cool things to happen, and there are more good bands coming up, like Old Pike and the Mary Janes. People should definitely keep an eye out."

Mysteries Of Life is managed by the Washington, D.C.-based Performance Group. The band is negotiating with booking agencies; its songs are published by Deep Dark Music/Warner Bros. (ASCAP).

## BLOCKBUSTER

(Continued from page 5)

McAlpine. "I guess their margins really got squashed."

Blockbuster's 1996 cash flow was \$770 million, a sum Viacom had hoped to reap again this year to help pay down the debt it acquired buying the chain and Paramount Communications. Now the contribution will be several hundred million dollars less. Unless same-store sales improve in the second half of the year, Blockbuster anticipates a full-year EBITDA of \$400 million-\$500 million.

Laggard outlets are likely to close in the U.S. and overseas, where Blockbuster is scrutinizing outlets in "certain" markets. Each store is considered a profit center, but "unfortunately that has not always been the case in recent times," Viacom chairman Sumner Redstone told analysts recently.

"They shouldn't be doing that poorly," says Curt Alexander of Media Group Research in Providence, R.I. "Any way you slice it, their business should have been flat to up" in the second quarter, comparable to the publicly held video chains. "And they still should be stealing market share from

Other Bloomington acts to watch for include the popular a cappella vocal quartet Vida. Issued this spring, the group's second self-released disc, "In Bloom," branches beyond the traditional Bulgarian and South African tunes of its fine debut to include several original songs and such crowd-pleasing covers as Prine's "Angel From Montgomery."

Last summer, Vida broke out of the Indiana region with a successful 21-date tour of the East Coast, including shows at New York's Knitting Factory and a string of Borders Books & Music outlets. The group's albums are available in selected Sam Goody and Best Buy stores around the country (via Oar Fin Records of Minneapolis), as well as the Hear Music chain and various Borders shops. Set to play a round of Midwestern shows in the late summer and early fall, Vida is booked and managed by Nicki Pheenis of Richmond, Ind.

Out in early September is the full-length debut from lo-fi electro-folk trio Fabric, "Woolly Mammoth." Dotted with harmoniously twisted pop songs, the album is on the North Carolina indie Hep-Cat (distributed nationwide by the Alternative Distribution Alliance). A disc of Fabric's more rock-oriented material may come out via Flat Earth next year.

the mom-and-pops."

Alexander suspects Antioeo is cleaning up the books in preparation for a Viacom attempt to spin off Blockbuster. "Let's write off everything we can and get it behind us" is his description of the presumed strategy.

If Redstone can't get the sale price he wants and Viacom remains in control, Alexander predicts Blockbuster "will have some problems ahead of it." Chief among them, he maintains, is self-distribution: "I saw it as a loser from the get-go."

Blockbuster dropped longtime wholesaler ETD Entertainment in Houston in favor of direct shipment of videos to regional warehouses, until a Dallas-area central distribution center, currently under construction, opens early in 1998. Alexander doesn't think the savings will be worth the expense and dislocation.

Meanwhile, the interim, noncomputerized system is leaking cassettes, according to McAlpine. "It's my understanding product is not even showing up in some places," he says. "Self-distribution is a disaster."

## PHILIPS TO LAUNCH HOME CD RECORDER

(Continued from page 5)

Serial Copy Management System (SCMS), which blocks en masse digital copying by preventing digital copies being made from other copies.

Philips plans to introduce its first CD-RW recorder in late 1997 or early 1998 in Europe, with other territories to follow. Hardware prices will start at 1,500 Dutch guilders (\$765), according to the statement.

Asked if Philips intends its CD-RW products to replace the analog audiocassette—which the company developed—a Philips spokesman says, "Just because we're talking about new technologies doesn't mean we're abandoning the old ones."

By the same token, the spokesman notes that Philips' plans to develop a new digital audio carrier with Sony based on the Direct-Stream Digital (DSD) process are unrelated to the CD-RW development (Billboard, June 21).

"There are announcements we make jointly with Sony and ones we make separately from them," says the Philips spokesman. "CD-RW is a product announcement, and when we make product announcements we tend to make them separately. However, DSD was a standard announcement, so we made it jointly."

CD-RW will be targeted at both the general consumer and audio-

phile markets. "Certainly audiophiles will be interested in CD-RW, but so will [other] consumers," says the Philips representative. "There's an audience of CD fans that are simply interested in recordability."

The spokesman notes that Philips has been developing CD-RW technology for some time but has only recently been able to offer it at "a price point that's affordable" for the consumer market.

Although rewritable CDs are not compatible with existing audio CD players, the new technology does not require a revision of the Red Book Standard, which dictates the technical specifications of the CD, according to the spokesman.



## RECORD COMPANY ARCHIVES

(Continued from page 3)

Columbia reissues producer Michael Brooks tells the story about saving never-released Louis Armstrong & His All Stars master tapes from the trash bin.

"I was in the studio supervisor's office—this was 1980—and there was a pile of tapes, so I started looking through them. They all had a big 'S' on them, including boxes clearly labeled 'Louis Armstrong—Unreleased Concert.' I said, 'What is this?' The guy said, 'All that's old stuff getting thrown out to make room in the vault.' The 'S' was for scrap."

Brooks saved the tapes. His story is retold by veteran Columbia producer George Avakian in the liner notes of the



CLINE

magnificent, two-CD Columbia/Legacy set "Louis Armstrong—The Legendary Chicago Concert, 1956," released in May.

"Pick any label," says one vault-wise source. "Your whole article could be stories just about recordings owned by that one company that have been thrown out or missing. It's one of the industry's dirty little secrets."

Lost catalog recording material from the pre-tape era includes metal record manufacturing parts, disc acetates, test pressings, and disc copies, according to sources. In the tape era, the losses include both monaural and stereo tape masters of singles and albums, safety copies, alternate takes, and multitrack session tapes.

Billboard contacted all the major record companies during the preparation of this piece. PolyGram's vault executive declined to comment, and Atlantic and Sony did not respond by press time. Representatives from BMG, Capitol, Universal, and Warner Bros., discuss their archival experiences below.

### STORAGE COSTS, SHORT MEMORY

In past years, sources say, the biggest impediment to proper archiving of older material has been administrative pressure at all companies to economize on storage costs.

"In the '70s, there was an order at MCA to the upstate New York vault to destroy all the metal parts of the classic pre-1950 Decca, Vocalion, and Brunswick sides," says a source. "But the order was quietly ignored by people at the vault who knew better, who later explained that there was plenty of space and no reason to do a systematic meltdown."

Most of those interviewed by Billboard say that in recent years Sony has led the industry in its efforts to update its archives. But tales about past shortsighted decisions at the label clearly illustrate why such efforts were initiated by the software-conscious Japanese owner of the former CBS label.

"I was working at CBS in the mid-'70s," says a former producer. "One day we got the word that some administrator had decided that because of storage concerns, the mono tapes in the vault should be thrown out. This meant not just mono mixes of stereo sessions, but masters cut before the advent of stereo.

"So the word gets out, and at lunch time, there's all sorts of people from the building out standing around the dumpsters on East 52nd Street, and there are tapes, acetates, track sheets, session notes, you name it, all over the street, and people trying to save this or save that. Acetates don't like asphalt streets. Somebody finally canceled the order."

Pre-Sony CBS wasn't alone; similar measures at Liberty and ABC, before those labels were acquired by EMI Capitol in 1985 and MCA (now Universal Music Group) in 1979, respectively, resulted in many mono-era tapes being thrown out or destroyed, according to sources. Some pre-tape items were so badly stored in the past at EMI's Capitol label they were useless.

"I was doing a big-band series for Time Life Records in 1984, and we were doing Stan Kenton," Sony's Brooks recalls. "Capitol's transfer tapes were horribly distorted, so I wanted to go back and use the original 16-inch lacquers [fragile acetate first pressings]. The lacquers were stored in a room in huge piles, hundreds of them stacked flat on top of one another, squashed, the piles so high you'd have to use a ladder. All ruined."

Another major factor at all labels that impeded proper care of older recordings, according to sources, was the pre-CD-era perception that they were of negligible value and not a source of future revenue.

"Nobody knew there'd be this interest in old recordings," says a source. "There was this view that if they kept one copy, any kind of copy, then they figured they were cool. So it was like, 'Why keep those old metal parts? Why keep the mono when we've got reprocessed stereo? Why keep these bulky multitrack session reels? They just didn't know any better.'"

Says Peter Brooks, senior VP of logistic development for EMI Capitol, "That's why when we began our [archives preservation] program, we felt one of the keys was to make sure the session tapes were accounted for and well cared for. For example, without them, we would have never been able to accomplish the Natalie Cole album ['Unforgettable With Love'], the duet with her father."

### SAVING NICKELS

Bob Irwin, a Sony producer and owner of Sundazed Records, says that he saw CBS employees in the late '80s "actually using a band saw on tape reels, multitracks, and masters of major artists. They were sawing the tapes off and saving the metal reels for scrap. I argued with them and eventually got 30 or 40 reels away from those people and brought them to someone who knew better."

Irwin says the employees had been instructed to destroy the tapes because "for every tape they got off the shelves, they saved the company a nickel a month—that was the attitude."

All those interviewed say such occurrences don't happen anymore. "It's a different climate now," says a source. "Because when you get down to it, all a record company has of value, really, are its artist contracts, its current release inventory, and its catalog. And a corollary of that means taking care of the catalog by keeping and archiving the best original source material."

Why is the best source material so important? "The answer is simple," says an industry vet. "The others, copies and such, don't sound as good. Copies sound duller. If you use the wrong tape, like one equalized for the characteristics of the vinyl format, for-

get it. Or one where they used too much noise reduction on a disc-era reissue, it's going to sound plain lousy."

A related reason for the self-inflicted seepage is the turnover of company personnel and the loss of "corporate memory."

"Well into the '60s and '70s, most of the big companies had one person who'd been in charge of the vault for eons, and that person knew where everything was," says one industry veteran. "This was before computers. Those people retired and took most of their knowledge with them, and many people remaining were basically clerks who wouldn't know Otis Redding from Otis Elevators."



CHARLES

"The turnover in personnel is unbelievable," says Joanne Feltman, VP of business affairs at BMG, who is primarily responsible for BMG's vault updates. "That's one of the reasons for this project. Otherwise, you're just taking your chances that the person who knows about your assets today knows about your assets tomorrow. Knows where it is, knows it's in good shape, and understands what product it's been on."

Even people working the front line of company reissue programs sometimes didn't know their own label's heralded artists.

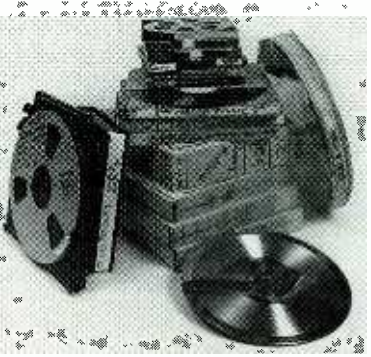
"There was this person who worked in the EMI/Capitol reissues department—this is absolutely true—who asked me who Ricky Nelson and Jan & Dean were," says a producer. "How can you deal with that?"

One way to deal with the industry's inevitable turn of the generational page was to bring in experts who did know the company's history and artists.

### VAULT DETECTIVES

In the mid-'80s, companies began hiring outside consultants to search their vaults. Often studio-wise and always passionately knowledgeable about particular musical genres (and even particular artists), the freelancers would spend weeks searching company files, combing through filthy warehouses, checking out tape boxes, and often coming up with the goods.

"One of the major problems to quick



Among the archival product in BMG's vault are tapes by Elvis Presley, Harry Nilsson, Hall & Oates, and Marilyn Monroe. Considerable programs in archival preservation have been undertaken by the six major record companies in recent years.

access is that nobody at any company can possibly know what's on every tape," says a vault expert. "If it isn't written accurately on the tape box, you either forget it or play detective."

Given time, commitment, and a narrowed universe of tape reels that expert knowledge brings, sometimes the work pays off.

"That's how RCA found an alternate take for 'That's All Right, Mama,' Elvis' first single for Sun Records. Lost for, what, 33 years?" says a source. "They finally figured to check the [matrix] numbers on tapes close to those of the released recordings and started searching. Believe me, none of the boxes had 'Elvis' written on them, just numbers."

Because of their knowledge and tenacity, and their successes, many vault experts are now respected reissue producers; others have become part of the "new guard" at label libraries.

### LOSSES ARE INDUSTRYWIDE

The largest and oldest companies—Sony's CBS/Columbia and BMG's RCA Victor, founded in 1908 and 1901, respectively—have huge cornerstone collections as well as later acquisitions and have the largest and most complete storage vaults of all the majors. According to sources, BMG has an estimated 1.3 million items (tapes, acetates, metal parts); Sony, more than 600,000.

Sony's main vault is in a state-of-the-art Iron Mountain storage facility in upstate New York; BMG's is in a similar underground facility near Slippery Rock in western Pennsylvania.

Both companies have established sizable budgets to complete their computerized vault programs.

In addition to the size and age of their core inventory, the holdings in the two companies' vaults have been kept fairly intact. But that is not always the case. For other labels, buyout deals over the decades have resulted in vaults being moved and haphazardly stored—thus more vulnerable to attrition.

The vaults of the Universal Music Group (500,000 pre-tape and tape items), EMI/Capitol (250,000 pre-tape and tape items), and PolyGram (275,000 pre-tape and tape items) have also been greatly updated and are now housed at modern, high-tech storage facilities.

These three companies' holdings form a mosaic of their older core labels and the catalogs of smaller companies they have bought.

Those older labels, such as Universal's Vocalion (formed in 1922 and shared with Sony), and Decca (1934), EMI's Capitol (1942) and PolyGram's Mercury (1945), are also fairly intact. PolyGram's vault holds the catalog of more than 70 acquired companies, more than any other major.

However, there is a downside to purchased catalog—the holdings of some acquired '50s- and '60s-era rock'n'roll and R&B labels, such as Universal/MCA's Chess family of labels, show comparatively more instances of missing or lost items, according to sources.

Warner Bros. Records (180,000 items, almost all tapes) can boast of a stable and temperature-controlled archive—but one, unlike all the other majors, that has been in place almost since the founding of the label in 1958.

Greg Geller, VP of A&R at Warner Bros., says, "We're in good shape; the only thing that we got rid of is our demo tapes because of a space decision. Now, 99% of the demos stored in record company vaults are probably not that

important, but that 1% . . . boy."

Though part of the WEA family, the Atlantic Records catalog (120,000 items, mostly tapes) has always been stored separately. Its famous catalog dates back to 1948. Atlantic has been the company slowest to update its vault, which until last year was stored in conditions called "appalling" by many sources.

### OLD AND NEW

"By and large, the older a recording is, the more likely the original source material is gone or can't be found," says one source. Sometimes the reasons for consciously throwing away material strain credibility.



PRESLEY

"CBS used to employ one infamous person who had bizarre reasons for scrapping things," recalled reissue producer Brooks. "For example, she was shelving historic 16-inch test pressings. But she was heaving all of the smaller 11-inch pressings into the trash. I asked her why. 'I don't keep little records,' she told me."

The woman no longer works for the company.

Because of other decisions at pre-Sony CBS, usually based on storage concerns, many of the company's metal manufacturing parts for old Columbia and Okeh records are also gone, although many of the fragile lacquer disc acetates remain. "Columbia scrapped a lot of metal parts, especially during the war years," explains a vet. "RCA Victor did too, but not as much. They have many more metal parts."

"RCA had their own storage buildings, so they didn't have to worry about storage costs as much as other companies," says a source. "That meant it was easier to just keep things."

However, a lot of fairly recent recordings at all the companies are missing or lost, according to sources. "It's not just the 78 rpm-era things that are missing," says one veteran of vault searches. "There are missing tapes by '60s and '70s and even '80s artists, too."

"Most things are there, you know. You can find them if you search long enough, but some things are just gone. It depends on how organized a vault library is. Archiving systems aren't keyed to true or complete tape content."

One source familiar with the EMI/Capitol libraries admits that "there are probably 10,000 reels that nobody knows what's on them. And probably won't know—it isn't cost-effective. You know how much it would cost to play all those tapes and pay experts to find out what's there?"

The same goes for other labels. "Oh, yeah, there are thousands and thousands of mystery reels at just about any company you can name," says another vault expert. "I mean, most stuff is there, but if the [tape] boxes are in piles, or unmarked, or mismarked, who knows?"

BMG vault officials are among those new-breed archivists who have developed a meticulous inventory system involving bar codes, with each item and

(Continued on next page)



matrix number notated. "But," added a source, "even that's dependent on what's written on a tape box, you know, the input. There's no way to know if there's an unlisted tune on a tape. There's no way to know if the Dolby tape is Dolby until you call for it and play it."

Sometimes the archivists and producers know of tapes, but the company just chooses to sit on them. "Exploitation is a whole other part of this," says a producer. "I know one label that has 40 reels of Sonny Rollins tapes recorded live in clubs in the Village during the '60s. They [the jazz division] know they're there. And Rollins has told people about them. But they're still sitting there."

**LOST AND NOT FOUND**

The Motown vault, now owned by PolyGram, is estimated to have about 30,000 tapes and is "typical of a smaller company of that era," says one veteran whose firsthand observations were corroborated by other sources. "The good news in the case of Motown is that they have most of the masters and most of the multitrack reels, but engineers and producers taped over a lot of sessions. Tape was expensive. They'd get a master and then use the rest of the reel for the next session. So there aren't many alternate takes. There never were.

"Also, there are safeties or copies of probably everything on so-called DM [lesser-quality, backup] reels. They'd copy these copies off when they sent the production masters to the pressing plant. Some are on standard 1/4-inch tape, but 300 or so mono tracks are stripped onto 3-track reels, like 36 songs, 12 squeezed on one track, end to end."

Another source adds, "Some of the mixed masters are missing or hard to find—I wouldn't say gone. A lot of them have been recovered over the years, those left stored at outside mastering labs. Most acetates and metal parts [not as necessary in a tape-era vault] are long gone, though."

Other masters are just worn from use, adds another source, "so to get the best sound, you have to remix. And the problem of remixing from the multitracks is that it's very hard to duplicate the 'Motown mix' sound—they had their own custom EQ boards, custom reverb.

"If you look hard enough, though, you can find a substitute [of the era]. Take Stevie Wonder's 'Fingertips.' There might be like 20 mixes, done at five sessions, all stored different places. They'd do a song until they got it right. The problem is finding the right version."

All the sources say that the Motown vault has many unreleased masters of both well-known and lesser-known artists and many reels of live shows. "They used to bring a 3-track machine down to the Twenty Grand Club in Detroit to record on weekends for years."

Overall, the various sources say, the Motown vault is in good shape. "But trying to find the definitive master can be a problem," says one source. "Remember, the label has gone through four owners, three cities, and seven addresses, if you include Detroit."

"Other indies, especially smaller companies, had the same 'tape over it' policy to keep costs down," says another source. "But even RCA, Capitol, ABC, Mercury/Smash, and Philips/Mercury had policies in place throughout the '60s and '70s of reusing, scrapping, or not storing multitrack session

# Defining The Archivist's Jargon

Following is a glossary of terms used in this week's *Billboard* Report on the record industry's music archives.

**Acetate or lacquer:** In the pre-tape era, the initial record, a metal 11-inch or 16-inch disc covered by a layer of lacquer, cut from a stylus that records electrical impulses from microphones into record grooves. By their nature, acetates are fragile and quickly wear out. Acetate "dubs" were still manufactured in the LP era.

**Metal parts:** The metal "stampers" made from electroplated "negatives" of the acetate, used to manufacture a side of a record.

**Test pressing:** The initial in-house record made from metal parts manufactured to ascertain the quality of a record before it is manufactured. Also called an acetate dub.

**Mixed master tape:** Before multitrack tapes, the term was used to denote a first-generation analog tape recording of a performance. In the multitrack recorder era, the mixed master is the mixed-down version of the performance first recorded on a multitrack tape, usually at 15 or 30 inches per second, as approved by the producer. There is some equalization introduced throughout the session at the control board to give appropriate (or wanted) tonal char-

acteristics, reverb, echo, etc. Any analog copy of a first-generation master tape will exhibit incremental loss of high fidelity characteristics, much as a photocopied or laser image loses definition. Digital copies do not suffer such loss in quality and are clones of the master.

**Production master:** An equalized, or EQ'd, analog master copy that includes further sound enhancement added at the mastering lab (usually added bass, treble, band-range compression). It was often also mastered as saturated or "hot" as possible without causing unattractive distortion. An EQ'd production master, the reasoning went, would compensate for the limitations of the vinyl format and "punch through" on compressed-signal radio, especially AM.

An LP-era production master EQ'd for vinyl is unsuitable for the CD format without considerable remastering and will sound dull, shrill, peaky, or thin.

**Safety master:** There are two types. Safeties can be a first-generation master produced at the recording or mixing session by having a second tape recorder running concurrently. It is most often referred to as the initial copy of a master tape, which has a slight deterioration in sound from the original master.

**Session reel:** The first tape on which all the recorded performances or "takes" of a recording session are imbedded.

With the released master performance included on the reel, it is the true master tape. With the master "cut out," it then includes the "alternate takes" (complete but not the first choice of the producer or artist) and other bits of recordings (break-downs, false starts, rehearsals, etc.). Initially, engineers recorded in monaural, or mono, on 1/4-inch tape with full-track or half-track machines. With the advent of stereo in the '50s, they began to use multitrack machines on wider (1/2-inch, 1-inch, or 2-inch) tape.

Performances could then be mixed, giving engineers and producers wider choices as to the relative loudness, timbre, placement of instruments, and vocals as they mixed the multitrack down to a master. Session reels are often nicknamed the "multitracks." As high-fidelity equipment and formats changed and improved through the years, it has become important for engineers to be able to remix and re-equalize older recordings directly from the master tape or multitrack session reels to ensure quality. Alternate takes and other partial performances and material on a session reel can be of great interest to record buyers, as they may contain startling and valuable music and insights into an artist's process and development.

**BILL HOLLAND**

tapes, and just keeping mixed masters."

"Sometimes tapes just end up missing," says a vault vet. "They're either mislabeled, or they just can't be found, like Bob Dylan's 'Nashville Skyline' album—Sony's still searching for it. They have [a] safety, but it's a copy. The good news is that they've found [Dylan's] 'Blow On The Tracks' master now. It had been mislabeled when it was shipped years back from Nashville to New York."

Occasionally, companies buy labels and later discover that the recordings were never delivered. "After Island was sold to PolyGram in 1989," recalls an insider, "somebody finally said, 'Well, where are the tapes? We can't find them.' These were tapes from the famous Compass Point studios in the Bahamas.

"So PolyGram called Compass and was told they'd been shipped to New York. Eventually they discovered they'd been held up at U.S. Customs in Miami. Boxes and boxes of reels, stored somewhere at the docks—for a year. Some major '70s and '80s albums too: Grace Jones, Black Uhuru, Third World, B-52's, the aborted album project with James Brown and Sly & Robbie. They finally got them back and, luckily, they played all right."

Another insider says such scenarios happen all the time. "At PolyGram, there are missing multitracks by Cream—lost somewhere along the line when Atlantic sold them to Polydor, apparently. MCA can't find masters by Three Dog Night, the Grass Roots. Sony can't find some Bang label multitrack masters. On the other hand, somebody opened a mystery box at BMG the other day and found some unreleased Hot Tuna. It happens all the time in the industry."

The engineers who worked with Steely Dan on transferring the group's "The Royal Scam" album tapes to digital in 1982 for eventual CD release say that MCA couldn't find the analog master for one whole side of the LP.

"These guys searched and searched and finally had to use an [earlier] backup digital copy for that side of the album," says a source. "They barely got the tape to play—some clown had apparently tried to play it on an analog

machine. The edges were all wrinkled. There's a photo somewhere of the engineers holding the tape down on the recording heads with a Q-tip so it would track properly."

Andy McKaie, VP of catalog development and A&R, special markets, for Universal, says, "We can't comment about what happened under the previous [MCA] regime, but the chance of such a situation happening again with the current state-of-the-art programs at our vault is very unlikely."

**HORROR STORIES**

One of the most devastating vault losses in modern industry history occurred in 1976 in a fire in a non-air-conditioned Atlantic storage facility in Long Branch, N.J.

The fire destroyed virtually all of Atlantic's unreleased masters, alternate takes, and session tapes by artists who had recorded for the label and its offshoots throughout its classic 1948-69 first golden era.

Thousands of performances by nearly 100 of America's most acclaimed R&B, soul, pop, and jazz artists were lost in the fire. According to several sources, 5,000-6,000 reels of tape were destroyed or damaged. Just a handful of the artist names reads like a short-form who's who in mid-century American music.

To compound the dimension of the losses, most of the material—all but the first few years—had been recorded in stereo. Atlantic was an industry leader in recording in the new mode as early as 1952.

Several former senior executives and staffers at Atlantic told *Billboard* that news of the fire was kept quiet. "It was very hush-hush; I'd ask for tapes, and they'd just say, 'They're not there,'" recalls one producer. "I didn't find out until a year later."

In a few instances, reissue producers and archivists have discovered a few of the lost tapes, reels that years before had been removed from the warehouse and not returned or perhaps consciously squirreled away.

"When we were doing the [Rhino/Atlantic] John Coltrane boxed set, they told us all the session reels and outtakes were gone, supposedly destroyed in the fire," says industry veteran and

former Atlantic producer Joel Dorn, who now runs 32 Records. "I'd heard the stories. But I came over to the old warehouse to look anyway. Eventually, some young man who'd been watching me grumble says, 'You know, I think I might have seen something in that area over there,' pointing to a high shelf. Up on the shelf were reels piled up, semi-alphabetical.

"So I searched through all these boxes and finally found what I was hoping for—supposedly destroyed alternate takes from [the seminal 1959 Coltrane album] 'Giant Steps.'

"Now, by all rights, they should have been stored in that warehouse," Dorn says. "I found other amazing things, like Bobby Darin's first Atco demo of 'Dream Lover' [circa 1957], with Fred Neil playing guitar."

Some of the other lost treasures since recovered by Atlantic archivists include unreleased masters, alternate takes and rehearsals by Ray Charles, tunes by R&B Foundation awardee Van "Piano Man" Walls, and outtakes by jazz legends Ornette Coleman, Lenny Tristano, and Lee Konitz.

Luckily, Atlantic had stored its master tapes in New York at the time of the '76 fire.

MGM Records also suffered the ravages of a vault fire, according to several sources. The fire broke out in 1972 in MGM's Hollywood, Calif., warehouse. Although most master tapes were spared, again, many session reels and alternate takes and most master acetates for many MGM recordings, as well as those for Verve Records (MGM had bought the jazz label in the '60s), were destroyed or badly water-damaged. The damage was then exacerbated by emergency storage of the material for a period of months in an open shed.

"It was kind of one plague after another," says Verve research archivist Ben Young, "for some of those tapes that [because of ownership changes] had to go from the Verve East Coast holdings to the West Coast and then back to White Plains, N.Y., in the '70s and '80s and now are [stored] in Edison [N.J.]."

"Sometimes it's a desperate search for every little scrap that sometimes pays off in full," Young says, "but more

often has no payment at all."

A prime example of the problems facing a reissue producer appears in the award-winning 1992 "The Complete Billie Holiday On Verve." Producer Phil Schaap's audio notes list more than 30 damaged or missing Holiday tracks (for which disc dubs or airchecks were used) and writes of "the absence over time from the vaults of more than 90% of the original session reels."

The most spectacular case of wholesale vault trashing is the decision by RCA in the early '60s to demolish its warehouse in Camden, N.J. The warehouse, according to collectors and industry veterans, held four floors of catalog product—pre-tape-era material ranging from metal parts, acetates, shellac disc masters, and alternate takes to test pressings, master matrix books, and session rehearsal recordings.

Several days before the demolition, officials from RCA's French affiliate gained permission to go through the building and take whatever material they could carry for their "Black And White" jazz reissue series. A few American collectors were also allowed in the building to salvage any items they could carry out.

A few days later, as dozens of RCA officials and collectors stood on a nearby bridge, demolition experts ignited the dynamite charges. Eyewitnesses say they saw "clouds of debris, black and metal chunks flying out the windows" of the collapsing building.

The wreckage was then bulldozed into the Delaware River. A pier was built on top of the detritus.

"Was it a case of literally dynamiting away our cultural heritage, or was it nobody's business but a private property of a company that had made a business decision that made sense to them at the time?" asked a young archivist, one of several who have confirmed the story with older collectors who were present at the demolition. "The problem is, it was both. There's always that tug."

In a more recent example of vault abuse, employees at a major label received boxes, each containing hundreds of tapes, shipped from a closed-down older storage facility. They then discovered that, unfortunately, the tapes had spent "some time" soaking in water. "The boxes," notes one observer, "bore obvious high-tide lines, high-water-mark lines."

"There are those kind of stories at all the labels," says one veteran who has prowled the vaults of large and small companies. "Things thrown out, sold for scrap, just mislaid, lost. And that 'tape over it' policy to save a few bucks."

Other sources told of watching company personnel grabbing a recorded tape off the shelf in lieu of a blank tape to make a quick copy of something else.

"They'd grab a box, and go, 'Hmm, so-and-so,' and, because they were lazy or didn't know any better, would use it," says one producer. "I've seen it happen more than once."

Several sources say that in the early '80s, they witnessed MCA employees, under a directive to make vault tape copies, actually tape over master tapes by artists such as Patsy Cline and Roy Orbison.

*See next week's Billboard for part two, which focuses on the concerns of archivists, engineers, and producers facing an uncertain future in the digital-format storage era.*



## MARRY ME JANE MORE ASSURED ON 'TICK'

(Continued from page 13)

It's great all these songs are about you, but who are you and what are you about? I was just never comfortable or believed that anyone really cared. But now I'm stepping up to the plate."

While "Marry Me Jane" mostly relayed Kravat's tales of relationships gone bad, the singer turns her sights to life experiences on "Tick." "There's a lot more than just living in the reflection of relationships," she says. "'Superman' is about abortion. 'Faithless' is about incest—not incest in my life, though. It's about the Lord Byron/sister thing. I just got sick of writing love songs all the time."

The gorgeous ballad "Days" was inspired by Kravat's 94-year-old aunt, Diane. "I thought it would be really nice to get some words of wisdom from her, you know, to make life a little easier," says Kravat. "The point of the song, as Tim and I wrote it, is that there is no brilliant piece of advice. Just do what's in front of you, 'When you're up, don't look down/When you're lost, don't go wandering/And, when it rains, go dancing/When you get blisters, shift your weight/When you start to fall, don't hesitate/When it comes, pay attention.'"

"We did 'Tick' as an album, as opposed to singles or hooks," she continues. "This is a true record. And, when people see us live, we are clearly a band. Our goal is that the audience has to feel something, otherwise we're wasting our time. I mean, if I wanted

to make a million and be rich, I'd be a stockbroker."

"Marry Me Jane," which served loosely as the soundtrack to the Eric Schaeffer-directed TriStar romantic comedy "If Lucy Fell," didn't make much of an impact at record stores. The album, which features such moving songs as "Twentyone" and "You Didn't Kiss Me," sold 33,000 units, according to SoundScan.

However, it did leave an impact on some in the music industry. "Marry Me Jane is a very underrated, overlooked band," says Steve Stevens, PD at triple-A KLRQ Clinton, Mo. "We went three singles deep into the [last] album ['Twentyone,' 'Athena,' and 'You Didn't Kiss Me'], and I thought we could've gone deeper. They're a great live band, and Amanda has a lot of power, a lot of emotion, and an instantly recognizable voice."

550 was banking on "If Lucy Fell" (see ReDISCUSSION in sidebar, this page) to help promote "Marry Me Jane." "It was an unusual set of circumstances," says Caplan. "It was like the pitcher says, 'OK, I'm gonna lob one underhand to you—and you slam and miss it. They were spending millions of dollars in promoting the movie, and we were like, 'OK, but the movie didn't do well, and now we're back to square one.'"

"Square one" will entail a "full-scale music and lifestyle/fashion media

blitz," focusing on Kravat, and as many intimate promotional appearances as 550 can set up between now and Aug. 26, according to Caplan. Triple-A radio will be serviced with "Might As Well Be Mine" in late July or early August, with a push to mainstream rock and modern rock stations to follow. Plans will also be made for a club tour or an opening slot for later this summer.

In addition, there are several other factors that will help spread the word on the band and "Tick," which was produced by Jay Healy and Charlton Pettus.

First, Marry Me Jane has two tracks—a darker, more percussive take of "Faithless" than the album version and "Green"—in Schaeffer's new movie, "Fall," out now. ("Green" is part of a rock opera that Kravat is working on. "I want to finish it by the year 2000," she quips.) Second, Marry Me Jane has written a song for a Coke commercial based around the "real thing" theme, which started out as a radio spot and is now heard in movie theaters. ("I love the Coke spot," says KLRQ's Stevens. "When I first heard it, I immediately recognized the voice.")

Lastly, Aerosmith lead singer Steven Tyler's trademark sound serves as the backing vocals for the raunchy rocker "I'm That Bad." He also participated in the background party sounds

on the song.

However, 550 and Kravat don't want to blatantly use the Tyler association to draw attention to "Tick" (i.e., the album will not be stickered with a mention of Tyler).

"He's just a friend," says Kravat of Tyler. "My agent, Jon Podell at ICM, is an old friend of Steven's, and he took me to the studio and I had just written 'I'm So Bad.' I just knew he would like it, and he started singing along. Imagine what that's like. I just died. Here's one of the greatest singers in rock'n'roll, and he's singing on my song."

Marry Me Jane, which is managed by Julie Levine and Louis Levin at New York-based Louis Levin Manage-

ment, could also see a nice a boost in name recognition via Kravat's new day job: acting. She recently signed with Andrea Eastman at ICM and has already completed a role as a CIA agent in the New Line film "Most Wanted," which features Paul Sorvino, Keenan Ivory Wayans, Jon Voight, and Eric Roberts. She's also up for a few other roles.

"Acting helps my singing," says Kravat. "Some of my favorite singers, not musicians, just cabaret-type, in-your-face singers, are all genius actors. Barbara Cook, Frank Sinatra, Barbra Streisand. They all emote—you believe them."

## REDISCUSSION

An occasional column highlighting albums of special artistic merit that Billboard editors regard as being underappreciated at the time of their initial release.

Placing songs on the soundtracks of films is often deemed a sure-fire way of generating exposure and side income for a rising act, but the potential perils of such practices have rarely been as plainly illustrated as in the cautionary tale of Marry Me Jane's debut album. Following a well-regarded three-song EP ("Misunderstood," "Positive," and a live-at-CBGB cover of David Bowie's "Cracked Actor") that the New York group issued in September 1995, Marry Me Jane saw 10 of the 13 tracks on its first full-length release featured in a TriStar movie, "If Lucy Fell." Written and directed by Eric Schaeffer, the picture premiered at the Sundance Film Festival the same month the band's 550 Music/Epic record hit stores.

"Eric and I grew up together," explains singer/songwriter Amanda Kravat, the lead vocalist of Marry Me Jane, "and he was driving a cab back in the days I was doing various secretarial jobs. What began as a small independent project by Eric quickly turned into a major production starring Sarah Jessica Parker, Ben Stiller, and Elle Macpherson, and it evolved at the same point our album was nearing completion. So we were very excited for and supportive of each other. As for our label, as much as they really tried not to pin our commercial hopes on the movie, it was hard not to bite that piece of cheese."

Thus, a big black-and-white sticker obscuring half of the album's cover artwork proclaimed its content's unusual collateral relationship with "If Lucy Fell." But when public interest in the film fell far below TriStar's expectations, Marry Me Jane found its album perceived as little more than a soundtrack to a flick that had faltered at the box office. Later, when "If Lucy Fell" saw its home video release, the album enjoyed another flurry of sales, but any stand-alone momentum for the music had dissipated.

Nonetheless, "Marry Me Jane"

endures as a distinguished collection of uniquely textured and touching alterna-rock songs, and it marked the mainstream bow of one of the most distinctive vocalists of the '90s. Kravat's prideful but plaintive approach showed a keen facility for deep, dusky vulnerability and an uplifting declarative power, the skillful use of both traits helping detonate the excellent opening song, "Twentyone." A bold narrative piece about the adolescent need to break free of arbitrary/abusive adult control, "Twentyone" crept from a timid plea into an explosive cry for personal autonomy.

"Twentyone" remains an underground classic, deft and indelible, and could still be a hit, given the proper setting or send-off. Like most of the album's material, it has a marvelously fresh and impromptu feel, its sonic immediacy compounded by a crisply inventive alloy of chiming electric guitars and a rhythm section by turns buoyant and ballistic.

Krvat's expressive flair on her own material and strong collaborations with J. Balin and bandmates Brad Albetta (bass), Dan Petty (lead guitar), Richard Pagano (drums), and Tim Beattie (lap steel/harmonica) showed an innate knack for structural subtlety and story-building force. Songs like the beautiful, offbeat "You Didn't Kiss Me," "Athena," "Who's Leaving Who," and the impeccably forlorn "Positive" rank with the best pop-rock ballads of the era, and Kravat deserves a larger share of the attention justly lavished on other emergent female artists of the '90s.

While "Marry Me Jane" is an overlooked gem, Kravat seems philosophical about its relative obscurity. "I guess I should be disappointed," she muses, "but I still feel thrilled that 40,000 people somehow found a way to buy it, and the word-of-mouth on the album is still so good that it's almost like it's still in its introductory phase. As for the band, we all grew too much musically during the record's creation to be bitter about the size of its listening audience." Meanwhile, anyone encountering "Marry Me Jane" for the first time will be grateful for the experience.

TIMOTHY WHITE



## UNIVERSAL'S SISTER HAZEL GETTING 'MORE FAMILIAR'

(Continued from page 13)

mouth about the band from Gainesville retailers, is solidly entrenched in the South Atlantic region (Popular Uprisings, Billboard, March 22).

Similar to such acts as Hootie & the Blowfish, Sister Hazel benefited from a cohesive and supportive college scene that has spawned such bands as recent Heatseeker Impact act Matchbox 20 and developing ska core band Less Than Jake.

"Gainesville is a great place to start out as a band," says Block. "It's a solid, original music scene, and the bands network between each other regardless of what kind of music they play. I guess we all realized that if we all got behind the wagon and pushed, we'd get a hell of a lot further than if we just had one person out front pulling."

According to Derr and Block, the band's management team of Southland Music Co. and Split Nickel Entertainment deserves much of the credit for helping the group develop.

After prepping Sister Hazel's strength markets with a grass-roots campaign that focused on tour support, indie Autonomous Records—run by Split Nickel's Steve Epstein—immediately saw strong sales of the band's second album, "Somewhere More Familiar," released in September 1996.

According to Epstein, Universal opted to remix the album instead of recording the songs again in order to maintain its rough edges and avoid losing momentum.

"[Former Universal president] Daniel Glass called it 'lightning in a bottle,' and that's exactly what the album is," says Epstein. "It has that rough indie feel, and we didn't want to lose that, so we decided to just spruce it up and get it back into the stores while the excitement level was still high."

In January, Universal serviced triple-A, modern rock, mainstream rock, and top 40 stations with the act's debut single, "All For You."

Though the song had done well at

stations in each format, it has been top 40 that has been most responsive to the track.

With "All For You" at No. 4 on the Adult Top 40 chart this issue, radio promotions staffers at Universal are now making a renewed push to cross the song over at mainstream and modern rock radio.

Universal has also had significant regional success to build on.

Even before signing to the label, Sister Hazel and its management team had secured strong airplay on Florida stations: modern rock WXSX Tallahassee and mainstream rock WRUF-FM Gainesville.

After the group signed to Universal, Boston also became a breakout market as triple-A WBOS and top 40 WXKS and WBMX began spinning the track simultaneously.

"The number of markets we're getting multi-station airplay in was very high," says Derr. "In places like Minneapolis and Tampa [Fla.], we were on four stations. It's bizarre how many different stations can play this song. I don't know if there is anyone *not* playing it in Salt Lake City."

Jim Cushing, music buyer for 11-store Bloomington Discount Den Inc., says the chain is responding to increased demand for "Somewhere More Familiar" with a new positioning program.

"It's been picking up constantly, and it's all from radio," he says.

According to Block, the crossover appeal of the act's songs, which are published by Crooked Chimney Music, lies in a complementary musical and lyrical dynamic.

"When you listen to the record, there are a lot of hooks that suck people in, but once we do that there is a lot of substance beneath the hook," Block says.

"There's something for the casual listener and the cerebral listener that focuses on lyrics that say something of substance. We sort of bridge the gap between the poets and the partyers."

Top 40 KALC Denver PD Gregg Cassidy concurs. "I couldn't figure out what it was people were reacting to in this song, so I decided to ask the listeners, and what we found out was that every female we spoke with said it was the lyrics," he says.

Commensurate with the amount of airplay Sister Hazel was receiving in each market, Universal intensified its retail awareness programs.

The label's promotional effort also included handing out CD samplers at college sororities and fraternities and in the parking lots of concert venues hosting such acts as the Dave Matthews Band and Counting Crows.

Taking advantage of the act's well-reputed stage show, Universal opted to shoot a clip for "All For You" during a live performance at the Florida Theater in downtown Gainesville.

The video is in active rotation on MTV and custom rotation on VH1.

The act, which is booked by Pinnacle, opens for Cowboy Mouth through Aug. 3, followed by a string of dates with the Allman Brothers Band.

The gregarious natures of the band members—who also include Andrew Copeland, acoustic guitar; Ryan Newell, rhythm and slide guitar; Jeff Beres, bass guitar; and Mark Trojanowski, drums—has also proved a powerful promotional vehicle off the stage. Block says interaction with the fans outside of performing remains essential.

"These are our lives, and we don't want to spend them exclusively in a vehicle or on a stage," he says. "Everyone we meet gives us feedback and ideas for songs and stories, and we appreciate that our fans are loyal and vocal enough that they want to help us."

Still, there are other factors in play that help keep the band grounded.

"We were listening to Casey Kasem on the radio, and we were at No. 18, and there are nine of us crammed into the back of a Ryder truck," says Block. "If people only knew, I was thinking."



## RECALL DOESN'T KEEP INSANE CLOWNS DOWN

(Continued from page 14)

riencing hot sales activity.

"We've been selling a ton of stuff," says Ben Rehling, manager at Rock of Ages, a rap-oriented ICP stronghold in Garden City, Mich., just outside of Detroit. "We probably moved 430-450 [pieces]."

Rehling adds, "The kids always supported the group, so [they've] always had a huge fan base here . . . We've always supported them. It's kind of a commitment to the local scene."

Before the recall hit, Rehling says, "PolyGram was dumping thousands in promotion into [the album]. Stuff was flying out of the stores."

Alex Abbiss, ICP's manager, says he is nonplussed by the album recall, since "The Great Milenko" was selling briskly out of the box.

"They pulled the record around 2 or

3 o'clock on [June 24], on the day of release," he says, "and from the best estimates that I can project, I seriously think that [it had] probably sold already 10,000 copies before they told all the stores to go ahead and recall it. So it was already on a great pace to sell 40,000 or 50,000 records."

"I don't understand—I thought everybody in the business was here to try to sell records. No one said a damn thing, that there was anything wrong with the record."

The manager says he heard about the recall from a Detroit-area retailer and was not informed of it in advance by anyone from Disney or Hollywood.

The reasons for yanking the album from stores remain obscure. A Hollywood spokeswoman says the company will not comment on the details of the

recall.

Disney issued a curt statement that reads, "When the lyrics of the Insane Clown Posse album were brought to the attention of senior management, the decision was made that they were inappropriate for a product released under any label of our company. Unfortunately, our internal review process did not initially flag the album and allowed it to proceed."

Six months ago, changes in the record's lyrical content were made and three songs were deleted from the album at Hollywood's insistence, according to Bruce.

He says, "Before we signed the deal, of course I asked, 'You guys are owned by Disney, are you gonna make me change my shit?' And they said, 'No, that's not gonna be an issue. Disney

owns us, but we're our own separate entity, we're our own company, and we do things our way, so we're not gonna make you change or censor your music.' But of course, when I handed in the album . . . they made me change this stuff, and I said, 'I'm not gonna change it,' and they said, 'Then the record's gonna be shelved until you do.'

"So we sat around for a couple of weeks, and then the pressure got to us, and we had to make the changes. So at that point I thought, 'There's no way they're gonna pull the record.' I made the changes. I basically sold out, you know what I mean? When they pulled it six hours after it came out, it flipped my wig back."

According to Abbiss, 107,000 units of the album, in four different-colored covers—all bearing a Recording Industry Assn. of America parental advisory sticker—were shipped to retailers.

Abbiss says, "All of a sudden, even though it's passed all of the Walt Disney standards and [the lyric content] was approved . . . by the Walt Disney Co., one day it was just inappropriate, with no explanation."

A source confirms a report that Walt Disney Studios chairman Joe Roth, who now oversees Disney's record labels, became alarmed after viewing a video for the ICP single "Halls Of Illusions" at a June 19 music meeting.

The track advocates violent retribution against spousal abusers. Abbiss says, "In one of the verses [the group is] talking about some guy that beats his wife, you know what I'm sayin'? And yeah, of course, then the remedy is the guy gets killed, you know what I'm sayin', but hey, the guy's a wife-beater, you know? He's a piece of garbage. So, yeah, that's a far-out stance, and that stance isn't appropriate for everyone, but there's definitely people in the country that support that type of moral position."

The source says that Disney senior management "saw the video and said, 'Ughh, we don't like this.'"

In a May 14 article about Hollywood Records' poor track record in *The Wall Street Journal*—which unprophecically spoke of the company's "high hopes" for the ICP album—Roth stated that the label would not release "music that's about abusing women or encouraging violence."

Roth addressed his concern about ICP to Walt Disney Co. chairman/CEO Michael Eisner, and the decision was made to pull the album, despite the fact that it had been shipped to accounts.

The day before the fateful music meeting, a convention of more than 12,000 Southern Baptists in Dallas voted to boycott the Walt Disney Co. for its purportedly "gay-friendly" policies.

Lindsey Feldman, ICP's attorney, attributes the album recall to Disney's corporate nervousness: "What's going on is, Disney's saying, 'Because of a group boycotting us, we have to censor this music that people want to hear. It's not as bad, or it's not as obscenity-laden or profane, as the competing music in the marketplace, but we won't let you hear it.'"

Skittishness about the album track "Hellalujah," which excoriates preachers who squeeze money from their flocks—one lyric runs, "Take your paycheck and give me half/And I'll send you God's autograph"—may have helped spur the recall.

Harmony House's Levesque says, "There's a lot of things on the album

that aim at those kind of holy-roller sort of preachers. I think they thought those preachers who organized the boycott would take particular offense at this recording."

A Hollywood spokeswoman denies that the track played any role in the recall.

### A NEW DEAL FOR THE POSSE?

No matter what the cause, Feldman says, Hollywood is "certainly, without question, in violation of the recording agreement. They've certainly violated their duties, and they've certainly violated our client's rights. There's no question about those things."

"Contracts have an implied covenant of good faith," Feldman adds. "Would you say that it is good faith and fair dealing to recall a record in the face of over 100,000 orders, and to say, 'Here, band—here's the end of your career?'"

Feldman says that the group is "prepared for litigation," but hopes to resolve the situation amicably.

Asked if Disney is willing to release the band from its contract and let it take the album to another label, Abbiss says, "They have said that there is some willingness to do that, and I hope that is the case."

While Disney is taking care about its image, Hollywood appears to be scrutinizing its bottom line: Bruce claims that Hollywood is seeking an override, which would bring the label money from future ICP releases on another label, as a proviso for the group's contractual release.

He asks, "If we're these big bad-guy serial-killer clown rappers, then why does Disney want a cut of our money when they already basically fucked our world?"

At press time, Hollywood executives had not responded to a request for comment on Bruce's statement.

Other labels are pursuing the out-cast group. Bruce, who on July 1 was in Los Angeles for meetings, says that ICP met with Interscope, Epic, and Restless (before being warned by Hollywood that further meetings would breach the group's contract), and that Geffen, Island, Def Jam, Capitol, and Columbia have expressed interest to Abbiss.

If the group ends up on Interscope—and a spokeswoman confirms the label's meeting with ICP—the ironies of the situation will be further compounded: The label's president is Tom Whalley, who was wooed in May by Disney to helm its music division. However, Whalley accepted a new deal with Interscope.

Since its establishment in 1989, Hollywood's sole success has been with the Queen catalog. In 1991, an unknown source widely leaked an astonishing memo from Peter Paterno, then the label's president, to Eisner and the late Disney Co. president/COO Frank Wells, baring the record company's massive losses and scattershot A&R philosophy (*Billboard*, Dec. 7, 1991).

After Paterno left the company in 1993, A&R VP Bob Pfeifer was elevated to executive VP and then president.

But the label found no acceptance for such young acts as Seaweed, Gwen Mars, Into Another, and Van Gogh's Daughter, and one much-touted project, "Working Class Hero," an all-star 1995 tribute to John Lennon, disappeared quickly. After Pfeifer was fired this spring, senior VP Richard Leher was named acting president.

## NAVARRE RESTRUCTURES ITS MUSIC OPERATIONS

(Continued from page 10)

previous year. On July 1, Navarre stock closed at 2%, down 1/8 from 3 the day before.

For the year, the gross profit margin was \$23.8 million, or 11.6%, while selling, general, and administrative expenses were \$22 million, or 11%. But after a fourth-quarter non-cash write-down of \$3.8 million and other amortization charges, the company had an operating loss of \$3.7 million.

In the fourth quarter, Navarre reported a loss of \$5.4 million, after the non-cash charge was taken to reflect a write-down of the value placed on a five-year exclusive distribution deal it entered into with Velvel Records, started by former Sony Music chief Walter Yetnikoff (*Billboard Bulletin*, June 30).

Eric Paulson, president of Navarre, says that the "write-offs that we took better protect our shareholders going forward, as it allows us to maximize profitability."

Despite the write-down, Paulson predicts that Velvel "will be one of the major contributors to the growth in our music company."

In September, Navarre agreed to invest \$10 million in the company, of which an initial payment of \$5 million was made in November, while

the other half was to be paid before April 10, according to the 10-K filing.

Navarre, however, did not make that payment and the following month signed a new \$5 million note, which it says it now intends to pay off, thanks to the new revolving loan agreement it has with Congress Financial Corp.

In exchange for the initial \$5 million, Navarre received 14.2% of Velvel. When the second \$5 million is paid, Navarre will own 28.4% of Velvel and the option to acquire up to 49% of the company, the documents state.

Paulson, in turning his attention to the restructuring of the music division, says that it was prompted by a strategic review of the business that the company began last year, which "culminated last fall with the hiring of Guy Marsala as the chief operating officer for the company."

He says that management "looked at where the industry is going and how we should be structured in light of that."

Paulson says that as a result of that process, Navarre is investing money to grow its music business. He notes that last year music sales dropped about 5%.

He says that the company likes to keep music at 40% of the company's overall volume and notes that it has declined to 30% as music sales declined and software sales enjoyed explosive growth. Paulson says the company likes to maintain the 60/40 breakdown of its product lines so that it is not dependent on any one product line. That type of business alignment also provides Navarre with the "proper mix of gross margin," he says.

Coinciding with the restructuring, Mike Gaffney, VP/GM of the independent music distribution operation, has decided to leave the company, although he will still serve as a consultant to Navarre (*Billboard Bulletin*, July 1). Paulson says he is conducting a search to replace Gaffney, and he adds that the position will be expanded with new responsibilities.

In other changes, management noted the shrinking account base and reacted to it by contracting the independent music distribution company to three regions from four, with Mark Heyert being named the Eastern regional manager, Ed Maxin the Central regional manager, and Ian Dealhoy having responsibility for the Western region. All were previously with the company.

Additionally, Navarre conducted a study showing where its top 25 accounts were based and then did an overlay showing the top 25 markets as ranked by SoundScan and found markets where it does not have any coverage from Navarre personnel. So the company has created five field-marketing representative positions, Paulson reports.

To raise awareness of Navarre titles at the store level, Navarre has also added two retail development coordinator positions. The people in those jobs will call stores, making sure they are aware if a title is getting airplay in their market or if a tour is coming to town.

The company also broke out alternative retail marketing responsibilities from the music distribution company and appointed Tom Lenaghan as VP/GM of the new division. Lenaghan previously was a VP of sales at the Handleman Co. Paulson notes that previously that division mainly derived sales from the wholesale club sector. He says that he sees the division aggressively pursuing business at the mass-merchant level as well as among direct marketers.



**Wild Launch Party.** Zomba Music Group executives celebrate the formation of Provident Music Group at the Wildhorse Saloon in Nashville. Provident will encompass Zomba's Nashville-based Christian music operations and will consist of the Benson, Brentwood, and Reunion labels. Provident Music Distribution will sell and fulfill product to the Christian retail market. Shown at the event, from left, are Jeff Moseley, president, Benson Label Group; Mike Craft, CFO/VP of finance, Provident Music Group and Provident Music Distribution; Don Noes, senior VP of sales and marketing, Provident Music Distribution; Tom Bogan, CFO, Brentwood-Benson Music Publishing; Gary Chapman, Provident Music Group artist; Joe Brazil, VP of legal affairs, Provident Music Group; Jim Van Hook, Provident Music Group and Provident Music Distribution chairman/CEO and Brentwood Label Group president; Dale Matthews, president, Brentwood-Benson Music Publishing; Michael W. Smith, Provident Music Group artist; and Bruce Koblisch, president, Reunion Records.



## MEETING ADDRESSES CONCERNS OVER WIPO PROGRESS

(Continued from page 10)

the time everybody gets back from summer holidays, that leaves only a couple of months for signing. The fact that a lot of governments are leaving this so late is not the kind of political sign we want to see."

Moore adds that delegates to the Lisbon meeting, who included representatives from IFPI groups across the world, were concerned over what they see as the generally slow progress of the WIPO treaties into law. "Governments have broad agendas and a lot of distractions," she notes. "It's easy for issues like this to slip off the table."

"We can't afford to let that happen if we want to be ready for the information society."

Moore says that label representatives left the Lisbon meeting with a renewed vigor for lobbying governments and keeping the spotlight on copyright concerns.

The WIPO treaties are seen as vital for the record industry because they give labels control of their

copyrights in the online environment. The WIPO provisions also outlaw technology that circumvents any electronic protections put in place to preserve labels' rights (Billboard, Dec. 28, 1996).

In the European Union, the IFPI is trying to halve the amount of time taken for the WIPO provisions to become law.

Moore says that many of the 15 national governments that make up the EU are waiting for their lead from the European Commission. She says they are prepared to wait for a directive to be issued by the Commission, which they would then adopt into their national legislations.

However, she notes, it could be two years before a directive is ready and two years beyond that before its provisions are made into national law in each member state.

"The industry can't afford to wait that long," she argues, "if it is going to be able to invest in the future."

The Lisbon meeting urged delegates to lobby their national governments to prepare domestic statutes into which the WIPO provisions can be slotted as a parallel process to awaiting pan-European legislation. "We hope we can make two parallel paths that are half as long as one long path," Moore says.

Nonetheless, the EU's pace of implementation is of just as much concern to IFPI as the rest of the world. Moore notes that eight nations have signed—meaning that seven have not—and points out that signing is merely the first part of an often lengthy process.

When a head of government puts his or her name on the document, it merely commits that nation to the treaty in principle. The ratification of its provisions has to go through each nation's legislature at the pace local political conditions will allow. To date, only Indonesia has signed and ratified the WIPO treaties.

The siting of the meeting to discuss these issues in Portugal was a piquant one. IFPI has been concerned that the country has failed to implement three EU directives relating to copyright, has not signed the WIPO treaties, and has not ratified the Rome Convention on copyright.

Moore states that the fact that Luxembourg implemented the three

directives in June leaves Portugal as the only nation in the EU not to have done so.

Luxembourg's failure to adopt the directives into national legislation had left loopholes for international

pirates to exploit. "Nobody wants Portugal to be another Luxembourg," says Moore. "The new WIPO treaties are an opportunity for Portugal to improve its reputation in this field."



**Jammin' Janus.** The seventh annual Janus Jazz Aspen at Snowmass (JAS) festival, held over four days in Colorado recently, included performances by Grover Washington Jr., Gladys Knight, Patti LaBelle, Wilson Pickett, Tito Puente, Carlos Santana, and Dee Dee Bridgewater. Shown after Washington's performance, from left, are Jim Fifield, EMI Music CEO; Washington; Michael Douglas, actor; Herbie Hancock, JAS artistic director; and James Horowitz, JAS founder and producer.

## MUSIC INDUSTRY LAUDS DECENCY ACT DECISION

(Continued from page 10)

The U.S. Supreme Court, in a 7-2 decision that firmly establishes that the Internet community is entitled to full First Amendment protection, struck down the CDA June 26 as unconstitutional (Billboard Bulletin, June 27).

The CDA, an amendment to the wide-ranging Telecommunications Act of 1996, was designed to protect children from "patently offensive" indecent speech and images. It would have criminalized indecent online speech. Violators would have faced fines up to \$250,000 and two years in prison.

Justice John Paul Stevens, in the majority decision, wrote that the judges agreed with lower court rulings that "the statute abridges 'freedom of speech' protected by the

First Amendment," and would have threatened "to torch a large segment of the Internet community."

The court also found that the Internet was "not as 'invasive' as radio or television." Also, because it is not a limited-spectrum medium like radio and TV, it did not require government regulation as those mediums do.

Stevens also wrote in the court's opinion that "users seldom encounter content 'by accident.'"

The Justice Department had argued in court in favor of the law, but in the wake of the court's decision, President Clinton issued a statement describing the Internet as "an incredibly powerful medium for freedom of speech that should be protected."

## CONGRESSMEN VISIT NASHVILLE

(Continued from page 10)

ty Subcommittee, led the three-panel hearing. Also attending were Rep. William Delahunt, D-Mass., and Rep. F. James Sensenbrenner, R-Wis. Sensenbrenner is the House author of the controversial H.R. 789, which would grant religious broadcasters and restaurateurs exemptions from paying music licensing fees.

The lawmakers heard from panelists representing religious songwriters, who oppose Sensenbrenner's bill, as well as religious broadcasters.

Robert Sterling, a Grammy-nominated, Dove Award-winning songwriter and producer, spoke for Christian songwriters in the Coalition for the Protection of America's Gospel Music Heritage. Sterling called into question the validity of the religious broadcasters' claims that they are being bilked by high fees to play Christian music. Members of the Christian Songwriters' Council, representing all of the writers of the top 50 best-selling Christian songs in 1996, also opposed the bill.

The lawmakers also heard testimony on the need to pass two other pending bills, one to extend the copyright term from the current life of the author plus 50 years to life

plus 75 years, and the other to alleviate the legal limbo of song copyrights jeopardized by the La Cienega Music vs. ZZ Top case, which the Supreme Court chose not to review nearly two years ago (Billboard, Nov. 11, 1995).

In 1992, a District Court dismissed a copyright-infringement suit brought by La Cienega Music, the publisher of John Lee Hooker's classic tune "Boogie Chillen," finding it was in the public domain based on procedural reasons covered under the original 1909 Copyright Act.

The music community had argued that the manner of copyrighting songs had been based on and approved by authoritative court decisions, pronouncements of Congress, and the Copyright Office's century-old policies and procedures.

Unless the legal loopholes are closed by congressional intervention, music publishers and copyright community leaders have warned, the validity of the copyrights of most pre-1978 songs could be in jeopardy.

The passage of these pending bills in the last two Congresses has been held up by Rep. Sensenbrenner, who has publicly said that unless the lawmakers pass H.R. 789, he will block passage of other copyright bills.

## IFPI Taps Former Cop To Tackle Piracy

BY JEFF CLARK-MEADS

LONDON—The international record industry is to employ a new, global anti-piracy coordinator beginning Aug. 1 to help stop its being engulfed by a rising tide of illegitimate CDs.

The problem of pirate CDs may be three times larger than previously thought, and starting next month a former anti-narcotics specialist with the Hong Kong police is being given the job of curbing it.

Ian Grant has been appointed the first director of anti-piracy at the International Federation of the Phonographic Industry (IFPI), effective next month.

Making the announcement at the annual general meeting of the British Phonographic Industry (BPI) July 1 (see story, page 10), IFPI director general Nic Garnett said that Grant had been a chief superintendent in Hong Kong, specializing in anti-narcotics activities. He had a "superb record," said Garnett, and had it not been for the handover of Hong Kong to China he "would have been in line for the top police job there."

Garnett outlined to BPI members why the IFPI regarded Grant's appointment as so necessary. While noting the threats and challenges of the digital environment, Garnett said the most urgent problem for the global industry is the rising number of pirate CDs being produced.

IFPI has not yet released its piracy figures for 1996, but Garnett said its member groups estimated that about 100 million unlicensed discs had been made last year.

However, the organization had commissioned independent research that indicated some 350 million pirate audio CDs were put on the market last year.

Garnett said the research consisted of analyzing how much CD raw material, polycarbonate, was sold to pressing

plants and then subtracting from that the amount of polycarbonate needed to make legitimate pressings. The amount left over, he said, could have made 420 million CDs of all formats, 350 million of which were reckoned to be audio discs.

"Piracy is getting worse," Garnett stated. "It is getting much worse." The rising tide of pirate CDs has the capacity to "engulf" the legitimate industry, he said.

Garnett noted that a rise in CD production capacity was occurring in territories where there was limited or no demand for CDs. He cited China, with the capacity to produce 250 million discs per annum and a domestic market estimated by IFPI at 20 million CDs sold to consumers; Bulgaria, with a 45 million annual capacity and no discernable local market; Indonesia, with a 15 million capacity and a negligible local market; Malaysia, with a capacity of 45 million and 3 million discs sold locally; and Hong Kong, now under Chinese control, with 28 CD plants capable of making 60 million discs

annually for a city that buys only 15 million CDs a year.

The problem of CD piracy is a global one, he noted, saying that "very good" counterfeit discs have turned up in the stores of major retailers in many of the world's developed markets.

He added that "some of our best friends are also our worst enemies," citing unlicensed discs seized recently in Brazil that had been made at plants in the U.S. previously thought to be legitimate.

With Grant on board, Garnett said, the IFPI will begin a new campaign of targeting manufacturers: "It's better to spend \$1 million closing down a CD plant than \$10 million chasing the discs it has produced."

IFPI will also be taking new measures to help all areas of the music industry identify suspect product, including the possible inclusion of a computer chip within each legitimate CD.

"I'm a little tired of major retailers saying they can't detect pirate product going into their lines," he said. "We have to help them."

## BPI ASKS INDUSTRY TO UNITE

(Continued from page 10)

tion at the end of his two-year term.

In his valediction speech, Preston, chairman of BMG Entertainment International U.K. & Ireland, said a vital weapon in the industry's armory in facing the coming challenges was to spread the message of the value of music. Unity around the view that music has social and cultural worth as well as economic value was more important, he argued, than any issues that divided the labels.

"We have a talent for throwing everything into the air for the sake of competition," Preston said. "While it's vital that we maintain in the heart of our business that we com-

pete with each other, we must—absolutely must—not devalue what we produce. What we produce is of long-term cultural as well as economic importance.

"It's essential that we ensure the future of music, then we can quibble afterward about who gets what."

Dickins later returned to that theme by announcing that senior industry figures were meeting later July 1 with the director general of the government's telecommunications industry watchdog group, Oftel. Dickins argued that music was being undervalued in the manner in which it was used by those in the telephone industry.



## EMI MUSIC PUBLISHING BUYS HALF OF JOBETE

(Continued from page 3)

BMI affiliate of Jobete, and Black Bull Music, which contains Stevie Wonder's post-1971 copyrights.

Bandier says plans call for Jobete Music offices to move from the company's present base in Los Angeles to EMI Music's headquarters in New York, a shift that will mean an as-yet-unspecified number of staff reductions out of Los Angeles.

Jobete's annual revenue is about \$50 million, with profits at about \$18 million. However, EMI Music's share of profits will be larger than half, because it also earns an administration fee.

For Bandier, the arrangement reflects the third, and most successful, attempt in his career to negotiate ownership of the Jobete catalog. In the early '80s, as a partner with Charles Koppelman in the Entertainment Co., he was in serious negotiation to make a deal with Berry Gordy, Jobete's founder (in 1959) and still principal shareholder and chairman of Jobete Music.

In later years, when Koppelman and Bandier moved over to the EMI Music family, they also made bids for Jobete. Other entities did, too. Among the potential buyers over the years was an alliance between CBS Records and Michael Jackson in 1989.

Beyond the apparent happy economics of Gordy obtaining his price for half the catalog—previous bidders years ago were said to balk at an asking price of around \$200 million for all of Jobete—Gordy asserts that “the time was right” for him to make the deal.

Says Bandier, “The business of the business was getting boring for him. He wants to get back to doing things to make [the world] a lot happier.”

The Jobete Music publishing image is unique in that its biggest hits reflect a specific, beloved era in pop music. While its songs have been covered by many artists of all kinds on various labels, it's the Motown performances that command creative attention and nostalgia for the era of the “Motown sound.”

As a successful songwriter for Jackie Wilson, Gordy learned the value of



Jobete founder Berry Gordy, left, and EMI Music Publishing chairman/CEO Marty Bandier celebrate their deal.

copyrights even before forming Motown Records in 1959 (Jobete was named after his three children—Joy, Berry IV, and Terry—by his first wife, Thelma). Gordy sold the record company to MCA in 1988, and it was acquired by PolyGram in 1993.

The Jobete Music song catalog totals about 15,000 copyrights, the leaders of which include “You Are The Sunshine Of My Life,” “I Heard It Through The Grapevine,” “Tracks Of My Tears,” “My Girl,” “Stop! In The Name Of Love,” “Three Times A Lady,” “I’ll Be There,” “Baby Love,” and “I Just Called To Say I Love You.”

The legendary Jobete songwriter names include Smokey Robinson, Wonder, Marvin Gaye, Jackson, Lionel Richie, and the songwriting teams of Brian Holland, Lamont Dozier & Eddie

Holland and Norman Whitfield & Barrett Strong.

In its peak Motown years of the '60s and '70s, Jobete Music had a stable of some 100 songwriters. Originally cleared through BMI, Jobete and its writers made a historic switch to ASCAP in 1972 in a move said to be the largest single group of new members ever elected to ASCAP at one time.

“My first love is songwriting, which I started doing 40 years ago,” says Gordy, who will continue to work out of Los Angeles. “The business has overtaken me. It was over and over again getting very boring. Now, I can pull back and go back to creative work, including things I want to do with [one-time] protégés of mine. I’m having fun again. I’m working with Smokey Robinson on a new project, and I think I’ve done some great stuff with him.”

In another creative endeavor, Gordy is a co-producer, along with Dick Clark and Andre Harrell, of a proposed new Broadway musical with all Motown-era songs that carries the title of a Gordy composition, “Do You Love Me.”

“I’m still chairman of Jobete, we have New Vistas, a busy content provider in Los Angeles. And I feel that I’m gaining more than I’ve given up,” he says. “As for the deal, in the years to come, the worth of half the Jobete catalog will be more than the whole is now.”

Assistance in preparing this story was provided by Adam White in London.

## EMI Music Publishing Is Expanding In East Europe

■ BY IRV LICHTMAN

NEW YORK—Having assessed that rising consumer economic prospects in Eastern Europe mean more dollars will be spent on music there, EMI Music Publishing is establishing a widespread presence in the region.

The company has set up representation in eight new offices covering 11 countries, either with wholly owned branch operations or through sub-publishing deals (Billboard Bulletin, July 1).

The wholly owned EMI Music offices are located in Hungary, Poland, Croatia, and the Czech Republic/Slovakia (the Czech office has a subsidiary in Slovakia, with an office in Bratislava).

In these markets, the new offices are housed in the same buildings as those of EMI Records, but the staff is autonomous and employed by EMI Music.

Subpublishers are located in the Baltic states (Latvia, Lithuania, and Estonia), Russia, Slovenia, and Turkey. These third-party situations could become wholly owned by EMI Music if “they work well in the long term,” according to a representative.

Terry Foster-Key, EMI Music Publishing's London-based executive VP for Continental European operations, says the company intends to exploit its vast catalog in the Eastern European markets and develop new repertoire on a local level as well. Foster-Key says that Romania and Ukraine are being worked on for future representation by EMI Music and soon work will begin on Yugoslavia and the former Russian territories.

As for staffing, Foster-Key's current view is to have at least two EMI Music representatives in each market, one for creative purposes and the other to handle administration activities.

“We’re trying to minimize staff because the initial income is likely to be low,” says Foster-Key.

Looking to the future, Foster-Key says, “If you go to these countries, you now hear British and American songs. We’re seeing via EMI Records some useful record sales. Our aim is to try to use [the label] contacts to establish relationships for music publishing.”

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## BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	6	7	WAKE ME UP (WHEN THE WORLD'S WORTH WAKING UP FOR)	KYLE VINCENT (CARPORT/HOLLYWOOD)	14	2	12	EMOTIONS	TWISTA (CREATOR'S WAY/BIG BEAT/ATLANTIC)
2	4	3	TIDE IS HIGH	ANGELINA (UPSTAIRS)	15	—	1	IN A DREAM	ROCKELL (ROBBINS)
3	5	2	BUTTERFLY KISSES	JEFF CARSON (CURB)	16	—	1	DANCEHALL QUEEN	BEENIE MAN FEAT. CHELLE FRANKLYN (ISLAND JAMAICA/ISLAND)
4	3	5	HOMEBOYZ	THE COMRADS (STREET LIFE/ALL AMERICAN)	17	1	10	KEEP IT ON THE REAL	3X KRAZY (NOO TRYBE/VIRGIN)
5	14	3	I WANNA COME (WITH YOU)	REAL MCCOY (ARISTA)	18	8	6	WHAT'S YOUR NAME (TIME OF THE SEASON)	FROST (RUTHLESS/RELATIVITY)
6	7	6	CRUSH	ZHANE (ILLTOWN/MOTOWN)	19	12	6	IF YOU WALK AWAY	GOODFELLAZ (AVATAR/POLYDOR/A&M)
7	10	14	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWORKS/CAROLINE)	20	11	9	IT'S OVER NOW	DANNY BOY (DEATH ROW/INTERSCOPE)
8	15	2	DON'T KNOW	MARIO WINANS (MOTOWN)	21	—	1	DANCE HALL DAYS	WANG CHUNG (Geffen)
9	—	1	I SAY A LITTLE PRAYER	DIANA KING (WORK)	22	23	2	I STILL LOVE YOU	MONIFAH (QWEST/WARNER BROS.)
10	18	2	DRINK, SWEAR, STEAL & LIE	MICHAEL PETERSON (REPRISE)	23	20	7	YARDCORE	BORN JAMERICANS (DELICIOUS VINYL/RED ANT)
11	9	9	FEMININITY	ERIC BENET (WARNER BROS.)	24	—	1	PEOPLE GET READY	ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/EEG)
12	—	1	TAKE ME AWAY	CULTURE BEAT (INTERHIT)	25	22	2	TALKIN' BOUT' BANK	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL/RED ANT)
13	17	2	CAN'T GET YOU OUT OF MY MIND	LIL SUZY (METROPOLITAN)					

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



# THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



JULY 12, 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
				<b>*** No. 1 ***</b>		
1	1	4	21	<b>SPICE GIRLS</b> ▲ <sup>3</sup> VIRGIN 42174* (10.98/16.98)	SPICE	1
2	5	5	8	<b>HANSON</b> MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	2
3	3	3	4	<b>TIM MCGRAW</b> CURB 77886 (10.98/16.98)	EVERYWHERE	2
				<b>*** Hot Shot Debut ***</b>		
4	<b>NEW</b>		1	<b>MOTLEY CRUE</b> ELEKTRA 61901/EEG (10.98/16.98)	GENERATION SWINE	4
5	6	9	3	<b>SOUNDTRACK</b> WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
6	1	1	10	<b>BOB CARLISLE</b> ▲ DIADEM 41613/JIVE (10.98/16.98) <b>HS</b>	BUTTERFLY KISSES (SHADES OF GRACE)	1
7	7	6	5	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
8	4	2	4	<b>WU-TANG CLAN</b> LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
9	11	7	52	<b>THE WALLFLOWERS</b> ▲ <sup>3</sup> INTERSCOPE 90055 (10.98/16.98) <b>HS</b>	BRINGING DOWN THE HORSE	4
10	13	14	72	<b>JEWEL</b> ▲ <sup>4</sup> ATLANTIC 82700/AG (10.98/15.98) <b>HS</b>	PIECES OF YOU	4
11	8	—	2	<b>EN VOGUE</b> EASTWEST 62057/EEG (10.98/16.98)	EV3	8
12	16	17	51	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	BLUE	3
13	12	8	10	<b>GEORGE STRAIT</b> ▲ MCA 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
14	14	11	15	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
15	15	13	33	<b>SOUNDTRACK</b> ▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
16	<b>NEW</b>		1	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
17	17	16	10	<b>MARY J. BLIGE</b> ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
18	18	15	9	<b>VARIOUS ARTISTS</b> VIRGIN 42186 (16.98 CD)	PURE MOODS	15
19	20	23	48	<b>SUBLIME</b> ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	17
20	9	—	2	<b>LOST BOYZ</b> UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
21	<b>NEW</b>		1	<b>MIA X</b> NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
22	22	22	8	<b>MEREDITH BROOKS</b> CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
23	28	19	6	<b>JAMES TAYLOR</b> COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
24	30	32	17	<b>MATCHBOX 20</b> ● LAVA/ATLANTIC 92721/AG (10.98/15.98) <b>HS</b>	YOURSELF OR SOMEONE LIKE YOU	24
25	19	10	68	<b>CELINE DION</b> ▲ <sup>9</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
26	10	—	2	<b>MEGADETH</b> CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
27	32	28	16	<b>THE MIGHTY MIGHTY BOSSTONES</b> ● BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
28	23	18	6	<b>SOUNDTRACK</b> NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
29	26	20	20	<b>ERYKAH BADU</b> ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
				<b>*** Greatest Gainer ***</b>		
30	116	—	2	<b>SOUNDTRACK</b> SONY MUSIC SOUNDTRAXWORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	30
31	29	24	78	<b>NO DOUBT</b> ▲ <sup>7</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) <b>HS</b>	TRAGIC KINGDOM	1
32	<b>NEW</b>		1	<b>THE LADY OF RAGE</b> DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS	32
33	33	33	61	<b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup> RCA 66904 (10.98/16.98)	CRASH	2
34	24	—	2	<b>K-CI &amp; JOJO</b> MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
35	27	21	3	<b>CHANGING FACES</b> BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	21
36	34	30	29	<b>THE VERVE PIPE</b> ▲ RCA 66809 (10.98/15.98) <b>HS</b>	VILLAINS	24
37	36	35	20	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
38	25	12	5	<b>PAUL MCCARTNEY</b> MPL 56500/CAPITOL (10.98/16.98)	FLAMING PIE	2
39	<b>NEW</b>		1	<b>PATTI LABELLE</b> MCA 11642 (10.98/16.98)	FLAME	39
40	35	26	15	<b>AEROSMITH</b> ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
41	38	38	11	<b>ROME</b> ● GRAND JURY 67441*/RCA (10.98/15.98)	ROME	30
42	39	34	11	<b>SAVAGE GARDEN</b> ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
43	45	40	13	<b>TONIC</b> ● POLYDOR 531042/A&M (10.98/16.98) <b>HS</b>	LEMON PARADE	40
44	51	68	5	<b>SOUNDTRACK</b> WALT DISNEY 60864 (10.98/16.98)	HERCULES	44
45	37	27	21	<b>SQUIRREL NUT ZIPPERS</b> ● MAMMOTH 0137* (10.98/15.98) <b>HS</b>	HOT	27
46	<b>NEW</b>		1	<b>CRAIG MACK</b> STREET LIFE 75521*/ALL AMERICAN (10.98/16.98)	OPERATION: GET DOWN	46
47	40	25	8	<b>BEE GEES</b> POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
48	21	—	2	<b>CAPONE -N- NOREGA</b> PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	21
49	31	—	2	<b>JON BON JOVI</b> MERCURY 534903 (10.98 EQ/16.98)	DESTINATION ANYWHERE	31
50	53	55	12	<b>THIRD EYE BLIND</b> ELEKTRA 62012/EEG (10.98/16.98) <b>HS</b>	THIRD EYE BLIND	50
51	<b>NEW</b>		1	<b>BROWNSTONE</b> MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	51
52	43	36	42	<b>BLACKSTREET</b> ▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
53	41	31	6	<b>FOO FIGHTERS</b> ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	46	39	42	<b>DEANA CARTER</b> ▲ <sup>2</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	DID I SHAVE MY LEGS FOR THIS?	10
55	52	50	40	<b>SHERYL CROW</b> ▲ A&M 540587 (10.98/17.98)	SHERYL CROW	6
56	47	41	10	<b>HEAVY D</b> ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
57	44	48	22	<b>JONNY LANG</b> ● A&M 540640 (10.98/16.98) <b>HS</b>	LIE TO ME	44
58	49	42	54	<b>TONI BRAXTON</b> ▲ <sup>3</sup> LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
59	42	29	3	<b>K.D. LANG</b> WARNER BROS. 46623 (10.98/16.98)	DRAG	29
60	48	44	16	<b>SCARFACE</b> ▲ RAP-A-LOT/NOOD TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
61	80	84	42	<b>FIONA APPLE</b> ● CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	TIDAL	48
62	59	53	19	<b>LIVE</b> ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
63	<b>NEW</b>		1	<b>INSANE CLOWN POSSE</b> HOLLYWOOD 162071 (10.98/16.98)	THE GREAT MILENKO	63
64	50	45	16	<b>SOUNDTRACK</b> ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
65	55	46	9	<b>INDIGO GIRLS</b> EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
66	62	59	38	<b>GINUWINE</b> ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	GINUWINE... THE BACHELOR	26
67	71	64	19	<b>VARIOUS ARTISTS</b> ● COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
68	56	49	17	<b>U2</b> ▲ ISLAND 524334* (11.98/17.98)	POP	1
69	79	95	7	<b>OMC</b> HUH! 533435/MERCURY (10.98 EQ/16.98) <b>HS</b>	HOW BIZARRE	69
70	64	75	19	<b>TRU</b> ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
71	54	43	6	<b>KRS-ONE</b> JIVE 41601* (10.98/16.98)	I GOT NEXT	3
72	70	57	33	<b>VARIOUS ARTISTS</b> ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
73	72	61	16	<b>BLUR</b> FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
74	60	58	32	<b>BUSH</b> ▲ <sup>3</sup> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
75	<b>NEW</b>		1	<b>SUGAR RAY</b> LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	75
76	58	37	6	<b>JOHN FOGERTY</b> WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
77	69	65	44	<b>112</b> ● BAD BOY 73009/ARISTA (10.98/15.98)	112	37
78	67	56	34	<b>MAKAVELI</b> ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
79	68	60	24	<b>JAMIROQUAI</b> ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
80	<b>NEW</b>		1	<b>TWISTA</b> CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	80
81	66	47	4	<b>PAM TILLIS</b> ARISTA 18836 (10.98/16.98)	GREATEST HITS	47
82	63	51	4	<b>BOSTON</b> EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
83	65	67	35	<b>SOUNDTRACK</b> ▲ <sup>3</sup> CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
84	77	69	35	<b>SHAWN COLVIN</b> ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
85	61	52	11	<b>DEPECHE MODE</b> MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA	5
86	73	62	12	<b>THE CHEMICAL BROTHERS</b> ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
87	86	82	56	<b>METALLICA</b> ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
88	94	102	6	<b>SISTER HAZEL</b> UNIVERSAL 53030 (10.98/15.98) <b>HS</b>	SOMEWHERE MORE FAMILIAR	88
89	75	73	10	<b>CHICAGO</b> REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
90	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> DEF JAM 534746*/MERCURY (10.98 EQ/16.98)	YO! MTV RAPS	90
91	<b>NEW</b>		1	<b>VARIOUS ARTISTS</b> SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	91
92	78	111	3	<b>NEAL MCCOY</b> ATLANTIC B3011/AG (10.98/16.98)	GREATEST HITS	78
93	74	63	18	<b>SOUNDTRACK</b> ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
94	85	81	107	<b>ALANIS MORISSETTE</b> ▲ <sup>15</sup> MAVEKICK/REPRISE 45901/WARNER BROS. (10.98/16.98) <b>HS</b>	JAGGED LITTLE PILL	1
95	76	54	28	<b>SOUNDTRACK</b> ● EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	49
96	102	98	7	<b>REEL BIG FISH</b> MOJO 53013/UNIVERSAL (7.98/11.98) <b>HS</b>	TURN THE RADIO OFF	96
97	82	74	21	<b>THE OFFSPRING</b> ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
98	84	72	14	<b>KENNY LOGGINS</b> COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
99	81	66	44	<b>AALIYAH</b> ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
100	95	91	37	<b>COUNTING CROWS</b> ▲ <sup>2</sup> DGC 24975*/Geffen (10.98/17.98)	RECOVERING THE SATELLITES	1
101	88	70	21	<b>PAULA COLE</b> ● IMAGO 46424/WARNER BROS. (10.98/15.98) <b>HS</b>	THIS FIRE	33
				<b>*** Pacesetter ***</b>		
102	129	135	3	<b>VARIOUS ARTISTS</b> TOMMY BOY 1202 (11.98/16.98)	ESPN PRESENTS X GAMES: THE SOUNDTRACK ALBUM	102
103	97	87	33	<b>LIL' KIM</b> ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	11
104	96	90	35	<b>BABYFACE</b> ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
105	90	79	12	<b>CLAY WALKER</b> GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
106	101	93	16	<b>COLLECTIVE SOUL</b> ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
107	92	83	16	<b>MARK MORRISON</b> ATLANTIC 82963/AG (10.98/15.98) <b>HS</b>	RETURN OF THE MACK	76
108	57	—	2	<b>NEIL YOUNG/CRAZY HORSE</b> REPRISE 46652/WARNER BROS. (11.98/17.98)	YEAR OF THE HORSE	57

○ 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.



## NUMBERS BODE WELL

(Continued from page 10)

1996 accounted for \$1.6 million in sales. In addition, net sales were affected as a result of eight store openings and 12 store closings.

Earnings before interest, taxes, depreciation, and amortization amounted to \$2.8 million, up \$800,000 over 1996 figures. Gross profit for fiscal 1997 was 37.3% of revenue, while selling, general, and administrative (SG&A) expenses were 34.6%.

For 1996, gross profit was 36.9%, while SG&A expenses were 34.9%.

Reflecting on the narrowing losses, Theresa Carlise, senior VP of NRM, comments, "We love the business, and we're glad that we're seeing light at the end of the tunnel. We're really pleased with the margins stabilizing and for sales to be increasing. We're looking forward to the future right now."

One stabilizing force Carlise cites is the company's Passport frequent-buying program, set in motion this spring, which awards consumers points when they purchase label-sanctioned CDs. Members get two points for the targeted CDs, which they can then redeem: A free cassette album requires 20 points, while a CD is 30 points.

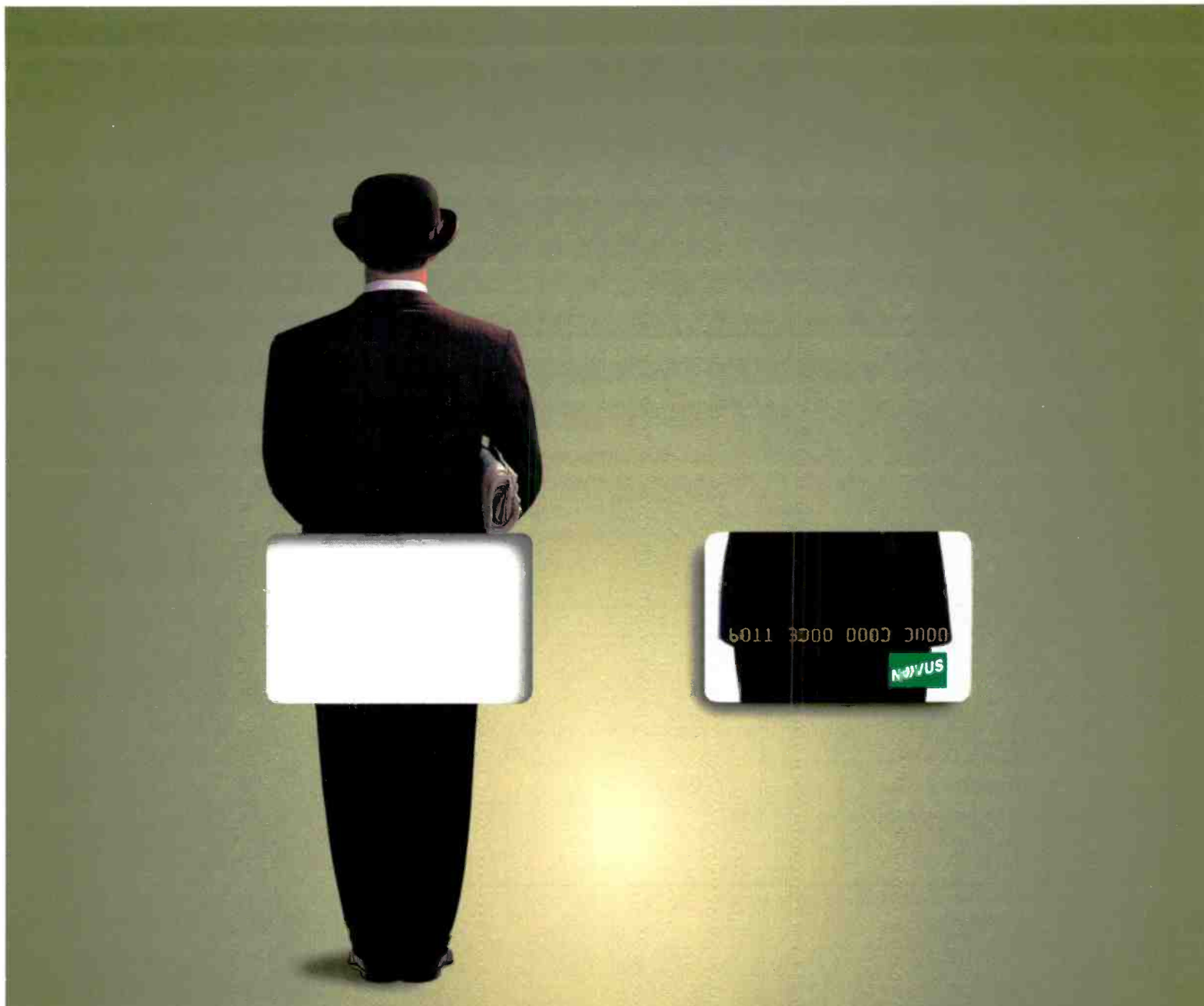
"The program incites the consumer to buy higher-margin CDs," Carlise says. "It's kind of soon to tell, but the direction is positive."

She also notes optimism over significant staff changes since January 1996. First, current company president Larry Mundorf was brought on board, then as VP/COO, followed by the hiring of director of marketing Mike Stephenson and purchasing director John Grandoni.

For the new fiscal year, NRM says it will continue to keep a watchful eye on currently underperforming outlets.

"There are five store closings targeted right now, with additional ones being looked at," Carlise says. "If they're up for renewal, we won't renew them if they're underperforming."

As for store openings, she expects the chain to approach last fiscal year's goal of eight. "Any more than that, I'd say we'd be looking toward an acquisition—that could mean just a few stores, not necessarily a merger."



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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
109	98	86	54	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	Odelay	16
110	87	80	6	TOAD THE WET SPROCKET COLUMBIA 67862 (10.98 EQ/16.98)	Coil	19
111	100	94	39	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	53
112	107	100	30	DRU HILL ▲ ISLAND 524306 (10.98/16.98) <b>HS</b>	DRU HILL	23
113	112	—	2	10,000 MANIACS GEFEN 25009 (10.98/16.98)	LOVE AMONG THE RUINS	112
114	91	71	16	SOUNDTRACK EMI LATIN 55535/EMI (10.98/16.98)	SELENA	7
115	110	107	72	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
<b>116</b>	<b>NEW</b>	—	1	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	116
117	114	110	101	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	30
118	93	76	6	SAMMY HAGAR TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
119	118	119	60	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	37
120	105	88	8	VARIOUS ARTISTS ASTRALWERKS 7550/CAROLINE (10.98/13.98)	MTV'S AMP	63
121	104	77	11	YANNI PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
122	121	127	8	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) <b>HS</b>	PARADISE IN ME	121
123	99	78	20	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	50
124	83	—	2	GRATEFUL DEAD GRATEFUL DEAD 14052/ARISTA (20.98 CD)	FALLOUT FROM THE PHIL ZONE	83
125	113	97	18	WHITE TOWN BRILLIANT*/CHRYSALIS 56129/EMI (10.98/15.98) <b>HS</b>	WOMEN IN TECHNOLOGY	84
126	103	105	12	SOUNDTRACK CAPITOL 55567 (10.98/15.98)	ROMEO + JULIET VOLUME 2	27
127	111	103	53	KEITH SWEAT ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
128	106	85	39	KENNY G ▲ <sup>2</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	2
129	108	108	35	ALAN JACKSON ▲ ARISTA 18813 (10.98/16.98)	EVERYTHING I LOVE	12
130	133	140	39	TOOL ▲ ZOO 31087* (10.98/16.98)	AENIMA	2
131	115	96	9	VARIOUS ARTISTS BEAST 5311/SIMITAR (9.98/16.98)	D.J. MIX '97 VOL. 2	87
132	130	117	22	KENNY LATTIMORE COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	92
133	119	106	12	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
134	89	—	2	BEN HARPER VIRGIN 44178 (10.98/16.98)	THE WILL TO LIVE	89
135	109	92	6	MICHAEL JACKSON MJJ 68000*/EPIC (10.98 EQ/17.98)	BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX	24
136	117	89	4	SEVEN MARY THREE MAMMOTH/ATLANTIC 83018/AG (10.98/16.98)	ROCKCROWN	75
137	132	114	32	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
138	131	120	41	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) <b>HS</b>	FASHION NUGGET	36
139	127	125	45	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
<b>140</b>	146	156	38	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
141	120	118	36	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
142	126	101	13	VARIOUS ARTISTS INTERSOUND 9510 (10.98/16.98)	BOOTY MIX 2: THE NEXT BOUNCE II	93
143	122	126	20	VERUCA SALT MINTY FRESH/OUTPOST 30001/GEFFEN (10.98/16.98)	EIGHT ARMS TO HOLD YOU	55
144	141	137	69	311 ▲ <sup>2</sup> CAPRICORN 942041/MERCURY (11.98 EQ/17.98)	311	12
145	124	109	31	SOUNDTRACK ▲ <sup>2</sup> ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	3
146	123	112	5	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) <b>HS</b>	SWEET THING	112
147	125	104	6	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	15
<b>148</b>	<b>NEW</b>	—	1	ROBYN RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	148
149	128	99	4	FAITH NO MORE SLASH/REPRISE 46629/WARNER BROS. (10.98/16.98)	ALBUM OF THE YEAR	41
150	139	131	15	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
151	147	147	101	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	1
152	152	150	37	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
153	134	116	14	SOUNDTRACK VIRGIN 42959 (10.98/16.98)	THE SAINT	24
<b>154</b>	<b>NEW</b>	—	1	THE BEATNUTS RELATIVITY 1508* (10.98/15.98) <b>HS</b>	STONE CRAZY	154
155	138	138	9	SOUNDTRACK QWEST 46541/WARNER BROS. (10.98/16.98)	SPRUNG	89
156	142	128	35	AZ YET ● LAFACE 26034/ARISTA (10.98/15.98)	AZ YET	60

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311 144  
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Deana Carter 64  
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Tracy Chapman 183  
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Shawn Colvin 84  
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Sheryl Crow 55  
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Depeche Mode 85  
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The Lady Of Rage 32  
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k.d. lang 59  
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Tracy Lawrence 150  
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## SELL-THROUGH VIDEO MARKET

(Continued from page 3)

much more acceptable in the home," says New Line executive VP Michael Karaffa.

Universal Studios Home Video thinks PG-13-rated "Liar Liar," starring Jim Carrey, has the edge that nowadays can drive cassette sales. "Liar Liar," which has grossed more than \$170 million, will be this fall's first sell-through blockbuster, perhaps to be followed by other PG-13 heavyweights like Universal's "The Lost World: Jurassic Park" and Columbia TriStar's "Men In Black." The latter opened July 2.

What's missing from the picture are the live-action family features that Hollywood churned out in recent years to capitalize on theatrical demand. In fact, the demand evaporated by the time New Line's "Pinocchio," Warner's "The Little Princess," and others reached the screen, and the studios slammed the brakes on new productions. The money, instead, has gone to more grown-up movies.

In part, it's because family entertainment has become harder to define. "That audience is growing and isn't as segmented as it once was," says Universal Studios Home Video executive VP Andrew Kairey. "The lines are beginning to blur, and it's hard to tell where one starts and one ends." Kevin Maher, video buyer for Borders Books & Music, agrees: "There seems to be a shift in the perception of what is family. It's broadening."

HBO Home Video has detected the shift based on retail response to its Aug. 5 made-for-cable release "Spawn." President Henry McGee says mass merchants have made "tremendous commitments" to the PG-13 version, running "neck and neck" with a milder

## Price War Still Rages In Sell-Through

■ BY SETH GOLDSTEIN

NEW YORK—The battle lines have shifted in the price competition that continues to fuel sales of prerecorded cassettes.

Having established budget lines of less than \$10, and occasionally less than \$6, vendors are squeezing dollars out of the \$19.95 price point to bring it under \$15 for movies that six months earlier had been sold to video stores for \$60-\$70 a cassette. The mass merchants that dominate sell-through campaigned hard to effect the change, which they think makes repriced titles a more attractive purchase.

Under-\$15 titles are everywhere, says HBO Home Video president Henry McGee: "There seems to be incredible price pressure in the market." HBO recently knocked down 40 titles to \$14.95 each, and it expects retailers to do their part. Despite smaller margins, "we're making it up on volume," says McGee, who pre-

dicts sell-through will account for 50% of his sales this year and an even higher percentage in 1998.

Robert Sigman, president of Republic Entertainment, is also retreating on price. "We wish we could hold the line, but the market just won't bear it" for old rental features such as "Bound" and "Thinner," he says. About the only holdouts are titles in Republic's "signature" lines, such as its Cary Grant collection, which remain at \$19.98.

The flood of studio budget releases has also prompted retailers to stop carrying lesser Republic titles—and prompted Sigman to place more product than ever before with direct-response specialists like Publisher's Clearing House and Columbia House. These pressures aside, "this has been a terrific year," says Sigman. Sell-through is 50% of Republic's revenue.

New Line Home Video executive VP Michael Karaffa says he too is feeling the effects of a "compression of retail price points" as the majors

eliminate the \$19.95 rung on the pricing ladder. Now "we're joining it," he adds. Karaffa notes that New Line "wouldn't have done anywhere near" the 250,000 copies it sold of a repriced "Bed Of Roses" if the movie had been priced \$5 higher.

The International Recording Media Assn. (ITA) likes sell-through's prospects, at least for the near term. Based on ITA's latest survey of duplicators and tape suppliers, executive VP Charles Van Horn estimates sell-through cassette output will increase from 755 million units last year to a peak of 825 million in 1998 before dropping to 710 million in 2001 when DVD penetration reaches 5 million units.

Rental has long passed its peak, according to ITA, which estimates a drop to 39 million cassettes in 1997 and 29 million in 2001. Noting the growth of direct broadcast satellite to more than 7 million homes, Van Horn adds, "We think that's negatively impacting rentals and will continue to do so."

edition. New Line opens a movie version of that cable series Aug. 1; it, too, is a PG-13 sell-through candidate.

Waving the family flag, hoisted aloft to attract millions of buyers, can't get the salutes it used to. Best Buy moved 100,000 copies of Disney's live-action "101 Dalmatians," but video merchandise buyer Joe Pagano says the title lacked the sales velocity of the studio's other sell-through hits.

"It's no secret the children's market

just doesn't have the draw it once had," Pagano maintains. "It used to be if you put a family title with an animal co-star in a clamshell [package], it had a good chance to succeed. I don't know if it's an automatic grab anymore."

To satisfy their customers, mass merchants are stocking many titles that might not have passed muster before. Perhaps the best current example is Columbia TriStar Home Video's "Jerry Maguire," an Academy Award-winning comedy that has grossed well over \$100 million but is R-rated. The studio went sell-through because of the box-office success and the movie's "true moral values," says executive VP Paul Culberg. "It has to be inoffensive to children, and 'Jerry Maguire' fits that."

The movie has helped Columbia broaden its family category. Culberg says the studio has racked up sales of more than 40 million units of nine studio titles over the past 18 months, including "Matilda," "Fly Away Home," and "Jumanji."

Nonetheless, calling "Jerry Maguire" a family title is a stretch for the category leader, Disney. "There are certain scenes that should be restricted," says Buena Vista Home Video publicity VP Tania Moloney. "I don't see a family sitting around with small children to watch that movie." But, noting the market, she adds, "it doesn't mean people won't buy the video."

The wider definition can cause "a slight confusion" for the consumer, according to Borders' Maher, who worries that studio efforts to brand catalog often lumps together adult-themed and family titles, already difficult to differentiate. "The problem with children's and family product is that there is too much out there, and if the movie didn't have theatrical exposure, it makes [sales] extremely difficult."

### FOURTH-QUARTER QUESTIONS

Sell-through traditionally is strongest after Labor Day, when retailers begin revving up for the holiday season. The fourth quarter this year may carry an additional burden because relatively few hit titles, including those rated PG-13 and R, were released in the first six months. For home video, a lot is riding on the success or failure of movies now in theaters.

"Frankly, I'm nervous," says one longtime observer, concerned about the number of imponderables. Direct-to-sell-through blockbusters like last summer's "Independence Day" generate strong volume for catalog titles that might otherwise languish.

A Hollywood home video executive agrees that a "ho-hum" first half puts added pressure on the back end of the year and that the "fall schedule is very much in flux." Yet he's confident sell-through volume will finish ahead of 1996, when consumer purchases reached \$7.6 billion, according to the Video Software Dealers Assn. (VSDA).

Leading the way should be what he calls "slam-dunk" titles like "The Lost World" and Disney's "Hercules," plus strong contenders for sell-through status like "Men In Black" and Columbia TriStar's "My Best Friend's Wedding." Duplicators, he predicts, "will have a

ton of work to do in the second half."

Not all best sellers need be brand-new or for adults. Fox Home Entertainment is reissuing "Star Wars," which has sold more than 30 million units since the three titles were first released. The studio delivered 6 million sets in 1995 in what was trumpeted as the millennium finale.

But the huge audiences this year for the theatrical rereleases convinced Fox that "interest was at an all-time high," says Fox Home Entertainment president Jeff Yapp. He expects to match the 1995 results in a 97-day "Special Edition" marketing blitz, which gets under way Aug. 26. To ensure success, Fox is coordinating the activities of other "Star Wars" licensees, including toymakers Kenner, Galoob, and Hasbro. "We're taking the lead," Yapp says. "Video is going to be the locomotive."

Unlike in 1995, when Fox Home Entertainment began by emphasizing single-cassette sales, Yapp expects demand to be "90/10" in favor of sets, at \$49.98 suggested list. The "Platinum Widescreen Edition," catering to home theater buffs, is \$59.98.

As for a gap in the PG schedule, "Star Wars" fills it, Yapp suggests. "This defines family entertainment. It spans all ages." Fox Home Entertainment also has its first direct-to-video release, a G-equivalent "Casper: A Spirited Beginning." Late last month, prior to the VSDA Convention, set for Wednesday (9)-Saturday (12) in Las Vegas, the studio outlined fall plans to an audience of 50-60 executives from its top 20 accounts, most of whom buy direct.

Direct shipments to distribution centers and individual stores has helped reshape sell-through and intensified the pressures on traditional wholesalers fighting over the remains. "It's a significant portion of the business, and at some point I believe it will be a majority," says New Line Home Video's Karaffa.

New Line's ability to ship direct, Karaffa adds, is key "to our ability to replenish stocks and optimize sales. We're getting much more aggressive in category management."

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## AT 11TH HOUR, COPYRIGHT LAW PASSES IN HONG KONG

(Continued from page 10)

vigorous opposition to the bill by major local and international music retailers "who were seeking to remove import restrictions completely" (the original draft of the proposals had decriminalized parallel imports).

Retail executives were not available for comment by press time. Those merchants that have been fighting the proposals include HMV and Tower; their Hong Kong stores carry substantial import inventories.

Unauthorized parallel imports into Hong Kong—a market worth \$167 million at retail in 1996, according to recent IFPI figures—are now subject to criminal penalties for a period of 18 months after the release of a new recording anywhere in the world. Recommended sanctions are \$750 and up to four years' imprisonment for each offending copy; in addition, civil remedies are available to rights owners for as long as the work is protected by copyright.

However, the legislators ignored an appeal from recording industry lobbyists to lengthen the ban to 24 months, a

move that had taken the form of a Committee Stage Amendment by the Hong Kong government.

Members of the outgoing LegCo were lobbied up to the last minute by both sides. Top PolyGram recording artist Jacky Cheung was among those who personally presented a petition to councillors advocating passage of the proposals to toughen import restrictions (PolyGram Far East president Norman Cheng is chairman of IFPI's Hong Kong group).

IFPI officials say that Hong Kong has a "high level" of domestic repertoire sales—which they put at 54%—and, as such, relies heavily on investment "to nurture and develop new talent." Parallel imports bring what they call "serious distortions" to the market, undermining the incentive for local investment and threatening the long-term health of the local music culture. Federation officials were particularly concerned about the prospect of cheap imports coming into Hong Kong from mainland China.

(It should be noted that local record

companies—including the Hong Kong branches of multinational music firms—have often taken advantage of the colony's open trading regime to export merchandise to other parts of the world, including Japan, where prices are higher than those in Hong Kong. The practice is generally thought to be less prevalent today than in the past, but it is unlikely to have stopped completely.)

As for piracy, criminal penalties have been increased to eight years' imprisonment and fines of up to \$6,000 per infringing copy, described by IFPI representatives as "one of the highest levels in the world."

In his post-passage comments, IFPI's Garnett singled out the organization's Asian regional director, J.C. Giouw, and project manager Ricky Fung for their efforts, as well as Cheng and leading Hong Kong artists. "The public in Hong Kong have, for many years, enjoyed a wide range of repertoire, both local and international, and [the new legislation] will ensure that this continues," he said.

Despite LegCo's stamp of approval,

a number of councillors expressed concern that the amount of time to study the copyright bill was inadequate, pressing upon government the need for a fairly speedy review after it had been passed into law.

A larger legal debate raged over one part of the new law, section 115, wherein legislators unquestioningly agreed that affidavit evidence can be given in a criminal trial. Criminal cases must be proved beyond reasonable doubt, and none of the presumptions regarding

copyright apply in a criminal court.

In a letter dated June 25 to The South China Morning Post, Hong Kong University law professor Patrick Waring warned that this precedent could have dangerous implications for Hong Kong society and the rule of law, as well as exposing copyright infringers to somewhat arbitrary justice. Under the new law, Waring argued, it will be easier for a copyright owner to send someone to prison than to win a judgment in a civil suit.

## BETWEEN THE BULLETS



by Geoff Mayfield

**DOWNBEAT:** Compared to the last couple of weeks, unit volume on The Billboard 200 is slipping away, as only one of the albums in last issue's top 10, and just two of last issue's top 20, show any kind of gain over the previous week. One of those gainers happens to be Spice Girls, who pogo back into first place with a 1,500-unit gain (123,000 units), marking their debut album's fifth week at No. 1. The only other increase in that part of the chart, a gain of almost 1,000 units, belongs to Sublime, which creeps ahead 20-19.

The biggest drops in the top 10 belong to a Christian and a rap act. No longer bolstered by the Father's Day sentiment engendered by its title track, Bob Carlisle's "Butterfly Kisses (Shades Of Grace)" slides from the top slot to No. 6 on a 36% decline, while Wu-Tang Clan tumbles four places, to No. 8, with a 34.5% erosion in unit sales.

In the shuffle, Spice Girls' "Spice" now has the second-lowest total of this year's No. 1 albums, a distinction that Carlisle held last issue. More significantly, "Spice" is the only set that tops the 100,000-unit mark, as runner-up Hanson chimes in with 98,000 units.

Meanwhile, each of the three titles that debuted in last issue's top 10 falls to lower rungs. Of that crop, No. 11 En Vogue has the smallest second-week decline (-23.5%), while Lost Boyz, at No. 20, and Megadeth, at No. 26, follow the behavior we expect to see with rap and hard rock records that open with fat numbers. Megadeth sees a 49% evaporation, while Lost Boyz lose 43%.

**WITHDRAWN:** Remember the line "If you build it, they will come" from the movie "Field Of Dreams"? Well, in the music biz, if you ban it, it will sell, a lesson we learned in 1992 when Warner Bros. announced it would stop selling the Body Count album that contained "Cop Killer." In the wake of that ban, the title zipped ahead 73-26 and its sales more than doubled. It charted two more weeks before it evaporated.

Now, five years later, check out Insane Clown Posse. The duo's new Hollywood release, which made the news when parent company Walt Disney elected to pull it from distribution after it reached stores (see story, page 14), benefits from the hoopla, as it bows with 18,000 units at No. 63. You kind of get the impression that had the album not been banned, its profile might have been just as invisible as its last one, a 1995 Jive-distributed outing that appeared for one lone week on the Heatseekers chart.

In the past, Hollywood marketed dicey rap works from Hi-C and Lif-ers Group, but in those days, the Southern Baptists weren't boycotting Disney.

**REEL TO REAL:** Cinema delivers the chart's biggest growth spurt, as the soundtrack to "My Best Friend's Wedding" pole-vaults 86 places, to No. 30. The film opened at No. 2 at the box office and slid to No. 4 during the tracking week, enough exposure for sales of its mostly female soundtrack to realize a 224% increase and the week's Greatest Gainer trophy.

In a week when the same album has both the largest unit increase and the largest percentage hike, the Pacesetter goes to the album with the second-largest percentage gain. That's the case this week for the soundtrack to ESPN's X Games, which skates ahead 129-102 with a 30% increase.

**SLOWER START:** During the '90s, Walt Disney's film division reclaimed its status as the creator of animated blockbusters, a development that benefits the company's independently distributed Walt Disney Records. The kids' label reached No. 1 with soundtracks to "The Lion King" and "Pocahontas," hit the top 10 with "Aladdin," and last year rose as high as No. 11 with "The Hunchback Of Notre Dame." Although its new "Hercules" looks mighty at the theater, coming within a hair of the No. 1 slot on the box-office chart, the soundtrack is off to a conspicuously slower start than its recent predecessors.

"The Lion King" started at No. 13 in '94, and "Pocahontas" debuted at No. 4 the following year. By contrast, the "Hercules" album began its voyage five weeks ago at No. 77, and even with the movie's nationwide release, its new chart position, No. 44, is lower than the No. 40 spot where "Hunchback" entered last year.

## BIG TURNOUT EXPECTED FOR BRAZILIAN FEST

(Continued from page 10)

graphic Industry; Pat Bradley, president of the Assn. for Independent Music (formerly the National Assn. of Independent Record Distributors and Manufacturers); João Augusto, VP of A&R for EMI-Odeon Brasil; and Andres Kisser and Paulo Pinto of thrash group Sepultura.

For many in the Brazilian music market, CD Expo 97 might also become the kickoff of one of the most important phonographic campaigns of the year: the relaunching of the single. Though virtually absent from the Brazilian record market since the early '80s, singles are viewed by many in the industry as a valuable source of revenue.

"Singles could generate \$100 million per year for the record companies,"

says Manuel Camero, managing director of Brazilian recording trade group Associação Brasileira Dos Produtores De Discos.

During the fair, Warner Music Brasil is set to release singles by Sandra de Sá and Kid Abelha. BMG is slated to put out singles by Lulu Santos and Arnaldo Antunes at the expo.

With several weeks remaining before CD Expo 97, executives of many of Brazil's record labels are still finalizing their plans for participation. However, several companies have come up with campaigns revolving around the expo.

Warner is expected to release product by Simone Moreno and Márcio Melo during the event. The label will support the releases with "pocket

shows"—or acoustic mini-sets—by each act.

BMG Brasil is putting out CDs by Fagner, Big Mountain, and Alvin L. during the fair. In addition, Fred Schiffer, manager of the label's new business division, says that BMG Brasil is taking part in BMG's international celebration of the 20th anniversary of the death of Elvis Presley by constructing a 660-square-foot stand that is decorated like Graceland.

Sony Music Brasil is investing heavily in pocket shows by Planet Hemp, Gabriel O Pensador, J. Quest, and Pedro Camargo Mariano. Sony's special marketing manager, Yves Degen, points out that the label also will be touting its multimedia projects and World Wide Web site.

Brazil's top indie, Paradoxx, will have a 660-square-foot stand with five stages for concerts. The label's artistic manager, José Luis Toledo, says that Paradoxx will drop a pair of compilation albums during the fair. The label will also bow a disc by punk outfit Ratos Do Porão. The company plans to maintain the price of its CDs around \$5 for catalog product and \$10 for front-line CDs.

Assistance in preparing this story was provided by John Lannert.

## PROMOTER

(Continued from page 10)

prosecutor has already gone public on this matter. Marcel Avram has been in prison for almost three months and is entitled to fair trial and proper respect of his civil rights.

"We are outraged by the fact that the public prosecutor has gone as far as to publicly mention a specific sentence. It is up to the court and not the public prosecutor to pass judgment in this case."

Avram has yet to appear before a court on the matter.

When he does, his defense will attempt to prove that Avram's arrest was not justified. Details of his lawyers' arguments have not yet been revealed, though. "We will do the proper thing and not release a public statement until afterwards," concludes the statement by his attorneys.

## ASPIRING ACTS, ORPHANED VETS WORK WEB

(Continued from page 75)

difficult to talk about a comeback," Rundgren says. "But since I've moved out of that demographic [of being a top-selling commercial artist], the solution is to essentially continue to communicate directly with my core audience via the Internet."

While more acts are starting to embrace the Web, a forward-thinking Rundgren is about to embark on creating a totally new interactive experience for his fans. Through the Web subscription service PatroNet, the Hawaii-based artist is creating an online subscription link to his self-designed Web site, enabling fans to sign up for 12 months at the cost of \$25. During that year, subscribers will be able to download unique material via the Internet, ranging from newly created tunes to sneak previews of music videos, or even an exclusive look at chapters of Rundgren's forthcoming autobiography for Avon Books.

Rundgren hopes to have the service up and running by July 1 and is currently updating potential subscribers on the kinds of Web browsers they will need to make the interactive experience "as seamless and pleasant as possible."

"We are trying to make the Web look a little more like television, with more movement and more fun," Rundgren says, adding that subscribers will receive about four albums' worth of

exclusive material in one year for a comparatively small fee.

In addition, the artist, who is scheduled to release a fourth-quarter collection of old-hit remakes on Angel Records, tentatively titled "With A Twist," says that plans are in the making for a live webcast of an Aug. 23 gig of his in Shanghai, China, for online fans.

Rundgren also is planning to launch an online record label as an outgrowth of Waking Dreams, which currently functions as Rundgren's online store link.

Waking Dreams, which offers Rundgren product released on Japanese label Pony Canyon that has previously been unavailable in the U.S., will expand into an online label with PatroNet as its distributor as soon as Rundgren establishes his subscription site.

The label will "solicit and evaluate content from new artists and work with established artists and record labels to expand PatroNet's reach across the music industry," Rundgren says.

"[The experience is about] more than simply starting a label or having a Web site," Rundgren says. "It's re-defining what the basis of commerce is with listeners. I'm no longer selling them a disc; I'm building a relationship with my audience for a period of time. [The Internet] changes so many things about the dynamics of today's music business."



## MOMMYHEADS' 'JADED' HERALDS DGC SET

(Continued from page 14)

But rather than let the Mommyheads fall apart, Fisherman and Holt opted to join Cohen in San Francisco.

In 1992, the band recorded a second album, "Coming Into Beauty," which was released by Simple Machines. Cohen describes the band's first two albums as "super-quirky."

After original bassist Matt Patrick bowed out, former Sister Double Happiness member Jeff Palmer signed on to complete the band's current lineup.

Two more independent releases followed—1994's "Flying Suit" on Dromedary and 1995's "Bingham's Hole" on Dot Dot Dash.

Aided by touring, the band's indie releases each sold in the neighborhood of 2,000-3,000 units, Cohen says. "When you're on tour in a station wagon, 2,000 or 3,000 is a lot of records. It felt good to us," he says.

"Bingham's Hole" was accomplished enough to catch the ear of veteran producer Was, who, like the Mommyheads, is represented by manager David Passick.

"Don came out to see us play, and we hung out and had dinner," Cohen says. Despite the fact that Was is primarily known for his work with such rock veterans as the Rolling Stones and Bonnie Raitt, the Mommyheads hit it off with the producer.

"He was very warm, and there was a good atmosphere," Cohen says. "The way we felt when we had dinner with him was that if we did an album, and it was a big-deal major-label thing, we could kind of mellow it out with Don around and have his professional production skills."

A short time after the meeting with Was, Southern Culture On The Skids drummer Dave Hartman told Geffen's Sullivan about the Mommyheads. "A couple of weeks later, I checked them out at [L.A. club] the Whisky," Sullivan says. "There was only about 50 people there, but it was mesmerizing."

The band, which performs with vintage gear, has an unorthodox performing style. "They're probably the only ones in the world that use equipment like that," Sullivan says. "And [Fisher-

man] had carpal tunnel syndrome, so he had to relearn how to play holding the sticks in a different way."

Although Sullivan was impressed with the Mommyheads' L.A. date, he felt he needed to see the band on the road to see the reaction of a non-industry audience, so he caught the group opening for Lisa Loeb in Lawrence, Kan., and St. Louis.

"Todd did a smart thing by going to see us as a working band on the road," Cohen says. "If I were an A&R guy, I wouldn't want to see a band in L.A., because usually the band is uptight and the audiences tend not to be regular people."

The fact that the Mommyheads had toured with a variety of acts ranging from Loeb to the Jon Spencer Blues Explosion and Southern Culture On The Skids—and performed covers of

Supertramp's "The Logical Song" and Joe Walsh's "Life's Been Good"—also impressed Sullivan.

However, the Geffen A&R executive wasn't positive that the pairing of the Mommyheads with Was would be the right choice for the band's major-label bow.

"I was skeptical at first," Sullivan admits. "Don has worked so much in the last five or six years resurrecting band's careers, but this is a young band that has definitely not hit its peak. But once I met with Don and saw how he interacted with the band, it was clear that he had the right vision."

Scott was brought in to record and mix the album "because of the purity of his records," Sullivan adds.

"The Mommyheads" was recorded during December and January at Ocean Way in Los Angeles and Was'

home studio, known as the Pool House.

Aside from "Jaded," the album ranges from the XTC-styled pop of "I'm In Awe" and "Monkey" to the funk'n'jazz workout "Wake Up Irene" and the bittersweet ballad "Sad Girl."

Although the Mommyheads are still relatively obscure, at least one retailer is already a fan. "Our customers know them," says Natalie Waleik, VP/director of purchasing for the 18-store, Allston, Mass.-based Newbury Comics chain. "We've sold all of their other records. Hopefully, with a push from Geffen, the world will know the Mommyheads."

Waleik, however, prefers the more upbeat tracks on the album over "Jaded."

"I really like the new record," she

says. "I'm a big power pop fan and I love the poppy songs, and the band also has a jazzy side to them."

Initially, the Mommyheads, who are in negotiations with booking agents, were scheduled to tour with Cake for two weeks of dates in the Northeast area, but the tour was scrapped in late June after Cake withdrew, suffering from exhaustion.

At press time, the band was rethinking its tour plans, with a string of West Coast dates tentatively set for August.

"A lot of it depends on what happens with the record," Cohen says. "If the record isn't getting played, then we'll need to tour even more to get people interested. But if the record does get played, we need to go out and support the record. Either way, we're going to be out there playing."

## WARNER HOPING MURPHEY SET SPREADS LIKE 'WILDFIRE'

(Continued from page 14)

known horse songs as Dan Fogelberg's "Run For The Roses" and the Johnny Cash classic "Tennessee Stud," performed here as a duet between Murphey and Cash. There are also several original tunes, such as "Palomino Days," in which Murphey reminisces about his early days in Taos, N.M.; "Running Shadow," written with his son Ryan; and "Quarter Horse Rider (America's Horse)," written for the American Quarter Horse Assn.'s (AQHA) 50th anniversary.

The album was originally available only through the AQHA, but is being released to retail Tuesday (8) by Warner Western, the division of Warner Bros. that Murphey helped create. The project will be available not only through all the traditional music retailers and mass merchandisers, but will also be distributed to a network of specialty retailers such as Western theme parks, tack shops, feed stores, Western-wear outlets, and other locations that appeal to people who enjoy horse-related activities or the Western lifestyle.

Murphey will do in-store appearances

at select retailers that will promote the new album in addition to a series of audiobooks on the West that he is producing and narrating for the Audio Literature Co. in San Bruno, Calif.

According to Jeff Skillen, GM of Real West Productions, which operates Warner Western in conjunction with Warner Bros. Nashville, the project was originally titled "America's Horses" and distributed through the 750,000-member AQHA. "We gave them a full year to market it exclusively to their membership, and now what we've done is resequenced the record and changed the title, and it's available to the mass public," Skillen says.

According to Skillen, the organization sold about 20,000 units of the product via direct response.

An avid horseman who runs a ranch in New Mexico, Murphey says he has wanted to do this project for a long time. "The songs on this album explore the mythology, power, beauty, and symbolism of the horse," Murphey says, "not just for horse people, but for everyone who loves seeing a horse run across a prairie, or who read the book 'Black Beauty' or watched 'National Velvet.'"

Skillen says "Tennessee Stud," Murphey's duet with Cash, will be released to radio via CDX. "A lot of people say, 'Oh you're going to work secondary radio.' Well what we call secondary radio is majority radio," Skillen says. "We're going to pick some of Michael's top SoundScan markets and top regional markets where he's done really well radio-wise and focus on that, big time. It's a niche product we're working here, and Michael has a lot of fans out there, but it also has the ability to gain more of a mainstream audience and drag them into our niche."

To let consumers know about the album, Skillen says the label will do promotions with a lot of its "alternative accounts like tack shops and feed stores." Murphey also will do in-stores, which the label will support with radio and print advertising.

Pat Gorman, merchandise manager at Old Tucson Studios, a Western theme park in Tucson, Ariz., says that Murphey sells well in its gift shops and that she expects the horse album to be a particularly strong seller. "He's real popular. People know the name and ask for it," she says of his product. "We expect the new album to sell really well."

Skillen says discussions are under way about the possibility of doing a promotion with the Fresno, Calif.-based

Wherehouse chain. "Michael Martin Murphey is a very consistent-selling artist," says Wherehouse music buyer Jeff Stoltz. "On his 'Cowboy Songs' album, we sold, during the life of the project, 16,000 units, with a return of 900 units. All his products are very clean like that. He's kind of like the Cal Ripken of cowboy music. He's just so consistent day in and day out. The fans are out there, and he's selling the product. With that in mind, with the new record coming, 'The Horse Legends,' we're laying out a little more than what we thought we would. It's a nice record that will appeal to both his traditional fan and the equestrian fan."

Skillen is also in discussion with Borders Books & Music about Murphey doing a tour of some of the chain's outlets. Murphey says bookstores are among his favorite places to play because they combine his musical and literary efforts. "What's really interesting is we have these crossover bookstores now that are both music and books. The audiocassette book is a product that is a reflection of that crossover that exists in the retail marketplace now," he says.

Murphey has recorded two other audiobooks as part of an ongoing Western series, "The National Cowboy Hall Of Fame Western Classic Book Series." "These are 19th-century, non-fiction Western book sources that have never been put into audiobook form before," he says. "I use a lot of music cues to create soundtracks behind these books."

Murphey says his upcoming bookstore tour will promote both "The Horse Legends" album and the audiobooks. "Audio Literature has come in with additional dollars to put these on," he says. "So when I make these appearances in the bookstores, we will talk about music, and we'll also talk about these books."

In addition to performing at the usual venues at which you'd expect to find a country artist, Murphey performs in some locations that are uniquely Western. "I'm playing a few times at a place called Cowboy Evenings," he says, "which is out on a ranch where people go out to a chuck wagon and sit under the stars and you play music for them."

He also performs at various venues around his Taos home, including a renovated theater in Raton, N.M.

Many of Murphey's concerts are done on horseback aboard his quarter horse, Thunderbolt, a tip he says he got from Roy Rogers, who advised him early in his career to "get a Trigger."

Murphey also utilizes horses in his West Fest events, which combine western art, concerts, clothing, and craft exhibitors; a Native American Village; Mountain Man encampment; and trail rides. Murphey will hold a West Fest in Mammoth Ski Resort in California, as well as his 11th annual West Fest in Copper Mountain, Colo.

Most of his summer dates are in and around New Mexico, allowing him to stay home for the most part and write for the next record.

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## Billboard Live Plans Club In Huge Las Vegas Complex

Billboard Live International has announced plans for the biggest Billboard Live venue yet! BLI, an affiliate of the Billboard Music Group, will build a 55,000-60,000-square-foot performance venue/restaurant in Las Vegas as the entertainment centerpiece of the new Venetian Hotel complex.

The \$2 billion Venetian project, being built on the site of the old Sands Hotel, includes a 6,000-suite hotel and casino, as well as a mix of retail and entertainment ventures and an adjoining convention center.

At the center of it all will be Bill-

board Live. According to BLI president John A. Thall, the venue will have four levels and several distinct performance rooms. It will accommodate 1,500 people for concerts and 2,000 overall. The entire complex is to open in April 1999.

BLI recently secured a lease for a Billboard Live venue in Orlando, Fla., which is projected to open in February 1998. BLI also is in negotiations for leases in Toronto, Miami, and New York (in the old Times Square Theatre on 42nd Street). The first Billboard Live club is in West Hollywood, Calif.

## Fantasy Billboard Update: New Sponsor, More Winners

Fantasy Billboard continues to grow, with more players, new prizes, and a new sponsor for the month of July—Columbia House Online, the Internet home of Columbia House. Links on the Fantasy Billboard site take players to [www.columbiahouse.com](http://www.columbiahouse.com), where they can begin their club membership by choosing from more than 10,000 music titles at special club-member prices.

Fantasy Billboard, the free rotisserie-style game on Billboard Online ([www.billboard.com](http://www.billboard.com)), lets players assemble their own record label rosters from albums on The Billboard 200 and the Heat-seekers chart and compete for prizes against music fans around the world. Players earn points based on the chart performance of each album; standings are posted each week on Billboard Online, along with each player's complete roster.

A new four-week Fantasy Billboard game starts each Thursday. At the end of each game, the player with the most points wins a prize from Billboard. Beginning in July, winners will receive a choice of one of three great titles from Billboard Books: "The Billboard Book Of Number One Hits" by Fred Bronson; "The Billboard Book Of Top 40 Hits" by Joel Whitburn; or "The Billboard Book Of Number One Albums" by Craig Rosen.

Here are our latest winners:

- Game 12: Randy Price picked a dandy roster of albums for his Randy Records and captured the week's crown with an impressive 7,086 points. Price, who works in the graphics department at The

Wall Street Journal, says he has been following the charts since 1964. Still, his picks were decidedly modern, including Spice Girls, Savage Garden, Third Eye Blind, and Bob Carlisle, whose "Butterfly Kisses" (Shades Of Grace) racked up an amazing 399 points in week 2.

- Game 13: Rodney Ho, a reporter at The Wall Street Journal, became Fantasy Billboard's first repeat winner as his Rohoho roster prevailed for the second time in three weeks. Like fellow Journal staffer Randy Price, Ho hauled in lots of points with Bob Carlisle and Spice Girls. Rohoho also got strong performances out of Meredith Brooks and the "Pure Moods" compilation on Virgin.

- Game 14: Ronnie Allen was barking up the right tree when he named his Mistydog label after the family pooch. The Mistydog crew grabbed the week's glory, and once again it was Bob Carlisle who proved indispensable. Allen, a computer programmer in Morrisville, Pa., knows his hits: From 1972-87 he worked for Casey Kasem as a writer/researcher/interviewer for the syndicated "American Top 40" radio countdown.

- Game 15: So what else is new? Bob Carlisle was the big point earner for Alan Elverum's Bay Ridge Recording Company. Elverum, a student at the University of Minnesota, has been "creating his own charts" since November 1994. His idea for the fictional Bay Ridge label came about five years ago; at last, Billboard Online has given him a place to play out his fantasy—and win!

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## 'Kisses' Goes Out To Chicago's 'Heart'

**D**ON'T EVER COUNT CHICAGO OUT. It was just 13 weeks ago that the veteran band returned to the Adult Contemporary chart after a gap of almost six years. "You Come To My Senses" peaked at No. 11 in September 1991, and that was the last we saw of the group on the AC chart until "Here In My Heart" found a berth in April. Now, that Reprise single has moved to the top of the list, knocking out Bob Carlisle's "Butterfly Kisses." It's the eighth Chicago single to reach pole position on the AC chart, and the first since "Look Away" headed the survey in December 1988. Chicago's first AC chart-topper entered the list exactly 27 years ago this week. "Beginnings" went on to spend a solitary week at No. 1. Of the eight songs to reach the summit, only "You're The Inspiration" (two weeks) and "Hard To Say I'm Sorry" (three weeks) were on top longer than one week.

"Here In My Heart" is just part of Chicago's AC story this week. Former member Peter Cetera is holding at No. 10 with a bullet with "Do You Love Me That Much" (River North), from his "You're The Inspiration: A Collection" album. And it's Cetera again, joining Az Yet on a remake of "Hard To Say I'm Sorry" (LaFace/Arista), a rising star at No. 21, up from No. 27.

The success of Chicago on the AC chart after all these years is just part of the picture. Natalie Cole debuts at No. 25 with "A Smile Like Yours" (Elektra), her first appearance on the list since "Take A Look" in the summer of 1993. Like Chicago, Cole's first AC hit happened in the '70s: "This Will Be" peaked at No. 45 in 1975. Other artists who first charted in the '70s and are now having AC success include the Bee Gees, Kenny Loggins, and James Taylor (all in the top 10); Eric Clapton; and Paul Carrack (when he sang lead vocals for Ace).

**'CLICK' ART:** Robyn continues to do well on the Hot 100 with "Do You Know (What It Takes)" (RCA), but she's not the only Swede in the top 40. Kayo Shekoni, half-Nigerian, half-Swedish, and born in Sweden, is also representing her country on the chart. Shekoni is the voice of Le Click, clicking in the U.S. with "Call Me" (Logic/RCA). With the Cardigans having success on the Hot 100 Airplay chart with "Lovefool" (Mercury), it's been a good year musically for the country that gave us Abba, Roxette, Neneh Cherry, and Rednex, among other successful Swedish acts.

**BACHARACH'S BACK:** The movie is doing great at the box office, but it can't hurt that the soundtrack for "My Best Friend's Wedding" (Work Group) is filled with clever remakes of Burt Bacharach songs, including



by Fred Bronson

Ani DiFranco's take on Dusty Springfield's "Wishin' And Hopin'" and Nicky Holland's "I Just Don't Know What To Do With Myself." The album earns Greatest Gainer honors on The Billboard 200, taking a giant leap 116-30. That means both sides of Dionne Warwick's 1967-68 single "I Say A Little Prayer"/"(Theme From) Valley Of The Dolls" are on the album chart. Diana King's updating of "Prayer," along with actor Rupert Everett's version, grace the "Wedding" soundtrack, while k.d. lang's smoky interpretation of "Dolls" is on her album "Drag" (Warner Bros.), which so far has peaked at No. 29. "Prayer" was written by Bacharach with Hal David, while "Dolls" was composed by André and Dory Previn.

**ALMOST EVERYBODY LOVES A CLOWN:** Recall or no, Insane Clown Posse debuts at No. 63 with "The Great Milenko" (Hollywood), the album that embarrassed its label and the entire Disney company. At least the "Hercules" soundtrack, on the Walt Disney label, rebounds 51-44 now that the film has opened nationwide.

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

FOR WEEK ENDING 6/29/97

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	329,283,000	353,158,000 (UP 7.3%)
ALBUMS	273,391,000	288,047,000 (UP 5.4%)
SINGLES	55,892,000	65,111,000 (UP 16.5%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	194,925,000	218,391,000 (UP 12%)
CASSETTE	77,744,000	69,017,000 (DN 11.2%)
OTHER	722,000	639,000 (DN 11.5%)

### OVERALL UNIT SALES THIS WEEK

12,897,000

### LAST WEEK

13,732,000

### CHANGE

DOWN 6.1%

### THIS WEEK 1996

13,092,000

### CHANGE

DOWN 1.5%

### ALBUM SALES THIS WEEK

10,356,000

### LAST WEEK

10,943,000

### CHANGE

DOWN 5.4%

### THIS WEEK 1996

10,684,000

### CHANGE

DOWN 3.1%

### SINGLES SALES THIS WEEK

2,541,000

### LAST WEEK

2,789,000

### CHANGE

DOWN 8.9%

### THIS WEEK 1996

2,408,000

### CHANGE

UP 5.5%

### DISTRIBUTORS' MARKET SHARE (6/2/97-6/29/97)

	WEA	INDIES	EMD	PGD	SONY	BMG	UNIVERSAL
TOTAL ALBUMS	18.8%	18.1%	13.3%	12.7%	12.6%	12.2%	12.2%
CURRENT ALBUMS	17.5%	17%	14.8%	11.2%	10.8%	15.5%	13.4%
TOTAL SINGLES	20.6%	10.4%	11.4%	12.6%	6.1%	32.6%	6.4%

ROUNDED FIGURES

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







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Vice President, Columbia Records



“Team J”  
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