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IN MUSIC NEWS



Green Day Shows Growth  
 On Third Reprise Album

PAGE 11

SEPTEMBER 20, 1997

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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## Virgin Retail Consolidates In Europe

BY JEFF CLARK-MEADS

LONDON—Virgin Retail Europe (VRE) aims to become "a genuine pan-European retailer" with a new management structure that will see the closure of its long-standing headquarters.



But Simon Burke, chief executive of Virgin Retail Group, says that the increased buying power inherent in the new, more coherent management format will not be used to intimidate record companies into granting more favorable trading terms. Rather, he states, VRE will aim to move forward in a spirit of cooperation. "I've always believed in the consultative approach," he says.

(Continued on page 84)

## A Rival Format For DVD Due On Market In '98

BY SETH GOLDSTEIN  
 and EILEEN FITZPATRICK

NEW YORK—A new DVD format should pull into the market next year. Six months after the 5-inch discs and machines to play them debuted at retail, a venture called Digital Video Express on Sept. 9 unwrapped a system that adapts DVD technology to permit revenue sharing of software that never has to be returned to the store and that the user can throw away after viewing, at a cost of \$5.

Program suppliers will split rental and purchase fees with Digital Video, a joint venture of Circuit City Stores and a Los Angeles entertainment law

(Continued on page 86)

## 'Candle' Ignites Globally Demand High For Elton John Single

A Billboard international staff report.

LONDON—The rewritten "Candle In The Wind," performed by Elton John as a moving tribute to Diana, Princess of Wales, at her funeral here Sept. 6, stands poised to become one of the biggest-selling global singles ever when it reaches retail shelves worldwide beginning Sept. 11.

With proceeds earmarked to benefit the Diana, Princess of Wales Memorial Fund, a charity set up in the princess' name after her death, the music-business initiative also promises to resonate well beyond industry confines.

The single release is only one of many music-industry tribute and fund-raising projects expected in the coming weeks and months. Also on tap are several commemorative

albums, including an all-star tribute to be released in December, and a planned trans-Atlantic concert to be syndicated worldwide next year. MTV Networks has donated \$100,000 from ticket sales of its Video Music Awards to the fund and is airing John's moving funeral performance, taken from the official media pool camera feed, as a music video on VH1 and MTV.



DIANA, PRINCESS OF WALES

The centerpiece and catalyst of the initiatives, however, is John's single. "Candle In The Wind 1997," rewritten by John's lyricist, Bernie Taupin, originally had lyrics referring to Marilyn Monroe. The revised song opens with the lyrics:

*Goodbye England's rose  
 May you ever grow in our hearts*  
 (Continued on page 82)

## Hot Rap Act Wu-Tang Clan Runs Into Troubled Waters

BY CHRIS MORRIS

LOS ANGELES—The chart-topping Loud Records rap act Wu-Tang Clan is in an apparent state of disarray. The group, members of which are currently under investigation for allegedly inciting a riot at a show in Indianapolis and beating a Loud promotion man after a Chicago-area date, has abruptly left its opening slot on Rage Against The Machine's national tour.

"It's a very weird thing," a label source says. But he adds that Loud,

which has issued no official statement on Wu-Tang Clan's status, has no plans to drop the group from its roster.

The hardcore rap unit has seen great success this year:

In June, its two-CD set "Wu-Tang Forever" entered The Billboard 200 at No. 1. The album, which has been certified triple-platinum, is

No. 37 on the chart this issue, in its 14th week; it drops one notch from No. 36. The nine-man group, whose 1993 debut "Enter The Wu-Tang (36 Chambers)" went platinum, has also spawned

(Continued on page 83)



MUSIC TO MY EARS



LEON HUFF AND KENNY GAMBLE

Epic/Legacy's 'Philly Sound' Set Celebrates Sophisticated Soul

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**HUGH PADGHAM**  
 THE BILLBOARD TRIBUTE  
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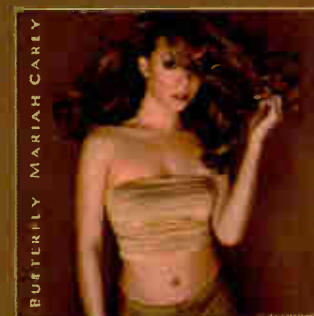


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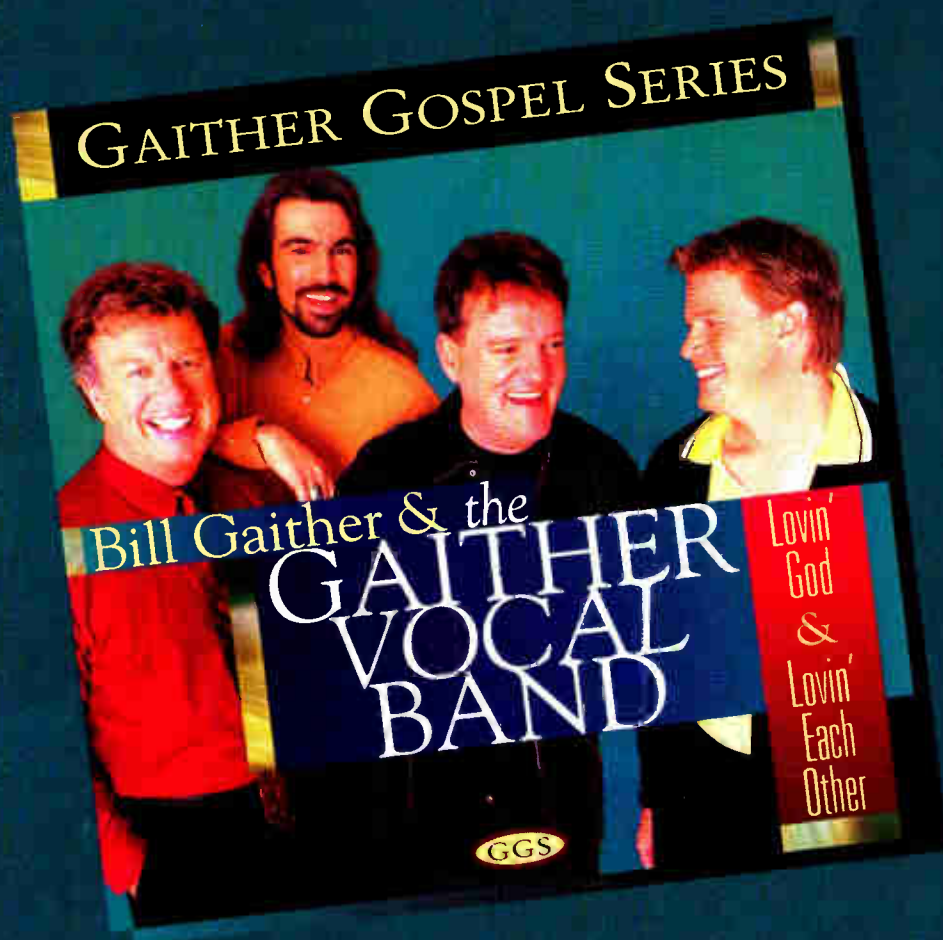
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# FOR THE LOVE OF 'THE PHILLY SOUND'

"When did music first capture my imagination?" wonders Kenny Gamble, reflecting on his work with fellow songwriter/producer Leon Huff, whose initial decade of an enduring partnership is recalled on the upcoming boxed set "The Philly Sound: Kenny Gamble, Leon Huff & The Story Of Brotherly Love (1966-1976)" (Epic/Legacy, due Sept. 30). "Boy," Gamble confesses, "nobody's asked me that before, but this is a key question. It must have been when I was a teenager in Philadelphia in the early 1960s, hanging out at a friend's house, watching the only TV in my neighborhood. 'The Glenn Miller Story' came on, with Jimmy Stewart and that woman who played his wife, June Allyson. The picture showed all the ups and downs he had in bands, having to pawn his instruments all the time. Most people didn't believe in Miller, but he stuck it out. And there were moments in 'The Glenn Miller Story' I'll never forget."

Like the scene near the start of the 1954 Universal Pictures release when W. Kranz, a kindly East Los Angeles pawnbroker, asks the frustrated young musician why he won't forfeit his hopes of composing and arranging. "I have one idea up here in my head," says Miller/Stewart, pointing intently. "To me, music is more than just one instrument—it's a whole orchestra playing together."

Later, when Miller's fiancée Helen (Allyson) admits that she reckons her beau is "rudderless," he sits her down and confides, "I know exactly where I'm going, I know *exactly* what I want to do. I'm not gonna be a sideman all my life. I'm gonna have a band of my own, I'm gonna play my kind of music. It's hard to explain, but a band oughta have a sound all of its own, oughta have a personality . . ."

"... Sort of like a person," says Helen/Allyson. "Uh-huh," answers her future husband. "I haven't found it yet, but someday I'm gonna find it." "You'll find it, I'm sure you will," she finishes, surprising both of them with her sudden burst of belief. "She was a beautiful person!" Gamble exults with a big laugh, still under the spell of the movie vows that motivated him. "She stuck by him, and they worked well together, and the same with his band. From that moment on, I identified with Glenn Miller, and that was my thing. Because the film showed that people in music have great relationships with each other."

Which is exactly what the three-CD, 48-track "The Philly Sound" demonstrates. Gamble had his own helpful shopkeeper/early supporter in Benny Krass, a South Street clothier who put up the seed money that nurtured Gamble and Huff's precursory Excel label and the subsequent Gamble imprint, as the duo began producing the labels' initial signing, the Intruders. Kenny and Leon, who met in the elevator of the Schubert Building on South Broad Street, wrote a hopeful song called "(We'll Be) United" for the Intruders in 1966, producing it in Philadelphia's Cameo-Parkway Studios, and when it leapt to No. 14 on the Hot Rhythm & Blues Singles chart, its strings and sweet vibraphone/piano exchanges proclaimed the advent of a polished, jazz-bathed beat to rival Stax's down-home torsion or Motown's pop strut.

As '60s civil rights gains found practical application in popular African-American expression, the neighborhood met the boardroom on the playing fields of recording and radio studios, and the sound that Gamble and his buddy Huff heard in their heads fused sophisticated orchestral and conscience-cued themes to yield social currency and hard cash for the black community. The hits spoke volumes about the passion behind them: "Cowboys To Girls" and "I'll Always Love My Mama" by the Intruders; "Only The Strong Survive" by Jerry Butler; "Me And Mrs. Jones" and "Am I Black Enough

For You" by Billy Paul; "Don't Let The Green Grass Fool You" by Wilson Pickett; the Three Degrees' "When Will I See You Again"; the O'Jays' "Back Stabbers," "Love Train," and "For The Love Of Money"; and Harold Melvin & the Blue Notes' "Bad Luck" and "Wake Up Everybody."

As Gamble reminds, "'Wake Up Everybody' and 'Love Train'—that music was the way we all felt; that's why the songs were trend-starters. With our records, me and Huff were always saying that there is a message in the music, and it's love. A song like 'For The Love Of Money,' with a great arrangement by Bobby Martin—that comes from the Scriptures, people doing anything for the root of all evil. And my mama, she worked scrubbing people's houses—that is where 'Always Love My Mama' comes from. All those lyrics, they're the truth."

Kenneth Gamble was born Aug. 11, 1943, in South Philadelphia, the son of Ruby and William Gamble. "I don't know what my dad did for a living; I don't know him that well," says Gamble. "There are three children in the family; I have two brothers, and I was in the middle. My mom was a beautiful person, a very spiritual woman."

Gamble played with songwriter/producer colleague Thom Bell in the Romeos, a local act that later included Huff as well as guitarist Roland Chambers, a central presence in the integrated MFSB (Mothers, Fathers, Sisters, Brothers) Orchestra that would become Philadelphia International Records' house ensemble when Gamble and Huff founded the label in 1971 with the backing of CBS Records president Clive Davis. The June Allyson-like believer at Gamble's side was Dione LaRue, aka Dee Dee Sharp, of "Mashed Potato Time" fame (released in 1962 on the Cameo label), who soon became Mrs. Gamble and a sublime vocalist—see "Ooh Child" on the new album—in the Philadelphia International/TSOP (The Sound of Philadelphia) family.

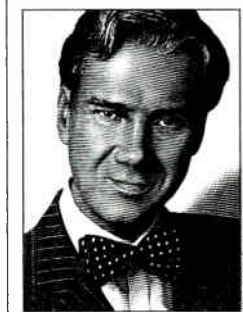
That brood featured the brilliant talents of Bell—"We've gotta come out with a Thom Bell boxed set next," Gamble insists—as well as those of Martin and arrangers/cohort Norman Harris and Bobby Eli and singer/writer/producer Bunny Sigler, who labored alongside enchanted engineer Joe Tarsia to break all rules in the service of Gamble and Huff's joint vision. A prime dose of the customary wizards' brew was "For The Love Of Money," whose high-drama Martin scoring, organ-like vocal washes, and brazen use of phase shifting and selective echo effects at Sigma Sound Studios created one of the coolest singles ever cut in any genre.

"Joe Tarsia was great, excellent," Gamble confirms. "The cleanliness of our sound had a lot to do with the way me and Joe mixed those records, and you don't hear a lot of pops and distortions. But I remember when we did 'For The Love Of Money' and Joe told us, 'You can't put echo on a bass—and then take it off again in the middle of a track!' I said, 'Yes you can! You can do anything you want to do!' Gamble claps his hands together in joyful glee. "And it turned out good!"

But such innovation would not have found an audience without the enthusiastic springboard of the Philly radio community. "In this business, we've all got to be motivated," notes Gamble, "and helping the Sound of Philadelphia were a lot of good friends among the local disc jockeys: Georgie Woods, Jerry Blavat, Jimmy Bishop, Joeko [Douglas Henderson], Butterball [Joe Tamburro], John Bandy, Kay Williams. They were proud of our music and our relationship."

Of all the boxed sets in this artistically soul-starved year, "The Philly Sound" is the most necessary and indispensable, its music filled with the power of its own personality, belief, and that all-mighty ingredient for unselfish motivation: love.

## MUSIC TO MY EARS



by Timothy White

## LETTERS

### TAYLOR-MADE FOR RADIO

Amid the changes, clamor, and stress swirling in the radio world comes a weekly voice of insight, interest and humor: Billboard's Chuck Taylor. Some people can't wait to drink their morning coffee or check out the opening stock quotes. As for me, I can't wait to open Billboard and read Chuck's AirWaves column. I know from my show, "LovePhones," that no one likes to be alone, and everybody I talk to in the industry says the same about Chuck as I do—He's a pleasure to work with and read.

Alissa Pollack  
Affiliate Relations, "LovePhones"  
Premier Radio Networks  
New York

### SPEAKING OF ARTHUR PRYSOCK

I wanted to say thank you for Irv Lichtman's article on Arthur Prysock ("R&B, Jazz Balladeer Arthur Prysock Dies," Billboard, July

5). We have two daughters, and I want each to have a book of all the articles about their dad. This was the only article that spoke of his place in the recording world. Thanks so much.

Jean Prysock  
Searington, N.Y.

### COVERT OPERATIONS

A note of thanks for the great article by Craig Rosen on Ralph Covert ("'Birthday' May Boost Covert," Billboard, July 5). I really appreciate Rosen's taking the time to explore the background on him and his artistry. Here's to Ralph's future and the hope of a larger audience in the future.

Jay Whitehouse  
Waterdog Records  
Chicago

### SUPPORT FOR HARRELL

I am so sick and tired of the way that the

departure of Andre Harrell from the helm of Motown is being depicted. Let's not forget that Motown was in a dormant state when PolyGram hired Harrell to breathe new life into this black music institution. Any corporate executive knows it takes more than two short years (Mr. Harrell was there only a brief 22 months) to revitalize a failing enterprise (notwithstanding its rich catalog). Yes, he *may* have made mistakes; yes, he is alleged to have been a big spender. However, Harrell's track record and pioneering contribution to the R&B art form are already recorded in our history. He has groomed endless amounts of brothers and sisters. Just ask Sean Combs.

The media's efforts to reduce Harrell to some irresponsible big spender have fallen on deaf ears; some of us know better.

Karen Mason  
Destiny Entertainment  
Bronx, N.Y.

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




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## U.S. Begins WIPO Debate C'right Treaties Muled Worldwide

■ BY BILL HOLLAND  
and JEFF CLARK-MEADS

WASHINGTON, D.C.—Congress will begin ratification hearings next week on the two recently negotiated international treaties by the World Intellectual Property Organization (WIPO).

The WIPO treaties, offering an advanced level of copyright protection for the digital age, will become effective worldwide on the day the 30th signatory nation completes its act of ratification. To date, though, only one nation has completed the ratification process: Indonesia.

The treaties remain open for signing until the end of the year; 26 nations are now signatories. Within that total are eight European Union states. The remaining seven EU nations have committed to joining them by the year-end deadline.

The road from signing to ratification can be a long one, though. Conscious of the problems that could arise through any delay in implementing these new protections in the fast-moving digital environment, the international record industry is keeping up the pressure for progress to be made.

(Continued on page 86)

## Multi-Format House Of Blues Series Planned

■ BY BRETT ATWOOD

LOS ANGELES—House of Blues Entertainment and the Larry Thompson Organization are preparing to launch a new music performance and documentary series, which will debut simultaneously on television, radio, and the Internet.

The multimedia music program "Gumbo TV—From The House Of Blues" is expected to bow in mid-1998 and is the second television series effort for House of Blues, following the TBS show "Live From The House Of Blues," which ceased production in 1996.

Though much of the creative direction of the weekly program was still being determined at press time, the Internet and interactivity will play a key role in the content.

"We are not interested in creating another straightforward performance show," says House of Blues chairman/CEO Isaac Tigrett. "The content will take full advantage of the interactive potential of the Internet. We really view this as the first Internet TV show that happens to also be simulcast on the TV."

Marc Schiller, VP of House of Blues New Media, adds, "We want to integrate the ability to connect viewers together through the Internet."

(Continued on page 56)

## Police Suspect In Shakur Killing Sues Death Row, Shakur Estate

LOS ANGELES—A man identified by police as a principal suspect in the murder of Tupac Shakur has filed suit against Death Row Records, label owner Marion "Suge" Knight, and Shakur's estate, claiming he suffered physical injury and emotional distress after being assaulted by Knight, Shakur, and others on the evening the rapper was fatally shot.

In a civil action filed Sept. 8 in California Superior Court in L.A., Orlando Anderson recounts his version of a clash with Knight, Shakur, and several unidentified individuals in the MGM Grand Hotel in Las Vegas on the evening of Sept. 7, 1996.

Shakur was gunned down later that night as he rode in Knight's car on the Vegas strip. He died in a Las Vegas

hospital six days later. To date, no one has been charged with the murder.

In a February report in The Los Angeles Times, Anderson, a reputed member of the L.A. street gang the Southside Crips, was identified by Sgt. Kevin Manning of the Las Vegas Metro Police homicide division as a suspect in Shakur's shooting. But Manning added that investigators had no direct evidence to connect him to the crime.

In his suit, Anderson alleges that he was the victim of an unprovoked "rat-pack attack" at the MGM Grand, and that Shakur, Knight, and the other assailants "kicked, punched, and struck [Anderson's] head, face, and various parts of his body." He claims he received "injuries to his ear, head,

(Continued on page 84)

## 2 Developments In Alliance Restructuring INDI May Be Shuttered; Potential One-Stop Buyer Emerges

■ BY ED CHRISTMAN

NEW YORK—In separate developments, Alliance Entertainment Corp., which filed for Chapter 11 protection July 14, is said to be considering the shutdown of its independent distribution company, and a new suitor has emerged to express interest in buying its one-stop group.

Richard Bernstein, who heads up R.A.B. Holdings, confirms that his company is interested in acquiring the Alliance One-Stop Group. Bernstein, who was chairman of Western Publishing for 10 years, has yet to make a bid, though, because Alliance must submit a business plan to the bankruptcy court before it can put that asset up for sale.

Bernstein has a long background in distribution, having once owned Harris Wholesale Drug, and his R.A.B. Holdings currently owns Milbrook Distribution Services, based in Leicester, Mass., which sells health and beauty products and specialty foods to supermarkets.

Bernstein joins Apollo Advisors, which has been talking to Alliance for more than a year, in waiting on the sidelines for the court to decide whether to put the company on the block.

Meanwhile, over the last two weeks, Independent National Distributors Inc. (INDI) executives are said to have told the labels in their distribution portfolio that if they have any upcom-

ing releases for the fourth quarter, they should make other distribution arrangements.

If Alliance decides to close INDI, it likely will keep its doors open at least through the end of the year, as Alliance and INDI executives wind down the operation.

Alliance executives could not be reached for comment.

One of the main factors prompting Alliance executives to consider shutting down INDI has been the lack of payments from major accounts since the parent's Chapter 11 filing, according to sources.

Alliance acquired INDI in 1995, paying \$26 million for the company and

(Continued on page 86)



'Titanic' Consequences. Composer/lyricist Maury Yeston, winner of a Tony Award for best score this year for "Titanic"—which also earned four other Tonys, including best musical—has signed a new 10-year administration agreement with Cherry Lane Music for his publishing company, Yeston Music Ltd. The new deal extends an association between Yeston and Cherry Lane begun in 1990. Cherry Lane recently issued a folio of "Titanic" songs; the original-cast album is on RCA Victor. Yeston's catalog includes another Tony-winning score, his "Nine." Shown, from left, at the Lunt-Fontanne Theatre, where the hit musical is playing, are Dan Rosenbaum, VP of publications at Cherry Lane; Peter W. Primont, president/CEO of Cherry Lane; Yeston; Michael Connelly, VP/GM of Cherry Lane/Cherry River Music; and Ted Piechoncinski, VP of Cherry Lane Music.

## AOL Venture To Sell Singles The Hub Lets Users Download Songs

LOS ANGELES—The Hub, an online venture between the nation's leading Internet service provider, America Online (AOL), and New Line Television, is planning to sell downloadable music singles on its new World Wide Web site (<http://www.thehub.com>) and direct to AOL's 9 million users.

The Hub's music retail venture, which debuts Sept. 23, is expected to

offer CD-quality tracks from about 1,000 established and developing artists using technology developed by Redwood City, Calif.-based Liquid Audio.

The development, which had not been formally announced at press time, is likely to give a substantial boost in awareness to digitally downloadable music commerce. Internet consumers will be able to permanently store their CD-quality song purchases on their computer hard drives. Consumers with CD-Recordable (CD-R) drives on their computers will be able to make a permanent copy of their purchases.

Liquid Audio's technology allows the owner to play the music on one or more computers, but tracks can only be recorded on a CD-R one time.

In addition, the technology allows for proper payment and accounting of mechanical and publishing royalties (Billboard, March 15).

Consumers without a CD-R drive will be able to request a made-to-order CD from the Hub, which will deliver customized CDs direct to consumers through the mail. The Hub is near to completing a deal with a major distributor for its physical retail sales, says Marshall Klein, director of business affairs at the Hub.

"This is just the tip of the iceberg," says Klein. "We hope that larger labels will start to recognize that this technology is safe and that there is a way to

(Continued on page 81)

## Navarre Again Reinvents Music Distribution Arm

■ BY CHRIS MORRIS

LOS ANGELES—Citing the demands of a volatile marketplace and ongoing changes in the retail and wholesale landscape, Navarre Corp. has realigned its music distribution division for the second time in less than three months.

In July, New Hope, Minn.-based Navarre announced that it was paring its music distribution company from four regions to three and instituted a round of personnel changes and additions (Billboard, July 12).

The restructuring came after the Nasdaq-traded firm posted a loss of \$6.2 million for the 1997 fiscal year.

On Sept. 5, a new round of structural changes was announced to Navarre staffers internally and to its distributed labels via a communiqué from COO Guy Marsala.

Navarre has now shrunk its regional territories from three to two with the combination of the Eastern and Midwestern territories, and former Midwestern regional manager Ed Maxin has been promoted to Eastern regional director. Simultaneously, Eastern regional manager Mark Heyert and Western regional manager Ian Dealhoy have had their positions eliminated, and they have been reassigned as account executives (Billboard Bulletin, Sept. 9).

Albany, N.Y.-based Trans World Entertainment, formerly serviced by the Eastern sales force, will now come under the purview of national accounts director Vyto Lazauskas.

Western regional director Frank

Mooney now takes on responsibility for Texas, which was previously a Midwestern territory. The Hawaiian branch of the company, which formerly reported to Mooney, will now report to Marsala.

With the changes came downsizing: Orange County/San Diego sales rep

(Continued on page 84)

## P'Gram Canada Restructuring Costs 20 Jobs

■ BY LARRY LeBLANC

TORONTO—Restructuring at PolyGram Group Canada resulted in the loss of 20 positions on Sept. 9, including the resignation of Doug Chappell, president of the company's Mercury/Polydor division.

PolyGram Group Canada chairman John Reid will operate Mercury/Polydor until a successor to Chappell is chosen. At A&M/Island/Motown, Randy Wells has been promoted to senior VP and will head that record division, reporting to Reid. Wells was formerly VP of promotion (Billboard Bulletin, Sept. 10).

Reid says that a centralized PolyGram Group A&R department is being created that will oversee A&R activities at both the A&M/Island/Motown and Mercury/Polydor divisions. This department will be headed by Allan Reid,

(Continued on page 48)

## Former A&M Staffer Brings Sexual Harassment Charges

■ BY SHAWNEE SMITH

NEW YORK—Former A&M Records' employee Heath Byers has brought a same-sex sexual harassment and wrongful termination suit against former A&M executive Mark Mazzetti, A&M Records, and its parent company, PolyGram Holding Co.

In the court action, filed Sept. 8 in Los Angeles Superior Court, Byers, a former administrative assistant to Mazzetti, alleges that he was "the vic-

tim of a continuous pattern of sexual harassment, including lewd comments, molestation, and physical acts . . . which included constant and unwanted sexual overtures, intimidation, and threats of retaliation" by Mazzetti, whom, the suit alleges, is "openly gay." Byers, whom the suit says is heterosexual, further alleges that his complaints to A&M regarding Mazzetti's behavior went unheeded (Billboard Bulletin, Sept. 9).

(Continued on page 84)



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## Lava/Atlantic's Sugar Ray Flying High With 'Floored'

■ BY DOUG REECE

LOS ANGELES—Lava/Atlantic modern rock act Sugar Ray has become the summer's music business Cinderella story as its sophomore album, "Floored," continues to hold its ground on The Billboard 200 this issue.

Moving back up to No. 12 this issue, "Floored" has sold more than 510,000 units since being released in July, according to SoundScan.

Even more impressive, the band's single "Fly"—a hooky, summertime gem featuring the talents of toaster/rapper Super Cat—hovers at the No. 1 spot on the Modern Rock Tracks chart for its eighth consecutive week.

Meanwhile, a clip for the single featuring Sugar Ray lead singer Mark McGrath in a Fred Astaire/Lionel Richie-style wall dance is in heavy rotation on MTV.

The track's resilience, says modern rock WBRU Providence, R.I., PD Tim Schiavelli, is especially noteworthy in light of the multi-station play it is receiving in several markets.

"[Competing modern rock station] WDGE is on it, and [top 40] WPRO and [mainstream rock] WHJY are playing it all over the place as well, so burn would be an issue," he says. "But so far, research is telling us that it's not crispy yet, which is pretty amazing when you consider we've had it in heavy rotation for the last three months."

Before "Fly" began to soar, Lava/Atlantic serviced album track "American Pig" to college, metal, and mainstream rock May 2. The label followed quickly with "Fly," servicing mainstream rock—which received a version of the song minus Super Cat's contribution—modern rock, and AC May 16. Some triple-A stations also received the track.

While the band has undoubtedly become tied to the track due to its widespread coverage, it is only one facet of Sugar Ray's musical persona. In fact, most other tracks on the album, including the forthcoming single



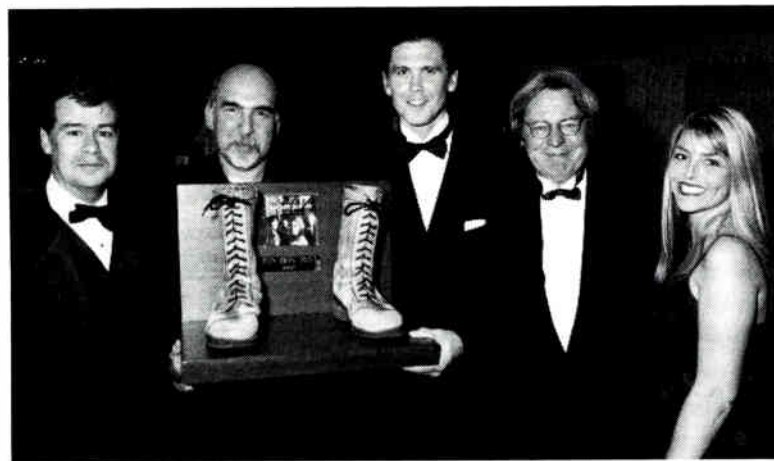
SUGAR RAY

"RPM," reveal a heavier, more aggressive punk sound.

Sugar Ray drummer Stan Frazier says it is by design that the act's records sometimes appear dichotomous.

"Even looking back to [the band's 1995 debut] 'Lemonade & Brownies,'

*(Continued on page 81)*



**Fancy Footwear.** PolyGram executives proffer a pair of Jon Bon Jovi's boots, which the singer donated to help raise funds for the NCH Action for Children charity in the U.K. The footwear was among the prizes at a recent NCH celebrity auction. Pictured, from left, are PolyGram Filmed Entertainment president of international Stewart Till; PolyGram Continental Europe president Rick Dobbis; David Helps, who bought the boots; film director Alan Parker; and Helps' guest, Seana King. (Photo: Peter Dobiesz)

## Green Day Grows Beyond Punk On 'Nimrod'

Band's Third Reprise Set Offers Variety Of Sounds

■ BY CRAIG ROSEN

LOS ANGELES—Growth and maturity aren't words one usually associates with punk trio Green Day, but with the release of "Nimrod"—the band's third Reprise album, due worldwide Oct. 14—those two words are frequently popping up in discussions.

Included among the album's 18 tracks are the string-laden acoustic ballad "Good Riddance" and the orchestrated surf instrumental "Last Ride In." No Doubt's horn section guests on "King For A Day"; singer Billie Joe Armstrong blows harp on "Walking Alone"; and the album's first single, "Hitchin' A Ride," opens with violin strains courtesy of That Dog's Petra Haden.

"I spent a lot of time in the studio while they were recording," says Reprise Records president (U.S.) Howie Klein, "and what I realized immediately is that they had seemed to

mature in their musical direction. It wasn't just more of the same. There was so much growth in the band."

While some of "Nimrod" does show newfound musical development, make no mistake: Green Day is still, first and foremost, a punk band.

"I still love punk rock," says singer/guitarist Armstrong. "I'm only 25 years old, and I still love it. I don't want to abandon it. It made me who I am, but we're capable musically of doing a lot more... We wanted to leave ourselves vulnerable and sort of let it happen."

While such bands as the Clash and the Replacements were noted for growing beyond their punk roots, Armstrong says it was indie punk band Bikini Kill that inspired Green Day's growth.

"I really liked the way Bikini Kill's last record came out," he says. "They challenged themselves more. They have some really rough punk rock songs and these delicate pretty songs. I was into the way they did it, and since they come from the same background, it was easier to relate to than something like 'London Calling.' That record was done in a completely different era."

"The way we think of this band is that we're sort of the last rock'n'roll band on the planet," Armstrong adds. "Everybody is getting into electronic and folk kind of music, and nobody is really bashing it out. We're a garage band, no matter which way you look at it."

It was in 1994 that Green Day—now managed by Atlas/Third Rail's Bob Cavallo and Pat Magnerella—became more than just a garage band. After recording two albums and three EPs for the Berkeley, Calif.-based Lookout Records, the trio—which also includes bassist Mike Dirnt and drummer Tre Cool—made the leap to Reprise. The group's 1994 major-label debut, "Dookie," has sold more than 6.2 million copies to date, according to SoundScan.

"Insomniac," the band's 1995 album, has sold 1.6 million—a disappointment

only when compared with the incredible sales strength of "Dookie."

"I love the last record," Armstrong says of "Insomniac." "It did a lot better than I thought it was going to do. We were prepared for what people were going to say. From the sound of it, we knew it wasn't going to sell as much as 'Dookie.' It is very much the opposite of what we did with this album. It had a sort of one-track mind. It was very aggressive through the whole thing. It was relentless. It sold 4 million worldwide, and that's great."



GREEN DAY

Bands dream of selling that many records."

For "Nimrod," Armstrong wrote 40 songs before narrowing down the field to the 18 tracks—published by Green Daze Music, administered by WB Music Corp./ASCAP—that appear on the album. With Rob Cavallo once again serving as co-producer, the band spent four months recording the album, twice as much as it spent on "Insomniac" and "Dookie."

Quips Armstrong, "We spent a little too much time playing pool and foosball, but we really bled over this record to the point of straight-up delirium. Now I have this big sense of relief, because I can listen back to it and feel really good by knowing that all the hard work had a payoff."

The confessional ballad "Good Riddance," which was written after "Dook-

*(Continued on page 81)*

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## Memorials Due For Late Conductor Sir Georg Solti

BY JEFF CLARK-MEADS

LONDON—A major televised concert has been dedicated to conductor Sir Georg Solti, winner of 32 Grammy Awards and described as “one of the century’s finest musicians,” following his Sept. 5 death while on vacation in France.

Solti, who was 84, was to have conducted Verdi’s “Requiem” Sept. 12 during the BBC Promenade Concerts at London’s Royal Albert Hall. The performance was originally to be dedicated to Diana, Princess of Wales, following her death, but stand-in conductor Sir Colin Davis decided to dedicate the concert jointly to the princess and to Solti.

Davis says, “In the light of Sir Georg’s death, it is now entirely fitting that the concert should be both a memorial to the Princess of Wales and a tribute to the life and work of Sir Georg Solti, one of the greatest musicians of our time, in a piece with which he was so closely associated.”

The musical legacy Solti leaves behind encompasses some 250 discs, the overwhelming majority for Decca, including his celebrated recordings of Wagner’s “Ring” cycle made between 1958 and 1965 with the Vienna Philharmonic Orchestra.

Solti signed with Decca in January 1947, and his 50th anniversary with the company was marked this past January with a contract for life. A Decca source says the company believes Solti’s half-century with the label is the longest association of artist and company in recording history.

Decca president Roger Lewis says, “Sir Georg was one of the century’s finest musicians. He was a vital man, full of energy and drive, who constantly broadened his musical horizons by taking up new challenges; he was still learning new scores in his 80s.” Moreover, “he imbued the label with his personality,” Lewis adds. “What we are today is in great mea-

sure thanks to him.”

In the U.S., London Records is moving ahead with previous plans—now taking the form of a tribute—to mark the conductor’s 85th birthday (it would have been Oct. 21), the publication of his autobiography by Knopf, and his 50 years with the company (see Keeping Score, page 40).

Solti was born Gyorgy Stern in Budapest in 1912, the son of a corn merchant. At 6, he began studying piano at the Liszt Academy in the city and later began a career as a concert pianist. At 20, he joined the Budapest Opera, there taking the name Solti, and made his debut as a conductor with the opera in 1938.

Solti spent much of the Second World War in Switzerland to escape from persecution of the Jewish people by the Nazi-influenced Horthy regime in Hungary.

Immediately after the war, he was invited to conduct the Munich-based Bavarian State Opera and served as its musical director from 1946-52. During this period, he changed his name to the German form, Georg, and became friends with the German composer Richard Strauss, then living near Munich. Solti arranged the composer’s 85th birthday celebrations in 1949.

In 1953, Solti made his operatic debut in the U.S. conducting Strauss’ “Elektra” in San Francisco, but it was a year later that he began his most enduring and noted American partnership—with the Chicago Symphony Orchestra. He went on to become the Chicago Symphony’s musical director for 22 years, from 1969-91. Solti is credited with extending and enhancing the orchestra’s international reputation; its first for-

(Continued on page 92)



SOLTI

## Mavericks Sessions Showcase Band’s Strength Versatile MCA Act Records ’98 Set Live In Studio

BY DEBORAH EVANS PRICE

NASHVILLE—If the atmosphere surrounding the recording of an album has much impact on its reception in the marketplace, then the Mavericks’ next record should definitely be a big one. The MCA band has been in the studio working on its January 1998 release, and the members readily admit it’s been an adventure.

“This time out, we wanted everything to be bigger—the production values, the room, everything,” says lead vocalist Raul Malo. “We wanted more of everything, and we went after that.”

Produced by Don Cook and Malo, the project, which is still untitled, was recorded at Ocean Way Studios, a large, posh facility that opened its doors on Nashville’s 17th Avenue earlier this year. The building was once a church, and the stained-glass windows that remain in the sanctuary-turned-studio provided a serene contrast to what was, literally, a circus-like atmosphere surrounding the recording.

For the sessions, the Mavericks had the room adorned with a variety of circus props to offer an interesting backdrop to the proceedings. They did other things to enhance the mood. One night they asked family, friends, and everyone else coming to the session to dress in black formal wear.

“Mavericks album sessions are like a Fellini movie,” says Cook. “You see people and ask, ‘Who in the world are they and what are they doing here?’ Then somebody in the band will run up and hug them, and you realize it’s part of the process, and you roll on, and it’s fun.”

The atmosphere was definitely loose. “We were cutting a Spanish number, and a catering guy walks in with a whole tray of margaritas because we were thirsty,” says Malo. “That’s the way it’s been. Any number of times we’ve had 100 people here.”

Atmosphere aside, the major difference with this album is that it was recorded live—with the band joined by the Nashville String Machine, made up of members of the Nashville Symphony.



THE MAVERICKS

“We basically cut the whole thing live—the sections, the strings,” Malo says. “I sang out there in the middle of the room, and everybody played live, basically how old Motown records and all those records were cut. The room was full of musicians. It’s been nerve-racking. Probably three or four years ago, we couldn’t have done it this way because of the pressure of all of the musicians, also [having] five cameras around all the time [shooting video]. Now that we’re big time, this stuff doesn’t faze us. We can handle it.”

Although Malo makes that last remark with a sarcastic grin, there’s a lot of truth in the statement. Bassist Robert Reynolds says that the band—also composed of drummer Paul Deakin and guitarist Nick Kane—has reached a maturity level that makes this kind of recording feasible. “It’s been really fun because the years we’ve worked together have finally paid off in the studio, where we can take all the road experience and play live in a studio and still be together. It holds up.”

Mallo says that, from the moment the songs were written, the group agreed that recording live was the best way to present them.

“It was a challenge in a lot of ways, but it was probably the most exciting time I’ve had as a singer,” he says. “Just singing with a powerful orchestra was terrific, and, of course, now I’m spoiled because I won’t do a gig unless it’s with the Cleveland Symphony. We are really screwed for the next year, because we are doing a club tour, and I don’t know how we are going to fit the symphonies in.”

Says Malo of the studio vibe, “A lot

of people get caught up in making sure the kick drum is perfect or this guitar lick is perfect, and the truth is nobody really cares. The audiences don’t care about stuff like that. Regular folks don’t care about things like that. Musicians care about their licks. What I want to be concerned with, and I think we’re all concerned with the most, is the energy of the record and the energy that came across in the recordings, and that’s real good. You can feel it on the record.”

The increased energy level no doubt came from the excitement of performing live, but the fact that the Mavericks are in the midst of taking a year off from the road is also a contributing fac-

(Continued on page 92)



**McCann Can.** Asylum country singer Lila McCann takes a break in the shooting of a clip for her next single, “I Wanna Fall In Love” (country radio service date Sept. 15), to pose in her Heatseekers T-shirt. The artist, who was awarded the shirt when her album, “Lila,” reached the No. 1 slot on the Heatseekers chart in the Aug. 16 issue, began her sophomore year of high school this month. McCann will perform at events surrounding the Sept. 24 Country Music Awards and appears on the cover of this month’s American Cheerleader magazine. (Photo: John Lee Montgomery III)

### EXECUTIVE TURNTABLE

**RECORD COMPANIES.** Julie Bruzzone is promoted to VP, marketing, at RCA in New York. She was senior director, marketing.

Island Records in New York names Mika El-Baz VP, media relations. She was senior director, media relations.

Debbie Zavitsan is named senior director, A&R, at Giant Records in Nashville. She was A&R director at Epic Records.

Roadrunner Records in New York names Joe Guzik national director, rock radio promotion; Lulu Cohen national director, modern rock; and Cory Brennan product manager. They were, respectively, senior director, promotion and marketing, at Earache Records; promotions director at Thirsty Ear Records and Beggars Banquet Records; and national director, marketing and sales, at Beggars Banquet.

Michael Terry is named director



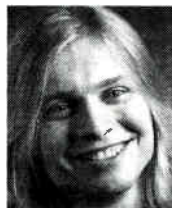
BRUZZONE



EL-BAZ



ZAVITSON



GUZIK



COHEN



TERRY



BACKER



STUVE

of sales at Gee Street Records in New York. He was national manager, urban artist development, at EMI Music Distribution.

Universal Music Group in Los Angeles promotes Hugh Miller to senior VP, group controller. He was VP, finance, at Universal Concerts.

RCA Records in New York promotes Dalita Keumurian associate director, strategic marketing. She was strategic marketing manager.

N2K Encoded Music in New York names Laurie Jakobsen publicity director. She was operations direc-

tor at Shore Fire Media.

Avatar/Polydor Records in Los Angeles names Line Spencer national director, publicity. She was national director, publicity, at Correct Records.

Spring Hill Music Group in Nashville names Amy Templeton public relations coordinator. She was an intern at the National Assn. of Recording Merchandisers.

Beast Records in Minneapolis names Mary Lehnard licensing manager and Barbara Elfenbeyn product development director. They

were, respectively, licensing administrator and assistant copyright administrator at K-tel.

**PUBLISHING.** Steve Backer is named executive VP, West Coast operations, at EMI Music Publishing in Los Angeles. He was head of marketing at the Enclave.

BMG Songs/Nashville names Ron Stuve senior director, country division, and Karen Conrad VP, country operations. They were, respectively, VP at AMR/New Haven Music and founder of AMR/New

Haven Music.

**RELATED FIELDS.** Rogers and Cowan in New York names Desiree Gruber VP, entertainment. She was director, entertainment.

Eric L. Walkup is named president of Shakin’ House Music. He was secretary.

Erik Filkorn is named senior talent coordinator at Atlantic-Pacific Music in Los Angeles. He was a publicist at Creative Image Associates.

# Fleetwood Mac: *The Dance*

Debuted at #1 on the BILLBOARD Chart



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Fleetwood Mac: *The Dance*, exclusively on MTV

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# Collins Follows Up With 'Following'

## Fourth Solo Set Is First In Setanta/Epic Deal

BY PAUL SEXTON

LONDON—By his current scorecard, Edwyn Collins isn't due for another major crossover hit until the year 2009, but he isn't sitting around waiting for it.

Instead, the Scottish singer/songwriter and former leader of early '80s U.K. favorite Orange Juice is launching himself into his fourth solo album, "I'm Not Following You." Due Oct. 21, it's the first record to appear via the new U.S. marriage between Setanta, the independent label to which Collins is signed in the U.K., and Epic.

The album is the follow-up to 1994's "Gorgeous George," which Setanta managing director Keith Cullen says sold about half a million copies worldwide. Released in the U.S. on Bar/None, that set had a four-week run on The Billboard 200 late in 1995 and now has U.S. sales of 126,000 copies, according to SoundScan.

The album included the memorable single "A Girl Like You," which sold 51,000 copies in the U.S., according to SoundScan. Cullen estimates that the worldwide hit, which returned Collins to the U.K. top 10 for the first time since Orange Juice made the grade with "Rip It Up" in 1983, sold roughly

a million copies worldwide.

"I was very selfish with 'Gorgeous George,'" says Collins. "That was the breakthrough album, and I don't want to sound smug—even though I am—but it was the first album I produced, so for the first time I was not being restricted by somebody else's vision."



COLLINS

Collins, whose songs are published by Island Music, acknowledges that chart success on the scale of "A Girl Like You" may be hard to come by—"That's kind of a one-off," he says—

but as the title of the new album suggests, he has never been the sort to chase trends. He views the mixed U.K. press reception to "I'm Not Following You" with a mixture of bewilderment and amusement. "I expected to polarize people, but not to this extent. It's hard to pigeonhole me, and I think the lazier journalists are confused."

The lead track from the album is "The Magic Piper (Of Love)," due at specialty and triple-A stations Sept. 9 and at alternative and college outlets Sept. 30. Epic senior VP David Massey

is confident that Collins will enjoy American success on his own terms.

"You have to bear in mind," says Massey, "that what happened with Edwyn last time was that his album [sales were] cannibalized by the 'Empire Records' soundtrack," on which "A Girl Like You" was featured. "He deserved a gold album. He's almost an alternative darling; the press love him. We feel good about him being on Epic."

Product manager Ross Piro adds that press interest in the singer is al-

(Continued on page 20)



**Hallowed Ween.** Ween celebrates the release of its new Elektra Entertainment album, "The Mollusk," with a show at New York's Westbeth Theater. Shown, from left, are Dane Venable, Elektra senior director of marketing/product manager; Brian Cohen, Elektra VP of marketing; Gene Ween and Dean Ween; Mike DePippa, national manager of college promotion and marketing for Elektra; Roger Cramer, Ween's manager; Chris Elles, coordinator of college radio for Elektra; and Pete Rosenblum, Elektra's national director of alternative promotion.

# Sublime Sends Out 'Secondhand Smoke'; Rick James Back In Action

**SECONDHAND SUBLIME:** Gasoline Alley/MCA will release a new album of Sublime material Nov. 4. Titled "Secondhand Smoke," the project will include at least 15 tracks, the majority of which are previously unreleased songs. The rest are alternate and dub takes of songs already known to Sublime fans. The material was recorded at the same time as the band's immensely popular self-titled album and features the vocals of **Bradley Nowell**, who died in May 1996 of a drug overdose.

The bulk of the release is composed of "material that the band decided artistically they weren't going to include on the last album," says MCA marketing director **Paul Orescan**.

The news of the release comes while "Sublime" continues to do tremendously well. The eponymous album, propelled by the massive hit "What I Got," has been certified double-platinum and is No. 17 on The Billboard's 200 this issue. Additionally, since "Sublime's" release, the band's catalog has shown substantial sales. According to Orescan, 1992's "40 Oz. To Freedom" (released on Skunk Records and reissued by MCA), has gone from 175,000 units sold prior to "Sublime's" July 1996 release to near 700,000.

"What makes Sublime a phenomenon is that there have been a number of pop artists who have died at the height of their careers. When Bradley Nowell died, Sublime was on the doorstep of exploding; they were mainly a West Coast band," says Orescan.

In fact, with the band's videos' ubiquitous presence on MTV and its songs on radio, there are a number of fans who don't know that Nowell is indeed dead. "We get calls from people wanting to know when they're going to go on tour," says Orescan. "We get mail for Brad, which we forward on to the fan club."

"Secondhand Smoke" is "all about the early Sublime fans and the hardcore fans," says Orescan. "There are a lot of people who have had 'Sublime' for over a year, and they're clamoring for new music. Because of how this project was put together, coming out of the Sublime camp, this is music that we think would legitimately appeal to old fans."

The album was overseen by the band's remaining members—drummer **Bud Gaugh** and bassist **Eric Wilson**—and Nowell's family. The production and mixing is being done by **Michael "Miguel" Happoldt**, a close associate of the band who has served as a tour guitarist and songwriter for Sublime. As singles are still being released from "Sublime," Orescan says not to expect a single from "Secondhand Smoke" until early 1998.

Promotion plans include appearances by Gaugh and Wilson on syndicated radio shows "Modern Rock Live" on Sunday (14) and "Rockline" on Monday (15).

**YOU AND I:** After a detour in the state pen, **Rick James** is releasing a new album, "Urban Rhapsody," on Private I Records. Private I is **Joe Isgro's** label, which has an unfinalized pressing and distribution deal with Mercury Records. James also has plans to tour. According to a press

release, "While on the road, James plans to visit schools and talk to groups of students about relevant social issues so they may learn and benefit from his experiences." Fathers, lock up your daughters... Also of note, although Mercury officially had no comment at press time, the release about James mentions Mercury Records' CEO **Danny Goldberg's** ascension to head of the Mercury Label Group (which includes Motown) as a *fait accompli*.

**THIS & THAT:** **Aerosmith** has been named the recipient of the Silver Clef award at the annual Nordoff-Robbins dinner and auction, to be held Nov. 3 in New York. Nordoff-Robbins specializes in music therapy for children... After last year's move to Madison Square Garden, the Grammy Awards will return to New York's Radio City Music Hall Feb. 25, 1998.

According to the music channel, the 1997 MTV Video Music Awards (VMA) garnered a 7.5 rating with a 12 share. That represents viewership of 5.2 million, the third-highest rating in the VMA's 14-year history. The ratings for the Sept. 4 show were up 39% over last year's numbers, according to MTV... As we mentioned in the Aug. 30 Beat column, Atlantic will release

"Led Zeppelin: BBC Sessions" Nov. 11. The two-CD set includes two songs previously unreleased by **Led Zeppelin** in any form: a cover of **Eddie Cochran's** "Something Else" and "The Girl I Love"... **Guitarist Pat Smear** has left **Foo Fighters**. His replacement is **Franz Stahl**, formerly of **Scream**... Look for **Oasis** to do a few live gigs in New York surrounding its Oct. 4 appearance on "Saturday Night Live."

According to sources, **Bob Cavallo**, co-manager of **Alanis Morissette** and **Green Day**, is finalizing a label/consultancy through Disney's Hollywood Records (Billboard Bulletin, Sept. 8)... **The Mighty Mighty Bosstones**, **Pennywise**, **Blink 182**, and **Unwritten Law** have signed on for the Australian/New Zealand leg of the Vans Warped tour. The 3-year-old festival's first Down Under tour will start Jan. 9 in Auckland, New Zealand (Billboard Bulletin, Sept. 4)... Famous Music has formed a joint global venture with **Hugobly Music**, the new U.K.-based publishing company owned by producer **Hugh Padgham** and manager **Dennis Muirhead**.

**MARK YOUR CALENDARS:** Look for Atlantic to celebrate its 50th anniversary with three nights of concerts March 12-14, 1998, in New York. The venue is unconfirmed. There's also talk of shows in Los Angeles and Nashville. Any artist ever affiliated with Atlantic over the past half-century is a potential participant. Although we know it's not going to happen, we'd love to see a portion of the celebration dedicated to the label's one-hit wonders. Our wish list (we've used the one-hit wonder term loosely in some cases, so no protest letters please): **Alannah Myles**, **Bent Fabric & His Piano**, **Mr. Acker Bilk**, **Soul Brothers Six**, **Black Oak Arkansas**, **Kyber**, **Blues Image**, the **Bobettes**, the **English Congregation**, **Lucas**, the **Escape Club**, **Linear**, **Magic Lanterns**, **Gary Numan**, **Corina**, **Sweet Sensation**, **Frozen Ghost**, **John Parr**, **Kix**, **Kissing The Pink**, **Tin Tin**, **Stacy Q**, and **Leif Garrett**.

# Matador's Artistic Bardo Pond Uses Music As Palette

BY CHRIS MORRIS

LOS ANGELES—Given the art-school background of most of Bardo Pond's members, it comes as no surprise that some of Matador Records' marketing plans for the Philadelphia band's Oct. 21 release, "Lapsed," resemble an art project.



BARDO POND

**Christina Zafiris**, the label's director of marketing, says, "With a band like this, they foster their own scene that grows on its own, and you have to be very sensitive to that and make sure that you help it manifest itself—things like letting the band do their own artwork... [and] really paying attention to what they are into visually and how they're expressing their

music visually and how to take that expression and translate it into basic marketing tools, like a poster or a sticker or the advertisements. Where is the power, imagewise?"

**Michael Gibbons**—who is joined in Bardo Pond by his brother and fellow guitarist **John**, bassist **Clint Takeda**, drummer **Joe Culver**, and singer/flutist **Isobel Sollenburger**—compares his band's methods to painting with sound.

"The whole feel of it, and the way we make it, it feels like a painting," Gibbons says. "Even when we go into a studio, it's like changing a painting, changing the songs. They're never really done—it's almost like working on a painting."

With the exception of **Culver**, all the band members have studied art. "We're all painters or sculptors," Gibbons notes. Bardo Pond got its start in the early '90s, when Gibbons left the Art Institute of Chicago and took up guitar playing.

(Continued on page 21)

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## Geffen Act Black Lab Ready To Rock Debut Set A Departure For Former Folk Singer Durham

BY DOUG REECE

"Your Body Above Me," the debut album by Geffen act Black Lab, due Oct. 21, is a strong collection of straight-ahead, polished rockers.

Still, when the label first took interest in the band's singer/songwriter, Paul Durham, the act was little more than a tenuous, developing lineup with Durham's collection of rough, acousti-

cally recorded songs—only vague notions of the material on the album.

Geffen A&R executive (U.S.) Jim Barber, who signed the act, admits that while it may not have been "your usual situation," he had enough confidence in Durham to make a leap of faith.

"The guy had great songs and a good idea of what he wanted the band to sound like, and that was several months before they came together and we

made the record," says Barber. "Paul's got that aura and command of the room that I could tell if he surrounded himself with the right guys something would come out of it."

At the time, Durham was hungry to break away from the acoustic-driven folk flavor that had first garnered the



BLACK LAB

artist attention as part of the heavily courted San Francisco-based act named after the singer/songwriter.

"For a while there was a strong discrepancy between the music I was playing and the music I was buying and listening to," says Durham. "It just didn't seem right somehow. I wanted to make something sonically that I could get psyched about as a listener, and that required creating a new band. It wasn't something I could do on my own."

Looking for musicians that could contribute to the chemistry he was seeking, Durham enlisted guitarist Michael Belfer (Sleepers) and bassist Geoff Stanfield (Asthma, Pieces Of Lisa) in 1996, forming the nucleus of what became Black Lab. Drummer Brian Head (Aka Dig, What It Is) joined the band this year.

David Bianco, best known for his engineering work with such artists as Tom Petty, co-produced the album with the band.

"Everyone in the band has their own personalities, but when we started playing it just felt really right," says Durham. "One of the problems I had in the past is that when I tried to sculpt a certain flavor [with a group], it always seemed forced. I had to fall back on my songs and my acoustic guitar."

"During the recording of the album we would show up and play two or three hours just on improv stuff before we began working on song arrangements," he adds. "Unconsciously, we were all trying to create the band, not just the record itself."

What has resulted is a cohesive set of tunes published by Threadbare Songs that should help Geffen enhance its presence in the mainstream rock world.

"[Durham] writes really accessible, but not hackneyed, commercial songs," says Barber. "It just seems like the kind of music that will appeal to a lot of different people."

The first Black Lab single to hit radio will be "Wash It Away," which Geffen will begin working Oct. 7 at mainstream rock. Pointing at the success of such bands as Tonic at modern rock, Barber says Geffen is also confident it will be able to cross the single over in subsequent weeks.

He adds that the band members' backgrounds could gain them footing at the format.

"This band does have a pedigree," says Barber. "Granted, a lot of people in modern rock don't remember some  
(Continued on page 21)

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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
+	Coca-Cola Starplex Amphitheatre Dallas	Aug. 9	\$695,959 (\$53.50/\$38.50)	15,937 16,533	Universal Concerts
EDGEFEST '97: OUR LADY PEACE, THE TEA PARTY, COLLECTIVE SOUL, DODGY THE PHILOSOPHER KINGS, ECONOLINE CRUSH, AGE OF ELECTRIC, & OTHERS	Thunderbird Stadium University of British Columbia Vancouver	Aug. 25	\$603,609 (\$832,980 Canadian) \$21.74/\$18.12	20,598 sellout	Universal Concerts Canada
ROCKSTOCK: FAITH NO MORE, MEGADETH, VERUCA SALT, LOCAL H, CRACKER, HELMET, BROTHER CANE, GRAVITY KILLS, & OTHERS	World Music Theatre Tinley Park, Ill.	Sept. 6	\$593,573 \$22.50	26,381 sellout	Tinley Park Jam Corp./Nederland Organization
AEROSMITH JONNY LANG	World Music Theatre Tinley Park, Ill.	Aug. 30	\$590,183 \$45/\$35/\$22.50	19,352 20,000	Tinley Park Jam Corp./Nederland Organization
EDGEFEST '97: OUR LADY PEACE, THE TEA PARTY, COLLECTIVE SOUL, DODGY THE PHILOSOPHER KINGS, ECONOLINE CRUSH, AGE OF ELECTRIC, & OTHERS	Commonwealth Stadium Edmonton, Alberta	Aug. 28	\$526,725 (\$726,880 Canadian) \$21.74/\$18.12	25,062 sellout	Universal Concerts Canada
LILITH FAIR '97: SARAH MCLACHLAN, JEWEL, INDIGO GIRLS, SHAWN COLVIN, MEREDITH BROOKS	Marcus Amphitheatre Milwaukee	Aug. 19	\$512,425 \$35.50	22,240 sellout	Cellar Door
EDGEFEST '97: OUR LADY PEACE, THE TEA PARTY, COLLECTIVE SOUL, DODGY THE PHILOSOPHER KINGS, ECONOLINE CRUSH, AGE OF ELECTRIC, & OTHERS	Race City Speedway Calgary, Alberta	Aug. 27	\$430,580 (\$594,200 Canadian) \$21.74/\$18.12	19,850 sellout	Universal Concerts Canada
+	Hardee's Walnut Creek Amphitheatre Raleigh, N.C.	Aug. 18	\$392,138 \$65/\$50/\$25	12,193 14,000	PACE Concerts Cellar Door
ALAN JACKSON LEANN RIMES	New York State Fair Syracuse, N.Y.	Aug. 22	\$391,128 Gross Record \$25/\$23	16,623 sellout	in-house
THE WHO	Coca-Cola Lakewood Amphitheatre Atlanta	Aug. 13	\$385,961 \$53/\$43/\$23	12,562 19,582	Universal Concerts

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## COLLINS FOLLOWS UP WITH 'FOLLOWING'

(Continued from page 14)

ready very strong, with coverage due in Raygun, Request, Interview, and Mademoiselle, among other publications. Piro likens the appeal of "The Magic Piper" to that of a Beck or Squirrel Nut Zippers track.

Says Cullen, "I would like to see this record setting up Edwyn strongly as a solo artist. I'm pleased with the setup; we've got marketing money behind the record. We've got the roster under one umbrella [for the U.S.], and I kind of wanted that. I'm happy to be under the Sony umbrella and not need to negotiate different deals." The next Setanta acts to see an American release, via Sony's RED Distribution arm, will be the Frank & Walters and the Divine Comedy, both during October.

In the U.K., Setanta released "I'm Not Following You" Sept. 1 via its domestic distribution deal with Vital.

In spite of initially encouraging radio and video exposure for "The Magic Piper (Of Love)," the lead track stalled at No. 32 on the Chart Information Network chart, causing that mixed reaction to spread to retailers.

Gordon Gibson, owner of Action Records in Preston, describes reaction to the album as "average, I'm afraid. Fair play to him, he's been around a long time, but the kids around here are not really getting into it."

But Tracey Watson, singles buyer for the 36-store U.K. chain Andy's Records, is more upbeat. "The single's done fairly well, and the album's going to do pretty well," she says. "He just needs to release another commercial single like 'A Girl Like You' that appeals to everybody."

Chris Straw, head of music at Hallam FM in Sheffield, says the commercial station "came very close" to

playlisting "The Magic Piper." "It had a certain quirkiness to it. In the end, we took the decision to let somebody else make it a hit."

Collins says he hopes to play up to 15 dates in the U.S. this side of the new year, in addition to his promotional duties at home and abroad. Meanwhile, the next U.K. single from the album looks to be "Adidas World," a typically withering observation by Collins about the fashion-led vagaries of British pop culture. Also included on the set is "Seventies Night," featuring vocals by another veteran of the British new wave, Mark E. Smith of the Fall.

"I don't mind being popular," says Collins, "and I'm very proud of my achievements with 'Gorgeous George.' But I'll have no truck with populism, playing to the lowest common denominator."

# Continental Drift

UNSGIGNED ARTISTS AND REGIONAL NEWS  
EDITED BY MELINDA NEWMAN

**SAN ANTONIO, TEXAS:** Although the big deal has proved elusive so far, that hasn't stopped **Cinderleaf** from working overtime in gigs throughout central Texas, hustling radio stations, and producing its new seven-song EP, "Undercut The Primer," a collection of original and melodic alternative rock tunes. Cinderleaf members **J. Garland Stiles** (vocals/guitar), **Andy Pape** (guitar), **Kevin Holmes** (drums), and **Nef Hernandez** (bass) openly cite influences as varied as **Jawbox**, **Rocket From The Crypt**, **James Brown**, **Buddy Holly**, and **Neil Diamond**. "I like to describe our music as high energy/low maintenance," says Stiles. The EP tunes "Broken Year" and "Photogen Rig" have landed on KISS-FM San Antonio. The band has been a regular at local venues White Rabbit and Sneakers, opening for such bands as **Inch**, **Agnes Gooch**, **Ian Moore**, **Mumble Skinny**, and **Red 5**. The group recently played Austin's Babes nightclub and hopes its pressing of a second batch of 1,000 CDs in mid-August will generate a buzz in the capital city. Later this year, Cinderleaf is also producing a split 7-inch with local band **Maplehelm**. Contact Stiles at 210-822-6431.



CINDERLEAF

**MILWAUKEE:** Framing Amy has enjoyed a string of résumé-building successes since its self-released CD "I Have Spoken" appeared in music shops here last year. The song "Butterfly" won a phone-in contest for best new tune for five nights on Milwaukee's WKTI, a station not usually interested in hometown music. "Butterfly" went on to receive airplay on Milwaukee's WLUM and WLZR, and tracks from "I Have Spoken" were heard on Madison's WMAD and various Wisconsin college radio stations. More recently, Framing Amy was named a semifinalist in Musician magazine's 1997 search for best unsigned bands. It's not surprising that the band's songs have gained attention, because melody-centered songcraft is crucial to its sound. **Amy Pierce's** confident and often moody, elusive vocals and **Jeff Pierce's** striking guitar hooks are key components, resting on the solid support of **Tony Nardone's** drumming, **Corey Yaktus'** bass playing, and **Jeff Salzman's** guitar. Framing Amy has played Milwaukee's Shank Hall, Globe West, Bradford Beach Club, and Summerfest, as well as logging gigs in Chicago, Minneapolis, and various Midwest college towns. The band has also opened for the **BoDeans**, the **Smithereens**, and **Duncan Sheik**. Contact Nardone at 414-282-5795.



FRAMING AMY

**NEWARK, N.J.:** In a year that was tough, to put it mildly, for the touring business—especially multi-act festivals—the **Black-a-palooza** tour has been operating in the black. The primary goal of the five-act package, which features independent black alternative bands, is to "broaden the recognition and demonstrate the commercial potential of these unsigned bands," says **Richard Baldwin**, president of tour organizer the Kaamil Group, based here. Black-a-palooza has succeeded, he says, because it operates outside the mainstream concert system. Baldwin books the tour at nationwide festivals and fairs, whose talent bookers "like the fact that if they take the whole package, their [music day] is complete. They don't have to deal with agents. Another selling point is that it's live music, not tracks, and different types of music, not rap and R&B." Veteran Detroit reggae act **ON-XYZ** heads the roster, along with acid jazz/electronic band **Kas: Serenity** (Detroit), alternative three-piece act **Faith** (New York), **Tribe Of Millions** (Minneapolis), and **#6 & the Prisoners** (Ann Arbor, Mich.). "All the bands share the same back-line equipment, so there are no gaps between sets," notes Baldwin. Contact him at 201-482-3522.

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**BARDO POND**

*(Continued from page 14)*

Regarding the inspirations for Bardo Pond's slow-moving, high-viscosity music, Gibbons says, "Can was always a huge group for us . . . I hate to say it—so many bands mention Can. But for us, that was it." Other acknowledged influences include other *krautrock* acts like Amon Düül II and Ash Ra Tempel; free jazz; New York "no wave"; Sonic Youth; and English neo-psychedelic and guitar-damage acts like Spacemen 3, Spiritualized, and My Bloody Valentine.

"Lapsed" is Bardo Pond's third full-length album, following its 1995 debut, "Bufo Alvarius, Amen 29:15" for Drunken Fish, and its 1996 Matador bow, "Amanita." Like those records, the current work grew out of jams the band worked up and recorded on an 8-track machine in its studio space. (One such jam, the 29-minute "Amen," served as the climax to the group's debut album.)

Sollenburger's lyrics come into play only after an instrumental backdrop had been established. "We just have this material we're workin' on, and she has her lyrics," Gibbons says. "She'll have things that she's worked on, or she'll make up something on the spot that she's inspired to do just from hearin' the sounds. That's basically how it works. She hears what we're doing, and she'll either come in with the flute or add vocals to it."

The combination of the band's grinding, feedback-heavy playing and Sollenburger's ethereal vocals can draw some unusual comparisons from listeners. Gibbons says, "One guy came up to us once and said, 'You guys are like Mazzy Star and Black Sabbath.' 'Yeah?

*(Continued on page 30)*

**BLACK LAB**

*(Continued from page 18)*

of the [acts the band members have been in], but I think if you want to talk about credibility, this band comes from a solid, alternative background."

Another interesting hook for breaking the band at modern rock could be Black Lab's reworking of PJ Harvey's "All The Money In The World," an unreleased track Durham got from a friend in the music business.

"That whole song was about me trying to scam a conversation with PJ Harvey," quips Durham, who still hasn't spoken to the artist.

To promote the act, Geffen will pursue what Barber refers to as an old-fashioned tact.

"We're going to put them on radio and get them out in front of a lot of people, but there aren't any gimmicks that are going to make people respond differently to this music," he says.

The act, which is booked by Monterey Peninsula Artists and managed by Bill Graham Management, finishes a tour with Cracker Monday (15) at the House of Blues in Los Angeles.

Meanwhile, simultaneous with the band's CD release, Tim/Kerr Records will issue a three-sided vinyl set of "Your Body Above Me" that includes bonus tracks and a pressed image of the album's cover art on the fourth side. The label has also reissued Sleepers material on vinyl. Geffen will utilize these albums for promotional purposes.

The album will bow in most parts of the world outside the U.S. in January 1998.

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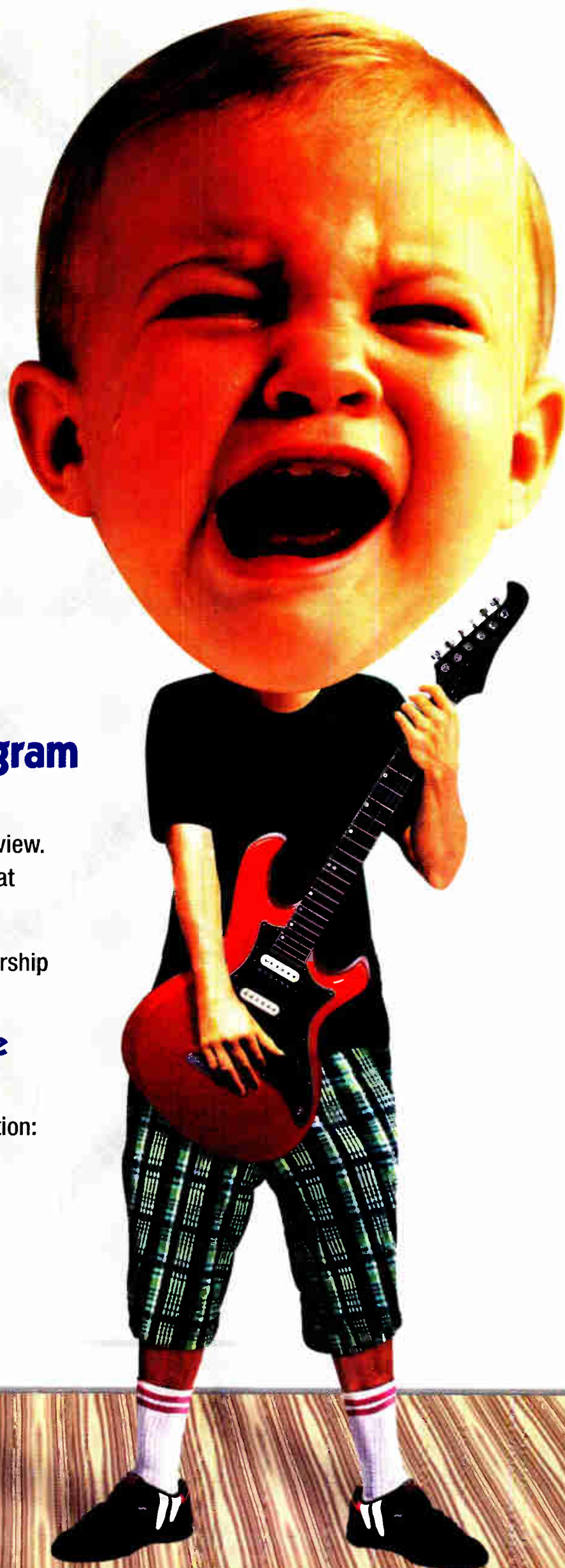
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Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'YOU MAKE ME WANNA...' by Usher and 'NEVER MAKE A PROMISE' by DRU HILL.

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

HOT R&B RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have been on the chart for more than 20 weeks.

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

R&B SINGLES A-Z

Table listing R&B singles alphabetically by title. Includes entries like 'TITLE (Publisher - Licensing Org.) Sheet Music Dist.' and 'AFTER 12, BEFORE 6' by Sam Salter.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top entries like 'YOU MAKE ME WANNA...' by Usher and 'IF IT AIN'T LOVE' by KeyStone.

Records with the greatest sales gains. © 1997 Billboard/BPI Communications and SoundScan, Inc.



SEPTEMBER 20, 1997

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'YOU MAKE ME WANNA...', 'HONEY', 'NEVER MAKE A PROMISE', 'MO MONEY MO PROBLEMS', 'UP JUMPS DA BOOGIE', 'MY LOVE IS THE SHHH!', 'WHAT ABOUT US (FROM "SOUL FOOD")', 'YOU SHOULD BE MINE (DON'T WASTE YOUR TIME)', 'NOT TONIGHT (FROM "NOTHING TO LOSE")', 'DO YOU LIKE THIS', 'I CAN LOVE YOU/LOVE IS ALL WE NEED', 'BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER")', 'G.H.E.T.T.O.U.T.', 'I'LL BE MISSING YOU', 'SOMEONE', 'ALL CRIED OUT', 'BUTTA LOVE', 'I CARE 'BOUT YOU (FROM "SOUL FOOD")', 'I'M NOT A FOOL', 'AFTER 12, BEFORE 6', 'I MISS MY HOMIES', 'WE CAN GET DOWN', 'FOR YOU', 'IN MY BED', 'BACKYARD BOOGIE', 'I BELONG TO YOU (EVERY TIME I SEE YOUR FACE)', 'WHEN YOU TALK ABOUT LOVE', 'GOTHAM CITY (FROM "BATMAN & ROBIN")', 'TAKE IT TO THE STREETS', 'ME AND MY CRAZY WORLD', 'IT'S ALRIGHT (FROM "NOTHING TO LOSE")', 'NEED YOUR LOVE', 'FIX', 'HOW YA DO DAT (FROM "HOW BOUT IT")', 'DON'T SAY', '5 MILES TO EMPTY', 'AS WE LAY', 'CUPID', 'WHAT'S STOPPING YOU', 'RETURN OF THE MACK', 'I LOVE ME SOME HIM/I DON'T WANT TO', 'ALL I WANT (FROM "GOOD BURGER")', 'YEAH! YEAH! YEAH!', 'AVENUES (FROM "MONEY TALKS")', 'THINKING OF YOU/LET'S GET DOWN', 'INVISIBLE MAN', 'SMILE', 'THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS")', 'HAVE A LITTLE MERCY'.

Chart table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'NEVER, NEVER GONNA GIVE YOU UP', 'IF IT AIN'T LOVE (FROM "SPRUNG")', 'CAN WE (FROM "BOOTY CALL")', 'KISS AND TELL', 'THE WAY THAT YOU TALK', 'YOU BRING ME UP', 'SHOW ME', 'CAN'T LET GO', 'DOWN FOR YOURS', 'PIECE OF MY HEART', 'LOOK INTO MY EYES (FROM "BATMAN & ROBIN")', 'WHATEVER', 'DISTANT LOVER', 'MEN OF STEEL (FROM "STEEL")', 'HEY AZ', 'WE TRY TO STAY ALIVE', 'C U WHEN U GET THERE (FROM "NOTHING TO LOSE")', 'CRAZY', 'REMINING ME (OF SEF)', 'TALKIN' BOUT' BANK', 'IF I HAD YOU', 'CRUSH', 'GIVE IT TO ME', 'LOVE IS ALL AROUND', 'FAR FROM YOURS', 'SOMEBODY ELSE', 'I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING")', 'WHO YOU WIT (FROM "SPRUNG")', 'I'VE BEEN HAVING AN AFFAIR', 'MAN BEHIND THE MUSIC', 'RELAX & PARTY', 'STRANGER IN MOSCOW', '[FREAK] AND U KNOW IT', 'WHERE YOU ARE', 'CROOKED GREEN PAPERS', 'WHO U WIT', 'FEMININITY', 'IF I COULD CHANGE (FROM "I'M BOUT IT")', 'DO YOU KNOW (WHAT IT TAKES)', 'LIKWIDATION', 'SMOKIN' ME OUT', 'I GOT DAT FEELIN'', 'BE THE REALIST', 'CAN YOU FEEL IT', 'ICED DOWN MEDALLIONS', 'DON'T KNOW', 'DANCEHALL QUEEN (FROM "DANCEHALL QUEEN")', 'HIP HOP DRUNKIES', 'ON & POPPIN'', 'EVERYTHING YOU WANT', 'A FRIEND'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. \* Asterisk indicates catalog number is for cassette maxi-single; regular 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.



# DATU FAISON'S RHYTHM SECTION

**BATTLE OF THE TITANS:** Next issue's Hot R&B Singles chart should prove to be an exciting one. **Boyz II Men's** new single, "4 Seasons Of Loneliness" (Motown), which hit stores Sept. 9, will make its entry, along with **Mary J. Blige's** newest title, "Everything" (MCA). Both singles have been steadily building at R&B radio, with the Boyz garnering 24 million listeners and Blige fetching 35.2 million. Another contender, **Mariah Carey's** "Honey," stands at 35.5 million listeners from airplay at 97 Broadcast-Data-Systems-monitored R&B radio outlets. But she stands to lose ground on the sales front at core R&B stores, which makes her an unlikely contender for the pole position.

Lastly, **Usher's** No. 1 R&B smash "You Make Me Wanna . . ." (LaFace/Arista) continues its assault at R&B radio and also stands head and shoulders ahead of all the songs on the Hot R&B Airplay chart, with 44 million listeners at 84 monitored stations. Usher also saw a 5% sales decline at core R&B stores while picking up 5% at the full panel. Since Virgin has decided not to release **Janet Jackson's** "Got 'Til It's Gone" commercially, she will not be joining in the battle in the immediate future. At radio, the song had 27 million listeners.

**MASTER BLASTER:** After debuting a week early on Top R&B Albums and The Billboard 200, **Master P's** "Ghetto D" (No Limit/Priority) gets headlines on both charts, earning dual Greatest Gainer awards for 68,000 units at core stores and 259,500 units at the all-stores panel. The album was also the biggest street-date violation in the SoundScan era, having sold 8,000 units before its official release (see *Between the Bullets*, page 92). Prior to P's 5,000 units on last issue's chart, the street-date trophy on the R&B albums list belonged to **God's Property**, with 3,000 units and a No. 22 entry in the June 7 issue.

If you haven't heard of Master P until now, don't consider the self-made mogul an overnight success. Master P tells us that he is no newcomer in the business. He began his career as the owner of the No Limit retail store several years ago in New Orleans. His distributor was Oakland, Calif.'s Music People, parent of In-a-Minute Records, which distributed his demo recordings to local independent retailers in early 1991, creating a regional groundswell. In 1992, he released his first full album, "The Ghetto's Trying To Kill Me," through City Hall Record Distributor. That album went on to sell 70,000 units, he says.

**SOUL & SHHH:** Following the Sept. 5 telecast of the Soul Train Lady of Soul Awards, co-host/performer **Erykah Badu** enjoyed increases on both Top R&B Albums and The Billboard 200. "Baduizm" (Kedar/Universal), her solo debut, sees a 7% increase at core stores and moves 17-12 on the former chart, while an 11% increase sends Badu 54-44 on the latter. None of the show's other performers showed big increases . . . "My Love Is The Shhh" (Warner Bros.) by **Somethin' For The People** glides 9-6 on Hot R&B Singles and continues to make even strides at both radio and retail. "My Love" picks up an additional five stations, bringing total supporters to 70 monitored outlets, and moves 26-20 on Hot R&B Airplay. The audience for that tune stands at 18.9 million listeners. Sales at core stores saw a 13% boost, bumping the song up 7-6 on the Hot R&B Singles Sales list. **Brian McKnight's** "You Should Be Mine" (Mercury) is forced back 7-8.

# R&B

## LADY OF SOUL AWARDS

(Continued from page 24)

It Off." Her statement garnered a standing ovation. She later performed "I Didn't Mean To Turn You On," a track from the "Money Talks" soundtrack.

Award-winner Jackson made her much-anticipated appearance after a musical tribute of "That's The Way Love Goes" by Brownstone, Chantay Savage, Deborah Cox, and Heavy D and an introduction by Dr. Maya Angelou, whom she acted with in the John Singleton film "Poetic Justice." Jackson read a brief statement, plugging an idea from a song on her forthcoming Virgin album, "The Velvet Rope."

Referring to the track "Can't Be Stopped," Jackson said, "The idea of that song is that you can go anywhere

in life as long as you don't forget where you come from. I will always remember where I come from and whose shoulders I stand upon."

The Soul Train Lady of Soul Awards are voted on by selected recording artists, record retailers, and radio programmers. The show is syndicated by Tribune Entertainment, which also handles the "Soul Train" music series as well as the forthcoming "Soul Train Christmas Starfest." Cleared in 88% of the country, according to Tribune, the show was broadcast live in New York, Chicago, Dallas, Atlanta, and Houston and tape-delayed in prime-time in Los Angeles and Seattle. It will be seen in other markets on varying dates through Sept. 21.

A complete list of winners follows:

**Best R&B/soul single, solo:** Erykah Badu, "On & On."

**Best R&B/soul single, group, band, or duo:** En Vogue, "Don't Let Go (Love)."

**R&B/soul album of the year, solo:** Erykah Badu, "Baduizm."

**R&B/soul album of the year, group, band, or duo:** 702, "No Doubt."

**Best R&B/soul or rap new artist:** Erykah Badu.

**Best R&B/soul or rap music video:** Lil' Kim, "Crush On You."

**Best jazz album:** Dianne Reeves, "The Grand Encounter."

**Best gospel album:** Lashun Pace, "A Wealthy Place."

**R&B/soul song of the year:** Erykah Badu, "On & On."

## COMMENTARY

(Continued from page 6)

Furay, Dan Peek of America, Al Green, Rick Cua of the Outlaws, Dion, and Philip Bailey out of mainstream music to "sing for the Lord." As they did, it quickly became apparent that they were doing so exclusively for fellow believers.

The difficulty of the CCM concept would be exposed when rap, bluegrass, and metal were all housed under its tent. As artists of faith were effectively silenced in terms of having any significant impact on pop music culture, the real irony was that the censorship was largely a self-imposed one.

Pat Boone's recent misadventures were good for a few laughs on late-night television, but as Mr. CCM himself jumps back into popular music culture, he is reflecting a new pattern among artists of faith—something performers like Donna Summer have been doing all along: keeping the faith without leaving the mainstream musical marketplace of ideas. Summer is the new role model for artists of faith as the wall separating Christian faith and popular music crumbles.

In 1994, shock rocker Alice Cooper announced his conversion with lyrics like, "What about Christ/What about peace/What about love, what about faith in God above . . ." Significantly, Cooper made his record for Epic and let his music do the talking.

Foreigner regrouped with a new album and a recently born-again lead singer, Lou Gramm, who refused to retreat to CCM. Al Green recently re-emerged on the mainstream BMG label with a collection that mixed wholesome songs about love and life with obvious references to his faith commitment. Mark Farner and Grand Funk have similarly re-emerged, as have artists like Sam Phillips and Julie Miller.

Not only are well-known artists

refusing to be lost in the CCM world, so are new artists who want to avoid cultural segregation at all costs. Rockers like Lenny Kravitz, Extreme, King's X, Galactic Cowboys, Collective Soul, the Tories, Judson Spence, Moby, U2, and others have peppered their records with statements of faith while remaining in mainstream music.

A clear indication of the power of this surge came at the Grammys, when Eric Clapton's "Change The World," written by three veterans of the CCM world, was voted record of the year. Clearer still has been the success of Bob Carlisle's song "Butterfly Kisses," which put a dagger through the heart of the widespread

untruth that a song that speaks of God or Jesus will not be accepted by mainstream radio.

As these and other artists of faith enter the mainstream music culture, they face the challenge of creating art illuminated by their faith, rather than fashioning propaganda. And as the wall that separates CCM from mainstream music continues to crumble and new alliances are formed—not unlike what Roy Campanella, Jackie Robinson, and Lou Brock achieved—artists like Carlisle, de Talk, Jars Of Clay, Third Day, Newsboys, and mxpx (which recently linked with A&M Records) lead the way for a generation of artists of faith who refuse to be silenced or sidelined.

## MATADOR'S BARDO POND

(Continued from page 21)

Thanks, man."

Gibbons acknowledges that Bardo Pond's experimental style—which results in such mini-epics as the nine-minute "Flux" and the 14-minute "Aldrin" on the new album—has thus far limited the group's audience to a coterie of open-minded listeners.

"It's definitely college stations, and New York City has kind of been nice to us, a lot of the clubs . . . And radio stations oriented toward exactly the kind of music we like, so it's kind of an honor to be included with the bands they play . . . With what we do, there's only so many stations or so many venues that are willing to deal with us."

Zafiris visualizes a broader audience for the group, thanks to the ascent of groups working in a similar mode: "Bands like Spectrum, Spiritualized, they're all doing a lot of noise experiments right now, and then you go with the dance scene—Richard James [Aphex Twin] and bands like Future Sound Of London, they pull in a lot of that experience, also . . . I think there's a lot of potential there."

Initial tour dates will target some of that untapped audience. Bardo Pond is set to open dates for Spectrum, the group led by former Spacemen 3 member Pete "Sonic Boom" Kember, in October in New York, Philadelphia, and Washington, D.C. The group will likely play its own East Coast tour dates late in the year.

Matador will zero in on Bardo Pond's left-wing listenership with its initial ads. "Most of our advertising is going to go into magazines like Halana or

Opprobrium—they're experimental music fanzines," Zafiris says. "We're also going to do some advertising to raise awareness that the record is out, which is very important, in more mainstream music publications like Alternative Press or Option."

She adds, "I'm planning to use quotes from writers to describe the music to people—for example, David Fricke in Rolling Stone said, 'Bardo Pond play deep-fried space music,' which is very visual to me and also very descriptive and also something people can understand."

Bardo Pond's artistic roots may manifest themselves in both marketing and touring. "Our art department is working with the band right now," Zafiris says. "I really want to do something special. Probably my plan would be to do less posters but make them silk-screened on heavier paper, something a little bit nicer, and then target the stores that are actually really interested in that music. For example, Other Music [in New York is] into that kind of stuff. There are some smaller stores in Philadelphia, like Philadelphia Record Exchange and Third Street Jazz, that are places we're going to go with these special [point-of-purchase] pieces, but we won't blanket the United States."

She adds, "Their shows are starting to get a little bit more atmospheric . . . In Philadelphia, they did a show with an art exhibit. They do that sort of stuff, which they're into. I've been trying to encourage them to take that sort of approach on the road. It's just a little bit harder to accomplish."

# BUBBLING UNDER HOT R&B SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	2	2	PUT THE MONKEY IN IT	DAZ AND SOOPAFLY (TOMMY BOY)	14	11	4	IT'S ALRIGHT	DAVE HOLLISTER (DEF SQUAD/EMI)
2	6	4	LET ME HOLLA AT CHA	BLAC HAZE (LIVE SHOT)	15	16	12	GUNJA HONORS	DEAD RINGAZ (HUSH)
3	4	5	BABY, BABY	KILO ALI (ORGANIZED NOIZE/INTERSCOPE)	16	8	7	HOODLUM	MOBB DEEP FEAT. BIG NOYD & RAKIM (LOUD/INTERSCOPE)
4	25	4	SO IN LOVE	SAISON (KAT'S EYE/UNITY)	17	3	3	THE HIATUS	DIAMOND (MERCURY)
5	—	1	BUBBLIN'	CRU (VIOLATOR/DEF JAM/MERCURY)	18	19	3	TRUE TO MYSELF	ERIC BENET (WARNER BROS.)
6	5	7	HELP WANTED (HEROES ARE IN SHORT SUPPLY)	THE CHI-LITES (COPPER SUN)	19	—	16	RUNNING SONG	AMBERSUNSHOWER (GEE STREET/V2)
7	13	4	KEEP ME LIFTED	SPEARHEAD (CAPITOL)	20	23	19	COME ON EVERYBODY (GET DOWN)	US 3 (BLUE NOTE/CAPITOL)
8	9	2	WAIT A WHILE	JIGGY (MAD RUSH)	21	—	1	ON CUE	JIGGY (MAD RUSH)
9	7	6	'BURBAN & IMPALAS	BIG MIKE (RAP-A-LOT/NOO TRYBE/VIRGIN)	22	21	4	DANGEROUS MINDZ	GRAVEDIGGAZ (GEE STREET/V2)
10	14	14	FAST LANE	MAD DOG CLIQUE (CROSSTOWN)	23	18	9	DOWN LOW	FREAKNASTY (HARD HOOD/POWER/TRIAD)
11	10	5	SUPERNATURAL	WILD ORCHID (RCA)	24	17	16	SERENADE	SHADES (MOTOWN)
12	12	11	PEOPLE GET READY	ZIGGY MARLEY & THE MELODY MAKERS (ELEKTRA/VEEG)	25	20	5	IN THE COMPANY (OF KILLAZ)	WISEGUYS (SURRENDER/DEF JAM/MERCURY)
13	—	1	SOMEHOW, SOMEWAY	ORGANIZED KONFUSION (PRIORITY)					

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

## Burrus Branches Out With Hot Single, Set On The Way

**BEHIND THE BEAT:** Chances are good that you're a fan of Terry Burrus and don't even know it.

If recent remixes of "Love Fool" by the Cardigans, "Un-Break My Heart" and "I Don't Want To" by Toni Braxton, and Mary J. Blige's "Everything" are staples of your dance diet, then you're being nourished by the substantial work of Burrus—a veteran keyboardist who has been lending his talent to the productions of Frankie Knuckles and David Morales, among others, for years. With the gorgeous "I Am For You," he is aiming to establish himself as a producer, composer, and artist in his own right.

Powered by a firm house beat and deliciously soulful keyboards, this Lovelight Records single should also prove to be a useful showcase for the sterling diva stylings of Ada Dyer, who brings romantic depth to Burrus' sweet lyrics and the track's smooth, almost orchestral arrangement. "I Am For You" illustrates that Burrus has been working overtime sharpening his skills since co-writing Jody Watley's "Ecstasy" and Phyllis Hyman's "Living In Confusion" several years ago.

When he's not adding his instrumental touch to the forthcoming "Just For You" by M People and "Got 'Til It's Gone" by Janet Jackson (both of which have been post-produced by



**Yamo Time.** Former Kraftwerk member Wolfgang Flur is ending an extended absence from recording with "Time Pie," a solo project he has recorded under the name Yamo. Available on Hypnotic Records, the album is a modern fairy tale told with electronic music, and it features guest appearances by German club upstart Regina Janssen, Italian singer Rosa Barba, and former Kraftwerk lyricist Emil Schult. Flur will soon visit the U.S. to make a series of promotional appearances in support of the album.

Knuckles), Burrus is working on his first album. He's assembling a glittery cast of clubland icons for the album, tentatively titled "New Century," including Morales, Jocelyn Brown, Angela Bofill, and Roy Ayers. You may even soon see Burrus pop up as a remixer in the coming months. All we can say is that it's about time.

**HANGIN' TO THE LEFT:** The time has come for Mulu to conquer the States. After wooing and warming the hearts of even the most ruthless tastemakers in the U.K., the duo, made up of renegade producer Alan Edmunds and singer Laura Campbell, is now poised to give hype-weary folks here a reason to believe that the so-



by Larry Flick

called electronic revolution is actually worth a dignifying ear.

First up from its awesome Dedicated collection, "Smiles Like A Shark," is "Pussycat," which tickles the ear with its fluffy wordplay, scratchy guitars, and a sticky melody that you won't soon forget. Campbell scores major points for not indulging in the temptation to play the role of faux-soul chanteuse or wimpy Enya sound-alike—a pair of overdone personas that are adding to the growing cookie-cutter vibe of the movement. Instead, she proves to be an endlessly engaging, multilayered personality, thrashing around like an impatient rock vixen trapped in a break-beat world at one moment and then coming on like a worldly troubadour the next. A refreshing move, to say the least, as is Edmunds' incorporation of real instruments into the blend of computer-generated noises that anchor the track.

As is becoming more frequent with 12-inch packages, none of the remixes of "Pussycat" match the magic made on the original version, though Francois K. and PFM do a respectable job of bringing new and commercially viable ideas to the table. Francois' interpretation, in particular, would seem to be the perfect way to lure listeners to the Mulu fold. In the end, however, it will be the act's own unique musical perspective that will maintain interest.

**PLANET GROOVES:** The tag "one-hit wonder" can be impossible to shake. But Los Angeles belter Devone has a reasonably realistic chance of doing exactly that with "And I Cry," a jam that is easily as viable as his 1996 breakthrough, "Energy."

This King and Little Steven production is appealing, mostly due to its substantial song content and a performance that leaves the listener convinced that Devone is capable of more than simply chanting and jocking a crowd. Despite the commercial muscle of the main version and an infectious remix by the International Hooligans, the singer is most appealing on the R&B-inflected downtempo version—which he concocted with A.J. Mora. The bassline is a tad too limp for radio, but it's within this more laid-back environment that his forlorn Romeo posing is most effective. Perhaps a more jeep-credible remix is in order.

Swedish dynamo Stonebridge has been rocking it lovely lately, cranking out one kickin' track after the next. In addition to high-profile projects like "My Love Is Alive" by 3rd Party, which mainstream DJs are smartly tripping over themselves to spin, the lad is lending his talent to new and developing acts like Fatima, whose cut "Find Our Way" tingles with a rush of fluttering horns and old-school house spice. If you desire real

songs with production that is lushly beautiful yet appropriately aggressive, look no further.

Other appetizing items on Stonebridge's current menu of tracks include his interpretations of "The Right Way" and "My Personality" by Eric Gadd, both of which are trippy good fun. For added fun, the double-sided 12-inch package also includes a stylish remix of "My Personality" by Mood II Swing. Grab it on Sweden's Hevi Floe Records.

Alison Limerick resurfaces after far too long an absence with "Put Your Faith In Me," her first single for the U.K.'s X-ES/Jammin' Records. Talk about covering your bases. Limerick hits just about every possible rhythmic base here, ranging from the classic-funk flavor of Visnadi's original production to electronic, house, break-beat, and tribal-dub. The results are spotty, due largely to a song that is not worthy of a such a gifted singer. It should be noted, however, that even a brilliant tune might unravel after being yanked in so many dramatically different directions. In the end, Limerick's typically golden performance could render "Put Your Faith In Me" a success. But we sure do hope she chooses a stronger song next time around. Even die-hard fans like us can only hang in there for a limited amount of time.

Also returning to active groove duty is Ten City alumni Byron "B-Rude" Burke, who dons the moniker Vision for his MAW Records debut, "Somewhere." With its rattling percussion and pillowy keyboards, this instrumental jumper is an essential underground turntable item. It clocks in at a luxurious 14-plus minutes, which allows Burke to stretch out and let his melody unfurl at a leisurely, quietly insinuating rate.

Burke is keeping busy from his new home base of Germany, prepping tracks for future single release and composing music for the soundtrack to the forthcoming feature film "Rock Da House."

Whilst we're in a dubby frame of



**Back In Action.** Enduring diva Cherelle is happy to be in the studio working on an album for Atlanta's Power Records. Jimmy Jam and Terry Lewis, Collin Wolfe, and Nick Martinelli are among the producers contributing jams to the collection, tentatively slated for release later this year. Also on the project's agenda is a duet with Alexander O'Nei, with whom Cherelle previously performed the dance/R&B classics "Saturday Love" and "Never Knew Love Like This." Listeners will get a taste of the still-untitled set later this month, when Power unveils Cherelle's cover of the Rose Royce evergreen "I Want To Get Next To You" on its "Bass Jams" club compilation.

mind, we want to direct your attention to "Three," a two-record 12-inch collection of hearty house fodder from JohNick, aka producers Johnny "D" DeMairo and Nicholas Palermo. There's enough material here for an album, though the folks at Henry Street Records are wisely marketing the project as an EP to the DJ generation. The collection is strengthened by a carefully measured blend of disco reverence and forward house authority, and there's loads of good stuff here to choose from, starting with "A Philly Fling" and including "The World Is Changing" and "JohNick Theme."

Garage icon Ed "The Red" Goltsman has come out of hiding with U-Turn Records, an intriguing new label that will attempt to bridge the gap between the house and break-beat worlds. That's a mighty tall order, if you ask us. But we're willing to give Goltsman the benefit of the doubt, especially in light of the label's first offering, "We All Need" by U-Turn Me On. Produced by Goltsman with DJ Mojo, DJ Raz, Steve Taylor, and Jeff Klosterman, the track darts from a frenetic uptempo groove into a head-tripping break-beat vibe with astonishing ease. Although we're glued to the primary mix, there are several ambient versions that are commendably experimental but less memorable.

**A TOP PRIORITY:** Look for the mainstream profile of Interhit Records to increase now that its principles, Jeff Johnson and Chris Cox, have inked a production and distribution deal with Priority Records.

The 3-year-old Los Angeles indie has gathered attention in recent times, thanks in part to its hugely successful "DMA Dance" compilation series, created by Johnson and Cox with Gary Hayslett, publisher of Dance Music Authority magazine. The label has also scored minor hits with recent singles by Donna Summer, Culture Beat, Ondina, and Outta Control.

"They have a strong roster of talent that I think we can do extremely well

with," says Jim Durkin, director of A&R at Priority.

The Interhit/Priority pact will be christened this month with "Be My Baby" by Cappella, which could be the label's first bona fide pop smash, given the attention the hi-NRG anthem grabbed on European import earlier this summer. Also on the agenda in the coming weeks are "Who Wants To Be Your Lover," a disco-spiced twirler by Jimmy James, and the fourth edition of "DMA Dance."

**SOULFULLY YOURS:** If you're a disco aficionado with knowledge that reaches beyond well-worn pop crossover fodder, then you're acquainted with Mantus and funk-fortified jams like "Rock It To The Top" and "Boogie To The Bop." With the world still in a retro state of mind, it's hardly a surprise that the band has heeded the call to reconnect. What does provide a pleasant jolt is the fact that the lads are not merely re-treading their past glories. "The Beat Is Back" shows them hustling fresh grooves and tidy pop hooks with deft musicianship that illuminates their maturity. The Unidisc cut is a nice contrast to the recently released "The Collection," which gathers the band's heyday hits on CD for the first time.

Manus has just started playing its first series of gigs in nearly 15 years. Among them is a Sept. 27 show in its Brooklyn, N.Y., home base. Should be a mighty fun party.

Also banking on the loyalty and nostalgic tendencies of club crawlers is U.K. producer/musician Paul Hardcastle, who is dusting off a stack of his hits and issuing 'em on "Cover To Cover," a two-CD retrospective that JVC Records will issue next month. The worldwide hits "19" and "Rainforest" are featured, as are a string of potent R&B-laced jams he's released in recent times under the names Kiss The Sky and the Jazzmasters. Perhaps most intriguing is the inclusion of newly cut renditions of Pink Floyd's "Money" and Stevie Wonder's "Super-

(Continued on next page)

### Billboard. Dance Breakouts

SEPTEMBER 20, 1997  
CLUB PLAY

1. HONEY MARIAH CAREY COLUMBIA
2. JAMES BOND THEME MOBY ELEKTRA
3. BE MY BABY CAPPELLA INTERHIT
4. LIKE A STAR CYNTHIA TIMBER!
5. SAMBA DE JANEIRO FELIZIA TOMMY BOY

#### MAXI-SINGLES SALES

1. MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE WARNER BROS.
2. THE JOINT EPMD DEF JAM
3. THE REASON KING BRITT PRESENTS SYLK 130 OVVUM
4. ON MY OWN PEACH UNION MUTE
5. I BELIEVE PROTOOLZ FEAT. ALTHEA MCQUEEN VELOCITY

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





**What Are Friends For?** Warner/Reprise artist Victoria Shaw is joined by her friend, actress Sharon Lawrence, in her video "Don't Move." Pictured, from left, are photography director Maz Makhani, Lawrence, Shaw, and director David Abbott.

## Brandt Keeps It Country On 2nd Set

### Warner Touts Artist's Strong Voice, Broad Appeal

■ BY DEBORAH EVANS PRICE

NASHVILLE—A debut album is often a learning experience that serves as a precursor to better things. For Paul Brandt, his debut album, "Calm Before The Storm," was a respectable beginning. It topped Billboard's Heatseekers chart for seven weeks, spawned two top five singles—"My Heart Has A History" and "I Do"—and has been certified gold by the Recording Industry Assn. of America. It also earned him seven nominations from the Canadian Country Music Assn. (CCMA) (see story, page 48).

So when Brandt says his sophomore

album, "Outside The Frame," due Nov. 11, is "a step forward," it prompts high expectations. "Getting into the studio for the second time, looking back at the first album—it was almost like looking at an old photo album," says Brandt.



BRANDT

"You take the best of the old and try to improve on it a little bit. I think that's what we did with this album. I think you'll definitely know that it's Paul Brandt, and you'll definitely know that it's country, but I think that we took enough of a step forward that it will keep things fresh and hopefully turn a few heads."

Keeping it country and writing songs were two elements from the first project that Brandt wanted to continue. "Keeping my traditional country roots intact was a very important thing to me when it came to this album," he says. "Songwriting has always been a real important thing to me. It's something that kind of started my career, and it's what I have always tried to base my career on. I [wrote] six out of the 10 songs on the first album and seven out of 10 on this one and was just glad to get some of my songs on here. We tried to use the best songs we possibly could on here and listened to thousands of songs."

Songwriting is often the first casualty of a successful recording artist's career, because time to write is often the first casualty of success. But "as soon as I finished the first album, I was writing for the second album," Brandt says. "And I try and stay as focused on songwriting as I can. It's difficult when you get really busy out there on the road to maintain discipline enough to keep writing."

Brandt says he frequently writes with his keyboard player, Steve Rosen, (who co-wrote the Reba McEntire hit "She Thinks His Name Was John"). "I co-wrote the title track of this album with him, 'Outside The Frame,'" Brandt says. "Also, the song 'Yeah' was a song that we wrote together at his wedding reception, actually. His wife

was really thrilled that we were working at the wedding reception. We only got the chorus done. I made sure I didn't keep him that long, and we finished it back in Nashville."

The first single, "A Little In Love," was written by Josh Leo and Rick Bowles. It will be released Oct. 6. "This is a song I just knew I had to put on the album," Brandt says. "The minute I heard it, I thought, 'I wish I'd written this one.'"

Brandt has been making radio stops—something he says has surprised some stations. He's been told that all country artists come around when their first album is released but few make the rounds again for their second project. Brandt says he was happy to do so and recently visited 23 stations in five days.

Warner Bros. Nashville senior VP of marketing Bob Saporiti says, "Reintroducing him to radio is one of our key marketing elements, since it has been a while since his first record, and it was very successful. We wanted to find a way to let them know he's back. So [Warner Bros. Nashville senior VP of promotion] Bill [Mayne] is in the process of getting him to as many radio people as he can, either personally or through showcases, visits, etc., which is going great because of Paul's ability to deal with people. He's just got that great people skill. So we try to play off Paul's people skills." Saporiti says the company's promotional plans include issuing Brandt bookmarks.

"I personally am trying to encourage people to read more," Saporiti says. "I consider the bookmark the button of the '90s. I think it's a good marketing tool, because it's useful. Everybody always needs a good bookmark. Secondly, when you're reading a book, you're always looking at it. So if you're trying to market somebody, it's neat to have [him or her] on a bookmark . . . It's appropriate for him because he is so articulate."

"He's a smart artist, and because he's so smart, he really has a good sense of himself," Saporiti continues. "This has been one of the most fun projects I've ever worked on because of his involvement. He's willing to take some

(Continued on next page)

## CMA Nominates Carlisle's 'Kisses'; Buffalo Club's Dittrich Out To Pasture

**BUTTERFLY WISHES:** Bob Carlisle finally has his first Country Music Assn. (CMA) award nomination—for song of the year—after 23 years of scuffling in country and Christian music, and he is fairly happy about it. After "Butterfly Kisses" went from the Christian market to become an AC hit, it then went country, with Carlisle's own version vying with covers by Jeff Carson and the Raybon Bros.

"Talk about getting in through the back door," Carlisle tells Nashville Scene. "That song was never targeted to be on my album, much less be a country song. Country radio just started picking the thing off the album and playing it. It charted by default, without any real effort going that way. We finally did a real subtle remix to make it a little more palatable to the country audience. But, yeah, to be nominated for song of the year is a real surprise."

"Now I'm finally in," he says with exaggerated irony. "I love country music, and I'm continuing to write for country singers." One country programmer who picked Carlisle's version of the song over the covers and stayed with it, KKBQ Houston's

VP of programming Dene Hallam, says that as a father of two daughters, the song hit him where he lives. "I still get emotional about that song," says Hallam.

Carlisle says he's not worried about pressure to do a follow-up to "Butterfly Kisses." "I spent 10 years in the gutter, playing bars," he says, "playing music to vomit by. So if it really isn't awful when it's bad, then it isn't really wonderful when it's good. And it's really good right now. It's really wonderful. When I stopped chasing pop music is what got me here, so I'm gonna dance with the one that brought me. Obviously there is some pressure. To most of the world, my next album is my sophomore album. But I won't let it get to me. There's two places to be in this business where you really have some freedom to do what you want to. One is where you have some success and you can experiment. I think that's where I am now. The other place is where you have nothing to lose. That's where I was. I had nothing to lose."

**ON THE ROW:** John Dittrich has unexpectedly left the trio the Buffalo Club. He took a brief medical leave from the group last month and, in a letter of resignation to the group's management, said he was unable to "continue to do the things deemed necessary to break a 'new artist' in this format" . . . Oct. 1 is the deadline for submissions to Leadership Music's fourth annual Nashville

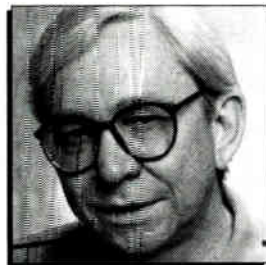
Music Awards. Thirty-six awards, honoring all areas of virtually all kinds of music, will be presented Jan. 21 at the Tennessee Performing Arts Center's Andrew Jackson Hall. Entries may be sent to 900 19th Ave. S., #503, Nashville 37212.

Further hirings at Lyric Street Records include Robin Gordon in A&R administration, Teresa Russell as manager of label operations, and Dana Jones as administration assistant . . . Chet Atkins will be honored Sept. 23 at the Chet Atkins Humanitarian Award luncheon, to benefit the Nordoff-Robbins Music Therapy clinic in Nashville. For details, call 212-966-4600 . . . George Strait and Deana Carter are scheduled to be on the cover of TV Guide during CMA week . . . Garth Brooks made an

impromptu appearance at a reception MCA Nashville held Sept. 3 to celebrate Trisha Yearwood's debut at No. 1 on Billboard's Top Country Albums chart. He and Yearwood said they still plan to do a full-blown duet album. Brooks said, as he has before, that he will release his album "Sevens" when he and Capitol Nashville come to an agreement.

Steven Seagal premiered his movie "Fire Down Below" Sept. 4 here, and a sizable country contingent showed up at the downtown block party that followed. Police closed a section of lower Broadway, and Seagal and friends jammed for a couple of hours from a stage outside Planet Hollywood for a crowd estimated at 5,000. Musicians taking part included Vince Gill, Bekka Bramlett, Levon Helm, Mark Collie, Leland Sklar, Randy Scruggs, Lee Roy Parnell, and T. Graham Brown.

**ON THE RECORD:** Country music and Christmas traditionally go hand in hand, and holiday releases are starting to appear. The Nitty Gritty Dirt Band celebrates its 30th anniversary with a Christmas release on Rising Tide Records. "The Christmas Album," due Oct. 21, includes traditional Christmas standards, as well as the Tennessee Ernie Ford rarity "Christmas Dinner." Alison Krauss, fiddler Vassar Clements, John McEuen, and Richie Furay sit in . . . Magnatone Records will re-market Kenny Rogers' "The Gift." Rogers is also represented, along with Dolly Parton, on their RCA album "Once Upon A Christmas" . . . Razor & Tie, the reissue company with a fine sense of history, is bringing out two true Christmas classics. "Christmas With The Louvin Brothers" and "Christmas With Chet Atkins" will rev your holiday engines for sure.

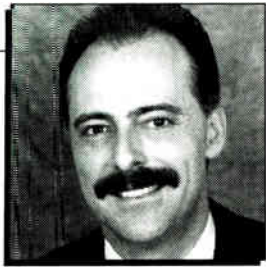


by Chet Flippo



**Welcome Home.** Opry veteran Boxcar Willie received standing ovations as he returned to the stage Aug. 1-2. Willie is in remission from leukemia. Pictured, from left, are Opry president Bob Whittaker, Boxcar, and Porter Wagoner.

# COUNTRY CORNER



by Wade Jessen

**DANCE WITH THE ONE WHO BRUNG YOU:** "With all the uncertainties in this business right now, one thing we can count on is that Alan Jackson will always uphold the traditions of country music," says Ryan Dobry-Hunt, music director and morning personality at WTCM Traverse City, Mich. As Jackson's "There Goes" rises 3-1 on Billboard's Hot Country Singles & Tracks, Dobry-Hunt says the Georgian's recordings are consistent without being predictable. "Alan is one of only a handful of artists who could deliver us a new album, and we'd have no hesitation about unwrapping it on the air and playing the entire thing without auditioning it first."

Bobby Kraig, VP of national promotion at Arista/Nashville, agrees. "No. 1 records never grow old, and that's especially true in Alan's case. He really embodies classic country music and the responsibility it has to reflect everyday life. We're delighted for him."

"There Goes," Jackson's 15th No. 1, is the fourth single from "Everything I Love," which rises 14-13 on Top Country Albums. Kraig says a fifth release, "Between The Devil And Me," will be mailed to country stations Sept. 22. Two days later, Jackson performs the song during the Country Music Assn. Awards on CBS.

**THE LOVE AFFAIR CONTINUES:** Nearly 35 years after the plane crash that ended her life, Patsy Cline remains visible on our country album charts. With an increase of 1,000 pieces, "Patsy Cline Live At The Cimarron Ballroom" rises 62-44 and swipes Greatest Gainer honors on Top Country Albums, scanning about 3,000 units. Meanwhile, "12 Greatest Hits" and "The Patsy Cline Story" are at No. 6 and No. 23, respectively, on Top Country Catalog Albums, with cumulative sales of more than 6,000 units for the week. "We just finished a major promotion with ABC Radio's Real Country network which featured CD giveaways and a sweepstakes that involved entire Patsy Cline catalogs as prizes," says Dave Weigand, VP of sales and marketing at MCA Nashville. "We had 165 Real Country affiliates who participated in the promotion, and it wouldn't have happened without a lot of hard work by our promotion VP David Haley and his staff."

**RADIO ACTIVE:** Bowing with airplay at 58 of our 162 monitored stations, Ty Herndon (Epic) earns Hot Shot Debut honors on Hot Country Singles & Tracks, as "I Have To Surrender" pops on our airplay chart at No. 55 with 409 spins. Although this marks Herndon's highest debut on that chart, his prior record-setting title opened with exactly the same number of spins but with airplay from a larger number of stations. "Living In A Moment" entered at No. 56 in the June 29, 1996, Billboard, with airplay at 64 monitored stations. At that time, our total number of monitored stations was 155. Incidentally, Herndon also hooked the Hot Shot Debut trophy that week.

On Top Country Albums, "Living In A Moment" rises 73-72 with 1,500 scans.

**THEY'RE ON TO SOMETHING:** With no release date in sight for Garth Brooks' upcoming Capitol Nashville set, "Sevens," his duet with longtime pal Trisha Yearwood rises 21-18 with Airpower stripes on Hot Country Singles & Tracks. Plus, Garth and Trisha have been popping up at one another's concert dates to perform the song. Watch for Trisha's "(Songbook) A Collection Of Hits" (MCA) to benefit from a Sept. 11 duet performance of "In Another's Eyes" on "The Tonight Show With Jay Leno."

## BRANDT KEEPS IT COUNTRY ON 2ND SET

(Continued from preceding page)

chances. He's growing and maturing as an artist and as a human being. He's really a humanitarian person. He's trying to express this in his music, his show, and everything."

Saporiti attributes Brandt's success to his voice and appealing demeanor. "He's wise beyond his years," Saporiti says of the 24-year-old artist, who was a pediatric nurse in his native Canada before pursuing a country music career. "I think that's why he relates to people of all ages. He's got a real good sense of his own generation, that youth thing, and he's kind of hip. But at the same time, because he is mature beyond his years, older people can relate to him. He does really well with the older demographic because he's got that deep, rich voice, and his songwriting is so mature he can relate to those people."

"I've heard three cuts and I like them," WSIX Nashville PD Dave Kelly says of Brandt's new songs. "I really think it's a good album, particularly the first single. ['A Little In Love'] in itself is powerful enough to get attention whether he'd had a successful first album or not."

Because Saporiti sees Brandt's appeal as broad-based, the label is not targeting the youth market specifically. "He really is good across the board," Saporiti says. "Therefore we're really trying to get to people through different avenues, [such as] interviews, TV, and that approach that appeals to a broader demographic rather than marketing him as a teen country kind of person. Our approach is, 'This is a guy for all ages.' So we're taking a mainstream, broad-based approach to that."

Saporiti says the label will utilize posters and other point-of-purchase materials at retail. "We've got some great photos and images of him this time and his band," he says. "So we're doing posters and that stuff for the stores with as much visuals as we can."

Saporiti says Brandt's success in his native Canada helps fuel his success in the U.S. "No. 1, it's TV-worthy," Saporiti says. "The CCMA has gotten more and more powerful as the Canadians have become really valid players with Shania Twain, Terri Clark, and Paul Brandt. They're coming on strong. Their show is as good as the CMA [Country Music Assn.] show, and it gets shown here on TNN just a few days after it runs up there. So millions of people will see that show. That's

good!"

Saporiti says the CCMA award nominations give the media additional angles to utilize in writing stories and also help in raising Brandt's overall profile.

Touring has been another factor in Brandt's success, and he'll expand his fan base in October by making his first foray into the European market. "He's playing the Gstaad Festival [in Switzerland], which is the most prestigious country festival in Europe," Saporiti says. "Then he's going to Amsterdam to do some TV. Then he's going to England, opening four shows for Billy Ray Cyrus. So he's really got a world vision, and that's great for country music. How does that sell records here? I think it does because it just makes you bigger than life. It's like Johnny Cash or Dolly Parton. Those are worldwide artists, and Paul has the vision for that. He's a big thinker and very modern."

Brandt is booked by the William Morris Agency and is managed by Dan Raines at Creative Trust. Plans also call for him to headline a Canadian tour in the coming months, primarily performing in 1,500- to 2,500-seat theaters.

One date that had special significance was Brandt's recent benefit con-

cert for the Alberta Children's Hospital, where he used to work. Brandt admits he misses taking care of the kids, but says that helping children in his new career has been gratifying. His show raised \$250,000 by selling out the Saddle Dome in Calgary, with 15,000 people in attendance. An emotional moment in the show came when he brought a little boy onstage who recently came out of a coma.

"I told the fans, 'I just want to say thanks for the support you've given this charity. Because of the money you've raised tonight, you have given kids like this a second chance.' And then I brought him out onstage," Brandt says. "The place just went nuts. It was an incredible moment. It was neat for me to see I could still take care of the kids in a more spiritual and emotional kind of way and financial way through those kind of things, instead of a physical way, like I used to. I still have my hand in it."

"That's what I love about country music. It's a music that comes straight from the heart and connects with other people's hearts. It's musical therapy in a way . . . It's a music that gives back and stays true to what I think is important to most people. That was a very special moment for me that I'm not going to forget soon."



**Count Her In.** Deana Carter's debut album has been certified triple-platinum. Celebrating at the platinum party, from left, were Capitol Nashville president/CEO Scott Hendricks, Carter, and her producer, Chris Farren.

## COUNTRY SINGLES A-Z

### PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Drg.) Sheet Music Dist.			
31 ALL LIT UP IN LOVE (Old Desperados, ASCAP/W2 D, ASCAP)	12 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM	4 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Whellie, ASCAP/Big Tractor, ASCAP) HL/WBM	73 ONE SOLITARY TEAR (Reysong, BMI/Magnatune, SESAC)
47 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL	68 FLUTTER (Living, BMI/Two Bagger, BMI) WBM	15 IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM	71 OPEN ARMS (Weed High Nightmare, BMI) WBM
66 ANSWER TO MY PRAYER (Minka, ASCAP/Maverick, ASCAP/WB, ASCAP/Acuff-Rose, BMI) WBM	8 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM	55 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)	35 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
52 BLINK OF AN EYE (Warner-Tamerlane, BMI/Hellmaymen, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) WBM	48 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/JKids, ASCAP) WBM	36 THE REST OF MINE (WB, ASCAP/Sawng Cumprny, ASCAP/Milene, ASCAP/Laggy Bayou, ASCAP)	67 RIDIN' OUT THE HEARTACHE (Songs For Debin, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL
54 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammmin', BMI/Suffer In Silence, BMI)	13 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM	9 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)	69 SHE KNOWS ME BY HEART (Club Zoo, BMI/Katie Walker, BMI/Dabi Lu, BMI)
65 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM	51 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI) WBM	7 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	25 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL
74 THE CALL (Square West, ASCAP/Tall Tale, ASCAP/Howlin' Hits, ASCAP/Rick Hall, ASCAP/Waterdown, ASCAP)	24 HELPING ME GET OVER YOU (Post Dak, BMI/LaSongs, ASCAP) HL/WBM	49 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM	27 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM
19 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belfita, BMI/Jeff Stevens, BMI) WBM	32 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Jo David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL	44 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM	72 THE STONE (AMR, ASCAP/Sierra Home, ASCAP/Songs Of PolyGram Int'l, BMI/Mayodan, BMI)
63 THE COAST IS CLEAR (Almo, ASCAP/Bamatuck, ASCAP/iving, BMI/Ybama, BMI)	17 HONKY TONK TRUTH (Sony/ATV Songs, BMI/Showbilly, BMI/Sony/ATV Tunes LLC, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP) HL/WBM	30 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL	60 THAT TRAIN DON'T RUN (Wedgewood Avenue, BMI/Longitude, BMI/Great Broad, BMI/Gary Harrisongs, BMI) WBM
3 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM	26 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SL, ASCAP/Sony/ATV Tree, BMI/Terilee, BMI) HL	42 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belfita, BMI/Yatata, BMI) WBM	40 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP) HL/WBM
11 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomashawk, BMI) WBM	10 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) HL/WBM	29 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM	
57 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM	14 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM		
41 DOWN CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)	53 HOW DO I LIVE (Realsongs, ASCAP) WBM		
23 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM	2 HOW WAS I TO KNOW (Reysong, BMI/Bayou Boy, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM		



SEPTEMBER 20, 1997

Table of Top Country Albums for September 20, 1997. Columns: This Week, Last Week, 2 Wks Ago, Wks. on Chart, Artist, Title, Peak Position. Top entries include Trisha Yearwood, Tim McGraw, and Leann Rimes.

Continuation of Top Country Albums table. Columns: This Week, Last Week, 2 Wks Ago, Wks. on Chart, Artist, Title, Peak Position. Top entries include Kevin Sharp, Travis Tritt, and Bryan White.

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.

Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan SEPTEMBER 20, 1997

Table of Top Country Catalog Albums. Columns: This Week, Last Week, Artist, Title, Total Chart Weeks. Top entries include Garth Brooks, Willie Nelson, and Shania Twain.

Continuation of Top Country Catalog Albums table. Columns: This Week, Last Week, Artist, Title, Total Chart Weeks. Top entries include Johnny Cash, The Charlie Daniels Band, and Garth Brooks.

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.



# N.Y. Salsa Fest Goes Overboard; Warner Brasil Racks It Up

**WHEN 10 IS NOT A 10:** From the onset, the 22nd installment of the New York Salsa Festival on Aug. 30 had a different vibe about it.

First of all, the annual music fest was being staged not at its traditional locale of Madison Square Garden but at the Continental Airlines Arena in East Rutherford, N.J., the move due to a women's pro basketball game that never happened.

Apart from a new venue, the festival also was doubling as the 10th anniversary of RMM Records. The label president, **Ralph Mercado**—a long-time promoter of tropical shows in the New York area—was faced with the daunting task of celebrating the label's history by presenting as many acts from its roster as possible, while trying to maintain a semblance of spontaneity that would entertain the sellout crowd.

As Mercado assumed his usual position stage left with wristwatch in close eyeshot, he somehow shoehorned more than 30 artists into a four-hour, 45-minute concert, whose sheer numbers and size precluded the show-stopping performances that have become the festival's calling card.

To be sure, it was a treat to catch a stellar array of famed *salseros*, such as **Tito Nieves** or **Tony Vega**, contributing a song or tribute medley during the same evening. And there was a crowd-pleasing improvisational duo or two, as well. During a steamy rendition of the mambo classic "La Paella," singer **José "El Canario" Alberto** played air flute with his braying whistling notes, while flutist **Dave Valentín** answered with humor and expertise.

And salsa diva **India** cut loose nicely in her first onstage performance with salsa queen **Celia Cruz** on "Mar Y Candela." Cruz was warmly greeted by the mostly Puerto Rican/Nuyorican house—even though she caused a bit of a ruckus on the island in August when she refused to perform at a salsa show there—but India may have been away from the salsa scene too long, if judged by the tepid response she garnered.

But other than **Marc Anthony's** show-closing pair of songs and newcomer **Michael Stuart's** zesty, hip-hop/salsa combo, the smoothly paced festival failed to elicit a certain tension in the audience, when it was expecting more fireworks than the occasional barrage of smoke and fire blasting up from the stage floor. Even when Anthony (who now clearly rules the salsa roost in Nueva York) took the stage, only half of the 15,000 in attendance were there to see it.

Mercado really was in a no-win situation, but that will likely be remedied with a concise home video due



by John Lannert

out later this year. He wanted to simultaneously fete RMM's veteran tropical artists and introduce the label's new tropical talent and Latin jazz artists. But Mercado showcased too many lesser-known tropical

and Latin jazz acts to an audience that was eager to see and hear their long-standing salsa favorites.

Mercado did wisely insert such gifted Latin jazz artists as **Hilton Ruiz** and **Humberto Ramírez** into performances of its salsa talent. In addition, RMM's best-known star, **Tito Puente**, and *conguero* supreme **Giovanni Hidalgo** got busy in a too-short series of well-received solo exchanges. Other artists who drew howls and cheers were pop/merengue act **Límite XXI** and *salseros* **Miles Peña** and **Domingo Quinones**.

A deserved high five goes out to **Isidro Infante**, the festival's musical director, who somehow managed to sneak a solo or two himself while conducting an orchestra that was up to the task of supporting a wide variety of singers.

As for next year's event, let's hope it's back at the cozier Garden, where the traveling distance is shorter. Let's hope the show will be too.

**HONORING BEN JOR:** Fans of Brazil's funk/samba *pioneiro* **Jorge Ben Jor** will be pleasantly surprised with his next disc, due in October. The as-yet-untitled CD will be a tribute to Ben Jor that will contain his greatest hits as sung by an array of Brazilian notables.

Ben Jor will contribute only his distinctive vocals to the project. Among the other artists included on the disc are labelmate **Cidade Negra** ("O Homem Da Gravata Florida") and EMI Odeon-Brazil stars **Fernanda Abreu** ("Mas Que Nada") and **Carlinhos Brown** ("Charles Anjo 45"). Also expected to chip in guest appearances are Sony's superstar reggae/pop act **Skank** and EMI's internationally noted chanteuse **Marisa Monte**.

**WARNER BRASIL BOOMING:** Resurgent Warner Brasil is cooking at retail with hit albums on its WEA Music and East West/Continental imprints. Among the sets selling strongly on WEA Music are by rock stars **Titãs**, pop/soul veterans **Kid Abelha**, and funk/soul songstress **Sandra De Sá**.

East West/Continental's top acts include *sertaneja* stalwarts **Leandro & Leonardo** (consistent platinum sellers who are working on a new disc), *sertaneja* veterans **João**

**Paulo & Daniel**, and *samba pagode* group **Katinguelê**.

Another big seller, WEA's revered rock act **Barão Vermelho**, is in New York remastering its 11 albums for a reissue set commemorating its 15-year career. Also in New York is **Sá**, who is filming a clip for her next single, "Vamos Viver," with director **Jodele Larcher**.

Just released on East West/Continental is "A Seleção De Ouro Do Ronaldinho," a collection of festive samba, pop, and *axé* entries, including **Jorge Ben Jor's** "W/Brasil" and **Companhia Do Pagode's** "Na Boquinha Da Garrafa," which were chosen by Brazil's superstar soccer player **Ronaldinho**. One track was written as a tribute to Ronaldinho, and he will donate money generated by the album sales to the Children's Care Institution.

Just out on East West/Continental is **Olodum's** latest disc "Liberdade." Also at retail is "Batuque," the third East West/Continental disc by **Fruta Quente**. The northern Brazilian neatly blends Amazon-

rooted *boi* sounds with Afro-Caribbean Latin grooves, salsa, and merengue.

**Márcio Mello**, a singer/songwriter who penned one of **Daniel Mercury's** biggest hits, "Nobre Vagabundo," has just put out his WEA premiere, "Uma Tonelada De Amor." Also out on WEA is "Manda Me Chamar" by drop-dead gorgeous, pop/*axé* singer **Simone Moreno**.

Splendid singer/songwriter **Zélia Duncan** is in the midst of a concert/promo tour of Japan to support her latest WEA album, "Intimidade."

**ONE LAST TIME:** Balboa Records' long-time *ranchero* notable **Antonio Aguilar** and his son **Pepe** are booked to perform for the last time together on Sunday (14) at the "Budweiser's Independence Day Celebration" at Whittier Narrows in El Monte, Calif. Also scheduled to perform at the day-long event are Sony Latin's hot teenage pop songstress **Fey**, BMG's star crooner **Cristian**, Fonovisa's *banda* group **Banda Limón**, and Aguilar's son **Antonio Jr.** The 12th edition of this music fest is hosted by Los Angeles' No. 1 station, KLVE-FM, and its sister outlets, KSCA-FM and KTNQ-AM.

**STATESIDE BRIEFS:** Four years since the release of "Los Machos También Lloran" by Fonovisa's **Banda Machos**, the album has been certified gold by the RIAA... WEA Latina's **Café Tacuba** is slated to debut on U.S. Anglo television Saturday (13) when the Mexican rock

stars appear on PBS-TV's "Sessions At West 54th"... MTV Latin America has named Anglo rocker **Jon Bon Jovi** as its artist of the month... Sony Discos/Sony Tejano notable **Eddie González**, whose music is catching fire in Costa Rica, is slated to embark on a promo tour of that country beginning Sept. 28. Also, González is booked perform Oct. 29 at the Expo Guadalupe in Monterrey, Mexico... KVAR-FM Dallas and KXEW-AM Tucson have been added to the list of stations reporting to Hot Latin Tracks. KPHX-AM Phoenix and KBNO-AM Denver have been deleted from the list.

**SERTANEJA'S MILLION-UNIT DUO:** On Sony 2, Sony Brasil shipped 1 million units of the latest self-titled disc by **Zezé Di Camargo & Luciano**. In an unusual move, the megastar sertaneja duo sang the first single of the new album on the night of Sept. 1 in São Paulo, Brazil. The track is taken from the popular TV variety show "Hebe."

The pair later visited the five major wholesalers in São Paulo that were largely responsible for the huge shipout number. São Paulo wholesaler Universal purchased 100,000 units alone. In recognition of Universal's faith in the CD, Sony honored the wholesaler with a gold album. The honor corresponded to the formal gold certificate awarded to albums that sell 100,000 units.

Assistance in preparing this column was provided by **Enor Paiano** in São Paulo.



JOSÉ ALBERTO



MICHAEL STUART

## LATIN TRACKS A-Z

- TITLE (Publisher - Licensing Org.) Sheet Music Dist. ACEPTA MI ERROR (Edimonsa, ASCAP)
- 38 AMAME (Vander, ASCAP)
  - 12 AMOR NARCOTICO (Copyright Control)
  - 6 DESESPERADAMENTE ENAMORADO (Latin Teddy Songs, SESAC)
  - 7 EL OESTINO (BMG Songs, ASCAP)
  - 17 ESTATUA DE MARFIL (Fonometric, SESAC)
  - 14 ES VERDAD (Flamingo)
  - 40 FUE SU VOZ (Copyright Control)
  - 10 HE TRATADO (PMC, ASCAP)
  - 8 HOY ME HE VUELTO A ENAMORAR (Lanfranco, ASCAP)
  - 19 JEFE DE JEFES (TN Ediciones Musicales, BMI)
  - 22 LA INCERTIDUMBRE (BMG Songs, ASCAP)
  - 13 LA QUIERO A MORIR (Karen, ASCAP)
  - 18 LAS LAGRIMAS DE MI ALMOHADADA (EMI Blackwood, BMI)
  - 3 LO MEJOR DE MI (JKMC)
  - 4 MIENTE (Fonometric, SESAC)
  - 24 MIS DOS PATRIAS (TN Ediciones, BMI)
  - 9 MI ULTIMO ADIOS (Marsosa, SESAC)
  - 36 MOTIVOS (Fonometric, SESAC)
  - 11 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)
  - 25 NO TE PIDO MAS (Copyright Control)
  - 23 NUBE VIAJERA (Rightsongs, BMI)
  - 39 PERO TE AMO (Ernesto Musical)
  - 27 PERSONA IDEAL (Copyright Control)
  - 1 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)
  - 33 QUE SE TE OLVIDO (Unimusic, ASCAP)
  - 15 QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)
  - 34 QUE TE HAS CREIDO (Peer, ASCAP)
  - 37 A QUE VINE (Fonovisa, SESAC)
  - 30 QUISIERA (2000 Amor)
  - 20 QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP)
  - 32 REGRESA A MI (UN-BREAK MY HEART) (Realsongs, ASCAP)
  - 29 SEGUIRE (Unimusic, ASCAP)
  - 5 SI TU SUPIERAS (Foreign Imported, BMI)
  - 35 SOLO CONTIGO (Huina)
  - 21 SUFRO POR AMARTE (Garmex)
  - 28 TAL VEZ ES AMOR (TALVEZ SEJA AMOR) (Sony Discos, ASCAP/EMI April, ASCAP)
  - 2 TE SIGO AMANDO (BMG Songs, ASCAP)
  - 31 VIVIR SIN ELLAS (Copyright Control)
  - 26 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)

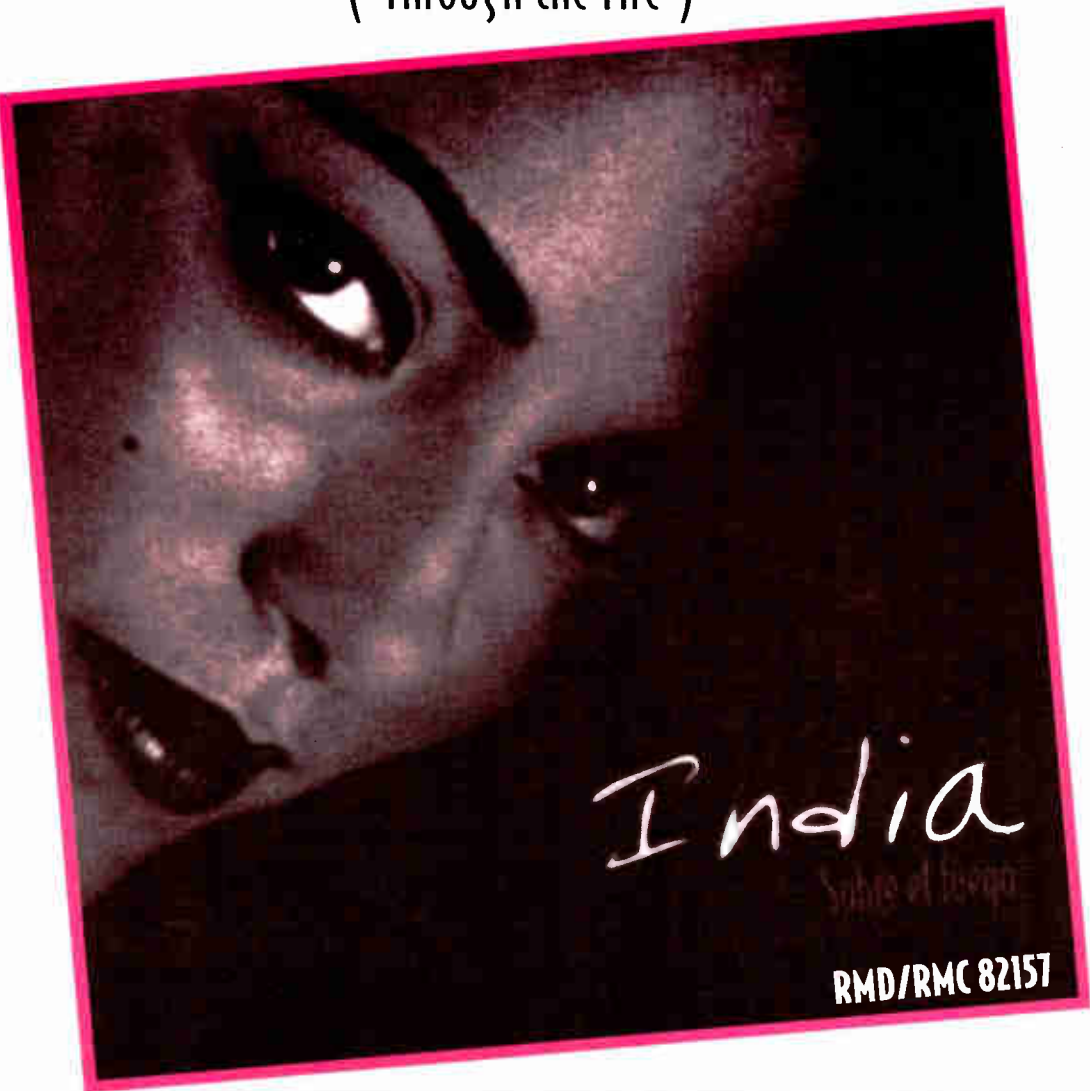
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# Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	1	1	8	<b>LUIS MIGUEL</b> WEA LATINA	<b>***No. 1***</b> ♦ POR DEBAJO DE LA MESA L.MIGUEL (A.MANZANERO)
2	3	3	16	<b>JUAN GABRIEL</b> ARIOLA/BMG	TE SIGO AMANDO J.GABRIEL (J.GABRIEL)
3	24	—	2	<b>CRISTIAN</b> ARIOLA/BMG	LO MEJOR DE MI R.PEREZ (R.PEREZ)
4	2	2	8	<b>ENRIQUE IGLESIAS</b> FONO VISA	MIENTE R.PEREZ-BOTIJA (R.PEREZ-BOTIJA)
5	<b>NEW</b>	—	1	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	SI TU SUPIERAS E.ESTEFAN JR., K.SANTANDER (K.SANTANDER)
6	4	4	12	<b>JORDI</b> FONO VISA	♦ DESESPERADAMENTE ENAMORADO DYANGO (P.MARTINEZ)
7	7	15	21	<b>JUAN GABRIEL/ROCIO DURCAL</b> ARIOLA/BMG	EL DESTINO J.GABRIEL, E.OKAMURA (J.GABRIEL)
8	5	5	7	<b>FRANKIE NEGRON</b> WEACARIBE/WEA LATINA	HOY ME HE VUELTO A ENAMORAR LEM (J.L.PILOTO)
9	6	6	12	<b>MARCO ANTONIO SOLIS</b> FONO VISA	MI ULTIMO ADIOS M.A.SOLIS (M.A.SOLIS)
10	<b>NEW</b>	—	1	<b>VICTOR MANUELLE</b> SONY TROPICAL/SONY	HE TRATADO S.GEORGE (V.MANUELLE)
11	9	8	13	<b>GLORIA ESTEFAN</b> EPIC/SONY	NO PRETENDO E.ESTEFAN JR., K.SANTANDER (G.ESTEFAN, K.SANTANDER)
12	14	25	4	<b>CHICHI PERALTA + SON FAMILIA</b> CAIMAN	♦ AMOR NARCOTICO C.PERALTA (J.FELIX)
13	8	18	3	<b>DLG</b> SONY TROPICAL/SONY	LA QUIERO A MORIR S.GEORGE (F.GABRIEL)
14	15	40	3	<b>LOS TUCANES DE TIJUANA</b> EMI LATIN	ES VERDAD G.FELIX (M.QUINTERO LARA)
15	13	10	11	<b>BANDA EL RECODO</b> FONO VISA	QUE SOLO ESTOY SIN TI G.LIZARRAGA (M.A.SOLIS)
16	11	13	11	<b>LOS TEMERARIOS</b> FONO VISA	ACEPTA MI ERROR A.ANGEL ALBA (G.A.ALVA)
17	19	21	7	<b>VICENTE FERNANDEZ</b> SONY DISCOS/SONY	ESTATUA DE MARFIL P.RAMIREZ (M.URIETA)
18	23	—	4	<b>FEY</b> SONY LATIN/SONY	LAS LAGRIMAS DE MI ALMOHADA J.R.FLOREZ (J.R.FLOREZ, F.MARUGAN)
19	10	7	7	<b>LOS TIGRES DEL NORTE</b> FONO VISA	JEFE DE JEFES TN INC. (T.BELLO)
20	12	37	3	<b>BACKSTREET BOYS</b> JIVE	♦ QUIT PLAYING GAMES (WITH MY HEART) M.MARTIN, K.LUNDIN (M.MARTIN, H.CRICHLOW)
21	16	16	3	<b>LOS HURACANES DEL NORTE</b> FONO VISA	SUFRO POR AMARTE G.GARCIA (M.RUBALCAVA)
22	25	11	9	<b>JUAN GABRIEL/ROCIO DURCAL</b> ARIOLA/BMG	LA INCERTIDUMBRE J.GABRIEL, E.OKAMURA (J.GABRIEL)
23	39	20	14	<b>ALEJANDRO FERNANDEZ</b> SONY DISCOS/SONY	♦ NUBE VIAJERA P.MARTINEZ (MASSIAS)
24	<b>NEW</b>	—	1	<b>LOS TIGRES DEL NORTE</b> FONO VISA	MIS DOS PATRIAS TN INC. (E.VALENCIA)
25	31	—	2	<b>EDNITA NAZARIO</b> EMI LATIN	NO TE PIDO MAS E.NAZARIO, K.C.PORTER (J.M. PURONI)
26	17	14	24	<b>LOS TEMERARIOS</b> FONO VISA	♦ YA ME VOY PARA SIEMPRE A.ANGEL ALBA (J.V.FLORES)
27	<b>RE-ENTRY</b>	—	2	<b>ADOLESCENT'S ORQUESTA</b> SONY TROPICAL/SONY	PERSONA IDEAL L.M.PORFI BALOA (L.M.PORFI BALOA)
28	21	12	5	<b>CHAYANNE</b> SONY LATIN/SONY	TAL VEZ ES AMOR R.FOSTER (A.CESAR, P.S.VALLE)
29	<b>NEW</b>	—	1	<b>TONO ROSARIO</b> WEA LATINA	♦ SEGUIRE Y.CASADO, T.ROSARIO (R.SOLIS)
30	29	23	8	<b>VICTORIA</b> FONO VISA	♦ QUISIERA R.LIVI (R.LIVI, J.MARCELO)
31	30	29	10	<b>INTOCABLE</b> EMI LATIN	VIVIR SIN ELLAS J.L.AYALA (DARIAN)
32	34	22	5	<b>JAILENE</b> EMI LATIN	♦ REGRESA A MI H.JIMENEZ (D.WARREN)
33	28	24	10	<b>BANDA EL LIMON</b> FONO VISA	QUE SE TE OLVIDO M.CONTRERAS (P.GARZA)
34	40	—	2	<b>SERGIO VARGAS</b> RCA/BMG	♦ QUE TE HAS CREIDO M.TEJADA (M.LAURET)
35	18	—	19	<b>GRUPO LIMITE</b> POLYGRAM LATINO	SOLO CONTIGO J.CARRILLO (A.VILLAREAL)
36	26	26	16	<b>MOJADO</b> FONO VISA	♦ MOTIVOS L.LOZANO (F.BARRIENTOS, L.LOZANO)
37	<b>NEW</b>	—	1	<b>FUERA DE LIGA</b> FONO VISA	A QUE VINE R.NAZARIO (M.ARZE)
38	<b>RE-ENTRY</b>	—	6	<b>LOS MISMOS</b> EMI LATIN	AMAME LOS MISMOS (R.DAMIAN)
39	<b>RE-ENTRY</b>	—	12	<b>BANDA MAGUEY</b> FONO VISA	PERO TE AMO E.SOLANO (E.SOLANO)
40	35	—	5	<b>JOSE JAVIER SOLIS</b> FONO VISA	FUE SU VOZ M.A.SOLIS (M.MORALES A.MORALES)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	69 STATIONS
1 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	1 FRANKIE NEGRON WEACARIBE/WEA LATINA HOY ME...	1 MARCO ANTONIO SOLIS FONO VISA MI ULTIMO ADIOS
2 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	2 VICTOR MANUELLE SONY TROPICAL/SONY HE TRATADO	2 LOS TUCANES DE TIJUANA EMI LATIN ES VERDAD
3 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO	3 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	3 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO
4 JORDI FONO VISA DESESPERADAMENTE ENAMORADO	4 DLG SIR GEORGE/SONY LA QUIERO A MORIR	4 BANDA EL RECODO FONO VISA QUE SOLO ESTOY...
5 GLORIA ESTEFAN EPIC/SONY NO PRETENDO	5 CHICHI PERALTA + SON FAMILIA CAIMAN AMOR...	5 VICENTE FERNANDEZ SONY DISCOS/SONY ESTATUA DE...
6 ENRIQUE IGLESIAS FONOVISA MIENTE	6 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	6 LOS TEMERARIOS FONOVISA ACEPTA MI ERROR
7 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG EL DESTINO	7 BACKSTREET BOYS JIVE QUIT PLAYING GAMES (WITH...	7 LOS TIGRES DEL NORTE FONO VISA JEFE DE JEFES
8 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...	8 ADOLESCENT'S ORQUESTA SONY TROPICAL/SONY PERSON...	8 ENRIQUE IGLESIAS FONOVISA MIENTE
9 FEY SONY LATIN/SONY LAS LAGRIMAS DE MI...	9 TONO ROSARIO WEA LATINA SEGUIRE	9 LOS HURACANES DEL NORTE FONOVISA SUFRO...
10 BACKSTREET BOYS JIVE QUIT PLAYING GAMES (WITH...	10 SERGIO VARGAS RCA/BMG QUE TE HAS CREIDO	10 ALEJANDRO FERNANDEZ SONY DISCOS/SONY SI TU...
11 CHAYANNE SONY LATIN/SONY TAL VEZ ES AMOR	11 JAILENE EMI LATIN REGRESA A MI	11 LOS TIGRES DEL NORTE FONO VISA MIS DOS PATRIAS
12 EDNITA NAZARIO EMI LATIN NO TE PIDO MAS	12 FUERA DE LIGA FONOVISA A QUE VINE	12 INTOCABLE EMI LATIN VIVIR SIN ELLAS
13 FUERA DE LIGA FONOVISA A QUE VINE	13 TITO ROJAS M.P. POR ESA MUJER	13 BANDA EL LIMON FONOVISA QUE SE TE OLVIDO
14 RADIO PIRATA FONOVISA NO ME DEJES ASI	14 RADIO PIRATA FONOVISA NO ME DEJES ASI	14 LOS TEMERARIOS FONOVISA YA ME VOY PARA SIEMPRE
15 CHICHI PERALTA + SON FAMILIA CAIMAN AMOR...	15 INDIA RMM ME CANSE DE SER LA OTRA	15 GRUPO LIMITE POLYGRAM LATINO SOLO CONTIGO

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

# Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	2	DIANA KRALL IMPULSE! 233/GRP	2 weeks at No. 1 LOVE SCENES
2	2	11	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
3	16	72	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
4	3	12	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
5	5	10	HERBIE HANCOCK & WAYNE SHORTER VERVE 537564	1 + 1
6	9	96	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
7	4	28	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
8	6	52	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
9	7	17	DAVE GRUSIN GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI
10	8	8	CLARENCE "GATEMOUTH" BROWN VERVE 537617	GATE SWINGS
11	12	12	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
12	11	2	PAT MARTINO BLUE NOTE 37627/CAPITOL	ALL SIDES NOW
13	22	4	T.S. MONK N2K ENCODED 10017	MONK ON MONK
14	17	2	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
15	10	31	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
16	14	78	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
17	20	11	ELLA FITZGERALD GRP 9870	PRICELESS JAZZ
18	13	14	ROY HARGROVE'S CRISOL VERVE 537563	HABANA
19	18	79	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
20	15	12	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
21	21	12	WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 57694	BLOOD ON THE FIELDS
22	19	9	BILLIE HOLIDAY GRP 9871	PRICELESS JAZZ
23	NEW ▶		MIKE STERN ATLANTIC 83036	GIVE AND TAKE
24	24	22	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
25	RE-ENTRY		THE MCCOY TYNER TRIO WITH SYMPHONY IMPULSE! 197/GRP	WHAT THE WORLD NEEDS NOW

## TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			*** No. 1 ***	
1	1	49	KENNY G  ARISTA 18935	49 weeks at No. 1 THE MOMENT
2	2	15	BONEY JAMES WARNER BROS. 46548	SWEET THING
3	4	20	GATO BARBIERI COLUMBIA 67855	QUE PASA
4	3	11	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
5	5	6	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
6	6	5	EARL KLUGH WARNER BROS. 46471	THE JOURNEY
7	7	23	RICK BRAUN BLUEMOON 92743/AG	BODY AND SOUL
8	9	8	NANCY WILSON COLUMBIA 67769	IF I HAD MY WAY
9	12	8	PATRICE RUSHEN DISCOVERY 77065	SIGNATURE
10	10	26	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
11	8	4	ROBBEN FORD STRETCH/BLUE THUMB 7011/GRP	TIGER WALK
12	13	16	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
13	11	17	SPYRO GYRA GRP 9867	20/20
14	15	44	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
15	22	16	BUCKSHOT LEFONQUE COLUMBIA 67584	MUSIC EVOLUTION
16	18	5	AVENUE BLUE BLUEMOON 92768/AG	NIGHT LIFE
17	17	12	GEORGE HOWARD GRP 9885	THE VERY BEST OF GEORGE HOWARD AND THEN SOME
18	21	59	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
19	19	50	KEIKO MATSUI COUNTDOWN 17750/ULG	DREAM WALK
20	14	40	DAVE KOZ CAPITOL 32798	OFF THE BEATEN PATH
21	20	32	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
22	RE-ENTRY		MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RVKODISC	SHACK-MAN
23	24	26	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP	NUYORICAN SOUL
24	23	22	EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
25	RE-ENTRY		RAY OBIEDO WINDHAM HILL JAZZ 11189	SWEET SUMMER DAYS

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

# Wooten Sets Up Shop On The Road

**R**OAD WORK: Bassist Victor Wooten is a busy guy. He leads his own ensemble but spends much of the year as part of Béla Fleck & the Flecktones. That makes him a nonstop traveler.

So to work on his latest record, "What Did He Say?" (Compass), Wooten took the studio out on the road with him. When I say studio, I mean a Roland VS 880 portable hard disc recorder. He did the bass parts on the bus or in a hotel, and all the horn parts in dressing rooms. "Then I'd bring the stuff home to Nashville, sync it up to a Tascam machine, and have J.D. Blair add the drum parts," says Wooten. "I'm sure there are audiophiles who'll spot the difference between this and a larger production, but average people don't listen for that kind of stuff. I think it sounds great."



by Jim Macnie

"What Did He Say?" is funk heavy, pop savvy, and lots of fun. And it's made a mark on Billboard's Contemporary Jazz Albums chart. Making music that zigzags through categories comes naturally for Wooten. "The jazz guys I idolize were experimenting in their day—stretching and going where their hearts took them. In a sense, I'm doing the same thing. My goal is not really to be a jazz musician but the best possible musician, period. That often takes me

down the jazz route. To leave any kind of music out is to take a shallow approach."

Sometimes the blend is overt: "What Did He Say?" has a swinging solo spot on "Cherokee" that finds Wooten living up to his rep as the world's most nimble electric bassist. Sometimes it's implied: "The Loneliest Monk" is a poem/song about the pianist known as the High Priest of Bebop. "It's just my off-beat tribute to Thelonious," Wooten says, "an indirect tip of the hat." "What Did He Say?" was released Aug. 19.

Wooten plans to tour with Blair in mid-October.

**S**OAP JAZZ: Have you seen Chris Botti at Club Indigo? No, I didn't think so—no one has yet. But your chance will come. The trumpeter taped two editions

(Continued on page 43)

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# Songwriters & Publishers

ARTISTS & MUSIC

## Indie Publishers Form Int'l Group Aim Is To Provide Alternative To Majors

BY NIGEL HUNTER

LONDON—An international grouping of independent music publishers with nearly 300,000 copyrights under its control could be construed as a potentially formidable rival and competitor to the multinational conglomerate publishers, whose financial and catalog power have dominated the publishing industry over the last decade.

At last, one might assume, there is an entity big enough, global enough, and competitive enough to take on the majors head to head and end their hegemony.

"No, that's not the idea at all," says Ellis Rich, the founder, focal point, and fulcrum of the group. "Our aim is to offer an alternative to the majors, and that's where our importance lies. It's tough, because we often have to compete with the major publishers, who may bid against each other to obtain greater market share. What independents can offer is a personal service throughout the life of a deal from the person who signed it."

The full title of the group is the International Music Network (IMN), an international consortium of independent publishers. Its global sub-publishing setup consists of Roba Music, Germany, Austria, Switzerland, and Eastern Europe; Nanada Music, Holland; Mushroom Music, Australia; Misty Music, Scandinavia; Curci Music, Italy; Hans Kusters Music, Belgium, Spain, and Portugal; RKA, France; Crashed Music, Ireland; MRBI, U.S.; Morning Music, Canada; Shinko Music, Japan; Media Bank Entertainment, the Far East; Gallo Music, Africa; and Galaxia Music, Mexico and South America.

Rich heads the Independent Music Group (IMG), a London-based organization that partly consists of Leosong Copyright Services, founded in 1977. A majority interest in

Leosong was acquired for IMG by Rich in partnership with Rolf Baierle last spring. Ray Ellis remains as managing director, and Tim Hollier continues as director.

The IMN/Leosong nerve center and coordinating core are located at Rich's IMG base in Chingford, east London. Other companies coming under the IMG umbrella are Beat That Music, R&E Music, Supreme Songs, JSE Music Publishing, Music 1, Rolf Baierle Music, Collaboration Music (U.S.), American Music Network (U.S.), and One Step Music, a company specializing in master-tape placement. IMG has a total staff of 15.

Rich began his publishing career in 1963 as mailboy at Feldman Music. He is an accomplished pianist and frustrated violinist ("because I can't play as well as I would like to"). He is also a composer with film and library music to his credit, as well as a top 30 U.K. hit artist ("Mozart 40" by Sovereign Collection in 1971). Rich stayed with Feldman through its acquisition by Associated Music Publishers and then EMI. He left in 1981 to form E&S Music and subsequently was involved with placing Mel & Kim with producer Pete Waterman and Supreme Records. After successfully launching Supreme Sings in 1987, Rich had the idea for IMN in 1989 in a New York hotel room.

"There's a great deal of flexibility in how we operate and make our decisions," says Rich. "If one in the chain finds a song in which he or she believes, it's circulated to the rest of us. We don't always agree on what we like, but we support each other and are happy to follow each other's hunches.

"Many deals are done without ad-

vances, and we offer an administration service on excellent terms. We are also prepared to purchase catalogs, but we won't pay huge multiples."

Rich himself prefers achieving a reliably constant level of earnings by acquiring and working on catalogs at every opportunity rather than chasing short-lived individual hit songs and incurring the volatile peaks and troughs in revenue that such a policy usually entails. His general philosophy and working methods have found favor with his associates.

Reid Whitelaw of Brookside Music and Nickel Shoe Music in Florida says, "We've just begun our sixth year with Ellis Rich and IMN in what started as a single song representation and has grown into a very warm, gratifying, and rewarding relationship. Ellis and IMN represent us in the U.K. and, in many instances, Europe. He is a terrific subpublisher and ally for us."

Jacqueline Sanicola of Barton Music in Los Angeles finds the IMN link to be "invaluable," not least because of Rich. "His experience and knowledge of the industry, combined with his integrity, have provided our catalogs with a great publishing presence in the U.K." Stanley Mills, owner of September Music in New York, says succinctly, "Every subpublisher should be as thorough."

Rich also finds time for the demands of being publisher deputy chairman of the Performing Right Society (PRS) and is a member of Music Copyright Organization Services, the administration board overseeing the forthcoming Mechanical Copyright Protection Society/PRS alliance. He has just been elected to the council of the Music Publishers' Assn.

Rich will lead the IMG team on an enlarged stand at MIDEM next year.



RICH

### NO. 1 SONG CREDITS

TITLE · WRITER · PUBLISHER

#### THE HOT 100

HONEY • Mariah Carey, Sean "Puffy" Combs, K. Fareed, Steven Jordan, S. Hague, Bobby Robinson, R. Larkins, L. Price • Sony/ATV Songs, BMI, Rye/BMI, Justin Combs/ASCAP, EMI April/ASCAP, Zomba/ASCAP, Jazz Merchant/ASCAP, Steven A. Jordan/ASCAP, Bobby Robinson/BMI

#### HOT COUNTRY SINGLES & TRACKS

THERE GOES • Alan Jackson • WB/ASCAP, Yee Haw/ASCAP

#### HOT R&B SINGLES

YOU MAKE ME WANNA... • Jermaine Dupri, Manuel Seal, Usher • EMI April/ASCAP, So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP

#### HOT RAP SINGLES

UP JUMPS DA BOOGIE • T. Mosley, M. Barcliff, Missy Elliott • Virginia Beach/ASCAP, Mag/oo/ASCAP, Mass Confusion/ASCAP

#### HOT LATIN TRACKS

POR DEBAJO DE LA MESA • Armando Manzanero • Tillandsia/ASCAP

## Tara Makes Hal Leonard Deal; Ottmar Liebert Gets 1st Folio

YOU DON'T HAVE TO BE JEWISH: Tara Publications, the large Baltimore-based music-print firm specializing in Jewish music, has entered something of a new world.

So much so that one of the 25-year-old company's new products is its first Jewish "fake" book, a legitimate form of multi-song folio that was originally an illegal collection of pop songs for professional musicians.

Taking the company into new vistas is a distribution deal with music print giant Hal Leonard Corp., a three-year arrangement with options to continue.

"We've had the secular market in mind," says Mayer Pasternak, Tara VP of sales and marketing, whose father Velvel Pasternak formed the company 25 years ago. "And Hal Leonard was interested in filling a niche in their product line."

Though Tara has managed to get some exposure in traditional music shops, it's mainly done self-distribution through Judaica and other specialty stores.

Hal Leonard's view, as expressed by Larry Morton, executive VP for marketing, is that "there has been a shortage of Jewish music publications in traditional music stores, and we continually receive requests for such material from our customers."

In addition to the "fake" book, which contains 220 songs and retails for \$29.95, another new release that receives the enlarged exposure benefits of the Tara/Hal Leonard ties is a "Jewish Playalong" CD/book of 15 familiar songs. One track features a vocal performance; the other features a sing-along track without vocals. It retails for \$19.95.

Among Tara's best-selling folios in a catalog of 200 releases are "The International Jewish Songbook," "The Compleat Klezmer," "A Harvest Of Jewish Songs," "Easy Klezmer From The Repertoire Of Giora Feidman," and "The Best Of Debbie Friedman."

Pasternak says he spent a full working day at Hal Leonard's operations in Milwaukee to explain the Jewish music world to staffers there. "They realize it's not their market,

and many don't go much beyond 'Hava Nagila' in their knowledge of it. We're sure looking for their expertise in distribution, though."

FIRST LIEBERT FOLIO: Guitarist Ottmar Liebert's 13 flamenco compositions, as heard on his best-selling 1991 new age album "Nouveau Flamenco," receive their first matching-folio appearance from Ventura, Calif.-based Creative Concepts Publishing Corp. According to company president John L. Haag, the publication, with a list price of \$14.95, has transcriptions by Dan Libertino under the direct supervision of Liebert, whose recorded

product is released on Higher Octave Music.

FIRST THE CD: "Her First Roman," Ervin Drake's musical adaptation of George Bernard

Shaw's "Caesar And Cleopatra," did not have much of a run—17 performances—when it opened in 1968 on Broadway. But, in 1993, members of the cast, including Leslie Uggams and Richard Kiley, were brought into the studio for a 25th anniversary re-creation of the score, released by Lockett Palmer Records on CD.

Drake says that the project is now making things happen for the show. "Only two months ago, the management of Australia's leading musical theatrical actress, Geraldine Turner, phoned from Sydney asking permission for Ms. Turner to record two numbers from the show, 'Many Young Men From Now' and 'The Wrong Man.'"

And just a month ago, the York Theatre Company of New York requested the right to produce the show as part of its concertized "Musicals In Mufti" series.

The show will be presented at four performances Friday (19), two Saturday (20), and one Sunday, Sept. 21.

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

1. "Titanic," vocal selections.
2. "Jekyll & Hyde," vocal selections.
3. The Dave Matthews Band, "Crash."
4. Metallica, "Load."
5. Bush, "Razorblade Suitcase."

## 'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

### "MR. PITIFUL"

Written by Stephen Lee Cropper, Otis Redding  
Published by Irving Music (BMI)

Over the course of his 35-year career, Taj Mahal has carved a successful niche as one of the music industry's most innovative personalities. On his 36th album, "Señor Blues," he mixes such originals as "21st Century Gypsy Lovin' Man" and "Queen Bee" with covers like Hank Williams' "Mind Your Own Business" and James Brown's "Think." The project closes with Mahal's rendition of "Mr. Pitiful," first made popular by Otis Redding in the '60s. In addition to appearing on "Señor Blues," the song is included on the soundtrack to the New Line Features film "Trial & Error."

ful," first made popular by Otis Redding in the '60s. In addition to appearing on "Señor Blues," the song is included on the soundtrack to the New Line Features film "Trial & Error."

"Otis Redding was absolutely one of my all-time favorite people in the world," says Taj Mahal. "When I came out to California in the mid '60s... I was fortunate enough to get to open for him and his group for a week at the Whisky a Go Go. I was present during the recording of [Otis Redding In Person At The Whisky A Go

Go]. I could never get enough of him. He was one of the most fabulous performers we've ever had."

"Mr. Pitiful" is "a song I've always wanted to sing," says Mahal. "A lot of R&B, soul, and urban music is fueling the present-day contemporary music. I think a lot of youngsters haven't had any experience with the older music [and] haven't had an opportunity to hear it. This is some of the stuff that I liked from the '60s. So I'm passing [it] on... It garners the new audience, and there are a lot of older fans that are thrilled that some of these songs are back out there."



# Studio Action

ARTISTS & MUSIC

## Grundman Opens Tokyo Studio L.A. Mastering House Also Ready to Move

BY PAUL VERNA

For many businesses, opening an overseas branch office is an evolutionary step so natural as to be unremarkable. However, in the destination-oriented mastering business, it is virtually unheard of for a facility to launch a satellite studio half a world away.

Leave it to Bernie Grundman to be the first to do so. With the recent opening of Bernie Grundman Tokyo, the renowned Los Angeles-based engineer becomes the owner of not one but two of the leading mastering houses in the world.

The new facility is staffed by Yasman Maeda, a mastering engineer who built his career by apprenticing with Grundman at Bernie Grundman Mastering (BGM) on weekends. He eventually developed his own clientele, especially Japanese producers and artists who would journey to the U.S. for the final stages of their recording projects.

"The introduction of BGM in Tokyo has put a whole new status on mastering there," says Grundman. "The studio is a lot more sophisticated than

many studios in Japan. The Japanese record industry doesn't put as much emphasis on mastering, but the artists and producers do, and they come over to the U.S."

Grundman says of Maeda, "Rarely do I get someone who wants to be a mastering engineer. Lots of people want to be mixers—they have their eyes set on the studio world. But Yasman was working at a recording studio in L.A., and he wanted to come over and learn mastering. He's one of these guys who's so ambitious, so enthusiastic, he wants to do well. People like that, you want to empower."

After approximately six years at BGM, Maeda—who brought the facility such top Japanese clients as Yumi Matsutoya, Anri, Eikichi Yazawa, and Sing Like Talking—decided to return to his native Japan. The move precipitated the plan to open BGM Tokyo, according to Grundman.

Describing it as a "joint venture," Grundman says the Japanese studio is similar in design and equipment specifications to BGM's L.A. rooms, which feature custom analog consoles with discrete electronics and 10-band graphic equalizers; the Harmonia

Mundi BW102 digital console system and Apogee converters; Studer A-80 decks customized for 14-inch reels with all-discrete playback electronics; modified Scully lathes controlled by Compudisk 80 mastering computers with Haeco/Westrex cutting heads; and modified Tannoy two-way cabinets driven by Crown CD-300 amps with no coupling capacitors.

Noting that the Japanese mastering business is dominated by large labels' in-house operations, Grundman says, "Japan is just turning the corner. They're the way we used to be quite a few years ago when most of the mastering houses were in the record companies or connected to the major studios."

The opening of the Tokyo studio is not the only move in BGM's plans. The Hollywood-based facility plans to relocate to new premises early next year. In fact, BGM's manufacturing operation has already moved to the new building.

A 13-year-old studio with a reputation as one of the most distinguished houses in the business, Bernie Grundman Mastering is staffed by Grundman himself (whose credits include



Shown at Bernie Grundman Mastering in Los Angeles, standing from left, are engineers Brian Gardner and Chris Bellman. Seated is owner/founder Bernie Grundman. (Photo: David Goggin)

## Mtume Teaches Young Musicians To Avoid Using Technology As A Crutch

BY SHAWNEE SMITH

NEW YORK—Jazz and R&B veteran James Mtume is making strides in contemporary R&B music by bringing the concepts of live instrumentation, vocal arrangement, and production back to a genre that currently relies heavily on samples.

"I'm not against sampling," says Mtume, who played percussion and keyboards for McCoy Tyner and for Miles Davis in the late '70s. "I just don't think technology should be a crutch for you not being able to play [an instrument]. It should be something that enhances your ability to play, not a substitute for it."

Having written and produced projects for Roberta Flack, Stephanie Mills, the late Phyllis Hyman, Lou Rawls, and his own group Mtume from the late '70s through the mid-'80s, Mtume divorced himself from the R&B industry for seven years when he noticed technology taking precedence over musicianship.

"It wasn't about writing and [playing] music anymore," he recalls. "It became totally a question of mechanics, loops, and [beats per minute]."

Enticed back into the industry in 1993 as the composer for the Fox

Network TV series "New York Undercover," Mtume began a quest to teach burgeoning artists his craft.

Through Natalie's, the club segment of the show, Mtume brought in classic R&B acts to do live performances of their new hits and contemporary artists to perform current songs and remakes of classics.

"I set [new artists] up to do remakes because I wanted to acclimate their ear to what it sounds like to have real orchestration, to show them that they too can be classic artists," explains Mtume.

After rehearsing with each artist with a full band accompaniment and putting down the tracks live, Mtume found that many of the younger artists "could sing much better than their records have allowed them to be heard," and many had never received vocal coaching from the producers they work with.

"Based on what [the artists] tell me, a lot of the producers just lay down a track and say, 'OK, sing,'" says Mtume. "Producing vocals is like developing a blueprint. Sometimes an artist rolls into a slump, so you have to find certain notes to substitute for that note. [These new artists] are not getting that."

With the experience gained from a performance at Natalie's, many artists have enlisted Mtume's expertise for their projects. He is currently working on tracks for a new collaboration among Johnny Gill, Gerald Levert, and Keith Sweat. He also pro-

duced tracks on the current Mary J. Blige and K-Ci Hailey albums, as well as remake singles from both artists on last summer's "Rhythm Of The Games" R&B soundtrack to the Olympics.

He collaborated with D'Angelo for a remake of Eddie Kendricks' "Girl You Need A Change Of Mind" for the "Get On The Bus" soundtrack. Bad Boy act 112 performs a thrilling rendition of Earth, Wind & Fire's "After The Love Is Gone" during its concerts, after having performed the track under Mtume's tutelage on "New York Undercover."

"'New York Undercover' helped me bridge the gap between our generations, because right now there is no real dialogue between the older and new artists," says Mtume. "Right now in R&B we have a situation where we have a bunch of artists with hit records but no hit careers. Their success is being measured by records, so we have people who are finished after three albums. That doesn't happen with white music. They have acts who are over 50 still performing—without a hit record!"

"I want to develop artists who can still work even if they don't have a record out," continues Mtume. "With age comes wisdom, and with youth comes energy. Energy without direction is chaos, and wisdom without energy is stagnation. We need to combine the two."

As president of the Mtume Label  
(Continued on next page)

Michael Jackson, Quincy Jones, Stevie Wonder, the artist formerly known as Prince, Van Halen, and Lisa Stansfield), "Big Bass" Brian Gardner (Dr. Dre, Snoop Doggy Dogg), and Chris Bellman (Alanis Morissette, Yanni).

Partner Karl Bischof and Beno May, who head the electronic design team, "have been putting their heads together, and we've been doing some improvements on Karl's original design," says Grundman. "With the two of them, our systems are even better."

When the studio moves, Grundman plans to add a fourth mastering studio and engineer. In addition, the new complex will have a dedicated disc-cutting room and enough space to accommodate a production room and/or a surround-sound suite, according to Grundman.

"The new mastering rooms are a little bigger than the ones now and a little more efficient," he explains. "There's also better seating for clients behind the console as well as at the console, a library room off to the side, and an equipment room next to the console, whereas now the equipment is in the wall. Isolating the

gear keeps the noise down and keeps it from taking up space in the room."

Like most leading mastering studios, BGM's format breakdown is evenly split between DAT and analog half-inch tape, and, like most leading engineers, Grundman prefers analog.

"Some of the best recordings still seem to be half-inch," he says. "I had a project the other day where some of the tracks came in on PCM-9000 [magneto-optical disks], some on DAT, and some on half-inch, and the best recordings were half-inch. When you put the half-inch on, it's got a bigger, more comfortable sound."

Despite his preference for analog masters, Grundman is a firm believer in high-resolution digital formats. Asked if 24-bit audio sampled at 96 kilohertz will narrow the sonic gap between analog and digital, Grundman says, "I think so. Some of the things we don't like about digital, like jitter and processing problems that start to take on an unpleasant sound, are reduced at higher sampling rates and higher bit rates."

Grundman adds that engineers are learning to work with digital to avoid the format's pitfalls and take advantage of its benefits.  
(Continued on next page)

PROFILE

## AES To Hold Grammy Forum

NEW YORK—The Audio Engineering Society (AES) will hold a Grammy Recording Forum at its upcoming 103rd Convention, scheduled for 3 p.m. to 6 p.m. Sept. 27 at the Jacob Javits Center in New York. The event will include panelists Chuck Ainlay (Mark Knopfler, Dire Straits, George Strait), Bob Clearmountain (Bruce Springsteen, Roxy Music, the Pretenders), Sylvia Massy (Tool, Red Hot Chili Peppers), Elliot Scheiner (the Eagles, Aerosmith, Steely Dan), and Bruce Swedien (Count Basie, Quincy Jones, Michael Jackson). The panel—which will be presented by the National Acade-

my of Recording Arts and Sciences—will be moderated by Hank Neuberger of Chicago Recording Co.

In other AES news, 103rd Convention chairman Russ Hamm says the Madah-Com Infowaves system has been selected as "the official information system" of the event. Infowaves audiovisual stations will be positioned throughout the convention center, allowing exhibitors and participants to post audio and data messages. LED displays will be provided by Daktronics and speakers by JBL and Sonic Systems, according to an AES press release.

## GRUNDMAN OPENS TOKYO STUDIO

(Continued from preceding page)

tage of its strengths. Specifically, says Grundman, transferring digital audio indiscriminately can lead to a reduction in the sound quality, despite widespread claims that digital does not suffer generational losses.

"It's almost like people don't want to admit the truth," says Grundman. "They want to hold on to the belief that digital is perfect because [that point] was so emphatically stated at one time, and it makes their job so much easier. Now we realize that if we think of digital the same way we think of analog, we're correct. You put it through a piece of equipment, and it's going to change. We've proven that."

Grundman says pressing plants are also beginning to exercise caution in dealing with digital transfers.

"They went along with the theory that digital is digital, and it was fueled by the fact that it would save them money and time," says Grundman. "But all of a sudden, there's been a lot of controversy over the last few years, and the plants are having to address these problems."

At BGM, Grundman and his staff ensure that the audio signal travels as little as possible on the path from mixdown master to final master.

"I don't believe in sending the signal through a bunch of devices," says Grundman. "The fewer the better, in analog as well as digital."

Accordingly, all of BGM's rooms are wired for total bypass of processors that are not being used on a particular master. The studio's architecture is founded on Grundman's conviction that every element in the audio path—from the tape heads to the placement of the monitors to the length and brand of wire—directly affects the quality of the sound.

"We have to be careful and get the best signal that we can deliver," says Grundman. "One of my precepts is I want to start out with what the client ended up with in the [mixdown] studio. If my system is degrading their signal, I'm going to have to EQ just to get the sound back to what the

client brought in, and then it wouldn't be as clean. It might have the same balance, the same apparent sound, but it's not going to be the same."

Although Grundman has not mastered any sessions at BGM Tokyo, he was instrumental in the design, construction, and fine-tuning of the room, and he plans to stay closely involved in the operation. If it succeeds, BGM Tokyo has enough space for a second room, he says.

For now, though, Grundman's focus is on moving his business down the street. The workshop is already up and running, and construction on the mastering studios is occurring at a steady clip, he says.

The move will be the first relocation for BGM, which was founded by Grundman in 1984 after a 15-year tenure at A&M's mastering studios, which he helped build.

Prior to A&M, Grundman worked at Audio Recorders in Arizona, a studio owned by Roy Dunan of Contemporary Records, a jazz label known for high-quality recordings by the likes of André Previn, Sonny Rollins, Art Pepper, and Shelly Manne, as well as the "My Fair Lady" cast album.

At Contemporary, part of Grundman's job was to maintain the label's catalog. "It was good for me because the original recordings were direct to 2-track, and some of them were a little crude," he recalls. "The owner of the company, Lester Koenig, was a big man for quality, but a good performance was more important. Some of these recordings were a little out of balance, and you had to do the balancing during the mastering. You had to raise solos and do a lot of interesting tricks. You were almost mixing off the 2-track."

Although the mastering job is now facilitated by hi-tech toys, it remains more an art than a science, and the expansion of BGM will only enhance Grundman's reputation as one of the pre-eminent mastering artists in the business.

## BLUE NOTES

(Continued from page 39)

of the daytime drama "One Life To Live" Aug. 28.

The venue in question is a fictitious soap-land jazz club that hosts the young bandleader. Botti, whose latest Verve/Forecast record is "Midnight Without You," plays himself, a comely instrumentalist, but the script calls for a hubba-hubba flirtation with one of the show's regular characters. Botti's appearance, scheduled to air Sept. 23-24, is part of the show's ongoing jazz thread. A few weeks ago, the talents of Erykah Badu were incorporated as well. It's also part of a mini-trend. Diana Krall recently taped an episode of "Melrose Place" playing a piano-playing chanteuse.

Botti wasn't totally naive regarding the soap vibe. In college he'd practice scales with one eye glued to "One Life." And the marketing impact of his appearance isn't lost on him either. "There are supposedly 14 million people who watch the show daily," he says, "I hope it helps a little bit."

Botti believes that instrumental music is coming back. "We're just so inundated with MTV and VH1 and

rock," he opines, "it's coming out our ears. As cool as alternative rock is, the instrumental vibe is seeming a little more interesting these days."

Semantics is a part of that last statement. Botti doesn't view himself as a jazz musician. "I'm more of an instrumentalist who gets put into that category by default. In all fairness to Wayne Shorter, when someone asks me if I play jazz, I say, 'Yeah, but the songs aren't about Nefertiti.' I love that stuff too much to try and say that's me. I basically play instrumental pop; my records are produced in the vein of a pop album. It's not a spontaneous thing as much as it is a textural thing—much more influenced by Bryan Ferry and Peter Gabriel than Woody Shaw and Miles."

And the best part about being in front of the camera? Interestingly enough, the advice given to Botti was, "Slow down, give yourself room." Not unlike what he might hear in jazz. I wonder if they'd say the same thing if Ornette Coleman showed up at the coffee shop on "Friends."

## MTUME TEACHES YOUNG MUSICIANS

(Continued from preceding page)

Group, which is distributed through MCA, he is looking to do just that. The label's first project, "The Family" by California-based rap group Cosmic Slop Shop, uses all live instrumentation and is set for a November release.

Mtume has also signed A Long Time Coming, a pop/R&B act from St. Louis. In addition, he is putting out in January 1998 the original "New York Undercover" soundtrack, titled "A Night At Natalie's," which features music culled from the Natalie's performances.

With his full-service label, Mtume will teach his artists the business

aspects of the industry, how to speak and handle interviews, and give them lessons about their culture, all to aid in their decisions about the act's identity and musical direction.

He is also working with musicians in Ghana to establish an international ISDN line to enable the transfer of music across the continents in realtime.

"My main concern is to elevate our understanding of what Africa is," he says. "We haven't even begun to tap into the African influence, and to me that's the next stage of the funk. Can you imagine if hip-hop started sampling

an African drum beat? [Black musicians] need to be in Africa. We need to start learning from each other."

Also in the works is an African/American exchange program enabling music students to study under professionals on either continent. More immediately, Mtume will be conducting seminars in conjunction with BMI on producing and composing, as well as speaking on panels, at the upcoming Business of Music Conference, to be held Saturday (20) to Sept. 21 in Las Vegas, and the How Can I Be Down? confab Oct. 9-12 in Jamaica.


# PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 13, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	HONEY Mariah Carey/ Sean "Puffy" Combs, The Ummah, Stevie J., Mariah Carey (Columbia)	YOU MAKE ME WANNA... Usher/ Jermaine Dupri (LaFace/Arista)	SHE'S GOT IT ALL Kenny Chesney/ Buddy Cannon, Nora Wilson (BNA)	FLY Sugar Ray/ David Kahne (Lava/Atlantic)	PINK Aerosmith/ Kevin Shirley (Columbia)
RECORDING STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) DJC, Rich Travali	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	WOODLAND STUDIOS (Nashville, TN) Billy Sherrill	NRG STUDIOS (Studio City, CA) David Kahne	AVATAR STUDIOS/ THE HIT FACTORY (New York, NY) Kevin Shirley
RECORDING CONSOLE(S)	Neve VRSP 72FF/ SSL 9096J	DDA AMR 12	Neve 8068	Neve 8068	Neve 8068/ Neve VRSP 72FF
RECORDER(S)	Sony 3348	Sony APR 24	Sony 3348	Studer 827	Studer A800/A827
MASTER TAPE	Ampex 467	Ampex 499	Ampex 467	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	THE HIT FACTORY (New York, NY) Tony Maserati	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	SOUND STAGE (Nashville, TN) Kevin Beamish	SCREAM STUDIOS/ QUAD RECORDING (Studio City, CA/New York, NY) David Kahne	AVATAR STUDIOS (New York, NY) Kevin Shirley
CONSOLE(S)	Neve VR 60FF	SSL 4064G+ w/ Ultima- tion	SSL 9000J	SSL 4056G/SSL J9000	Neve VRP 72
RECORDER(S)	Sony 3348/ Studer A820	Studer A827	Ampex ATR 100	Studer A820/A800	Ampeg ATR 102
MASTER TAPE	Ampex 499	Ampex 499	Ampex 499	BASF 900	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	POWERS HOUSE OF SOUND Herb Powers	GEORGETOWN MASTERS Denny Purcell	PRECISION SOUND Stephen Marcussen	ABSOLUTE AUDIO Leon Zervos
CD/CASSETTE MANUFACTURER	Sony	BMG	BMG	WEA	Sony

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# International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

## EMI Still Hungry For Food

### Boss Ross Signs Up For Three More Years

■ BY DOMINIC PRIDE

LONDON—The future of British alternative rock label Food Records has been secured with the news that its star player, Andy Ross, is staying with the winning team for the next three years.

As well as molding the sound of British alternative music in the '90s, Food acts have scored in the U.S. and, more recently, in Japan and Southeast Asia.

As Food label boss, Ross will continue to work with the label's roster (Billboard Bulletin, Sept. 8), which includes Blur, Shampoo, Jesus Jones, the Supernaturals, Strangelove, and Dubstar.

Ross announced Sept. 5 that he and his team have signed a new, three-year

deal that will see the label's output distributed by EMI here and released by EMI companies worldwide.

The three-year worldwide deal is more of an employment contract than a label deal, says Ross. "EMI owns the rights to the Food name, and Food could have carried on as a label without me. What EMI are getting here is me and the Food team."



The label was originally founded as an indie label in 1984 by Dave Balfe, one-time drummer with Teardrop Explodes and manager of that band and Echo & the Bunnymen. Balfe is now head of A&R for Columbia Records U.K. Ross, a former music journalist, teamed up with Balfe in 1985.

Food has had a relationship with EMI since 1987, first in the form of a distribution deal and then an international exploitation agreement for its acts, which (with the exception of Dubstar and Jesus Jones) are handled by Parlophone in the U.K. Upon Balfe's departure in 1994, it became a wholly owned EMI label, while keeping its A&R, marketing, and creative freedom.

Operating from Camden in north London, Food has developed an indie-rock identity that has stamped its mark on the district's—and the nation's—music scene, putting it at the center of the much-hyped wave of Brit-pop in the mid-'90s. In the industry, Food has become an example of how major labels can be involved with alternative rock and pop acts without alien-

ating them through dealings with large corporations.

Although Ross is known to have been courted by other majors to set up a label, he says, "I was not really keen to go anywhere else. The EMI deal works." Ross adds that he was particularly keen to announce the deal at EMI U.K.'s Artists and Music Conference, held Sept. 5-6 at the Shepherds Bush Empire venue here.

"Because we've had so much success with our acts overseas," says Ross, "I was particularly keen to announce it [at the conference], as we had so many overseas visitors here from EMI companies."

Food acts have enjoyed particular success in Asia due to the attraction of their Britishness and perceived rebellious spirit. Blur's current album, "Blur," has sold more than 1.5 million units worldwide, according to EMI, with more than 200,000 sold in Japan and 70,000 in Southeast Asia. Shampoo's 1995 album, "We Are Shampoo," has sold more than 1 million units, with Japan and Asia having the bulk of those sales.

To commemorate the release of its 100th single, Food is about to issue a special 19-track CD, "Food 100," which comes out Sept. 22 as a promotional item only in the U.K. market. Tower Records, which opens its new store in Camden that day, is planning to sell 100 copies of the album at a nominal one pound (\$1.61) each. The album will be put out commercially by EMI's Japanese joint venture, Toshiba-EMI.

## Beatles Press Officer Dies

### Derek Taylor Was Longtime Publicist

■ BY PAUL SEXTON

LONDON—Derek Taylor, press officer for the Beatles for much of the band's career, died Sept. 7 at his home in Suffolk at the age of 65. He had been suffering from cancer.

Along with Beatles manager Brian Epstein, Taylor worked closely behind the scenes with what became the biggest group in pop history and will also be remembered as an author and record executive. Unbeknownst to most, he was already ill during Apple Corps' work on the Beatles' multimillion-selling "Anthology" campaign, but he approached the project with his customary enthusiasm, contributing liner notes to the "Anthology" albums as he had to 1994's "Live At The BBC" set.

Taylor was born May 7, 1932, in Liverpool and had a grounding in local journalism. He was show business editor of the northern edition of The Daily Express newspaper when, at Epstein's suggestion, he was appointed the Bea-

ties' publicist in 1964. After moving to California, he handled publicity for the Beach Boys, the Byrds, Captain Beefheart, and others, as well as for the Monterey Pop Festival in 1967.

When the Beatles set up Apple Corps in 1968, Taylor returned to London to run the group's publicity operation in Savile Row. He was responsible for breaking news of their breakup in 1970 to the world's media, then embarked on a new career with Warner Bros. Records, rising to VP of the American company by 1977. A period as a writer followed, on such titles as George Harrison's biography "I Me Mine," before Taylor returned to Apple Corps in the mid-1980s.

Sir Paul McCartney describes Taylor as "a beautiful man," and McCartney publicist Geoff Baker, who worked alongside Taylor on the "Anthology" project, adds, "Derek's opinion always mattered. He was a visionary, and his handling of 'Anthology' was masterly."

Taylor leaves a wife, Joan, and six children.



Tina Triumphant. Sony Music artist Tina Arena has been given an award from the Phonographic Performance Co. of Australia for the most-played Australian artist of 1996. Arena is shown receiving the honor from Emmanuel Candi, right, executive director of the Australian Recording Industry Assn., and Denis Handlin, CEO of Sony Music Entertainment Australia.

## Virgin France's Zelnik Quits For Pet Project

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

PARIS—Virgin France chairman Patrick Zelnik is to relinquish all activity within the company he has headed since its creation in 1981.

Zelnik, who is also president of French record industry body SNEP, announced to Virgin France staffers that he is quitting in order to pursue a "personal project."

That project is expected to be a new company called Naive, which will be active in several entertainment fields, including book publishing, music production, and audiovisual production. Zelnik is already an active partner in publishing company Actes Sud.

It is understood that Zelnik, who has been working on the Naive project for several months, will be teaming with French advertising executive Eric Tong Cuong. Former Polydor U.K. managing director Marc Lumbroso, who was originally part of the project, is no longer involved.

It is believed that Zelnik, who will relinquish his position at Virgin Records by the end of the year, will remain associated with Virgin Retail's French affiliate—which he launched in 1988—but presumably in a nonexecutive role.

Another key question for the French music industry is whether Zelnik will be able to remain president of SNEP if he is no longer involved with a major (Continued on page 48)

## Local, Int'l Songwriters To See '96 FILSCAP Fees

■ BY DAVID GONZALES

CAVITE CITY, Philippines—This month will see the distribution of almost \$100,000 to local and international songwriters by the Filipino Society of Composers, Authors and Publishers (FILSCAP), the result of performance fees paid by radio stations affiliated with the Organization of Broadcasters of the Philippines.

The broadcasters and FILSCAP reached a landmark agreement over performance royalties in 1995, with the deal to take effect the following year. This month's distribution is of 1996 fees. According to FILSCAP GM Dorothy Tadeo, the society is still in the process of identifying songs for the royalty payments. More than 4,000 copyrights have now been identified, but Tadeo acknowledges that this figure should be still higher.

"Compared to some other countries, this is a very low number of songs," she says. "Some countries have 100,000 or more songs identified. But no one ever sends us a list of songs played in their establishments, even though it's required in the [1995] agreement. They feel their obligation is over when the money is paid."

"This means we must go out ourselves and randomly sample what songs are being played in metro Manila areas close to us. We have two full-time people doing this, but others in the office also check. Also, none of the concert producers ever tell us about their upcoming concerts. We have to find out ourselves and then contact the producers."

FILSCAP has been collecting fees for concert performances only since

1996, when approximately \$9,000 was tallied from producers. The following April, \$6,500 was distributed after the society's administrative costs were deducted, with around 70% of the total going to international composers. Foreign authors received more, says Tadeo, because Filipino artists often sing foreign copyrights in concert.

Until recently, many concert producers and radio stations in the Philippines acted as if music was free for the taking, according to the FILSCAP official. The organization, largely inactive before 1992, was rehabilitated that year after concern was shown by local composers and foreign composer societies. Tadeo says that both BMI and ASCAP, the major American performing rights groups, were interested because much American music is played in the Philippines. Says Willie Yeung, Asia-Pacific regional director for ASCAP, "For a developing small society like FILSCAP, operating in a hostile environment like the Philippines is a notable achievement, especially taking into consideration that its operating expenditure to total revenue ratio is a respectable 15%."

One of the first steps taken was to convince member firms of the Hotel and Restaurant Assn. of the Philippines (HRAP) of their obligations. After initial resistance, some modest fees were collected and distributed evenly among domestic and foreign composers. Last year, authors began receiving fees based on a song's estimated frequency of play. "The Filipino composers are happy because everything is now systemized," says Tadeo. This year, \$107,000 has been collected from HRAP members, and some \$83,000 has been (Continued on next page)



# newsline...

**MINOS-EMI** managing director Costas Bourmas has been elected chairman of the Greek group of the International Federation of the Phonographic Industry (IFPI), his second term in the post. He replaces Miltos Karatzas, who held the job for three years, before quitting as managing director of BMG Greece in May. Bourmas, 45, has been managing director of MINOS-EMI since 1991. An active member of the Greek music industry for 20 years, he has spent most of them working for CBS/Sony, where he was managing director between 1985 and 1991. Since 1985, he has also been responsible for the anti-piracy activities of the IFPI's Greek national group. Bourmas was chairman of the group between 1989 and 1991. **COSMAS DEVELEGAS**

**A QUESTION MARK** hangs over the future name of the Mercury Music Prize (MMP), with its sponsor refusing to confirm that the Mercury name will still be in use next year. Since the award's inception six years ago, Mercury Communications, the U.K.'s second-largest telecommunications provider, has sponsored it. Mercury is owned by Cable & Wireless, which is reportedly about to replace the Mercury brand with the parent company name as part of a move to simplify its marketing. This year the show was held Aug. 28, earlier than anticipated; most of the other shows have been held in mid-September. MMP director David Wilkinson says that the show was moved up "because the BBC gave us the opportunity for a second program on Saturday and also to get the venue." He adds, "We have an ongoing contract with the sponsors." However, a spokeswoman for Cable & Wireless would not confirm or deny that the brand would be withdrawn, only that the company "will be making an announcement in the autumn." Wilkinson says that Mercury Prize organizers will sit down with the sponsors in October or November to discuss plans in time for an April launch next year. **DOMINIC PRIDE**

**POLYGRAM NEW ZEALAND** managing director Victor Stent has left the company to pursue other interests. It is thought this may involve a role at the Huh! label, to which New Zealand act OMC is signed. PolyGram's Mercury division markets and distributes OMC product and had an international hit with the single "How Bizarre" in November last year; it reached No. 1 in Australia, New Zealand, Canada, Ireland, and Austria; No. 2 in Germany; and No. 3 in the U.K. Understood to be replacing Stent is Ian Watson, who has been sales and marketing director at PolyGram New Zealand for the last four years. **MARK SOLOMONS**

**LUCIANO PAVAROTTI, JEAN-MICHEL JARRE**, Patricia Kaas, and Chris de Burgh are among the artists who have been helping Moscow celebrate the 850th anniversary of the founding of the city. Pavarotti appeared Sept. 7 at a special concert in Red Square, and his performance included Soloviyev-Sedoi's 1957 pop hit "Moscow Nights." Among the 15,000 artists performing at festivities on the same day at the Moscow Exhibition Center were Jarre, who gave a special *son et lumière* show, and local stars Oleg Gazmanov, Tokariev, Tsyganova, and Voronets. Other performances at the celebrations, which ran during the first two weeks of this month, featured the Russian National Symphony Orchestra, opera singers Tamara Sinyavskaya and Anatolii Soloviyenko, and pop singers Alla Pugachova and Iossif Kobzon. **VADIM YURCHENKOV**



PAVAROTTI

**MUSIC VIDEO SHIPMENTS** in the U.K. leapt by more than 2½ times in the first half of this year, compared with the same period in 1996, according to the British Phonographic Industry (BPI). The BPI says that one release, Spice Girls' "Spice—The Official Video—Vol. 1," was responsible for the jump. The title sold almost 500,000 copies between April and June, making it the best-selling pop video ever. Michael Jackson's "HIStory On Film—Vol. II," various Irish dance titles, Peter Andre's "Natural," and the cast video of the musical "Buddy" also contributed to a strong six months. The wholesale value of shipments failed to keep pace with volume, however, rising 79% in the year's first half to 15.3 million pounds (\$24.6 million). **MARK SOLOMONS**

**GERMAN FILM AND TV** production company Me, Myself & Eye (MME) has acquired the rights to the BBC's "Top Of The Pops" chart show for Germany, Switzerland, and Austria (GSA). MME plans to film performances at the U.K. public broadcaster's London studios with its own camera team and a German presenter and will include additional interviews, gossip, and background on the making of videos. Artists will be invited to perform in a replica of the "Top Of The Pops" studios in an as-yet-unconfirmed location in Germany. No TV station in the GSA region has agreed to take the German version of the show, but MME producer Christoph Post says he is confident there will be sufficient demand. **GESA BIRNKRAUT**

**THE INTERNATIONAL Federation of the Phonographic Industry** has given Platinum Europe Awards, recognizing sales of 1 million units across the Continent, to Sheryl Crow for her self-titled album and to Texas for "White On Blond." Both are PolyGram releases. No Doubt reaches double-platinum status with "Tragic Kingdom" (Universal). **ifpi**

## Bertelsmann Gives Spain 1st Major Mail-Order Club

BY HOWELL LLEWELLYN

**MADRID**—A major mail-order music club has been launched in Spain for the first time. The companies behind it, Germany-based Bertelsmann and Spain's largest radio group, Unión Radio, say they are confident they will sell 2 million CDs and gain 150,000 members in the next three years.

The club, Universo Musical, fills an important gap in the Spanish music market. Although Bertelsmann runs 10 such clubs across Europe with 1.5 million customers, Spain is the first country in which it has established a music

### Bertelsmann, Inc.

club in concert with a local partner.

Bertelsmann hopes to repeat the success of a mail-order book-selling operation it owns in Spain, the Circulo de Lectores (Readers' Circle), which last year had revenues of 23.1 billion pesetas (\$153 million) with pretax profits of more than 4 billion pesetas (\$26.5 million).

Universo Musical president Manfred Grebe says, "We aim to invigorate the Spanish music sales market, and we expect to achieve a 3% share of the market within three years."

Universo's Barcelona-based director general Pau Cubells adds that the club is aimed at the 30-50 age group "of people who still listen to music but who live mostly in rural areas and don't have the time to travel to the nearest record outlet."

Outside the bigger towns and cities, Spain is still poorly serviced by music retailers, and in many towns the only outlets are department stores that sell little more than the current top 40 records.

"Our club, through its free magazine sent to members' homes every two months, will make record buying easier, cheaper, and more comfortable," says Cubells. He adds that the club's aim is to

have 40,000 members and sell 300,000 CDs by next June, 100,000 members and sales of 700,000 CDs by June 1999, and 150,000 members and sales of 1 million CDs by June 2000. Investment over this period will total 2.1 billion pesetas (\$14 million).

Membership and the magazine catalog, with an initial list of 300 titles, rising to 500 within a year, will be free. Members will be expected to buy at least one CD per magazine in order to continue receiving the catalog.

Cubells stresses that because the membership campaign is aimed at a mainly rural and small-town public, Universo Musical does not compete with established outlets. "On the contrary, we complement them, which is why our success will benefit the entire industry at every level," he says. "The vast majority of our members will be new customers to the music industry."

Unión Radio is the management arm of Spain's largest private music radio group, Cadena SER, which owns four of the top five music networks: Los 40 Principales, Cadena DIAL, M-80, and Radiolé.

Luis Merino, SER's director of radio formulas, comments that Universo Musical is a key initiative for the Spanish music industry, which, although it saw sales rise last year by 5.8% to 74 billion pesetas (\$151 million at current rates of 151 pesetas to the dollar), suffered a 1.8% drop in unit sales from 52.9 million to 51.9 million (Billboard, March 1).

Of these, nearly 70% were CDs, which is mainly why Universo Musical will be offering only the CD format. The magazine catalog titles will be divided into four groups—pop/rock, Latino, guaranteed hits, and classical.

Merino adds that while Universo Music can only be good for the industry—"Bertelsmann knows this form of selling better than anybody, and SER's music networks' 8.7 million listeners offer a ready market"—the club will not mean any network programming changes.

## Confab Showcases Oz Music PCMC To Demonstrate Int'l Potential

**SYDNEY**—The Pacific Circle Music Convention (PCMC), a five-day conference designed to spotlight the international potential of Australian music, will be staged Sept. 21-25 here. With an ambitious agenda of seminars, showcase performances, expos, workshops, a fan fair, technology and memorabilia displays, and even a musicians' golf tournament, the event will also coincide with the 11th ARIA Awards Sept. 22 in Sydney.

Organizer Michael Chugg, GM of the Frontier Touring Co., has described PCMC as a "five-day conference on initiatives and strategies to capitalize on the music world's last Shangri-La." Over the past year, he and associates have promoted the PCMC to the music industry worldwide, from the International Live Music Conference in London to the South by Southwest festival in Austin, Texas.

Some of the speakers scheduled to appear are Peter Asher, senior VP of

Sony Music Entertainment; David Hepworth, British radio/TV presenter and editorial director of Q and Mojo magazines; Midnight Oil drummer Rob Hirst; Nikki Brown and Ted Gardiner, artist managers at Los Angeles-based Larrikin Management; agents Chris Dalston of Los Angeles-based Creative Artists Agency and Steve Hedges of London-based Primary Talent; Andrew Jenkins, VP of BMG Music Publishing International; Australia Broadcasting Authority chairman Peter Webb; Seekers member/songwriter Bruce Woodley; and Yothu Yindi leader/former Australian of the Year Manduway Yunupingu.

For Australian music, the timing of the conference is ideal. After a slump in international fortunes from the late '80s through the first half of the '90s, global ears have again been captured by Down Under sounds from a new generation of artists, including silverchair, Savage Garden, and Tina Arena. **GLENN A. BAKER**

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## TOP 50 BRAZIL THE TOP-SELLING ALBUMS

18/29 August 1997

01	SÓ PRA CONTARIAR BMG	SÓ PRA CONTARIAR
02	BANDA EVA POLYGRAM	AO VIVO
03	CHEIRO DE AMOR SOM LIVRE	AO VIVO
04	TITãs WEA	ACUSTICO
05	VÁRIOS SOM LIVRE	A INDOMADA I
06	CLAUDINHO E BUICHECA UNIVERSAL	CLAUDINHO E BUICHECA
07	LEGIÃO URBANA EMI	UMA OUTRA ESTAÇÃO
08	CHICLETE COM BANANA BMG	AO VIVO
09	ZECA PAGODINHO SOM LIVRE	14 GRANDES SUCESSOS
10	GRUPO MOLEJO CONTINENTAL	NÃO QUERO SABER DE TI, T, TI
11	EXALTA SAMBA EMI	DESLIGA E VEM
12	SPICE GIRLS VIRGIN	SPICE
13	TONI BRAXTON BMG	SECRETS
14	GABRIEL O PENSADOR SONY	QUEBRA CABEÇA
15	ROBERTA MIRANDA POLYGRAM	VIDA
16	HANSON POLYGRAM	MIDDLE OF NOWHERE
17	PLANET NEMP SONY	OS CÃES LADRAM MAS...
18	ELBA RAMALHO BMG	BAIQUÊ
19	RAÇA NEGRA RGE	VOLUME 00
20	ZÉ RAMALHO BMG	28 ANOS DE ANTOLOGIA ...
21	ZEZÉ DI CAMARGO/LUCIANO SONY	ZEZÉ DI CAMARGO/LUCIANO
22	LEANDRO E LEONARDO CONTINENTAL	VOLUME 11
23	SANDRA DE SÁ WEA	A LUA SABE QUEM EU SOU
24	NETINHO POLYGRAM	AO VIVO
25	CELINE DION SONY	FALLING INTO YOU
26	MARTINHO DA VILA SONY	BOTEQUIM DO MARTINHO
27	VÁRIOS SOM LIVRE	A INDOMADA II
28	VÁRIOS SOM LIVRE	GOOD TIME 08 - NACIONAL
29	CHRISTIAN & RALF SOM LIVRE	14 MAIORES SUCESSOS
30	SHAKIRA SONY	THE REMIXES
31	GRUPO KATINGUÊ CONTINENTAL	MUNDO DOS SONHOS
32	VÁRIOS PARADOXX	TECHNO PAN
33	JOHN BON JOVI POLYGRAM	DESTINATION ANYWHERE
34	JORGE ANAGÃO RGE	SAMBISTA A BORDO
35	GRUPO SENSACÃO CONTINENTAL	PRA GENTE SE ENCONTRAR...
36	O RAPPA WEA	RAPPA MUNDI
37	PLÁCIDO DOMINGO EMI	MINHA ALMA LATINA 2
38	WHITESNAKE EMI	RESTLESS HEART
39	E O TCHAN POLYGRAM	NA CABEÇA E NA CINTURA
40	PRODIGY PARADOXX	THE FAT OF THE LAND
41	BANDA MAGNÍFICOS SONY	ME USA
42	CIA DO PAGODE SOM LIVRE	AO VIVO
43	THALIA EMI	EN EXTASIS
44	JOÃO PAULO E DANIEL CONTINENTAL	JOÃO PAULO E DANIEL
45	MARIA BETHANIA EMI	IMITAÇÃO DA VIDA
46	VÁRIOS POLYGRAM	CASA DA BOSSA
47	LIMÃO COM MEL FOR ALL	VOLUME 3
48	VÁRIOS EMI	PLANETA DO SWING
49	GILBERTO GIL WEA	QUANTA
50	OJAVAN LUMIAR	SONGBOOK

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All about CDs in  
the Brazilian Market.

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# HITS OF THE WORLD



JAPAN (Dempa Publications Inc.) 09/15/97			GERMANY (Media Control) 09/09/97			U.K. (Chart-Track) 09/08/97			FRANCE (SNEP/FOP/Tite-Live) 09/06/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	2	HOWEVER GLAY PLATINUM	1	2	MEN IN BLACK WILL SMITH COLUMBIA	1	9	THE DRUGS DON'T WORK THE VERVE HUT/VIRGIN	1	1	MEN IN BLACK WILL SMITH COLUMBIA
2	1	EIEN ZARD B-GRAM	2	1	I'LL BE MISSING YOU PUFF DADDY & FAITH	2	1	TUBTHUMPING CHUMBAWAMBA EMI	2	3	I'LL BE MISSING YOU PUFF DADDY & FAITH
3	3	GARUSUNO SYONEN KINKI KIDS JOHNNY'S ENTERTAINMENT	3	NEW	EVANS (FEAT. 112) ARIOLA	3	4	FREE DJ QUICKSILVER POSITIVA	3	4	BELLINI SAMBA DE JANEIRO SCORPIO
4	NEW	MELTY LOVE SHAZNA BMG JAPAN	4	3	BECAUSE IT'S LOVE THE KELLY FAMILY EMI	4	2	MEN IN BLACK WILL SMITH COLUMBIA	4	2	ALANE WES SAINT GEORGES/SONY
5	4	01 MESSENGER (DENSHIKYO NO UTA) SOUTH-ERN ALL STARS VICTOR	5	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EASTWEST	5	NEW	WHERE'S THE LOVE HANSON MERCURY	5	5	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTERSONY
6	5	SHUFFLE MY LITTLE LOVER TDY'S FACTORY	6	7	MEET HER AT THE LOVE PARADE DA HOOL ARIOLA	6	NEW	EVER AFTER ALL FINLEY QUAYE EPIC	6	6	MMMBOP HANSON MERCURY
7	8	HIDAMARINO UTA LE COUPLE PONY CANYON	7	5	CRUSH ON YOU AARON CARTER EDEL	7	8	NEVER GONNA LET YOU GO TINA MOORE DELIRIOUS	7	7	IL EST VRAIMENT PHENOMENAL! PHENOMENAL CLUB VERSAILLES/SONY
8	6	DEATTA KORO NO YONI EVERY LITTLE THING AVEX TRAX	8	6	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/ROUGH TRADE	8	12	I KNOW WHERE IT'S AT ALL SAINTS LONDON	8	8	TOUT LARA FABIAN POLYDOR
9	11	KOYOI NO TSUKI NO YONI ELEPHANT KASHIMASHI PONY CANYON	9	9	A-N-N-A FREUNDESKREIS COLUMBIA	9	NEW	OFFSHORE '97 CHICANE EXTRAVAGANZA	9	12	GIRLS IN LOVE GRUNGERMAN & FOREVER SWEET PANIC/POLYGRAM
10	7	WAKE ME UP! SPEED TOY'S FACTORY	10	8	GOTHAM CITY R. KELLY ROUGH TRADE	10	5	EVANS (FEAT. 112) ARIOLA	10	9	BALLA BALLA DOMINO MIKADO/BMG
11	10	BEAT RIUICHI KAWAMURA VICTOR	11	NEW	(UN, DOS, TRES) MARIA RICKY MARTIN COLUMBIA	11	6	HONEY MARIAH CAREY COLUMBIA	11	10	(UN, DOS, TRES) MARIA RICKY MARTIN TRISTAR
12	NEW	VENUS CHISATO TOKUMA JAPAN	12	13	HE'S COMING NANA MOTOR	12	NEW	ELEKTROBANK CHEMICAL BROTHERS VIRGIN	12	NEW	MA MELISSA LES MINIKEUMS FOT/POLYGRAM
13	9	BURN THE YELLOW MONKEY FUN HOUSE	13	10	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA	13	NEW	HOLD YOUR HEAD UP HIGH BORIS DLUGOSCH POSITIVA	13	13	FREE ULTRA NATÉ HAPPYSONY
14	12	POWER SONG SYARANQ BMG JAPAN	14	15	SAMBA DE JANEIRO BELLINI VIRGIN	14	NEW	WHOLE LOTTA LOVE LED ZEPPELIN ATLANTIC/EASTWEST	14	NEW	UH LA LA LA ALEXIA PANIC/POLYGRAM
15	15	MONONOKE-HIME YOSHIKAZU MERA TOKUMA JAPAN	15	12	HISTORY MICHAEL JACKSON EPIC	15	15	WHEN DOVES CRY GINUWINE 550 MUSIC/EPIC	15	NEW	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA
16	13	THANATOS—IF I CAN'T BE YOURS LOREN & MASH KING	16	11	TIC TIC TAC CHILLI FEATURING CARRAPICHO ARIOLA	16	3	KARMA POLICE RADIOHEAD PARLOPHONE	16	18	ECUADOR SASH! FULL ACE/SONY
17	14	FOREVER TAKASHI SORIMACHI WITH RICHIE SAMBORA MERCURY	17	20	SUNSHINE DR. MOTTE & WESTBAM RCA	17	13	FREED FROM DESIRE GALA BIG LIFE	17	17	GOTHAM CITY R. KELLY EASTWEST
18	NEW	KIMI GA INAI NATSU DEEN B-GRAM	18	14	HOW COME, HOW LONG BABYFACE & STEVIE WONDER EPIC	18	NEW	LIVE THE DREAM CAST POLYDOR	18	11	DAM DAM DEO FELICIDAD EMI
19	16	HIMAWARI TSUYOSHI NAGABUCHI FDR LIFE	19	NEW	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI	19	16	ALL I WANNA DO DANII WEA	19	19	LA NEIGE AU SAHARA ANGGUN COLUMBIA
20	17	MR. LONELY KOJI TAMAKI SONY	20	16	BITCH MEREDITH BROOKS EMI	20	NEW	YOU HAVE BEEN LOVED GEORGE MICHAEL VIRGIN	20	15	I'M DREAMING OF YOU WORLDS APART EMI
		<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>			<b>ALBUMS</b>
1	1	MAKI OHGURO POWER OF DREAMS B-GRAM	1	1	RAMMSTEIN SEHNSUCHT MOTOR MUSIC	1	1	OASIS BE HERE NOW CREATION	1	1	JEAN-JAQUES GOLDMAN EN PASSANT COLUMBIA
2	2	TOKO FURUUCHI KOI SONY	2	NEW	GENESIS CALLING ALL STATIONS VIRGIN	2	16	VARIOUS ARTISTS IBIZA UNCOVERED VIRGIN	2	2	OASIS BE HERE NOW SMALL/SONY
3	3	OASIS BE HERE NOW EPIC SONY	3	2	WOLFGANG PETRY NIE GENUG ARIOLA	3	NEW	GENESIS CALLING ALL STATIONS VIRGIN	3	3	WORLDS APART DON'T CHANGE OLAVEMI
4	4	MIKI IMAI PRIDE FDR LIFE	4	3	BACKSTREET BOYS BACKSTREET'S BACK ROUGH TRADE	4	NEW	VARIOUS ARTISTS DANCE NATION 4 MINISTRY OF SOUND	4	7	DOC GYNECO PREMIERE CONSULTATION VIRGIN
5	5	NAMIE AMURO CONCENTRATION 20 AVEX TRAX	5	NEW	JOE COCKER ACROSS FROM MIDNIGHT EMI	5	3	PRODIGY THE FAT OF THE LAND XL	5	13	GENESIS CALLING ALL STATIONS VIRGIN
6	6	V6 NATURE RHYTHM AVEX TRAX	6	4	OASIS BE HERE NOW EPIC	6	NEW	SHOLA AMA MUCH LOVE WEA	6	5	ERA AMENO MERCURY
7	9	SOUNDTRACK MONONOKE HIME TOKUMA JAPAN	7	14	RICHIE SONST HOL ISCH MEINAE BRUEDA! ARIOLA	7	2	RADIOHEAD OK COMPUTER PARLOPHONE	7	4	ANDREA BOCELLI ROMANZA POLYDOR
8	10	KINKI KIDS A ALBUM JOHNNY'S ENTERTAINMENT	8	8	SOUNDTRACK BANDITS POLYDOR	8	15	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN/POLYGRAM	8	8	NOIR DESIR 66667 CLUB BARCLAY/POLYGRAM
9	17	DIANA KING THINK LIKE A GIRL SONY	9	6	TIC TAC TOE KLAPPE DIE 2TE RCA	9	9	STEREOPHONICS WORD GETS AROUND V2	9	14	RADIOHEAD OK COMPUTER PARLOPHONE/EMI
10	7	SMAP SMAP 011 SU VICTOR	10	12	SOUNDTRACK MEN IN BLACK COLUMBIA	10	6	VARIOUS ARTISTS FRESH HITS '97 GLOBAL TV	10	6	MYLENE FARMER LIVE À BERCY POLYDOR
11	8	AMI OHNUKI & YUMI YOSHIMURA SOLOSOLO EPIC SONY	11	9	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA	11	5	LEVELLERS MOUTH TO MOUTH CHINA	11	16	I AM L'ECOLE DU MICRO D'ARGENT DELABEL/VIRGIN
12	12	BILLY JOEL GREATEST HITS VOL. 3 SONY	12	7	MEREDITH BROOKS BLURRING THE EDGES EMI	12	7	VARIOUS ARTISTS THE ESSENTIAL SELECTION SUMMER '97 POLYGRAM TV	12	9	PASCAL OBISPO SUPERFLU EPIC
13	14	EVERY LITTLE THING EVERLASTING AVEX TRAX	13	5	BOEHSE ONKELZ LIVE IN DORTMUND VIRGIN	13	NEW	VARIOUS ARTISTS SHINE 9 POLYGRAM TV	13	11	BERNARD LAVILLIERS CLAIR-OBSCUR BARCLAY/POLYGRAM
14	NEW	SOUNDTRACK SYARANQ NO ENKA NO HANAMICHI BMG	14	11	WOLFGANG PETRY ALLES ARIOLA	14	19	RONI SIZE & REPRAZENT NEW FORMS TALKIN' LOUD	14	10	SPICE GIRLS SPICE VIRGIN
15	NEW	SUGIZO REPLICANT LUCIFER POLYDOR	15	13	ANDREA BOCELLI ROMANZA POLYDOR	15	RE	CHUMBAWAMBA TUBTHUMPER EMI	15	NEW	JOE COCKER ACROSS FROM MIDNIGHT CHRYSALIS/EMI
16	11	HOFUDIRAN WASHINGTON, C.D. PONY CANYON	16	16	NANA NANA MOTOR	16	18	VARIOUS ARTISTS THE GREATEST DANCE ALBUM EVER MADE TELSTAR	16	15	SOUNDTRACK MEN IN BLACK COLUMBIA
17	16	VARIOUS ARTISTS SUPER EUROBEAT VOLUME 80 AVEX TRAX	17	10	MR. PRESIDENT NIGHT CLUB WEA	17	13	FLEETWOOD MAC THE DANCE REPRISE	17	20	PATRICIA KAAS DANS MA CHAIR COLUMBIA
18	13	HANSON KIRAMEKI MMBOP MERCURY	18	15	RAMMSTEIN HERZELEID MOTOR MUSIC	18	18	VARIOUS ARTISTS BEST DANCE ALBUM IN THE WORLD... EVER! VIRGIN	18	18	2 BE 3 PARTIR UN JOUR EMI
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20	19	EIKICHI YAZAWA YES TOSHIBA EMI	20	16	PRODIGY THE FAT OF THE LAND INTERCORD	20			20	RE	PUFF DADDY & THE FAMILY NO WAY OUT ARIOLA

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## BMG's Nataf Speaks Out Ariola/Vogue GM Exits In Anger

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

PARIS—Fabrice Nataf, the former GM of BMG France's Ariola and Vogue imprints, has reacted bitterly after his abrupt departure from the company.

He comments, "It is sad because we had started to build something; we had a good year and a pretty good team. It's a bit of a waste."

Nataf left the BMG offices Aug. 29, the day of the company's annual convention (Billboard, Sept. 13). He says his departure was due to "several factors." Nataf says he was renegotiating his contract with BMG France president Hervé Lasseigne and that they had reached an agreement. However, Nataf claims, Lasseigne unexpectedly informed him that executives at the company's headquarters were not keen to renew his contract. "I guess some people in Munich [where Ariola is based] didn't like my sense of humor," Nataf jokes.

In a statement, Lasseigne—who was not available for comment—expresses his "regret" at Nataf's departure: "Fabrice set up a strong team which will remain an essential part for BMG and its artists."

The BMG France president says he

will assume Nataf's position "until a successor has been appointed."

Meanwhile, Nataf says that he has no immediate plans but "some projects" he wants to pursue. He intends to remain within the music industry, but with an emphasis on A&R. "I really like to work with performers for which you have to find authors and composers," he says. "This is where I find the real justification of A&R."

Asked if he would work for a major label again, Nataf, who was formerly president of Virgin in France before being poached by BMG in 1992 to run the newly acquired Vogue label, says that he is "a bit tired of reporting to Munich or London." But he does not rule out setting up a label in partnership with a major company.

News of Nataf's departure altered the mood of the BMG France convention, according to sources, and raised questions about the overall strategy of the company, which is currently enjoying limited chart success.

Recent releases from such established local acts as Elsa, Indochine, and Native on Ariola/Vogue, and Enzo Enzo on RCA have delivered disappointing sales. The most recent success at BMG has been the boy band G-Squad, a pet project of Nataf, Richard Charvet, and Jane Fostin.

## Brandt Tops Country Music Awards Fans' Choice Terri Clark Is 2nd-Biggest Winner

BY LARRY LeBLANC

HAMILTON, Ontario—With four major awards, Reprise Nashville artist Paul Brandt was the big winner at the 1997 Canadian Country Music Assn. (CCMA) Awards, held Sept. 8 at Hamilton Place here and broadcast live on Canada's CTV network.

The 2½-hour show, hosted by Canadian actor Paul Gross, was also telecast Sept. 10 on TNN in the U.S. and Oct. 11-12 by CMT Europe.

Brandt won honors as top male vocalist, and his 1996 hit "I Do"—from his double-platinum (200,000 units sold) debut "Calm Before The Storm"—was named top single, top song, and top video of the year. Brandt's sophomore album, "Outside The Frame," was released Sept. 16 (see story, page 33).

The evening, however, wasn't a clean sweep for the Calgary, Alberta-raised singer. For this year's Fans' Choice Award, the sole fan-voted category, Brandt—as well as top Canadian artists Shania Twain, Michelle Wright, and Prairie Oyster—was beaten by another Albertan, Mercury Records' hot newcomer Terri Clark, the evening's second-biggest winner with three awards.

Dressed hat to toe in white, the Medicine Hat native opened the show with a boisterous version of Warren Zevon's "Poor Poor Pitiful Me." Clark remained an impressive presence onstage the entire evening: She was named top female singer, and her "Just The Same" set won for album of the year.

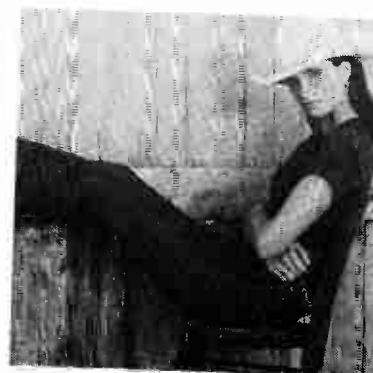
Clark was visibly moved by, and obviously unprepared for, her Fans' Choice Award win. After jumping up and down several times onstage, she told the cheering audience, "Oh wow! I love you guys too much."

Another category upset was glitzy newcomer Farmer's Daughter, a Stubble Jumper Music trio—featuring Shauna Rae Samograd, Angela Kelman, and Jake Leiske—that won the top group or duo award over both the category's customary winner, roots-styled Prairie Oyster, and popular veteran rock/country group Blue Rodeo.

In the hotly contested Rising Star Award for new acts, BMG's Julian Austin beat out Stephanie Beaumont, Chris Cummings, Thomas Wade & Wayward, and Jamie Warren.

Among the evening's highlights was a special achievement award to the big winner of the CCMA's previous two shows, Twain. She was presented with the award by Brian Robertson, president of the Canadian Recording Industry Assn., commemorating her achievement as top-selling female country artist of all time. Her 1994 album "The Woman In Me," which has been on Billboard's Top Country Catalog Albums chart for 135 weeks, has sold, she noted in her acceptance speech, 12 million albums worldwide. A new album by Twain is due Oct. 28.

Despite the marquee power of Twain, Clark, Brandt, and Wright,



TERRI CLARK

all of whom live in Nashville, this year's CCMA's show was a low-key affair. The program was marred by poor scripting, poor pacing, and a widening gulf in performance skills between those artists who have had significant success internationally and those still making their mark domestically.

Wright's stirring performance of Curtis Mayfield's R&B classic "People Get Ready," with vocal backing by the superb Jackie Richardson, was the event's most talked-about performance. Besides Wright and Clark, there were also strong performances by Brandt, Prairie Oyster, Cindy Church, and newcomers Cummings and Jason McCoy.

The most emotional moment of the night was the long-overdue induction of Ottawa, Ontario's the Family Brown into the CCMA's Hall of Honour by the group's former manager, Tom Tompkins, now president of the CCMA.

Founded by "Papa Joe" Brown in

1967 and featuring his children Barry, Lawanda, and Tracey, among others, the Family Brown recorded briefly for MCA Records of Canada before joining RCA Records of Canada in 1972. In contrast to today, when so many Canadians have made breakthroughs outside of Canada, the Family Brown's success remained largely within this country. Between 1972 and 1990, the group, which is no longer together, had an enormous string of RCA hits, including "Raised On Country Music," "If You Keep Throwing Dirt," and "Till I Find My Love."

Following is a complete list of the CCMA show winners:

**Top selling album:** "The Woman In Me," Shania Twain, Mercury.

**Album of the year:** "Just The Same," Terri Clark, Mercury.

**Single of the year:** "I Do," Paul Brandt, Reprise Nashville.

**Fans' Choice Award:** Terri Clark, Mercury.

**Female vocalist:** Terri Clark, Mercury.

**Male vocalist:** Paul Brandt, Reprise Nashville.

**Group or duo:** Farmer's Daughter, Stubble Jumper Music.

**Vocal collaboration:** "Two Names On An Overpass," Duane Steele and Lisa Brokop, Mercury.

**Song:** "I Do," written and recorded by Paul Brandt, Reprise Nashville.

**Video:** "I Do," Paul Brandt, Reprise Nashville.

**Rising Star Award:** Julian Austin, BMG.

**Hall of Honour:** Sam Sniderman.

## '96 FILSCAP FEES

(Continued from page 44)

earmarked for distribution.

Nevertheless, Tadeo contends that much resistance remains in the Philippines to the concept of performance royalties, noting that almost half the member stations of the broadcasters' organization have yet to pay. FILSCAP is considering legal action against the erring stations, she says.

Meanwhile, legal complaints have been filed against several other commercial users of music. Last November, FILSCAP took action against Philippine Airlines Inc., the nation's largest airline, for nonpayment of license/royalty fees stemming from the unauthorized use of musical works/compositions of authors represented by the society (both local and international) "through [the] defendant's in-flight audio and video entertainment services, as well as in its ground facilities," since the 1980s. FILSCAP is seeking more than \$100,000 in royalties and damages.

The society has also taken action

against the Balladeer Inc. over alleged unpaid fees from a 1995 Janet Jackson concert and against Team Image Entertainment over 1995 concerts by Paul Anka and 1996 dates by Patti Austin. A representative of Team Image says the dispute is currently the subject of negotiation, while a representative for the Balladeer declines comment. A representative of Philippines Airlines could not be reached.

Another indication of the rising importance now given to copyrights in general in the Philippines, according to Tadeo, is a revised copyright law, Republic Act 8293, which goes into effect Jan. 1, 1998. She says the new statute defines "public performance" for the first time but adds that its most significant feature, as far as FILSCAP's interests are concerned, is that definitions of copyright are clearer and easier to interpret.

Still, the FILSCAP GM recognizes that attitudes in the Philippines remain largely indifferent to the concepts of copyright and performance royalties. "None of the television stations pay composer royalties, for example," she notes. "We have a lot of work ahead of us."

## FOR THE RECORD

Jack Matsumura, managing director of BMG Japan's Arista division, was in charge of Japanese artist development at Sony Music in New York in the late '80s and did not run Arista, as was stated in a story in the Aug. 23 issue.

## ZELNIK QUITS

(Continued from page 44)

company. Zelnik has led the industry's fight to have music treated as a cultural good and therefore subject to a lower value-added tax (VAT) rate (Billboard, Sept. 6).

According to industry sources, a specific position within SNEP could be created for Zelnik, enabling him to continue his campaign for a lower VAT rate. If he were to step down as president of SNEP, insiders consider Sony Music president Paul-Rene Albertini the man most likely to succeed him.

## POLYGRAM RESTRUCTURING

(Continued from page 8)

who has been named senior VP of PolyGram Group Canada and was formerly VP of marketing at A&M/Island/Motown.

Saying the changes at PolyGram are "creating tighter business units," John Reid says, "The [record divisions] are going to separate and be highly competitive companies. We've done away with some of the upper management structure in [the] accounting, finance, and sales [departments]."

Reid also confirms that the operations of PolyTel, PolyGram's

TV compilation division, will be moved to Toronto from Montreal upon the retirement of the company's president/GM, Art Young, at the end of the year.

Chappell's departure marks the latest dramatic change in the top ranks at PolyGram Group Canada this year. In July, after six months as chairman of PolyGram Group Canada, Joe Summers suddenly retired and was replaced by Reid, then president of A&M/Island/Motown. Summers had replaced Gerry Lacoursiere as chairman when he retired Dec. 31, 1996.

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# HUGH PADGAM

T H E B I L L B O A R D T R I B U T E  
15 YEARS AS AN INDEPENDENT PRODUCER

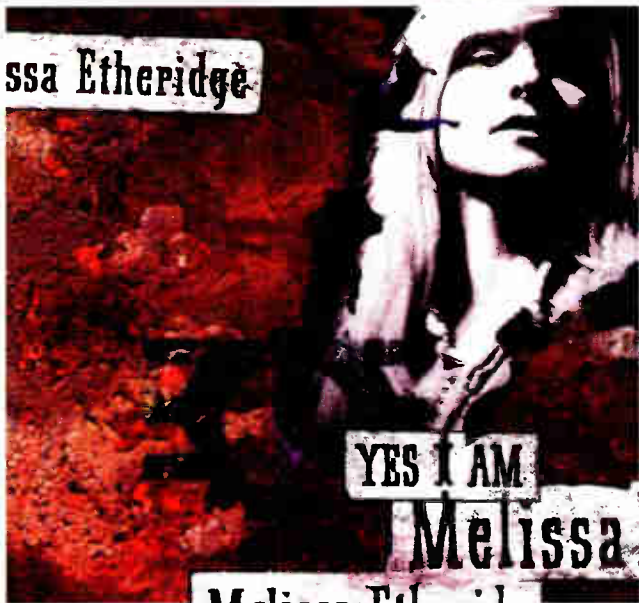
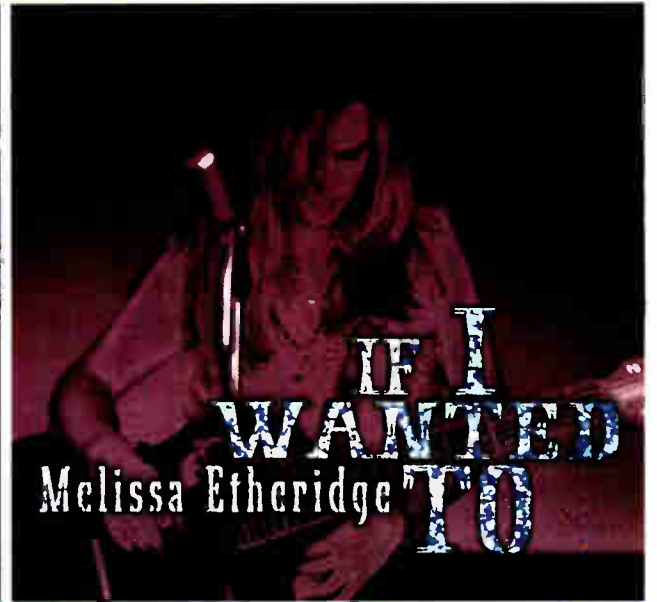
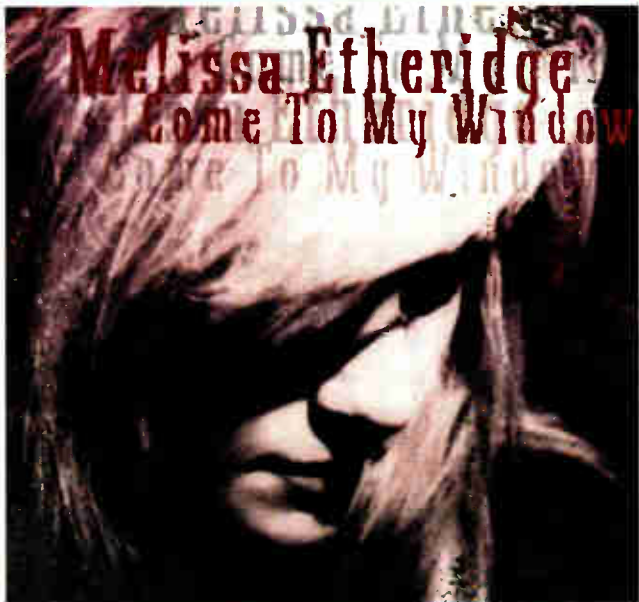


PHOTO: ROBERT WILKINS

Dear Hugh,

Ten million times thanks.

Melissa Etheridge & Bill Leopold



# HUGH Padgham

## Invisible Catalyst the billboard interview

BY PAUL VERNA

A resourceful, inventive and intuitive record producer, Hugh Padgham has made a deep imprint on popular music through his ground-breaking work with such talents as XTC, Peter Gabriel, the Police, Sting, Paul McCartney, Genesis, Phil Collins and Melissa Etheridge. In a series of interviews that began in New York in March 1996 and culminated in London in May 1997—on the weekend of the Chelsea Football Club's historic victory in the vaunted Football Association Cup—Padgham reflected on his illustrious recording career.

### How do you define the role of the record producer?

I think every producer is different in his own way. My own way is being an invisible catalyst. When I make a record for an artist, I'm there to enhance, advise and make the best out of the songs that they've written, because, distinct from other producers who are also very talented writers (like David Foster and Babyface), I've come up from the engineering side. I understand music, I've learned piano and guitar, but I've never been a writer and I don't purport to go into the studio with an artist and change their songs, other than to suggest ideas for song structures. Some producers become larger than their artists, and I've never had any wish to be like that. That's not to say I haven't got my own ego, but I've never wanted to become larger than the artist.

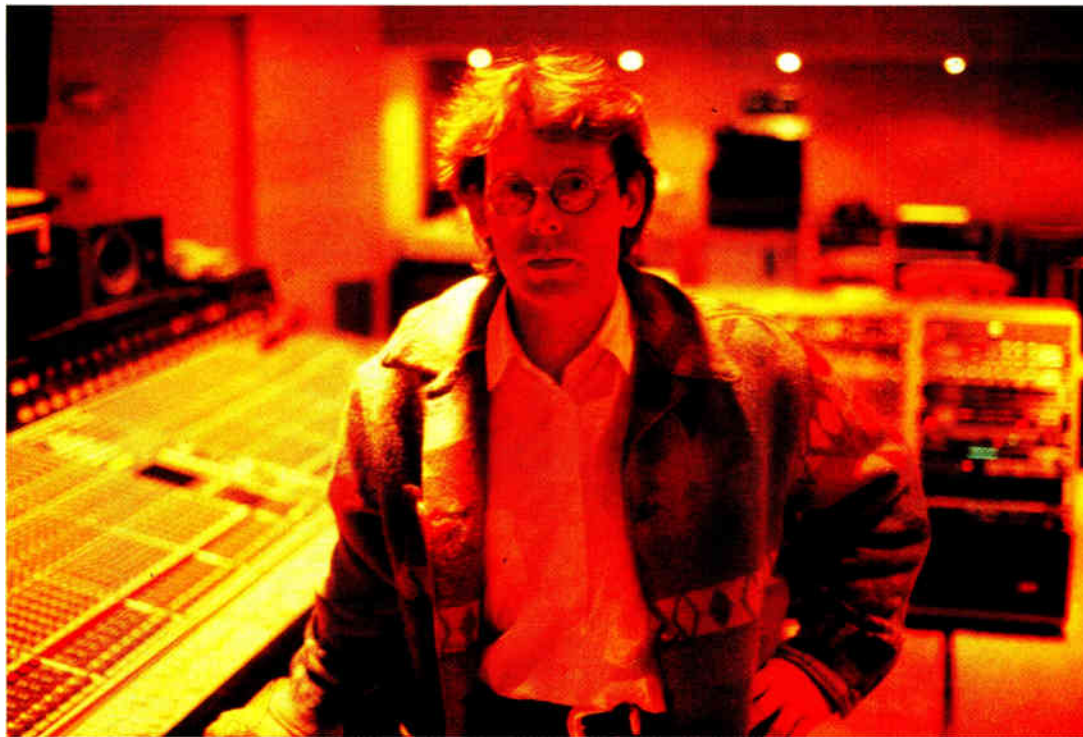
### Having worked with such a diverse roster of artists—many of them as eccentric as they are talented—you must have some amazing studio anecdotes. Can you share a few with us?

Well, there are silly ones, like working on a Public Image Ltd. session where Johnny Lydon didn't like the mix, so he got up on the console and walked down it kicking all the faders. He didn't realize that I'd marked them first [laughs]. And then there's a funny story about working with Mott The Hoople, when I was a tape operator at Advision Studios in the early '70s. It was late in the session, and everyone had had a few jars of cider by then, and they got the idea that they wanted a crashing sound at the end of a sax decrescendo, and rather than a cymbal crash they wanted something more bold. So I ended up having to mike the guitarist, Ariel Bender, while the bass player, Pete Watts, smashed a metal tea tray on top of his head. Ariel kept saying, in his West Country accent, " 'arder, Pete, 'arder," 'cause he had drunk all this cider and he knew no pain whatsoever. So Pete's smashing the tea tray all over his head, and it was a mangled mess.

### Pretty different from today's corporate studio climate, isn't it?

Yeah. In those days, it was mad. We had this control room and a remote tape-machine room. There were no remotes between the tape recorders and the control room, and also the tape recorders didn't have tape counters, so I used to have to sit in the machine room and the only communication I had with the engineer was by shouting. So if music was playing loud, I could never hear him, and I used to have to do multitrack drop-ins [i.e., starting a recording from the middle of a take in order to fix a portion of the performance]. Well, the tape machine wasn't designed for dropping in, so you had to

have three hands to do it, and usually there weren't three hands, because the engineer was behind the console at the other end of the room. So I would use two hands and balance a grease pencil between tummy and the tape recorder. With one hand I'd go from "safe" to "ready," with the other hand from "sync" to "record," and with my tummy I'd push the grease pencil down on the "record" button—all at the same time.



### Do you have any war stories about mistakenly erasing tapes or committing other major blunders?

Oh yeah. On Peter Gabriel's third [eponymously titled] album, I think I erased one side of a [stereo] piano part of the way through a song. Luckily, the other side of it was still there, so it was mono for a while and then became stereo. Somebody probably said, "Oh, I really like that effect" [laughs]. Also on that project, the assistant accidentally sliced off the whole front of a cut called "Family Snapshot" when we were piecing the album together. Everything had been carefully mixed and approved, and we lost the first minute or so of this mix, so I had to mix it again on the QT and then stick it in. I might have even told Peter about it, I can't remember. But I have had things erased, and once something's erased it's gone. There's not much point in creating a scene about it.

### Who are the producers you admire the most?

When I was growing up, I was terribly impressed with Gus Dudgeon and those early Elton John albums—the clarity of

them. Eddy Offord, who did the early Yes albums, was a brilliant engineer. George Massenburg did some amazing records. People talk about my drum sounds, but George always had good, open drum sounds. I just took it to an unsubtle extreme [laughs]. And then Arif Mardin was one of my idols, along with the whole team that worked on that Aretha stuff in the '60s: Jerry Wexler and Tom Dowd. And anybody who did any of those Motown records, whether it said Berry Gordy on the label or whomever.

### You recently shared a production credit with Arif on the Bee Gees album; how did that feel?

Well, to be held in the same esteem as Arif and Russ Titelman, who's another one of my hero producers, was pretty cool.

### How did your connection with the Bee Gees come about?

They sent me some demos while I was doing Melissa's last album ["Your Little Secret"], and I thought the songs were great, and then I happened to be going on holiday to the Bahamas, so I stopped off in Miami and met them. They are just unbelievably amazing singers, and so professional and so completely nice as well. Real gentlemen.

### Didn't Melissa approach you the same way the Bee Gees did, that is, by hearing your work and then calling you out of the blue?

Yes. Melissa had gone down to the record store with her manager, Bill Leopold, when they were looking for someone to produce the ["Yes I Am"] record, and they went through lots of records and made a note of her favorite ones and who had produced them, and I came up more than most other people.

### Do you know which records she singled out?

She never really told me what they were, but I would imagine it must have been records by the Police, XTC, Split Enz and Phil Collins. Whatever they were, I was very honored when she first rang up.

### Some of the other stars you've worked with—particularly Sting, Phil Collins and Genesis—have accounted for most of your accolades and awards, and they've also provided a forum for your studio design work. How would you describe your work with these artists?

I've been working with Sting for 16 or 17 years, and if I look back to when I was with him with the Police, he's always been an artist who writes a song and demos it, so he comes in with a hint of what the thing is going to be the song, the lyric, the texture, the chords. He'll play me a demo, and I'll develop a concept in my head as to how I think it should sound. For the third album I did with Sting ["Mercury Falling"], he figured that the money it cost to mix [in a commercial studio] would be the same as converting one of his old cow sheds into a control room, seeing as he owns a Solid State Logic console already. So that's what we did, built a control room in the cow shed, and we just wheeled the gear around.

With Genesis, the guys in the band had bought a house in Surrey [in the early '80s] and decided to put a studio there, so we built this studio and recorded "Abacab" there, and the band absolutely loved the fact that they lived round the corner and didn't have to go to London to do their records. So, within a couple of years, we did two Genesis records there

*Continued on page 11P-1*

# HUGH Padgham

## INTERVIEW

Continued from page HP-3

and I did overdubs on a couple of Phil Collins records. Presumably, the place had paid for itself by then easily. Then SSL boards came out, and the guys decided to build a new control room from the ground up and put an SSL in it. So we actually designed and built this thing, and it was just fantastic. The studio was much cooler and better-equipped than a lot of studios in London. It was unbelievable.



From left: Sting, WEA International's Peter Ritchie, Padgham, Phil Collins.

### How did you come up with the Phil Collins' drum sound, which became a staple not only of his solo record and Genesis records, but also of most rock albums in the '80s?

Actually, it was during Peter Gabriel's third album, which is how I met Phil Collins. We were in Townhouse Studio 2, the room that later became known as "the drum room," and the studio had this new board by a company called SSL, which was just starting out at the time. This SSL board was the first one to have on-board compressors and noise gates in it. By this time, I think I discovered that we had this really cheap listen mike in the studio, and when you pressed the return talk-back button in the control room to listen to the studio, if somebody was talking or playing in there, it sounded absolutely massive. So I got the techs one night to access the output of this very vicious compressor on the end of this talkback microphone and patch it into the console. One day, Phil was bashing around, getting a tom-tom sound or something, and I had this noise gate on the mike, mainly because it was there. So when Phil hit a drum, you would hear this massive sound, and then the noise gate would cut it off dead. The time it took to shut off, then, influenced him into playing a certain kind of beat. So then Peter heard it and he went, "Wow, that's amaz-

Continued on page HP-12

*"To pick one fond memory of Hugh is difficult. He's been with me through so many good, difficult, exciting times with so many different projects that there are too many. When we first met with Peter Gabriel and discovered the drum sound...making 'Face Value' with me...all the solo albums (except 'Both Sides')...the Genesis stuff...mixing by candlelight with a generator when the power always failed at the Genesis studio as soon as there was a light breeze...Stephen Bishop, Frida, so many records...In fact, it's not until you do think about it that you realize how many days and nights we've spent together and never kissed!*

Thanks, Hugh!" —PHIL COLLINS

# off the HP record

*Away from the studio, the prodigious hitmaker has found time to race cars, fly planes, garden and found a software-development firm. Who knows where the time goes?*

BY PAUL VERNA

LONDON — As a record producer, Hugh Padgham is no stranger to 18-hour days and seven-day weeks, the kind of pace that renders a person senseless from a lack of sleep and an excess of junk food and aural stimulus.

However, for a record-maker who has amassed a discography as impressive for its diversity as it is for its sheer volume, Padgham has miraculously found time to pursue such outside interests as auto racing, airplane flying, gardening, software development, studio consulting and music publishing.

"If all I had to do was produce records, I'd find myself like I was 15 years ago: white-faced, gaunt and exhausted from being in the studio six or seven days a week," says Padgham.

Back in the early '80s, after establishing himself as a hit-making independent engineer, following a fruitful stint as staff engineer at London's Townhouse facility, Padgham found relief from studio burnout by turning toward car racing and flying, activities that stemmed from contacts in the music business and offered plenty of parallels to the familiar territory of the control room.

"My involvement in auto racing happened when I was working with Hall & Oates in the early '80s," recalls Padgham. "John Oates was really into motor racing, and he introduced me to a man here called Richard Lloyd, who had a small business tuning Audi and Volkswagen cars, and he also a race-car team."

When Lloyd's partner in the race-car operation left, Padgham bought the remaining shares and thus became a part-owner of Richard Lloyd Racing, which started out with Porsche 924s in the Daytona and LeMans races and later moved on to Porsche 956s and 962s. Lloyd and Padgham left the business in 1990, but Padgham kept one of the team's cars, a Porsche 956 that came in second at LeMans in 1985.

### FLYING BAIL-OUT

Similarly, flying offered Padgham several parallels to engineering records "lots of buttons to fiddle with and technical things to figure out," as he puts it. However, he ultimately gave up piloting planes because "I just wasn't doing it enough, and if you start losing your confidence, the last thing you're going to do is go flying with anybody. I still enjoy flying, but I'd rather do it with people who are more experienced."

One such flying buddy is Solid State Logic founder Colin Saunders, who has just purchased a twin-engine helicopter with every imaginable feature on it.

Having indulged in those "boys' toys" hobbies for several years, Padgham has since taken up such comparatively tame endeavors as gardening, software development and music publishing.

"One reason I don't do things like flying or motor racing anymore is I've got a 5-year-old daughter, Jessica, and when she's off at the weekends, I can't be off," explains Padgham.

"It's fine when you're single and you've got no commitments, but suddenly, having a child, it's nice to be able to spend time with her."

A bit closer to his musical roots, Padgham and his longtime manager, Dennis Muirhead, have started music-publishing firm Huge Music as a joint venture with Famous Music.

"One of the reasons for starting this is there's the attitude, especially in England, that you sign an act and it has to be a hit straight away, because the label has put so much money into the marketing that the pressure's on from the word go," says Padgham. "Suddenly, it's time for the second album, which was built into the master plan, and the group doesn't have songs because they haven't had time."

Padgham hopes to counteract that trend by nurturing artists over the long term. "I would like to sign artists who aren't necessarily looking for record deals tomorrow," he says. "And we're hopefully spotting the talent earlier and giving them a little bit of time to develop their writing."

Padgham plans to use his industry connections to secure record deals for his publishing clients, whether or not he produces their records himself. However, he is cautious to avoid becoming a massive A&R entity.

"We're trying to keep this whole thing relatively

small so we don't end up as this huge operation where we're literally spending all our time listening to tapes," says Padgham.

### SOFTWARE AND STUDIO CONSULTING

Concurrently with Huge Music, Padgham is busy starting up a software-development firm with Muirhead's son Charlie, who developed a program that significantly speeds up Internet access and guarantees connectivity. Although Padgham says the details of the system are proprietary and under development, he notes that the software company has received significant interest from investors.

"We're not one of the 99% of start-ups that fails," says Padgham. Of all his extra-curricular activities, perhaps the closest to Padgham's profession is studio consulting. He first got involved in this area while employed as a studio engineer at the Townhouse, when he helped studio architect Jon Flynn and designer/acoustician Sam Toyashima build the Townhouse's famous Studio 2, the home of hit records by XTC, Peter Gabriel, Phil Collins, Human League and others. Following that project, Padgham, Flynn and Toyashima designed and built sophisticated home studios for such high-profile clients as Genesis and Sting.

Reflecting on his life outside the studio, Padgham says, "I wouldn't want to spend 100% of my time making records. It's nice to know that one's done these other things. When your kids are grown up, maybe you can go back to doing some of these other activities. If only there were enough time in the day..." ■



Padgham and Porsche 956



Dear Hugh,  
Congratulations!!  
A great Producer  
and a great friend!  
Much love

 Phil

# HUGH Padgham

## Produced & Engineered THE HUGH PADGHAM DISCOGRAPHY:

1979

**XTC**, *Drums And Wires* (Virgin), Peak: #34 (U.K.)

1980

**PETER GABRIEL**, *Peter Gabriel* (Mercury), Peak: #1 (U.K.)

**XTC**, *Black Sea* (Virgin), Peak: #16 (U.K.)

**YES**, *Drama* (Atlantic), Peak: No. 2 (U.K.)

1981

**PHIL COLLINS**, *Face Value* (Atlantic), Peak: #1 (U.K.)

**GENESIS**, *Abacab* (Atlantic), Peak: #1 (U.K.)

**THE POLICE**, *Ghost In The Machine* (A&M), Peak: #1 (U.K.)

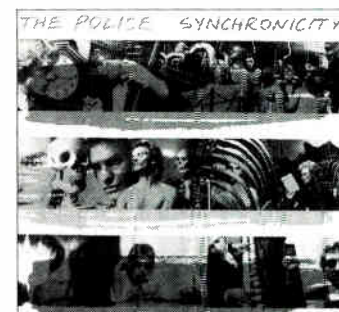
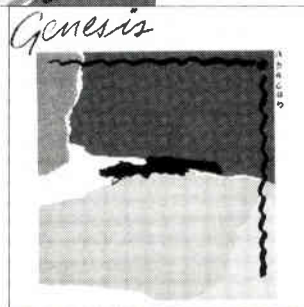
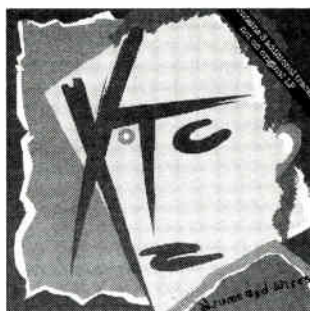
1982

**PHIL COLLINS**, *Hello, I Must Be Going!* (Atlantic), Peak: #2 (U.K.)

**FRIDA**, *Something's Going On* (Atlantic), Peak: #18 (U.K.)

**DARYL HALL & JOHN OATES**, *H2O* (RCA), Peak: #3 (U.S.)

**SPLIT ENZ**, *Time And Tide* (A&M), Peak: #58 (U.S.)



**XTC**, *English Settlement* (Epic), Peak: #5 (U.K.)

1983

**GENESIS**, *Genesis* (Atlantic), Peak: #1 (U.K.)

**THE POLICE**, *Synchronicity* (A&M), Peak: #1 (U.K. & U.S.)

**WAITRESSES**, *Bruiseology* (Polydor), Peak: #155 (U.S.)

1984

**DAVID BOWIE**, *Tonight* (EMI America), Peak: #1 (U.K.)

**HUMAN LEAGUE**, *Hysteria* (Virgin), Peak: #3 (U.K.)

**SPLIT ENZ**, *Conflicting Emotions* (A&M), Peak: #137 (U.S.)

1985

**PHIL COLLINS**, *No Jacket Required* (Atlantic), Peak: #1 (U.K. & U.S.)

1986

**GENESIS**, *Invisible Touch* (Atlantic), Peak: #1 (U.K.)

**HOWARD JONES**, "No One Is To Blame," from *One To One* (Elektra), Album peak: #10 (U.K.), single peak: #4 (U.S.)

**PAUL McCARTNEY**, *Press To Play* (Capitol), Peak #8 (U.K.)

**PAUL YOUNG**, *Between Two Fires* (Columbia), Peak: #4 (U.K.)

1987

**PHIL COLLINS**, *12'ers* (Atlantic)

**THE DREAM ACADEMY**, *Remembrance Days* (Reprise), Peak: #181 (U.S.)

**STING**, *Nothing Like The Sun* (A&M), Peak: #1 (U.K.)

**THE FIXX**, *React* (MCA), Peak: No. 110 (U.S.)

1988

**PHIL COLLINS**, "In The Air Tonight—'88 Remix," (Atlantic)

**JULIAN COPE**, *My Nation Underground* (Island), Peak: #42 (U.K.)

**JULIA FORDHAM**, "The Comfort Of Strangers," "Woman Of The 80's," and "Unconditional Love" from *Julia Fordham* (Virgin), Peak: #20 (U.K.)

**BRIAN WILSON**, "Love And Mercy," "Melt Away," "Baby, Let Your Hair Grow Long," "Little Children," & "There's So Many" from *Brian Wilson* (Sire), Peak: #54 (U.S.)

1989

**PHIL COLLINS**, *...But Seriously* (Atlantic), Peak: #1 (U.K. & U.S.)

**CUTTING CREW**, *The Scattering* (Virgin), Peak: #150 (U.S.)

**JULIA FORDHAM**, "Lock And Key" & "Your Lovely Face" from *Porcelain* (Virgin), Peak: #13 (U.K.)

**YOUSOU N'DOUR**, "Shaking The Tree," duet with Peter Gabriel from *The Lion* (Virgin) Single peak No. 61 (U.K.)

1990

**NORTHERN PIKES**, *Snow In June* (Virgin Canada/Scotti Bros. U.S.)

**THE MAKERS**, *The Makers* (EastWest Australia)

**SUZANNE VEGA**, *Days Of Open Hand* (A&M), Peak: #7 (U.K.)

# SALUTATIONS O HUGE ONE!

WITH LOVE FROM PAUL AND LINDA McCARTNEY

Continued on page HP-8

*Congratulations*

*Hugh*

*You are the Best!*

*Sting & Miles*

*Congratulations, Hugh  
on 15 years of excellence!*

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with you and Hugely Music Ltd.*



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Dear Hugh,

# CONGRATULATIONS

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and many more!

Your Friend,  
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**BENSON  
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September 20, 1997

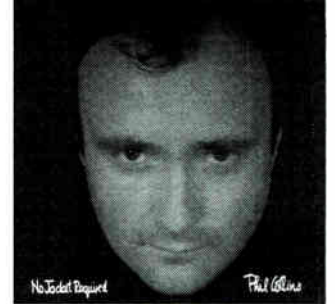
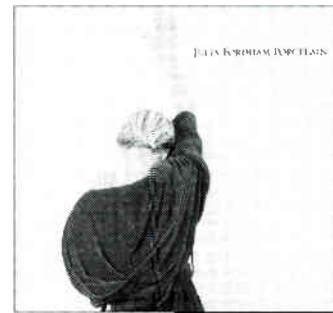
Dear Hugh and Dennis:

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Craig and Joel

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# HUGH Padgham



## DISCOGRAPHY

Continued from page HP-6

### 1991

**JOAN ARMATRADING**, "Love And Affection" (A&M)

**TONI CHILDS**, "Where's The Light" from *House Of Hope* (A&M), Album peak: #115 (U.S.)

**PHIL COLLINS**, "Burn Down The Mission" from *Two Rooms: Celebrating The Songs Of Elton John & Bernie Taupin* (Polydor), Album peak: #1 (U.K.)

**MELISSA ETHERIDGE**, *Yes I Am* (Island), Peak: #15 (U.S.)

**JULIA FORDHAM**, "Patches Of Happiness" & "Talk Walk Drive" from *Swept* (Virgin), Album peak: #33 (U.K.)

**DARYL HALL & JOHN OATES**, "Starting All Over Again" from *Change Of Season* (Arista)

**ROBBIE NEVIL**, "Just Like You" from *Day One* (EMI), Single peak: #25 (U.S.)

**THE PSYCHEDELIC FURS**, "There's A World" from *World Outside* (Columbia)

**STING**, *The Soul Cages* (A&M), Peak: #1 (U.K.)

**STING**, "Come Down In Time" from *Two Rooms: Celebrating The Songs Of Elton John & Bernie Taupin* (Polydor), Album peak: #1 (U.K.)

**TIN MACHINE**, "One Shot" from *Tin Machine II* (Victory), Album peak: #23 (U.K.)

### 1992

**SHERYL CROW**, Unreleased debut album (A&M)

**NICKY HOLLAND**, *Nicky Holland* (Epic Associated)

### 1993

**HELEN HOFFNER**, *Wild About Nothing* (Magnet/EastWest)

**STING**, *Ten Summoner's Tales* (A&M), Peak: #2 (U.K. & U.S.)

### 1994

**VINNIE COLAIUTA**, *Vinnie Colaiuta* (Scratch/GRP)

**BILLY PILGRIM**, "Halfway Home", "Get Me Out Of Here", "Lost & Found In Tinseltown" from *Billy Pilgrim* (Atlantic)

**STING**, *Fields Of Gold—The Best Of Sting 1984-1994* (A&M), Peak: #2 (U.K.)

Continued on page HP-10

Dear Hugh,  
Thanks for showing us  
your extra inch.  
\*  
Love,  
Barry, Robin & Maurice



**He makes hit records.**

**We're proud to  
provide the tools.**

Solid State Logic salutes the  
achievements of a great producer  
and a valued friend.

**Hugh Padgham**

**Solid State Logic**

# HUGH PADGHAM

Congratulations



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just off the coast of PolyGram

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**HI, HUGH**  
Congratulations on your anniversary, and best of luck for the next 15 years. We've enjoyed our ten-year association with you. Sam Toyoshima, John Flynn and 'Bike' Suzuki — your co-founders of ADG.

# ADG

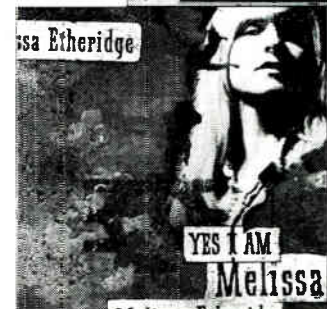
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SAM TOYOSHIMA JOHN FLYNN HUGH PADGHAM BIKE SUZUKI

TELEPHONE +44 (0)1483 503681 FAX +44 (0)1483 303217

LONDON TOKYO LOS ANGELES MADRAS SINGAPORE ZAGREB

# HUGH Padgham



## DISCOGRAPHY

Continued from page HP-8

**TRISHA YEARWOOD**, "Walkaway Joe" from *Hearts In Armour* (MCA International)

1995

**THE CHIEFTAINS WITH STING**, "Mo Ghile Mear (Our Hero)" from *The Long Black Veil* (RCA Victor/BMG), Album peak: #17 (U.K.)

**THE CHIEFTAINS WITH STING**, "Sisters Of Mercy" from *Tower Of Song: The Songs of Leonard Cohen* (A&M), Album peak: No. 198

**CLANNAD**, "Croi Croga," "Seanchas," "A Bridge (That Carries Us Over)," "Trail Of Tears," "From Your Heart," "Broken Pieces," "Farewell Love" from *Lore* (Atlantic), Album Peak: #14 (U.K.)

**MELISSA ETHERIDGE**, *Your Little Secret* (Island), Peak: #6 (U.S.)

1996

**PHIL COLLINS**, *Dance Into The Light* (Atlantic/Face Value), Peak: #4 (U.K.)

**BETH HART BAND**, "Run," "God Bless You," "State Of Mind," "Burn Chile," "Ringing," "Am I The One" from *Immortal* (143/Lava/Atlantic)

**STING**, *Mercury Falling* (A&M), Peak: #4 (U.K.)

1997

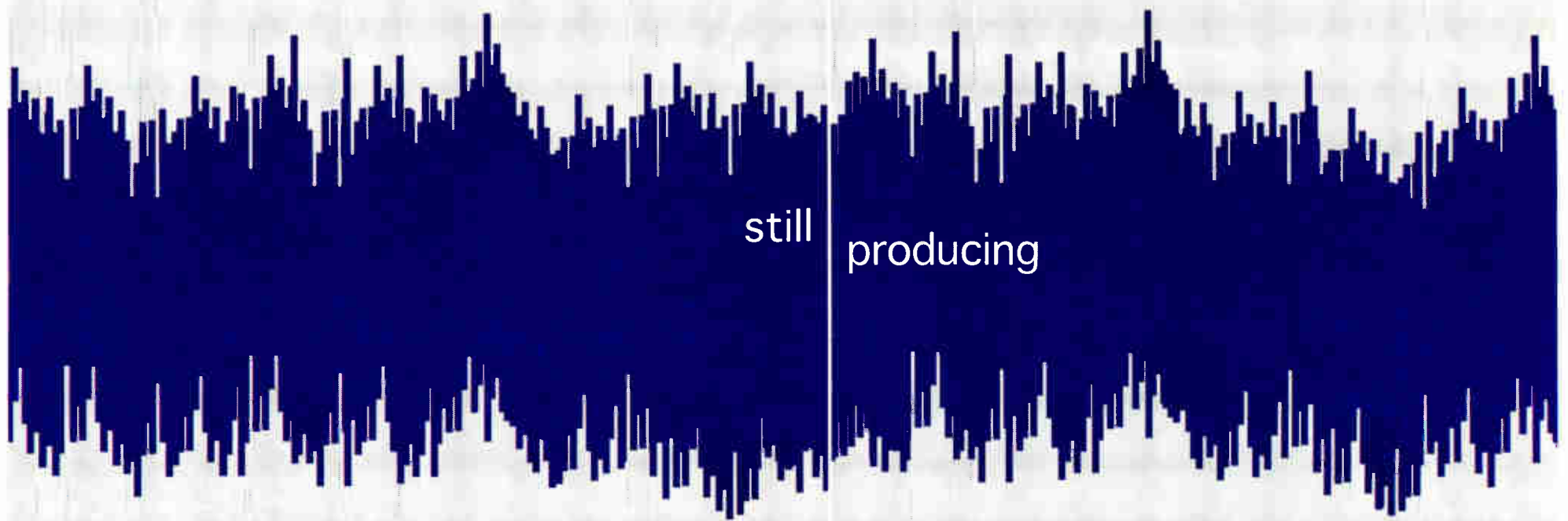
**BEE GEES**, "Still Waters Run Deep," "Irresistible Force," "Miracles Happen" from *Still Waters* (Polydor), Album Peak: #2 (U.K.)

**BRENDAN KEELY**, "Miss You Tonight" and "Hands To Heaven" (BMG Ireland)

**KAMI LYLE**, *Blue Cinderella*, (MCA) ■

Discography created by Brian Carroll, based on information provided by Muirhead Management, with additional reporting by Paul Sexton and Thom Duffy

hugh padgham



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## INTERVIEW

Continued from page HP-4

ing. Just play that pattern for five minutes and I'll write a song around it." So Phil literally played this drum part for five or six minutes, and Peter wrote the song "Intruder" around it.

**How did you feel when the rest of the world picked up on that kind of drum sound?**

I felt flattered. At the time, I didn't think I'd invented anything. It was at the end of the new-wave era, and everybody was rebelling against the very dead '70s thing. My way of describing it is, we used to go to see bands live or we'd have bands come into the studio, and if you stood by the drums it really hurt. It was loud, and it hurt, but the drums never sounded like that on records. So my whole thing was, it'd be great if we could make the drums sound the way they sound when you're standing next to them, or at a gig when they're blurring out of a 20-kilowatt P.A. And also as aggressive. The new bands at the time generally were quite aggressive, and drums didn't sound aggressive on records.

**In addition to all the superstars you've produced, you've also worked with newcomers like Kami Lyle and the Beth Hart Band. What qualities do you look for in new artists?**

One thing that's always in the back of my head is that every single major artist you've ever heard, whether you like them or not, if their record comes on the radio you can recognize their voice. The Stings, the McCartneys, the Lennons, all the big stars have something about them. You can tell their records. So if I hear somebody who sings exactly like David Bowie, I wouldn't really want to work with them. And the other thing you've gotta look for, although this can be nurtured, is some kind of image, because pop music is so image-based, as we know through MTV.

**Another artist you worked with when she was a newcomer was Sheryl Crow. How did that connection come about?**

Actually, we met at a mud-wrestling club [laughs]. It's true. I was in L.A. mixing "The Soul Cages" with Sting, and we'd been working for about 10 days without a day off, and one night Sting said we'd been invited to a party. Turns out Billy Idol was playing and was having a party afterward at a mud-

*"I worked with Hugh on my last two albums. Not only do I remember his talent and genius in the studio, but I remember his quirky English ways. It always struck this Midwestern girl funny that he insisted his tea water be properly boiled; if not, it was a waste of a tea bag (ones he had flown from London). He was constantly puzzled and annoyed that we Americans had to put celery in our tuna salad (pronounced "chuna"). And I so fondly remember an especially magical moment in the studio when, after the first emotional take of 'All The Way To Heaven,' we were listening to playback and someone commented on the line 'cotton candy fingers and a snow cone mouth' (one of my favorite lines). Hugh turned around and, in his polite English way, said, 'What in the world is a snow cone?' We all explained our childhoods to him and the importance of snow cones. I wish him well and I hope he has gotten around to ordering one."*

—MELISSA ETHERIDGE

To Hugh

As a long time friend of  
**Right Track Recording**  
we are proud to be included in  
this salute to you.

We would like to congratulate you on your  
accomplishments as a legendary engineer  
and producer and extend our best wishes  
for your continued success.

*Here's to the next 15 years and beyond.*

15 years at the top is no small achievement



Congratulations Hugh. We're big fans.  
Julia Fordham Jasmine Daines Ella Macpherson



"We had a good time with Hugh. In many ways, the change between 'Duke' and 'Abacab' was the biggest change between two albums we've ever had, and that includes from 'The Lamb Lies Down On Broadway' to 'A Trick Of The Tail,' and from 'We Can't Dance' to 'Calling All Stations.' There was a marvelous moment when we were doing 'Home By The Sea.' He was trying to control chaos, because we were doing a lot of improvising. There's a bit towards the end where I've got this big keyboard chord going, I've got these things going that sound like seagulls in the background, there's a guitar solo going on at the same time, and the drums are going flat out. It was complete chaos. And Hugh is one of these people who likes everything in its place. He couldn't get his head around it at all, but everything sounds fantastic. It's a very un-Hugh moment. We had a good time together, and I'll always have a lot of admiration for him. I love that 'Ten Summoner's Tales' album he did with Sting." —TONY BANKS, GENESIS

wrestling club. So we went there, and I bumped into a friend of Phil Collins' wife, whom I knew, and she had Sheryl in tow with her, and we just got chatting. Sheryl said she was a singer/songwriter, and we just chatted away, as one does.

So she dropped a tape off, and I listened to it. She had a deal with Warner-Chappell, and I knew she had sung with Michael Jackson on tour, so it wasn't like finding somebody singing at the back of the coffee bar or something, but I guess no one else had signed her [to a record deal]. So I said, "This is great," and at that time I had a good working/friendly relationship with Herb [Alpert] and Jerry [Moss] at A&M. There was even talk of my becoming a non-exclusive staff producer there, which was the trend in those days. So they said, "Great, if you want to do her record, we'll sign her." So that's what happened, and I did the record, and it didn't come out for whatever reasons. Some of the stuff we did was very good, some of it wasn't. I knew she was a star.

**How do you react when you hear something you produced on the radio?**

I usually cringe [laughs]. I think, "Oh, I wish I'd had the tambourine a bit higher in the mix." For example, if I hear anything from the Police's "Ghost In The Machine" album, the snare drum is usually viciously loud, and I think, "God, it's so loud." And if I'm making that comment to somebody I'm in the car with or wherever it's being played, they go, "Oh, no, I love it, it's great being so loud." I had a thing in those days about the drums; I just wanted them to be really loud. "Synchronicity" is not so bad, although it's still loud. I don't know, I'm never happy with what I've done.

I was talking to Sir George Martin the other day, and he said, "The great thing about me retiring," because he's ostensibly retiring, "is that now I don't have to go around being scared that I'm going to be found out." And I'm saying, "What are you talking about? You're one of the best guys!" And he said, "Oh no, I'm still worried that I'm going to be found out as being a phony." And I said, "It's funny, 'cause I have the same feeling. I've had a great career and stuff, but one day I feel someone's going to find me out." And you think that you purely had this career by 100% luck and nothing else. It was funny realizing we had similar feelings.

**How does it feel to win a Grammy?**

It feels great when you win them, and you think they're a load of crap when you don't [laughs]. When you win, I suppose it's the highest accolade, really. It's a good feeling to think that lots of people have voted for you. But being English, I think Americans, not just in the music business but in general, tend to think of America as being the world, like you talk about the World Series in baseball, and baseball hardly gets played anywhere else in the world. And we have this

thing called the Brit Awards here, which are the equivalent of the Grammys in the States. But I'm very proud of the Grammys I've won, which have all been for different things, which is great. I've won one for producer of the year, one for record of the year [Collins' "Another Day In Paradise"], one for album of the year [Collins' "No Jacket Required"], and best-engineered album [Sting's "Ten Summoners Tales"].

**How did you first get into recording?**

I was in a group at school, like everybody else, and, like every other record producer, I used to play the bass. We had a mono reel-to-reel recorder with a big Elvis Presley mike, and I got into the habit of tape-recording our rehearsals. And for some peculiar reason, I realized that I was not going to be a particularly brilliant musician, and I was the sort of person, even then, who, if I wanted to do something I wanted to do it well. And then two things happened: I saw a magazine called *Beat Instrumental*, which was about music but also had studios in it, and I saw this picture of a studio and said, "This is unbelievable." It was probably an 8-track board or something, but we're talking 1970 here, and I went, "Wow, that's what I want

to do." And then, through my best friend at school, I went to a studio in the basement of someone's house and that was it. There was no question of what I wanted to do. The studio was the perfect marriage of music and technology.

**What was your first job in the business?**

In those days, the only way to start in the studio was to be a tea boy, or if you were lucky enough, a tape operator [E.d.: a position that in the U.S. is known variously as assistant, assistant engineer, or second engineer]. Funnily enough, just down the road from me was Virgin Records' Manor Studios, which had just started, and Mike Oldfield had recorded "Tubular Bells" there. I left school in the middle of 1973 and went for an interview there with Tom Newman, who engineered that album. I didn't get a job there for whatever reason, but I ended up getting a job a few months later at this studio called Advision, which doesn't exist anymore, but it was a hip studio at the time. That's where I met Eddy Offord, who worked there on Yes and Emerson, Lake & Palmer albums. It was through Eddy later, during Yes' "Drama" album, that I

*Continued on page HP-14*

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# HUGH Padgham

*"For years, we used to make little recordings with two mikes, and when we first worked with Hugh, he made the band sound like it had always sounded naturally. It wasn't so much produced; he just let it be what it's always been and made us sound good. It's important to say that the only reason we changed [producer] was that the band hadn't changed, so we had to change him! Hugh's art is that by making everything small, sonically, it all sounds huge." —MIKE RUTHERFORD, GENESIS*

## INTERVIEW

*Continued from page HP-13*

met my manager, Dennis Muirhead, who was Eddy's lawyer at the time.

### Where did you go after Advision?

I got a job at Landsdowne Studios as a tape op and worked there for four or five years. That was a great studio. It was the second-oldest independent studio in London. We did a lot of jazz there, as well as Uriah Heep and the Dave Clark Five. We did everything from avant-garde jazz to traditional jazz to jingles to covers of the top 20 hits. I learned by assisting on millions of different things and eventually started engineering. On those cover records, everything was done at once in a studio that wasn't very big, so you really had to have your act together. But I started getting frustrated at not being able to do the work I wanted to do, the rock stuff.

### So you left?

Yes. When I heard Virgin was going to be building a studio in London, i.e., the Townhouse, I managed to get a job there and left Landsdowne. I helped build Townhouse from the ground up.

### What do you recall about your time at Townhouse?

It was a very busy time, and it was a really happening place. And through the Townhouse I met this guy who's almost exactly the same age as me, Steve Lillywhite, who'd just become a freelance producer. People used to book a studio in those days and they'd get whatever engineer they got, so Steve got me one day and we became friendly. And then when he was asked to do an XTC record, he asked me to engineer that for him. That was one of the first whole albums I ever did, the "Drums And Wires" record, and we did the next one, "Black Sea," in Studio 2 as well.

So I met XTC through Steve, and it was through XTC that I got the job of working with the Police, because XTC used to tour in those days, and they were on tour with the Police in South America, and, for whatever reason, the Police needed to find a new producer and they were talking to Andy Partridge, and he said, "Our engineer is pretty good." That's how I got the call to do the "Ghost In The Machine" record. Steve and I also did the Peter Gabriel record together, which is how I met Phil Collins, and this again was all through that Townhouse thing.

### It must have been pretty frightening to leave that job [in 1980] and venture off as an independent producer.

Yeah, it was a worrying thing when I left. Even though I'd had two No. 1 albums, with Gabriel's record and Phil Collins' "Face Value," it was worrying. But I was being paid a pittance, so going freelance was great because I got paid more in a week than I got in a year working for Virgin Records. Still, I worried what was going to happen the next week.

### After all this time and all this success, do you still worry?

I guess I don't worry so much now, but I did for quite a long while. You think you're only as good as your last record, so there's no room for complacency in this business. I attack every record as if it's my first and my last. It sounds stupid, having done it for so long. I'm not paranoid, but I'm not complacent.

### For much of your career, you worked at a break-

# Congratulations to Hugh Padgham

on 15 years of outstanding achievement.

Wishing you continued success!



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STING, MELISSA ETHERIDGE, AND BEE GEES CASSETTES IN THE USA.**

# PADGHAM'S TROPHY CASE

*Awards & Nominations*

**1985**

GRAMMY AWARD, Producer Of The Year and Album Of The Year (with Phil Collins) for "No Jacket Required"  
BPI AWARDS, Best Producer nominee  
MUSIC WEEK AWARDS, Best British Producer

**1986**

BPI AWARDS, Best Producer nominee

**1989**

BRIT AWARDS, Best Single, "Another Day In Paradise," Phil Collins, produced by Hugh Padgham

**1990**

GRAMMY AWARD, Record Of The Year (with Phil Collins) for "Just Another Day In Paradise."  
MUSIC WEEK AWARDS, Top Album Producer

**1992**

MIX MAGAZINE, One of the "Top Ten Most Influential Producers Of The Mix Magazine Era"

**1993**

TEC AWARD For Outstanding Creative Achievement, Recording Engineer

**1994**

GRAMMY AWARD, Best Engineer, "Ten Summoner's Tales," Sting

**neck pace. Are you trying to pace yourself more now?**

What I try to do now is have a little bit of life in between records, because at one point it was literally back-to-back records, and I would be booked up for 18 months sometimes. And it got frightening, because if one record ran over a little it would run into the next one, and then there would be a freakout period. So now I prefer to have a little bit of time between projects if one can. You can't always change the artist's schedule, but within reason I try to do that, because you realize there's life after being underground in the studio. You get older and you have family and/or other interests.

**How would you describe an ideal year for you?**

I suppose ultimately my ideal year would be to produce a record of some new act or singer and to also do an album with someone I've worked with for a long time, like Sting. Then it would be great to mix somebody else's album and engineer a jazz record. And then, ultimately, do some classical recording or something for a movie with my old mate Hans Zimmer. And of course, do some gardening at the weekend and go to the odd motor race. And also go to the odd meeting to do with one's other companies or whatever. That would be the best year.

**You're 42 years old and you've been making records for over 20 years. Do you ever look at your long-term future—say, 20 years from now—and think about what you'd like to be doing then?**

No. I remember when I got my first job in a studio my ambition was to become an engineer. And after that to have ended up producing, and stuff was pretty amazing. And we all know what the lifespan of careers can be like in this industry, so I feel pretty lucky to have been doing it for as long as I have. So anything is a bonus. But hopefully I've got enough of a reputation that somebody will want to work with me in some way or another 20 years down. I don't think I'll want to be doing it 52 weeks a year when I'm 60-something, but I'd love to be making records in 20 years time. ■

*(Paul Verna would like to acknowledge the contributions of the following individuals in the preparation of this story: Dennis Muirhead at Muirhead Management; Robin Crookshank-Hilton at H2O Enterprises; Chris Stone at the World Studio Group; Debra Pagan at D. Pagan Communications; Ian Davidson at the Townhouse; and Martin Benge at Abbey Road.)*

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# Merchants & Marketing

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

## PGD's Caparro Tells Firm's Executives: 'The Future Is Now'

BY DON JEFFREY

DANA POINT, Calif.—Although PolyGram Group Distribution (PGD) has won the award from the National Assn. of Recording Merchandisers for best branch distributor four years in a row, PGD president/CEO Jim Caparro warned his executives not to be complacent.

"Our sense of nirvana could say leave it alone," Caparro said. "We'll not do that. If you think things will stay this way, competitors will pass us by. We have to prove ourselves again."

Caparro's remarks came at the opening and closing of PGD's four-day annual conference at the Ritz Carlton Laguna Niguel hotel, held here in this seaside community in California's Orange County.

During the conference, Caparro struck a combative pose toward the

competition. The other major distributors "are all trying to take a page from our book," he said. "Don't let them. They're pissed at us; they'll come at us hard. Don't let them win." He added, "We want to dominate the marketplace, not compete in it."

Urging his troops to "protect our future," Caparro defined that future in terms of the music produced by PolyGram's labels, the cadre of executives and staffers who work for PGD, the company's fast-growing film and video division, the increasing technical sophistication in the selling of entertainment products, the rise of the Internet as a sales medium, the maintenance of a healthy marketplace, the establishment of a strong independent distribution arm, and the expansion of a new unit charged with selling catalog, special products, and TV-marketed compilations.

Although much of the speech focused on the future, Caparro reminded executives that the principal theme of and reason for the conference was to "seize the moment."

"For the next eight weeks, I ask you not to think about the future," he said. "Leave that to New York. The future is now. What we're expected to do in the next few months is awesome. Let the labels feel the energy you're feeling."

Acknowledging that the task might "seem overwhelming," Caparro called upon his sales staff to "write new-release orders approaching 20 million

units," in addition to the 5 million units already in the marketplace. He also called for orders totaling more than \$50 million worth of catalog business.

He warned that competitors' new-release schedules for the rest of the year were "very formidable" but added, "We have to cut through all that. In the next eight weeks, focus on delivering those numbers."

Caparro stressed the importance of this effort, saying that the "strategic direction of our company is at stake with this. It's critical for all our success."

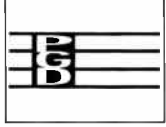
In closing remarks to his staff,

Caparro apologized for "the publicity PolyGram has received the past couple of months: sensationalistic reporting by trades and national newspapers."

He was referring mainly to published reports that Motown's CEO Andre Harrell had been forced out and that Mercury Records president Danny Goldberg would add overseeing Motown to his duties. PolyGram is now searching for a successor to Harrell but has not acknowledged that there will be an expanded role for Goldberg within the company.

Caparro indicated that there would

(Continued on next page)



## CONVENTION CAPSULES

MERCURY GROUP president Danny Goldberg noted during the PGD Conference in Dana Point, Calif., that the label group had recently attained the leading current market share in the U.S.: 7.54%. He also said that Mercury Group sales had quadrupled from 1995 to 1997. Executive VP David Leach added that the label had posted the two biggest billing months in its history in June and August. The Mercury Group includes Mercury Records, Def Jam Records, Capricorn Records, and Mercury Nashville. Performing for the group were Def Jam's Playa and Mercury's Lauren Christy, Brendan Lynch, and Laura Love.

ISLAND RECORDS executive VP of A&R Hooman Majd said during the label's presentation that it has started to gear up for its 40th anniversary celebration in 1999. Begun in 1959 in Jamaica, Island will commemorate its roots with rereleases of old ska and R&B recordings and a ska tribute album with tracks by such current bands as Fishbone. Performing during Island Black Music's showcase were Myron, Karen Clark-Sheard, and Ali.

POLYGRAM CLASSICS & JAZZ—which includes the labels Deutsche Grammophon, London Records, Philips Classics, Imaginary Road Records, Point Music, GTSP Records, Verve Records, and i.e. music—presented performances by Clara Ponty, a new age pianist; a jazz band fronted by guitarist Lee Ritenour and saxophonist Eric Marienthal; and blues quartet Ronnie Earl & the Broadcasters.

PGD IS THE DISTRIBUTOR of Walt Disney's pop labels Hollywood Records, the newly acquired Mammoth

Records, and the newly formed Nashville company Lyric Street Records. Mammoth GM Steve Balcom announced that this month it had shifted distribution of its most popular album of the year, Squirrel Nut Zippers' "Hot," from Alternative Distribution Alliance to PGD. Hollywood brought three new acts to perform: Lyle Vincent, Los Pistoleros, and Caroline's Spine.

MOTOWN RECORDS drew big cheers when it announced that the label's big release for the fall, the new Boyz II Men album, "Evolution," due Sept. 23, had booked initial orders of 230,000 units from one account, Anderson Merchandisers, which racks the Wal-Mart chain. Motown executive VP/GM Steve Corbin noted that "this company's been through a lot lately, but we are moving forward." Performing for the label were Tyrel Hicks, Shades, and 98 Degrees.

MERCURY NASHVILLE president Luke Lewis said that Shania Twain's new album, "Make A Move," would be in stores Oct. 28 at the superstar list price of \$17.98. He said that Twain, whose debut album sold more than 10 million units, would tour in February and March next year and that her itinerary would likely include some international dates. Lewis added that the album would be held back from the record clubs for a year.

A&M RECORDS hosted the conference's closing-night party at the Mission San Juan Capistrano, where Amy Grant performed with a band fronted by Tommy Sims. She sang some of her hits as well as tracks from her new album, "Behind The Eyes." A&M's earlier product presentation was closed to the press. DON JEFFREY

This is the second in an occasional series of articles on music merchandising companies.

BY DON KAPLAN

NEW YORK—Blue Grape Merchandising tries to differentiate itself from larger merchandising companies by coming to the business with the attitude of an indie label.

But sometimes that attitude lands Blue Grape executives in bizarre situations, including a wrestling match with a rather large lizard that was suffering from a mouth infection.

"I had to renegotiate the contract with the singer from death metal band Deicide, based in Tampa, Fla.," recalls Felix Sebacious, VP of Blue Grape. He adds that the singer, Glen Benton, has an inverted cross burned on his forehead and was extremely hesitant to arrange a meeting.

"When he finally agreed to a meeting time, it could only be at 7 a.m. on a Sunday in the backyard of his house. Before discussing his contract, he insisted that I help him give his lizard an injection of antibiotics.

"We went through this whole bonding experience that included holding the thing down and giving it the shot," Sebacious continues. "But in the end, we were able to get the contract signed quite easily, and it turned out to be a rather lucrative merchandising deal."

With an annual volume of about \$20 million, Blue Grape specializes in creating and marketing such licensed merchandise as T-shirts and stickers for a roster of 60 bands and about a dozen films.

Most of Blue Grape's efforts are directed toward producing touring mer-



chandise for clients and handling the business with personalized service. Sebacious says Blue Grape simultaneously maintains merchandising campaigns for hard-rock bands ranging from Machine Head and Sepultura to country-rock bands like Blue Mountain. Products range from T-shirts—the bulk of Blue Grape's business—to logoed soccer jerseys and even custom-printed thong panties. "We offer the bands a variety of products," Sebacious says.

Metal band Type O Negative asked Blue Grape to provide the souvenir panties as items to be sold at kiosks during its tour. "We had to invent a panty palette, since you can't just go to a screen-printing supply company and get a palette that will print on black nylon thong bikini panties," Sebacious says. The panties, which sold for about \$15, were a great success, he adds.

"We realize that kids, especially in this market, have a limited amount of income and resources to spend, so we like to give them a choice in terms of a high-end item and a low-end item, as well as the standard T-shirt," Sebacious says.

Sebacious says.

A high-end item from Blue Grape can be anything from a hockey or soccer jersey to a track suit. These items retail during tours for anywhere from \$60 for a jersey to nearly \$100 for a jacket. The company's low-end items include stickers that sell for about \$1. Sebacious says that each of these items generated significant business at this summer's Oz Fest. "We had six of our bands out together in the show."

Scott Koenig, a band manager with Rush Artist Management, which has clients with contracts at Blue Grape as well as with some of the larger merchandising companies, says, "I find that Felix [Sebacious] gives a lot of attention to my groups, and I imagine that he does with his other clients, too. To get someone on the phone at the larger companies sometimes takes a while."

Koenig says he favors deals with Blue Grape due to the firm's flexibility and apparel offerings. "Blue Grape is one of the few companies that does full lines of clothing, not just T-shirts." He complains that most of the other merchandising companies he has dealt with would only provide black shirts as touring merchandise.

Terms of the deals between Blue Grape and its clients vary. But Sebacious notes, "We generally pay them a royalty based on a percentage of the wholesale selling price—usually about 10 percent of the selling price. It can be a bit more but never really that much less."

Koenig says another positive for Blue Grape is that it remains flexible within its deals. "They're willing to work with the prices. Where a band like Fear Factor has an audience that may be willing to pay a little more for merchandise, a Biohazard audience or a Downset audience really doesn't have the money. So with some of our

(Continued on next page)

## BLUE GRAPE SUCCEEDS WITH INDIE ATTITUDE

(Continued from preceding page)

bands, they let us drop the prices on the merchandise. We take a hit on the royalties, but we still manage to satisfy the customer; a lot of other companies wouldn't let us do that."

Sebacious clarifies that merchandising deals usually range in size and scope depending on the popularity and ability of the band. "If it's a band that's doing well and selling, we'll do a full range for them," he says. This includes such items as T-shirts, sweatshirts, bandannas, stickers, or sports jerseys. "It all depends," he adds. "Different bands have different ideas as to their image."

Another band manager, who asks to remain anonymous, has begun to switch many of his artists to Blue Grape after several frustrating experiences with larger merchandising companies.

"A few years ago, me and the lead singer from one of the bands decided that the band's logo was so strong that we could probably make a fortune with merchandise—if we could expand beyond the typical black T-shirts," he says. The band, which had a deal with another merchandising company, asked the merchandiser if it would be possible to create logoed hockey jerseys or soccer shirts. "They told us they wouldn't do them," the manager says.

"I saw Blue Grape doing soccer shirts with a number of bands, and it really frustrated me because we were locked into a deal with that merchandising company for a number of years, and they wouldn't do anything but black T-shirts for my band."

The manager explains that the group went behind the larger firm's back, a probable breach of contract, and started producing a line of merchandise with its own money. "We didn't put the stuff into distribution, but we did get into a deal with Adidas for one summer to make soccer shirts with the band's logo and Adidas' logo on them," he says. "We made a few hundred and sold them out in two days." He adds that the band will soon join the Blue Grape roster.

Sebacious says the amount of money

that artists make from a deal with Blue Grape also depends on the popularity of the artists. "If a band is at the arena level, it can generate several hundred thousand dollars a year between retail and touring. But if a band is at more of a club level, they're lucky if they can recoup \$10,000 a year."

He adds, "We act as a worldwide agent on behalf of the band. No one band can really do the kind of retail distribution for themselves that we can do. I try to raise their consciousness to the huge international retail marketplace for their product. A lot of bands just think very locally. If they're just from the U.S., they don't realize that they may have markets in England, Belgium, France, Holland, or Japan."

Besides concerts, which account for as much as 60 percent of Blue Grape's business, the company also offers customer-direct distribution through its annual catalog and Internet site. The other 40-50 percent of the company's business is realized from the catalog, the World Wide Web site, and the retail distribution at conventional stores. Blue Grape's merchandise can be found in outlets ranging from small independent record stores to such large department stores as Sears and J.C. Penney.

"At retail, we sell everything from what would be considered mom-and-pop operations to stores like Hot Topics, Musicland, Camelot, National Record Mart, Trans World, Disc Jockey, and the Warehouse," Sebacious says.

At the larger chains, Blue Grape product is mostly merchandise from film licenses with such studios as New Line Cinema and Paramount for films like "Friday The 13th" and the upcoming Jackie Chan film, "Mr. Nice Guy." The company also has the license for movie merchandise from Troma Films, producers of such classic B movies as "Surf Nazis Must Die" and "The Toxic Avenger."

Also, Blue Grape just did a deal with Miller Beer, which already is in the market in the form of T-shirts touting the beer and its new Miller Time advertising campaign. Blue

Grape also manufactures what Sebacious calls dozens of "attitude/novelty licenses"—raucous private labels and logos developed at Blue Grape to be sold at stores like Spencer Gifts.

There was a time when most of Blue Grape's business came from Roadrunner, causing some to mistake the company for a division of the label. But Blue Grape is a completely separate operation from Roadrunner, Sebacious points out. "We're both owned by the same person," he says, referring to Amsterdam businessman Cees Wessels. "Besides that, we're a completely separate entity."

"Obviously it makes sense for us to do merchandising for bands that are signed to the Roadrunner label," Sebacious adds. "But it's not like they're forced to sign a deal with Blue Grape. They definitely have other merchandising options." He adds that many of the firm's clients have come from several different labels, including EMI and Tuff Gong.

Blue Grape was founded by Wessels in 1989 in Amsterdam and opened a New York office in 1990. The New York office handles business in North America, South America, and Japan, while the Amsterdam office deals with Europe, Australia, and the rest of Asia.

"We're distributing to at least 50 different countries right now," Sebacious says. "In the United States, we have about 90 independent sales reps that cover the country. In Europe, we do all of our own distribution and use many different sub-distributors in every country we're in." Europe is a strong region for the distribution of products related to the dance market, he says. "We do stuff there with bands like Technohead."

Service is what sets Blue Grape apart from its larger, corporate-owned competitors, such as Sony Signatures or Warner Music's Giant. Sebacious, who joined the company in 1992, says that although Wessels founded the firm, its core merchandise structure was the brainchild of current managing director and chief of the European division, Angeliq deFeyter.

"She came from the fashion world," Sebacious says, "and when [Wessels] started a merchandising company, he was looking for someone who had a strong merchandising background." According to Sebacious, deFeyter wasn't content to stick to simply selling black T-shirts.

"She really expanded the products that we could manufacture," Sebacious says. "She banked on her fashion background and realized the importance of the [active wear] marketplace. The result was that we ended up doing hockey jerseys, soccer, and baseball jerseys for the bands along with Adidas-style track suits and embroidered work shirts."

Koenig adds, "Quite simply, kids are tired of wearing black T-shirts. And these other merchandising companies are not staying with the times. We've watched the hip-hop and punk/metal cultures merge together, where bands Rage Against The Machine and Wu-Tang Clan can go out and tour together. It's not just metal kids at the shows anymore. The draw is reaching into all sorts of audiences, with kids who like different kinds of things. And Blue Grape was willing to do anything for us."

# newsline...

**MUSICLAND STORES** reports healthy results for August, with sales for stores open at least a year rising 14% over the previous year. For the mall stores Sam Goody and Musicland, same-store sales were up 17.3%; for the super-stores Media Play and On Cue, they increased 7.7%. Total sales for the four weeks that ended Aug. 30 rose 5.5% to \$122.5 million, despite the fact that there were 104 fewer stores this year. The company says in a statement: "Sales were boosted in general by robust music sales and by the release of the 'Star Wars Trilogy' video. Sales of 'Star Wars,' which was sold at promotional prices, contributed more than 4% to monthly revenues." The company operated 1,380 stores as of June 30.

**MERCURY RECORDS**, in a joint promotion with Tower Records and marketing company Student Advantage, has produced a CD sampler called "New Music From The Mercury Motel," a compilation designed to introduce college students to such label acts as 311, the Mighty Mighty Bosstones, Catherine Wheel, and God Street Wine. Students presenting a Student Advantage card at Tower will receive the CD free. Student Advantage also has a deal with Tower in which members receive 20% off any book and \$3 off any CD priced at \$14.99 and above.

**NATIONAL RECORD MART** reports that sales for stores open more than a year were up 18% in August over last year. The 146-store retailer says total sales rose 14% in the month despite there being three fewer stores. The strong results in August follow same-store sales increases of 9%, 11%, and 14% in May, June, and July, respectively.

**RECOTON**, the marketer of consumer electronics accessories, says that Robert G. Shaw has resigned as president of its Recoton Audio Corp. subsidiary and as a director of the parent company. Shaw was the head of International Jensen, the loudspeaker manufacturing company that was acquired last year by Recoton and restructured into Recoton Audio.

**HANDLEMAN**, the leading rackjobber of prerecorded music, says its board has approved the repurchase of 2 million shares of common stock over the next two years. That amount totals 6% of the company's 33.3 million outstanding shares. Handleman says in a statement, "This decision was made as the board believes that the market has not recognized the inherent long-term value of the shares, and this represents an attractive use of the company's funds."

**NEXTLEVEL SYSTEMS**, a supplier of systems for high-speed communications networks like the Internet, says it will be supplying technology to telephone company GTE for its launch of full-digital video. GTE's video network is currently accessible to more than 150,000 homes. NextLevel says its systems will allow GTE customers to receive pay-per-view movies and music-on-demand.

**TDK** reports that sales of recording media, which include blank tape and optical discs, rose 10.8% in the first fiscal quarter, which ended June 30, to 36.8 billion yen (\$320.3 million) from 33.2 billion yen in the same period a year ago. The Tokyo-based company says that "growth was paced by CD-R sales in the Americas and Europe and by MiniDisc sales in Japan."

## PGD'S CAPARRO CLAIMS 'FUTURE IS NOW'

(Continued from preceding page)

be changes to come at PolyGram but that they would not affect the distribution company.

"There is a plan, a systematic plan, over the next six months. It's taken the right amount of time," he said. "We needed to make some changes, and we will continue to make changes. But it won't affect us. PGD will remain the axis for PolyGram in the U.S. Some labels will reorganize over the next couple of months to empower repertoire centers with more clout."

Since the conference, A&M Records has restructured its black music operations, hiring top executives in A&R and promotion and adding new staff.

Commenting on the music released by PolyGram, Caparro noted that in the two years since PGD had last met in Dana Point, the company had been successful in breaking such new artists as Dishwalla, Jonny Lang, and Hanson.

He said, "It would be nice if we had a few more records in the top 15, if we had a bit more market share, but you shouldn't feel badly about it."

For the first six months of this year, PolyGram's market share of all current

albums was 11.7%, which put it in fifth place among the six major distributors. Its share of all albums sold, including catalog, was 13.1%, good for third place.

In addition to music, Caparro singled out PolyGram's quickly expanding movie and video unit, PolyGram Filmed Entertainment, which is striving to become a major global player in feature films. "They've had steady and consistent growth over a period of time and now they're about to explode," he said. He foresaw "significant growth opportunity" for the video division, which he predicted would be the largest of all PGD's operating companies by next year.

Caparro also said that PGD's future lies in technical sophistication. During the conference, executives gave a demonstration of a new computerized sales-force automation system, the goals of which are to lower the costs of doing business, make the sales ordering process easier, create new sales opportunities, increase access to information, and exploit the entire PGD product line.

Discussing the Internet, Caparro

(Continued on page 55)

## EXECUTIVE TURNTABLE

**HOME VIDEO.** Ken Graffeo is appointed senior VP, marketing at PolyGram Video in New York. He was executive VP, marketing, at West Coast Video.

Central Park Media in New York appoints Mike Devitt midwest regional sales manager. He was regional sales manager at Cabin Fever.

**MULTIMEDIA.** Jake Winebaum is named president of Buena Vista Internet Services in Burbank, Calif. He will continue his responsibilities as president of Disney Online.

**RETAIL.** Musicland Stores Corp. promotes Juan Carlos Gonzales to national Latin music buyer. He was product and marketing coordinator for the Puerto Rico and Virgin Islands stores.

**MUSIC VIDEO.** MuchMusic USA in Woodbury, N.Y., names Kristin Reynolds director of the Northeast region. She was regional sales manager, Mid-Atlantic region and New York, at American Movie Classics.



GRAFFEO

WINEBAUM

MTV Networks in Santa Monica, Calif., names Linda Seale, senior VP, human resources. She was a human resources consultant.

**MANUFACTURING.** Music Technologies International in Southfield, Mich., names David Spence sales manager, Canada. He was administrator, satellite network services, at Shoppers Drug Mart.

**AUDIOBOOKS.** Simon & Schuster Audio in New York promotes Chris Lynch to executive editor. He will continue reviewing all audiobook acquisitions.

MANNHEIM STEAMROLLER

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BY CHIP DAVIS



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## Long Island Virgin Outlet Competes In A Crowd

**OUT AND ABOUT:** Retail Track had to go to Westbury, N.Y., on Long Island, over the weekend, so I decided to use the opportunity to peek at the new Virgin store that opened there Sept. 5 on Old Country Road, down the block from the Roosevelt Field Mall, one of the nation's premier regional malls. The Virgin store is part of a

quasi-power center/enclosed mall, with many of the stores having their own entrances. Other tenants include Fortunoff's, Old Navy, and Circuit City.

Measuring 30,000 square feet, the Virgin outlet takes in two levels. It adapts the sleek look the company came up with for its Times Square store, including the distinctive sam-

pling stations. All in all, I counted 109 sampling stations in the store, each featuring a different album.

Upstairs are the CDs, including a glassed-off department for classical, jazz, folk, show tunes, and vocal albums. Downstairs is merchandised with video, computer games, and the smallest cassette selection I have ever seen in a superstore—even smaller than the representation that the typical Tower Records/Video gives to the cassette. (I bought the new *Mary Coughlin* album on cassette for the ride home, after sampling it at the store.)

It will be interesting to see what happens to music sales along the Old Country Road corridor in the Westbury/Carle Place market, because that appears to be one very over-stored area. In addition to Virgin, Tower Records/Video has a location about a half a mile away, and that is said to be among the chain's top 10 performing outlets. Also, on either side of Virgin is Borders and Circuit City, the latter with a music department that looked like it was about 6,000 square feet. Between Tower and Virgin is a large Nobody Beats the Wiz outlet, and in Roosevelt Field, a 30,000-square-foot Sam Goody, a large Coconuts, and an outlet from the Wall.

(P.S. When I got home, I phoned my mother and casually mentioned my day's activities and was pleased to learn that this time she hadn't known about the new Virgin store ahead of me (Retail Track, Billboard, Oct. 19, 1996).

**T**HE SLIDE toward Chapter 11 took a heavy toll on Alliance Entertainment

in the year's first half, which ended June 30. Sales were off by about \$100 million for the period compared with the same time frame the previous year, while losses doubled.

For the six-month period, the company posted a net loss of \$77.5 million on sales of \$235.3 million, as compared with the \$26.5 million it lost in last year's first half, when net sales were \$339.4 million, according to the company's 10Q filing with the Securities & Exchange Commission.

Among the reasons offered for the lower sales were inventory shortages at the one-stop and distribution company, which resulted in low fills on orders. Also, a

number of accounts defected to competitors due to the financial uncertainty surrounding Alliance. The company filed for Chapter 11 protection July 14.

Reflecting its difficulties, total assets dropped from \$613.1 million as of Dec. 31, 1996, to \$487.7 million as of June 30, 1997. Long-term debt was \$234.2 million, while current liabilities totaled \$303.6 million, including accounts payable of \$206 million.

For the three-month period ended June 30, sales were \$108.9 million, down from the \$163.2 million accumulated in the prior year's three-month period. For the quarter, Alliance posted a net loss of \$54.4 million, as compared with \$21.9 million last year. The net loss this year included an \$18.3 million write-off of goodwill, due to the Red Ant subsidiary, which was subsequently sold to Wasserstein, Perella & Co.

(Continued on page 54)

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by Ed Christman



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# Pulse! Mag Offers Illuminating 'Lone Wolf' Report

**WISH WE'D WRITTEN THAT:** On a month-to-month basis, few consumer-oriented music publications do as deep a job of navigating the trackless indie universe as Tower Records' free monthly Pulse! But the magazine really marshals its forces for its annual indie-label special report, known as "Lone Wolf." The '97 edition can be found in the September issue of Pulse!, currently on stands. Aply enough, the cover story is about Mammoth Records' swing phenoms **Squirrel Nut Zippers**, one of the Alternative Distribution Alliance's biggest-selling acts this year.

It would be easy for Pulse! to take a gee-whiz approach to the indie scene; after all, its readers aren't industry professionals but average consumers browsing Tower's aisles for the latest and coolest. However, professionals and punters alike can find useful information in Lone Wolf.

Some credit for this savvy approach should probably go to Pulse! senior editor **Jackson Griffith**, whom we last encountered when he was beating the indie bushes at the National Assn. of Independent Record Distributors and Manufacturers Convention last May in New Orleans. Griffith's introduction to the special is worth reading: It contains probably the pithiest summary of the history of American record distribution that you're likely to encounter.

All of the issue's features are worth perusing. Writer **Jon Wiederhorn** surveys "indie labels that perform like majors" (i.e., sell a lot of records), interviewing such magnates as Priority's **Bryan Turner**, Tommy Boy's **Tom Silverman**, andTVT's **Steve Gottlieb**. **Lisa Fancher**—herself the head of one of Los Angeles' most durable punk-rock imprints, Frontier Records—talks to fellow distaff label operators, including **Jenny Toomey** and **Kristin Thomson** of Simple Machines (a label that has managed to issue 79 records in eight years, while its principals toured relentlessly in their own band, **Tsunami**), **Wendy Newton** of Green Linnet, and the invaluable **Bettina Richards** of Thrill Jockey. **Mark Weidenbaum** confronts the dicey situation faced by indie electronic and ambient music labels, many of whose acts are successfully being cherry-picked by the majors as the genre explodes commercially. His interview subjects include **Steven Levy** of Moonshine, **Roger Richards** of Extreme, and **Erik Gilbert** of Asphodel. And **Jason Verlinde** supplies an overview of what might be perceived by some as the lovable lunatic fringe of indieland—such uncategorizable companies as **John Zorn's Tzadik**, **John Fahey** and **Dean Blackwood's** "raw music" imprint **Revenant**, **Blackwood's** 78-rpm-only (really!) operation **Perfect**, and **Erik Lindgren's** unpredictable **Arf Arf**.

This edition of Lone Wolf—which also includes the Pulse! editors' rundown of 100 top indie records released in the last year—is overall a well-balanced look at some interesting currents on the independent side and contains enough inside info and thought-provoking opinion to appeal to both seasoned label types and and neophyte start-up operators.

**WISH WE'D SAID THAT:** Back in April, we ran a rant about the ongoing indie product glut that, judging from



by *Chris Morris*

some of the responses we've received, may have been misunderstood in certain quarters. But there's no misunderstanding the position of **Tom Silverman**, who is quoted in **Jon Wiederhorn's** Pulse! piece.

Silverman notes that he will only release records that have sales potential. "We make a lot of records we don't ever put out," he tells Wiederhorn. "There are certain records we make

hoping they're going to be something, and then after they're made, they don't meet our standards. We've been able to keep a high batting average by being very self-deprecating. We take our write-offs before we release the records, as opposed to after.

"The majors don't know what will sell and what won't, so they throw it all against the wall and see what sticks," he continues. "But if we got overwhelmed and started building a machine to pump out a ton of stuff like a sausage maker, we'd be releasing a lot of wieners, and we wouldn't have too many winners."

We couldn't put it any better. In fact, we apparently didn't.

**FLAG WAVING:** Paul Cebal is one of those guys you figure must have one

hell of a record collection.

"Got a few, I guess," says the singer/songwriter/guitarist, whose new album "The Get-Go," released by Milwaukee-based **Don't Records**, explores an almost bewildering variety of styles—Motown soul, Memphis R&B, gutbucket blues, New Orleans funk, Jamaican

reggae, even Brazilian samba.

One song on the album, "Lovely As The Day Is Long," appears twice, in a samba arrangement and as a bonus track in a Crescent City second-line arrangement. Cebal notes that not every song is so adaptable: "Some tunes, (Continued on next page)

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## DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

they have one suit they wear—they don't put on a tie."

Cebar—whose current album follows his 1995 Don't bow "Upstroke For The Downfolk" and his 1993 Shanachie set "That Unhinged Thing"—is a veritable one-man college of musical knowledge. He puts that know-how to work on the airwaves: He has a show on WMSE Milwaukee, which is affiliated with the Milwaukee School of Engineering, and he spins jazz, Latin, African, and soul music.

The musician, who formerly was a member of the soul-oriented Beertown band the R&B Cadets, has been fronting his group the Milwaukeeans for 11½ years. The current edition of the unit includes drummer Reggie

Bordeaux, bassist Mike Kashou, percussionist Mac Perkins, guitarist Terry Vittone, and Bob Jennings, who plays accordion, organ, and saxophones.

Given the literally all-over-the-map nature of Cebar's music, he prizes the adaptability of his bandmates: "I've been lucky, I think—there've been some versatile people around. You gotta find people with open ears and open minds."

But the lineup of the Milwaukeeans has shifted quite a bit over the years, and Cebar notes that he's tapped his hometown for about all it's good for in certain instrumental categories. "I might be to the end of all the lap steel players in town."

Despite the dizzying plethora of styles the Milwaukeeans play in, Cebar

says his audiences are seldom perplexed.

"I don't see a lot of people scratching their heads," he says. "It's very groove-oriented, and the grooves interact... People are pretty open-minded. Given the chance to hear things, they say, 'I hear the bass, I get it.'"

Cebar is currently on tour in his Midwestern stronghold; upcoming dates include Shank Hall in Milwaukee on Friday (19); First Avenue in Minneapolis on Sept. 26; House Of Blues in Chicago on Sept. 27; and the Sheldon Theater in Red Wing, Minn., on Oct. 3. He anticipates a gig in New Orleans on Halloween and shows in the West in November.

## RETAIL TRACK

(Continued from page 52)

During the quarter, the gross margin ratio was 13.2%, an improvement over the 12.9% in the same time frame last year, while selling, general, and administrative expenses were 31%, up almost 10 percentage points from 1996's 21.7%. Consequently, Alliance posted an operating loss of \$41.7 million, up considerably from the \$18.1 million loss it generated in the previous quarter last year.

**UPDATE:** Camelot Music lost about \$620,000 on sales of \$34.6 million during June, according to the company's filing with the U.S. Bankruptcy Court. According to that document, the company generated \$2.3 million in earnings before interest, taxes, depreciation, and amortization. Total assets were \$259.9 million, while liabilities included bank debt of \$295.6 million; subordinated debentures of \$116.1 million, trade debt of \$54.7 million, and current accounts payable of \$17.6 million.

**MAKING TRACKS:** John Madison, executive VP at PolyGram Group Distribution, is leaving the company to return to radio. Madison has been named a senior VP of regional operations at Chancellor Media Corp., which owns 99 radio stations. In that position, he will oversee operations in markets including New York, Los Angeles, San Francisco, and Boston. Madison began his music industry career working in sales with the then-named CBS Records, eventually being promoted to regional VP for the distribution company. He then went into radio, before returning to distribution with PGD in 1994.

Retail Track hears that Madison will not be replaced, and his responsibilities will be divided among John Esposito, senior VP of PolyMedia, Curt Eddy, VP of field marketing, and Van Fletcher, VP of national accounts.

**UP NEAR** Albany, N.Y., at Northeast One-Stop, company president Lou Delsignore called Retail Track to report that Ron Nicks, who formerly headed the Alliance One-Stop Group, will join the wholesaler as CEO. Delsignore, founder and owner, will retain the title of president. Also, joining Nicks at Northeast is Jay Fink, who previously was a VP at Alliance's Bethel, Conn., facility. Fink will hold the title of director of sales for the wholesaler. Delsignore reports that Northeast will show a sales increase of about 5% this year.



# BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

## Awareness Sources For Last Album Purchased (By Percentage)

Radio	42.9%
Seen in store	13.3%
Heard someone else's	8.8%
Word-of-mouth	8.3%
Video channel	7.0%
Read about it	3.8%
Channel other than video	3.3%
Seen club listing	3.2%
Heard in concert	2.6%
Always buy artist's album	2.2%
Heard in store	1.9%
Seen on Internet	0.4%
Other/none	2.5%



after seeing it in a store, the overwhelming choice of radio format was classical (30.6%). In second place, named by 19.7%, was soft AC. Some sources say that classical labels, which have smaller marketing budgets than pop labels, have a harder time getting the message out through the media to their target audience. Again, the results show that older consumers, who are more likely to be classical devotees, are not as tuned in to traditional media as younger record buyers when it comes to music.

The researchers also wanted to know where respondents shopped. Mass merchandisers were the retailers of choice among those who cited "seen in store" as their source of awareness for purchases. Kmart was named by 19.3%; Wal-Mart and its sister company Sam's Club by 19%. These findings seem to suggest that price-and-positioning dollars are well spent in the record departments of the discount department stores.

Strategic also asked consumers what influenced them to buy records. For this question, respondents gave more than one reply. The overwhelming factor was, of course, hearing a song on the radio, named by 80%. That was followed by seeing a video (43%). In third place was a tie between word-of-mouth and in-store visibility (36%).

This result shows that more than one-third of music consumers are saying that it does matter where and how music is displayed in stores.

Another retail factor influencing purchases was sale-pricing, cited by 24% of respondents.

In conclusion, while the numbers indicate that labels are wise to keep providing co-op money to retailers for advertising new releases in newspapers and in-store magazines and on radio, they shouldn't forget to ante up some for their accounts' price-and-positioning programs.

As labels and distributors gear up for the crucial fourth quarter, decisions are being made about how much money to commit to cooperative advertising and retail price-and-positioning programs.

The question for many sales and distribution executives at record companies is, Is it better to spend money to drive consumers into record stores or to spend it in ways that entice them to buy certain records once they're in the stores?

Many labels and distributors argue that retail accounts are virtually holding them up for more and more money to display their products in stores. Record companies say that what is needed is greater spending on print, radio, and TV to persuade consumers who don't generally shop at record stores that they should make a visit.

Curt Eddy, VP of field marketing for PolyGram Group Distribution, says, "We're looking at price and positioning with a sharper eye and being cognizant of drawing the customer into the store through media advertising."

How effective is in-store marketing? Do endcaps, hit walls, and listening stations make people aware of new records and stimulate purchases?

Strategic Record Research, a joint venture of Strategic Media Research and the Left Bank Organization, tabulated responses from more than 8,000 consumers in random phone calls across the country to determine what made people aware of new releases and what made them buy those albums.

The researchers found that consumers overwhelmingly cited radio play (42.9%) as the principal means of becoming aware of the last album they bought. In second place was seeing a new album in a store—named by 13.3%.

In 11th place (as indicated in the accompanying graphic) was hearing a recording in a store, cited by 1.9%. Although this might indicate that the listening post is a relatively minor factor in stimulating sales, many labels and retailers swear that it is one of the best ways to turn shoppers on to new releases by developing acts.

What are the demographic characteristics of those who said they became aware of the last album they bought by seeing or hearing it in a store?

Males who learned in-store about the last record they bought were most likely to be in the 35- to 44-year-old age group (16.1%), while for females it was the 45- to 54-year-olds (16.3%). These findings could simply mean that older consumers are not being reached by the traditional avenues of radio and video.

Strategic also broke out the results according to the radio formats that respondents preferred listening to. Among those who bought a record

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## PGD'S CAPARRO CLAIMS 'FUTURE IS NOW'

(Continued from page 50)

said that unlike such competitors as Sony, WEA, and BMG, PGD does not intend to sell frontline product directly to consumers on the Net. "We're not going to do that. We're not walking away from our traditional customer base yet." He urged sales reps to use that stance as a "competitive advantage with your customers."



CAPARRO

He added, though, that PGD would "sell very soon the bottom end of the catalog and niche-type product online." A "healthy marketplace" is a strong element in PGD's future, too, said Caparro. He reminded everyone of the bankruptcy filings and the "serious questions" that remain for some major retail chains. "The Chapter 11s have had a significant impact. The bad debt is truly significant. It has hurt us financially. We have to protect ourselves and still be supportive of customers." He urged executives to "continue to listen and learn from all of them."

The future of PGD is also Polymedia, said Caparro. Polymedia is a new unit headed by John Esposito that incorporates catalog development, special products, and television compilations. In a separate presentation, Esposito said, "The goal is to support the traditional account base and find new ways to stimulate the less active consumers to buy

music and drive them to retail to buy more."

The unit had booked \$132 million in revenue, he noted, adding that sales from special projects alone had increased by 35%. The challenge for the next year, he said, was PolyGram TV, a new business charged with marketing compilations on television.

Caparro also singled out ILS (Independent Label Sales) as an important component of PGD's future. ILS is responsible for the sales and marketing of developing and niche artists. He said the unit had "been quiet the past several months" while its new head Peter Mullen was putting in place his program.

Mullen said in another presentation that this had been a difficult year for ILS because some 80% of its business had been handled by Independent National Distributors Inc., whose parent company, Alliance Entertainment, filed for Chapter 11 creditor protection. ILS is now selling direct to major accounts and some independent retailers and seeks to line up regional distributors and "key street-savvy sub-distributors," said Mullen. In a departure from previous strategy, a recording may switch from the ILS network to the PGD branch system, when such a move is warranted.

Finally, Caparro said that PGD's future rested on its people. "We will focus on developing our people into the serious industry leaders of tomorrow."

# Top Pop Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
		★ ★ NO. 1 ★ ★		
1	9	JAMES TAYLOR ▲ <sup>11</sup> WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS 1 week at No. 1	359
2	3	FLEETWOOD MAC ▲ <sup>1</sup> WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	265
3	6	METALLICA ▲ <sup>9</sup> ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	317
4	1	SOUNDTRACK ▲ <sup>8</sup> POLYDOR 825095/A&M (10.98/17.98)	GREASE	218
5	5	PINK FLOYD ▲ <sup>13</sup> CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1068
6	2	BOB MARLEY AND THE WAILERS ▲ <sup>9</sup> TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	430
7	4	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM	45
8	10	FLEETWOOD MAC ▲ <sup>1</sup> WARNER BROS. 3010 (7.98/15.98)	RUMOURS	140
9	—	ELTON JOHN ▲ <sup>2</sup> ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS	390
10	7	ALANIS MORISSETTE ▲ <sup>15</sup> MAVERICK 45091/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL	117
11	13	BEASTIE BOYS ▲ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	314
12	8	SARAH MCLACHLAN ▲ <sup>7</sup> NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY	156
13	11	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	111
14	14	BOB SEGER & THE SILVER BULLET BAND ▲ <sup>3</sup> CAPITOL 30331* (10.98/15.98)	GREATEST HITS	150
15	12	JIMMY BUFFETT ▲ <sup>7</sup> MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	345
16	—	BEE GEES ▲ POLYDOR 800071/A&M (13.98/22.98)	BEE GEES GREATEST	47
17	15	GARTH BROOKS ▲ <sup>9</sup> CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	143
18	21	BONE THUGS-N-HARMONY ▲ <sup>4</sup> RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	111
19	16	EAGLES ▲ GEFFEN 24725 (12.98/17.98)	HELL FREEZES OVER	148
20	17	TOM PETTY AND THE HEARTBREAKERS ▲ <sup>4</sup> MCA 10813 (10.98/17.98)	GREATEST HITS	190
21	22	VAN MORRISON ▲ <sup>2</sup> POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	353
22	27	METALLICA ▲ <sup>4</sup> ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	390
23	20	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	59
24	18	DAVE MATTHEWS BAND ▲ <sup>4</sup> RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	152
25	42	JANIS JOPLIN ▲ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	279
26	—	LINDA RONSTADT ▲ ASYLUM 1566/EEG (7.98/11.98)	GREATEST HITS	82
27	23	JIMI HENDRIX ▲ <sup>2</sup> MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	195
28	25	RAGE AGAINST THE MACHINE ▲ <sup>2</sup> EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE	155
29	—	WILLIE NELSON ● COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	4
30	24	BUSH ▲ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE	139
31	31	SHANIA TWAIN ▲ <sup>9</sup> MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	132
32	19	311 ▲ <sup>2</sup> CAPRICORN 942041/MERCURY (11.98 EQ/17.98)		311
33	35	VARIOUS ARTISTS ▲ <sup>3</sup> WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	39
34	29	JOURNEY ▲ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	418
35	32	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	90
36	34	ENIGMA ▲ <sup>3</sup> CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	324
37	30	BILLY JOEL ▲ <sup>18</sup> COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II	208
38	26	CREDENCE CLEARWATER REVIVAL ▲ <sup>2</sup> FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	235
39	40	METALLICA ▲ <sup>3</sup> MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	344
40	37	AEROSMITH ▲ <sup>4</sup> GEFFEN 24716 (12.98/17.98)	BIG ONES	65
41	28	PINK FLOYD ▲ <sup>13</sup> COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL	454
42	38	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	245
43	33	BRUCE SPRINGSTEEN ▲ <sup>3</sup> COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS	58
44	—	CHARLIE DANIELS ● EPIC 64182 (5.98 EQ/9.98)	SUPER HITS	1
45	43	CELINE DION ▲ <sup>4</sup> 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE	185
46	47	TRACY CHAPMAN ▲ <sup>7</sup> ELEKTRA 60774/EEG (7.98/11.98)	TRACY CHAPMAN	105
47	36	SOUNDTRACK ▲ <sup>7</sup> COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN	243
48	39	STEVE MILLER BAND ▲ <sup>6</sup> CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78	325
49	—	ENYA ▲ <sup>1</sup> REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	333
50	41	GUNS N' ROSES ▲ <sup>14</sup> GEFFEN 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	334

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

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Sam Salter, It's On Tonight	6.19	9.89

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1897 Sears Roebuck & Co. introduces a cool bargain: Its 100 lb., 41-inch ice-black chilled refrigerator goes on sale for the nearly sub-zero price of \$6.00.

1910 BVD drops its drawers and creates an unprecedented demand for men's undergarments with its \$5 Union Suit offer.

1916 They're blowin' them out: Ford Motor Company ignites the concept of the clearance sale, offering its 1916 Model T at 1908 prices.

1935 NBC's reduced rate on radio airtime (from \$360.80 per minute to \$262.91) is hailed by advertisers as the first-ever Fire Sale on Air.

1945 The term "SALE-A-Bratton" is coined when a New York variety store advertises its V-Day Sale-a-Bratton (all socks, 39¢).

1957 Kids spin out of control as the Whammy! Company's Hula-Hoop/Frisbee two-for-one deal whirls through toy stores everywhere.

1968 These boots are made for marketing: The success of a nationwide go-go boot blow-out sale temporarily depletes the U.S. vinyl supply.

1976 In just one weekend, 530,000 door chime units sell in the Let Freedom Ring Bicentennial Bargain Doorbell Sale.

1989 Pieces of the Berlin Wall are knocked down to an all-time low of \$12.50 in the Almost Free Trade Sale.

1997 EMI-Capitol's 100: The Sale of the Century offers music lovers everywhere special low prices on some of EMI's greatest albums and a \$100,000 sweepstakes.

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# The Enter\*Active File

MERCHANTS & MARKETING

## VidNet Bows Clips-On-Demand Service

■ BY BRETT ATWOOD

LOS ANGELES—A new music video subscription service is preparing to offer complete clips on demand to subscribers through both the World Wide Web and on CD-ROM.

Marina del Ray, Calif.-based VidNet is offering full-length music videos from several major and independent label acts to computer users who pay a monthly fee of \$5.95 for access to the private service.

A division of International Net



Broadcasting (INB), VidNet plans to launch the service Monday (15) at <http://www.vidnetusa.com>. Subscribers will have access to more than 200 music videos that can be played back with RealVideo software.

Users can choose among pop, rock/alternative, dance, jazz/new age, and urban categories of clips. The videos viewable on the site at launch include No Doubt's "Spiderwebs," Radiohead's "Paranoid Android," Missy Elliott's "The Raid (Supa Dupa Fly)," and LeAnn Rimes' "How Do I Live."

Subscribers will have unlimited access to the music videos offered on the site, which are not able to be permanently stored on a user's hard drive. New clips will be added

monthly to the service.

Video news, gossip, and VJ segments will also be available to users of the service. It will be formally

*'This will enable computer users to watch what they want, when they want it'*

unveiled at the 19th annual Billboard Music Video Conference, to be held Nov. 20-22 at the Beverly Hilton in Los Angeles.

To tune into the programming,

RealVideo-equipped computer users must visit the VidNet Web site, which will include banner and Internet video advertising. Telecommunications giant MCI is providing some of the equipment behind the service but is not a partner in the venture, according to VidNet CEO Stephen Brown.

"It does push the technology a bit," says Brown. "But more people are realizing that there is the potential to experience some amazing entertainment on their home or work computer. This will enable computer users to watch what they want, when they want it. The only competition that offers anything like it is the Box."

VidNet is linking with Tower Records' Web site (<http://www.towerrecords.com>) to direct video viewers who want to purchase the complete album to the retailer.

VidNet is also in discussions with cable service provider Media One to deliver its programming to cable customers with fast-speed cable modem access.

The music video service will initially be available in the U.S. but will expand to Asia and Europe in 1998. It is cooperating with all performing right and copyright protection agencies, according to Brown.

"We've had to be persistent with the major labels to get them to cooperate," says Brown. "It's been like getting a root canal. They didn't quite get it at first, but they have all eventually come around."

Since the quality of Internet-delivered video is still considerably inferior to broadcast-quality video, VidNet subscribers have the option of receiving a monthly CD-ROM with full-length videos in a specific music genre, according to Brown. However, the CD-ROM videos will be time coded so that they will only be viewable for a limited amount of time.

In addition to VidNet, INB is readying another Internet subscription video service known as PrimeTalk.

PrimeTalk, which also debuts in September, will offer live and on-demand talk show programming with celebrity hosts, including tabloid veteran Jessica Hahn, former MTV VJ Nina Blackwood, and psychic Peter James.

## Jerky Boys' Pranks Pop Up On Computers Characters Spring To Life On Mercury ECD Release

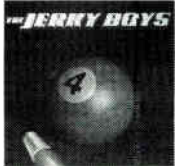
LOS ANGELES—Loud-mouthed phone pranksters the Jerky Boys are preparing to invade computer screens with the elaborate enhanced CD (ECD) "Jerky Boys 4." However, unlike most ECD titles, the comedy release will be priced at a \$3 premium over the audio-only version, due Oct. 4 on Mercury.

The ECD version of the album will be sold at a suggested price of \$19.98, while the audio-only CD will sell for \$16.98. Unlike other music companies, which do not charge extra for ECD content, PolyGram is sticking to a premium pricing policy for all of its ECD releases (Billboard, March 22).

When computer users insert the "Jerky Boys 4" ECD into their CD-ROM drives, they will find a multimedia program that brings the popular Jerky Boys characters to life. Animated versions of Torel, Kissel, Rizzo, Pico, Rosenberg, and other infamous and often-offensive prankster characters can be visited in the virtual apartment building known as 888 Jerky Plaza. Original comedy sketches and a raunchy interactive game are contained on the ECD, as well as a screen saver and customized sound samples.

The depth of the multimedia content, which was created by multimedia company Right Angle, is justification for the premium pricing, according to Josh Ziemann, Mercury VP of product management.

"The Jerky Boys have developed a quality product that is head over heels better than anything out there now," says Ziemann. "Why should we give that away for free? People will once again be talking about this act when they see the quality of the disc. We expect that word of mouth among the fans will help create a demand for the enhanced CD."



The release also includes some rare phone pranks from the early '80s that show the origins of many popular comedy characters, including "Cold Feet," "Kissel Salls," "Spider Monkey," and "Truck Registration."

"A lot of that material was just sitting around in my drawers," says the Jerky Boys' Johnny Brennan. "These show the origins of Rizzo, Kissel, and a lot of the other characters. . . . We're always trying new things to keep things interesting. On the last tape, we included reverse phone pranks, which is where we place classified ads and wait for people to call us. On this record, there is added animation on the enhanced CD, which allows the characters to come to life. Even 15 years ago, during the origins of these characters, I have always envisioned them as cartoon-like. But, when I was a kid, I obviously couldn't afford to create animation around the characters."

Brennan hopes to eventually create a full-length animated series around the Jerky Boys characters.

Mercury is aiming to expand the existing fan base for the act with the multimedia content, according to Ziemann.

"There are a lot of creative peo-

ple that realize that technology allows them to expand their art," says Ziemann. "So, in many cases, they are encouraging the labels to pursue these projects. In these early days, we don't expect to sell a lot more records based solely on the value-added content. But in the long run, we're betting that these efforts will pay off."

Mercury plans to have the disc displayed on in-store multimedia kiosks in some retail locations.

"Unlike typical records, we can't rely on radio to sell the Jerky Boys," says Ziemann. "They don't get radio airplay, so we really are targeting the core fans with direct marketing and other efforts."

The Jerky Boys have established a strong following on the Internet, where several phone prank World Wide Web pages that borrow heavily from the act's raunchy comedy style have already popped up. Most of these sites, including Blackout's Box (<http://www.blackout.com>) and the Art of Prank Calls (<http://www.frankworld.com/pranks>), contain homemade phone pranks that are posted in RealAudio.

"There have been copies of what we do, but we just continue to focus on what we do best," says Brennan.

BRETT ATWOOD

## MULTI-FORMAT HOUSE OF BLUES SERIES PLANNED

(Continued from page 8)

Radio and television distribution deals had not been determined at press time.

A netcast version of the show will contain additional content not seen on the televised show, according to Schiller.

"The [World Wide] Web site will not exist to promote or market the TV show," says Schiller. "Instead, it will be used to extend and enhance what the viewer sees on TV. The Internet obviously is not the highest-quality medium for receiving video, but the real value of netcast programming is the potential for

interactivity and expanded content. On TV, an interview with an act would probably only get a minute or so of airtime. But, on the Web site, we are not limited in the exposure time we can offer an artist. The Internet portion of this show will allow us to go deeper in content. A lot of content ends up on the cutting-room floor."

Schiller says that the netcast program will likely integrate elements of live video chats with artists.

"We've found that there has been a strong response to these Internet efforts so far," he says. "The viewers

want to know more about the artists, and the Internet is a forum for more candid interviews than on television."

House of Blues already netcasts regularly scheduled music programming on its Web site, Liveconcerts.com, which is a joint venture with Progressive Networks. More than 230 netcast events have been featured on the site since its September 1996 debut.

It had not been determined at press time which Internet video technology would be used for the project.

## Microsoft Touts New Streaming Format

**MICROSOFT SETS STANDARD:** Microsoft and four leading technology companies have announced updated details on Advanced Streaming Format (ASF), a proposed specification to standardize the delivery of audio, video, and other multimedia content on the Internet.

Microsoft, Intel, Progressive Networks, Adobe, and Vivo are among the companies backing ASF, which aims to replace the current crop of competing, incompatible multimedia formats with a single open standard.

"There are many streaming vendors producing content in incompatible formats, which makes it difficult for those who create content and for the Internet user," says Jim Durkin, product unit manager of the network multimedia product unit of Microsoft. "The ASF standard will help the whole netcast market take off because it will simplify the playback and creation of content."

However, some industry observers say that Microsoft has essentially bought its way into the audio and video netcast industry. The technology giant is under investigation for anti-competitive practices from the U.S. Department of Justice, following its take of a 10% stake in Progressive Networks and its complete purchase of VXTreme.

The entire ASF specification can be found at <http://www.microsoft.com/asf>.

**PANTERA PROMOTION:** Elektra Records (<http://www.elektra.com>) is sponsoring a Web Ring Trivia contest for rock act Pantera that encourages World Wide Web users to visit several fan-created sites. When users correctly answer several trivia questions about the Web sites, they have an opportunity to win prizes from the label, including a customized, signature series Washburn guitar and a signed copy of the new Pantera release, "Official Live: 101 Proof."

**BITS 'N BYTES:** The 103rd convention of the Audio Engineering Society (AES) will feature the official U.S. debut of the DVD audio format. The event, to be held Sept. 28 in New York, is hosted by Naosuke Kuroda of JVC/Victor Co. of Japan. . . . Rapper MC Hammer plans to sell his entire new album "Family Affair" for digital download on the Internet using Liquid Audio technology. The release, due in November, will also be available at retail on Hammer's Oaktown label. . . . N2K has entered into a strategic partnership with Net Perceptions, maker of intelligent agent technology. N2K's retail site Music Boulevard will soon integrate Net Perceptions' technology, which makes customized music purchase recommendations based on the music interests of individual Web users.

**LOGGING OFF:** After five years at Billboard, Music Video/Enter\*Active File editor Brett Atwood is "logging off." He is relocating from Los Angeles to Seattle to join netcast technology company Progressive Networks as editor of a new music multimedia project, known as MusicNet. Effective Sept. 24, you can reach him at (206) 674-2700 or via E-mail at [Atwood@real.com](mailto:Atwood@real.com). His new mailing address is: 1111 Third Avenue, Suite 2900, Seattle, Wash. 98101.

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KEVIN CONROY, SVP, Marketing,

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**House of Blues**

MARC SCHILLER, President, New Media,

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**N2K**

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MIKE FARRACE, VP, Publications & Electronic Marketing

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# BMG Conference Draws Nearly 1,000 To New York

NEW YORK—BMG Distribution's annual conference at the Marriott Marquis Hotel July 12-21 was attended by 933 people—all of BMG's national and field staffs as well as label personnel and artists. Each of BMG's owned, affiliated, and joint-venture labels gave presentations on upcoming product and featured some of their new and established artists in showcases.



RCA, during its presentation, gave a gold record to new Swedish recording artist Robyn. From left are Dave Novik, senior VP, A&R International of RCA; Bob Jamieson, president of RCA; Jack Rovner, executive VP/general manager of RCA; Robyn; Julie Bruzzone, VP, marketing of RCA; Hasse Breitholtz, managing director of BMG Sweden; and Benke Berg, marketing director of BMG Sweden.



During its convention, BMG Distribution hosted a reception aboard the USS Intrepid moored off Manhattan's West Side. From left are Pete Jones, president of BMG Distribution; New York Mayor Rudolph Giuliani; Michael Dornemann, chairman/CEO of BMG Entertainment; and Strauss Zelnick, president/CEO of BMG Entertainment North America.



Jive Records showcased the act Imajin at its presentation during the BMG Convention. From left are Barry Weiss, president, Jive Records; the members of Imajin; and Pete Jones, president, BMG distribution.



One of the bands showcasec aboard the USS Intrepid during the BMG Convention was Restless Records act Chopper One. From left are band members Steve Garvy, Jason Cropper, Tyrone Rio, and Amy Cropper.



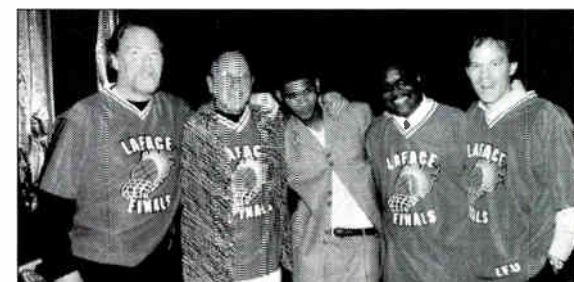
Displaying the new promotional campaign for Windham Hill Records at the convention are, from left, Steve Vining, president/CEO of Windham Hill; Ron McCarroll, VP of marketing, Windham Hill; Pete Jones, president of BMG Distribution; and Dave Yeskel, VP of sales, Windham Hill.



Sean "Puff Daddy" Combs, founder of the Arista joint-venture label Bad Boy Entertainment, performed recent hits, including the tribute to the late Notorious B.I.G., "I'll Be Missing You," at the BMG Convention.



Pictured during the RCA Label Group presentation at the BMG Convention are, first row from left, Sue Roop, regional country music specialist, BMG Distribution; Jason Sellers, artist; Wendy Schlesinger, senior director, mainstream and country marketing and merchandising, BMG Distribution; and Rodney Bailey, regional country music specialist, BMG Distribution. In the second row, from left to right, are Mike Whitty, Thompson Bros. member; Sara Evans, artist; Peter Paulson, VP of BMG Distribution; Mindy McCready, artist; Rick Cohen, senior VP of sales, BMG Distribution; Bob Morelli, VP, field operations, BMG Distribution; Julianne Needle, regional country music specialist, BMG Distribution; and Andy Thompson of the Thompson Bros. In the third row, from left to right, are Strauss Zelnick, president/CEO, BMG North America; Pete Jones, president of BMG Distribution; Matt Thompson of the Thompson Bros.; George Clyne, senior VP of finance and administration, BMG Distribution; Bruce Burton, regional country music specialist, BMG Distribution; Denis Kellman, VP of legal and business affairs, BMG North America; Rick Bleiweiss, senior VP of marketing, BMG Distribution; Gene Fink, VP of video sales, BMG Distribution; and Joe Galante, chairman, RCA Label Group.



At Arista Records' presentation, joint-venture label LaFace Records previewed upcoming releases and artists. From left are Pete Jones, president of BMG Distribution; Clive Davis, president of Arista; LaFace artist Usher; L.A. Reid, co-president of LaFace; and Roy Lott, executive VP/GM of Arista.



V2 Records act Headrillaz performed during the convention week. Pictured above are band members Darius, left, and M.C. Saul.



Arista Nashville artist Sherié Austin did a showcase during her label's presentation. From left are Pete Jones, president, BMG Distribution; Austin; and Tim DuBois, president, Arista Nashville.

# Audio Books

A BILLBOARD MERCHANTS & MARKETING EXPANDED SECTION

## Audio Awareness

### Prime-Time Exposure, Big Names and Campaigns Lead Consumers To Judge Audio Books By Their Coverage

■ BY TERRI HORAK

As if the industry's still riding on the momentum of Hillary Clinton's Grammy win for the Simon & Schuster Audio version of her book "It Takes A Village," 1997 is shaping up to be a year of victories for audio books. Further, professionals from all aspects of the industry seem to be taking a hint from the First Lady's message and are banding together to develop the audio book market.

The fourth quarter of 1996 saw a 38% jump over the last quarter of 1995, which had had an overall rise in net sales of only 1.5%, according to data provided by publishers to the Audio Publishers Association. Sales figures for the first quarter of 1997 show a 23% increase over the same period in 1996.

"It's a little early yet to say that we're going to see the growth rate continue at that level, but we're definitely back into the double-digit growth rate," says APA president Grady Hesters. "Industry-wide, it will probably average in the 10%-to-15% range. So that's good news, and we believe that will hold true for the next few years."

The industry has clearly made great strides in establishing the category as a viable means of entertainment, and as Hesters pointed out at this year's conference, the billion-dollar industry has become more complex—and the consumer more sophisticated—as it continues to expand. The emphasis now is on educating retailers on how they can increase their profits with audio books, executives say.

#### TAKEN FOR GRANTED

"On the one hand, audio books are doing well, but, on the other, we find that the category gets taken for granted," says Seth Gershel, senior VP/publisher of Simon & Schuster Audio. "Book, record and video stores are being squeezed for cash flow and space, and they tend to overlook the potential for audio books. But we have a category where the consumer base is growing, and our big focus is to talk to retailers and explain how well they can do if their title selection is right and well-merchandised and they stay with it."

It's hard to say what exactly is driving growth, but with the audio book concept slowly seeping into the mainstream consciousness, attention from media outlets has never been higher. In the past year, audio books have been featured in the plots of prime-time television shows such as "Seinfeld" and "Home Improvement," and they are gaining increasing coverage in major newspapers and magazines, all of which help sales, publishers say.

Author Tom Wolfe ("The Right Stuff," "The Bonfire Of The Vanities") recently created a flurry of interest in the medium with the audio-only release by Bantam Doubleday Dell Audio of "Ambush At Fort Bragg," his first work of original fic-

tion in a decade. Though it was serialized last fall in two issues of *Rolling Stone*, the novella is otherwise only available on cassette and CD from BDD, and it is likely to provide a significant boost for the profile of audio books with retailers and consumers alike. Wolfe has said he doesn't rule



out publishing it in print form in the future, but he wants his next hardcover to be the full-length novel he's writing. And, he added, "I welcome the innovative opportunity to publish 'Ambush' in audio now and strongly approve of the choice of Edward Norton to perform it."

#### ARE YOU LISTENING?

"Two of the most important things for audio this year have been the increased media attention—which has been a terrific boost—and hand-in-hand with that is the audio-awareness campaign, which was very successful. Retailers are becoming aware of the great business they can do with audio books as long as they learn how to merchandise it well," says Michael Morrison, publisher of Random House Audio.

The campaign, dubbed "Are You Listening?," was a generic test program designed to increase the awareness of audio books with consumers and retailers. It was created by distributor the Ingram Book Company. Publishers Bantam Doubleday Dell (BDD) Audio, Harper Audio, Random House Audio, Simon & Schuster Audio and Time Warner Audiobooks all contributed equally to the effort, and all say they are very encouraged by the results.

In addition to widespread generic advertising campaigns in the test markets of Nashville and Denver, a key component of the "Are You Listening?" program was the involvement of retailers in those cities. It began with educational seminars and special promotional kits, and the resulting increased visibility in stores was most instrumental in increasing sales, publishers say. Test programs will be conducted in different markets

this fall, and there is discussion about taking the campaign national next year.

"The emphasis for the APA this year is to pull together people from a variety of industries that benefit directly from the success of audio, such as duplicators, packagers and retailers, as well as publishers, to put together a much more extensive audio book promotion centered around audio book month in May," Hesters says.

#### UNABRIDGED AUDIENCE

The potential for growth at the retail level may best be understood by the growing demand by consumers for titles in longer versions and different formats. Once strictly the domain of specialty mail-order companies, the major publishing houses are beginning to release unabridged versions of their best-selling titles to the retail market.

BDD, for example, issued "The Partner" in three formats this year: abridged versions of the book on cassette and CD, as well as unabridged on cassette. "That was probably one of our most major accomplishments. It was kind of amazing, and we think historic, that we managed to get on the Barnes & Noble best-seller list with all three," says Christine McNamara, BDD's director of marketing.

## Business Is Super For Dupers

### Showing A Profit On The Books, A Fast-Growing Percentage Of Tape Duplicators' Market

■ BY STEVE TRAIMAN

"About 12% of U.S. households, or nearly 12 million homes, are listening to books on tape right now," says Grady Hesters, president of the Audio Publishers Assn. (APA). "The industry goal is to reach 20% penetration, perhaps in the year 2000, and it will take all the present tape-duplication capacity in the U.S. just to produce audio books!"

That's good news for tape duplicators, who have seen their music tape business nose-dive the last few years. Three trends offer even more encouragement: a move to longer C-100 to C-110 (100 to 110-minute) tapes from C-90s, to longer versions of books that take an average four to six cassettes rather than the two or three just a few years ago, and to more unabridged editions that fill up 12 or more cassettes.

#### OPTIMISTIC OUTLOOK

A sampling of leading U.S. duplicators conveys an optimistic outlook for spoken word products.

At Allied, "Spoken word has become the larger part of our audio tape diet," says Brian Wilson, executive VP,



Tom Wolfe's newest is audio-only.

Publishers point out that unabridged titles, which can run up to 10 hours or more and are generally priced between \$30 and \$50, are not going to eclipse the demand for the two- and four-cassette titles that cost, on average, about \$20, but they say it does mean that some consumers are becoming more conscious of the built-in value of longer programs.

"Listeners might start out with abridged titles as an introduction. But they are readers, and, when they realize they can get the entire book, that's what they want," says Eileen Hutton, VP of editorial at Brilliance Corporation, which was one of the few publishers to offer unabridged titles at retail all along.

"The increasing availability of unabridged titles at retail is certainly an outgrowth of consumer acceptance of higher price points, but the chal-

lenge is to bring the price down and keep the production values up," says Simon & Schuster's Gershel. The company is about to release an unabridged version of one of its recent best-sellers, Frank McCourt's "Angela's Ashes."

At Random House, which releases unabridged audio versions by its best-selling authors, including Michael Crichton, Patricia Cornwall and Anne Rice, publisher Morrison says literary favorites also do well in the unabridged format. In anticipation of the new film version of the Vladimir Nabokov classic "Lolita," Morrison says they approached actor Jeremy Irons to perform the audio book. "Initially, we were talking about doing an abridged version, but he said he wanted to do it unabridged, so we were thrilled."

While the success of a particular

(Continued on page 62)

sales and marketing. "Prior to the merger of Allied Film and HMG, Allied was well-established in the corporate, industrial and educational video markets. Now our merged sales force is getting significantly more audio orders."



Warner Media Services produces a variety of audio books.

Wilson continues to see growth in spoken word offsetting most of the decline in music cassette business. "Our main goal, and that of the industry, is to get that avid book reader to listen to that first book on tape," he says. "Once they're hooked, it's solid repeat business."

American Sound & Video has been a strong spoken-word duplicator for many years, notes senior VP Peter Thomason. Five of the six company plants offer a full range of audio book services, from limited editing to manufacturing, labeling, printing, packaging, drop-shipping and fulfillment. "Our spoken word business has increased a steady 5% to 10% a year for the last three," he says. "The market is definitely

car audio for popular books as well as special markets." At the same time, American's music cassette business has been less affected than that of the major labels.

(Continued on page 62)

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### All The Books Fit To Play: A Survey Of Upcoming Titles

■ BY SHAWNEE SMITH

This season's audio book fare is marked with two fiction firsts—the audio-exclusive release of Tom Wolfe's "Ambush At Fort Bragg" (Bantam Double Dell) and the multimedia (hardcover, CD, abridged and unabridged audio) release of Anne Rice's latest novel, "Violin" (Random House).

"[Anne Rice] is huge," says Kerri Kania, publicity and sub rights manager at Random House. "Her audience buys everything that she does, so we figured we'd offer [the book] in three different forms. It also opens the [audio book industry] up to people who don't normally buy audio books but have a CD player. We're giving them plenty of options."

Other key dramatic titles this quarter include Sidney Sheldon's "Best Laid Plans," released through Dove Audio; Connie May Fowler's "Before Women Had Wings," released on Audio Literature; an unabridged version of Frank McCourt's "Angela's Ashes" through Simon & Schuster; and Audio Partners' "A Night To Remember," an audiobook tie-in to the upcoming "Titanic" movie in December.

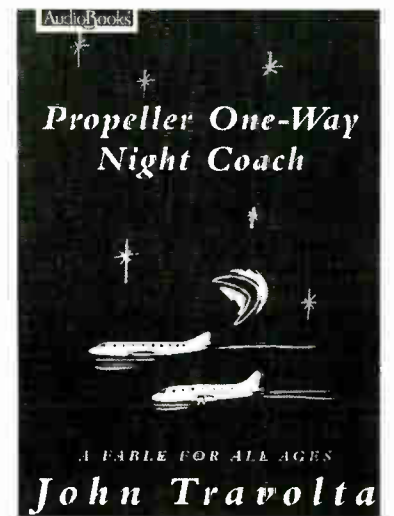
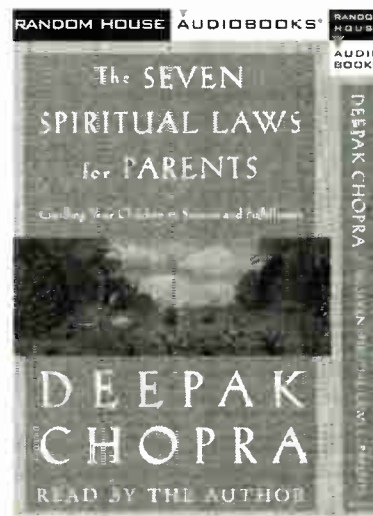
Comedy titles also figure prominently this quarter, with the release of titles from Drew Carey, Whoopi Goldberg, Jenny McCarthy and Paul Reiser. Carey's "Dirty Jokes And Beer: Stories Of The Unrefined" is being released through Simon & Schuster; Goldberg's offering, also through BDD, has yet to be titled; and

HarperAudio is releasing Jenny McCarthy's "Uncensored Hollywood Diary."

"With 'Babyhood,' Paul Reiser is picking up where he left off with couplehood," says Christine McNamara, director of marketing at Bantam Doubleday Dell.

#### THE LIST

Random House fall releases include Maya Angelou's "Even The Stars Look Lonesome," read by the author; Toni Morrison reading an unabridged version of her "Sula"; simultaneous audio and hardcover releases of Deepak Chopra's "Seven Spiritual Laws For Parents: Guiding Your Children To Success And Fulfillment"; "The Autobiography Of Foudini M. Cat" by Susan Fromberg



Schaeffer and read by David Hyde Pierce; "Lewis And Clark: The Journey Of The Corps Of Discovery," which will tie-in with the PBS special; "Forever Yours Faithfully: My Love Story" by Lorrie Morgan; and James Elroy's "L.A. Confidential."

Among Time Warner's big titles will be "The Rules II" by Ellen Fein and Sherrie Schneider; "Propeller One-Way Night Coach," authored and read by John Travolta; "A Kind Of Grace" by Jackie Joyner Kersee with Sonja Stoptoe; "The Other Woman: My Years With O.J. Simpson" by Paula Barbieri; "The Celestine Vision" by James Redfield; "Cat & Mouse" by James Patterson; and "Holiday On Ice" by David Sedaris.

Other Time Warner titles include "Exchange Alley" by Michael Walsh,

"One Better" by Rosalyn McMillan, "Comeback" by Richard Stark, "The Last Day" by Glenn Kleier, "The Barbed Coil" by J.V. Jones and "Emissary Of Light: My Adventures With The Secret Peacemakers" by James F. Twyman.

Simon & Schuster titles include "Douglas Adams' Starship Titanic," by Robert Shekley and Terry Jones, a tribute to the "Hitchhiker's Guide To The Galaxy" series; "Taking Charge: The Johnson White House Tapes, 1963-1964"; and "A Thousand Acres," which ties-in with Disney's movie release.

Other titles include "Food Tide" by Clive Cussler; "Serpent's Tooth" by Faye Kellerman; Charles Kuralt's "Fall," read by the author; "Journey To The Boundless" by Deepak (Continued on next page)

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Chopra; "Big Trouble" by Pulitzer Prize winner J. Anthony Lukas; "Underworld" by Don DeLillo; "Tears Of Rage: From Grieving Father To Crusader For Justice: The Untold Story Of The Adam Walsh Case," written and read by John Walsh; "Forbes' Great Minds Of Business," a companion to the PBS series; "Should You Leave?" by psychologist Peter Kramer; "What Losing Taught Me About Winning" by Fran Tarkenton; R.L. Stine's "Ghosts Of Fear Street" and "Fright Christmas"; "Dance With The Devil: A Lifesaving Prescription For Overcoming The Addiction To Alcohol" by Susan Powter; and "The Secret To Wealth And Happiness" by Anthony Robbins.

Dove Audio's new releases include Sheldon's "The Best Laid Plans"; Walter Mosley's "Always Outnumbered, Always Outgunned," which introduces a new character, Socrates Fortlow; "Only Love" by Erich Segal; "Gospel According To The Son" by Norman Mailer, read by his son Stephen; "Questioning The Millennium" by Stephen J. Gould; "On Communicating" by Mark H. McCormack; "Rose Cottage" by Mary Stewart; and "Another City, Not My Own" by Dominick Dunne.

Harper Audio new releases include Dr. Laura Schlessinger's "Ten Stupid Things That Men Do"; Johnny Cash's autobiography, "Cash"; Bill Zehme's tribute to Frank Sinatra's style, "The

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**Audio Books In Post-Boom Britain**

**The Industry Focuses On Realignment Rather Than Growth**

BY PETER DEAN

LONDON—The doldrums that becalmed the audio books industry in the U.K. in 1996 have continued well into 1997. The industry hopes that an impressive fourth quarter will blow wind into the sails of a business in need of some movement.

While it was the fastest-growing sector of the home-entertainment industry in 1995, the spoken-word business (as it is more commonly known in the U.K.) is suffering the filled retail pipelines resulting from the glut of product released by majors eager to get in on the act. There were times when approximately 300 new titles were appearing on the market each month, a figure reduced now by two-thirds.

Vertically integrated companies such as Castle, Carlton, BMG and PolyGram entered the market with a flurry in 1994 and 1995. But of these, only PolyGram is still in the market, its multimedia deals managing to secure hot properties in the key comedy sector, which still makes up a third of all sales.

Disney launched its Music And Stories imprint 12 months ago, aiming titles at high-traffic locations such as supermarket entrances, where it has scored impressive sales with video. But, after just one year, it has taken distribution away from Buena

Vista Home Entertainment, is not releasing any other product, and is currently formulating alternative avenues of distribution.

Woolworth launched its own retail labels 12 months ago, but it too is now reducing the number of stores that stock spoken word.

**MORE FOCUSED RETAIL**

"At the moment, spoken word is still being sold in almost 600 stores, but we're looking at the returns we get for the space we allocate and it's just not working," says Woolworth's group product manager, Colin Auchterlonie. "We're reviewing this in order to create a more focused range."

As for market leader WH Smith, audio buyer Laurence Howell has recently confirmed that the company is rethinking its spoken word profile, after moving spoken word from the music to book departments.

Also of great disappointment to the industry as a whole was the acquisition of Reed Audio by Random House and its subsequent closure, despite many critics applauding the style and daring of the audio imprint.

There have been new players in the industry—Penguin's children's arm Puffin, Mr. Punch, Magmasters and many smaller niche-market labels—but the general picture has been one of retraction or realignment rather

than growth and development.

Exactly what sales are like is very much open to question. The members of the Spoken Word Publishers Association (SWPA) still haven't compiled figures for 1996, let alone gotten a sales snapshot for 1997. Chairman

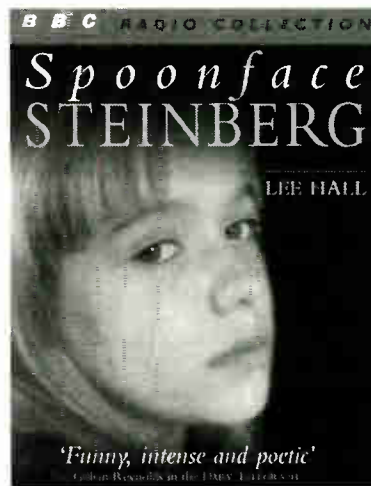
where he had made a name for himself first in the rights department then in acquisitions and production, making Penguin the leader of the fiction classics sections. During his tenure, he has released "Spoonface Steinberg," a moving real-life drama, which has been the stand-out title of the year, prompting the commissioning of the written book, based on the audio book.

"The BBC is certainly experiencing growth," Paterson explains, "It's healthy, not substantial, but in the kind of competitive marketplace that spoken word has become, that is good. The market is still experiencing the effects of the growth in output over the last two years, when there was a huge amount of product released. It has taken some time to stabilize after that."

In an industry made up of so many disparate retail elements, reports are that sales in third-market outlets are up—especially lines like MCI's low-price, impulse-purchase comedy collection the Comedy Club. Distributors such as Lifetime Entertainment and Bespoke have been carving themselves a very profitable niche.

Mark Griffiths, managing director of Lifetime Entertainment, believes that, in terms of sales, non-traditional outlets such as motorway service

(Continued on page 62)



Colin Collino is headed through the out door while smart money for his replacement is on either Hodder Headline's industry veteran Rupert Lancaster or Jan Paterson, head of the BBC Radio Collection.

Paterson has been a star acquisition by the BBC, which lured him away from Penguin Audiobooks,

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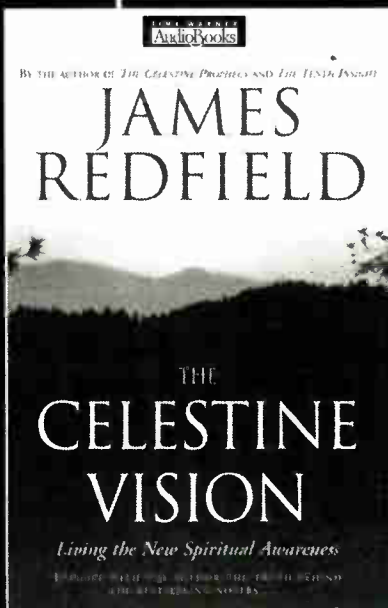


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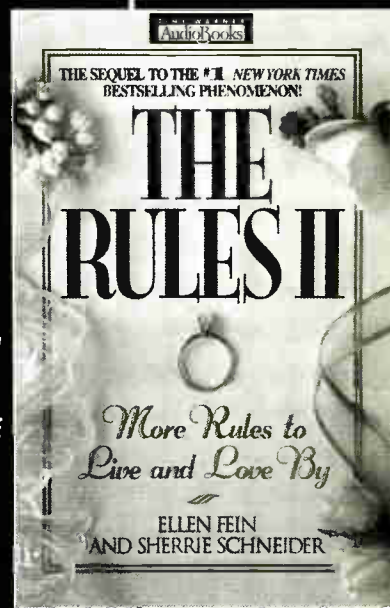
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## AUDIO AWARENESS

(Continued from page 59)

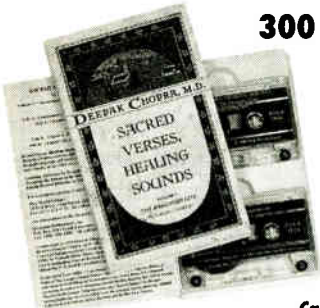
audio book is still heavily determined by the sustained publicity for its print counterpart, movie tie-ins with the star as reader can definitely boost a title's success. Simon & Schuster Audio recently released "Contact," performed by Jodie Foster. "We did a lot of work reaching out to her to con-

vey the legitimacy of audio books," Gershel says. "The big stars certainly have much bigger money things thrown at them, but I'd like to suggest that she saw the benefit of doing the audio book. More and more actors are seeing the beauty of the artform and that it's worth their time."

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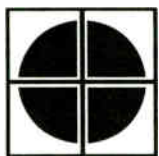
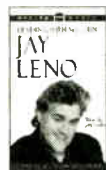
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## DUPERS

(Continued from page 59)

plants "since the majority of our customers are the smaller, indie labels that depend as much on tape as on CDs," Thomason says. He sees a continuing small but steady increase in spoken word business over the next five to 10 years.

At Cinram, spoken word business is "growing very nicely at our Richmond [Ind.] plant," says Rusty Capers, executive VP, sales and marketing. Earlier this year, Peter Jensen was hired from BASF as spoken word business-development manager, "and his efforts already are starting to produce additional business," Capers observes. Cinram also is into spoken word on CD and is testing a new combination package for both tapes and CDs, vacuum-molded and tailored for retail to fit in a CD rack.

Jensen is working in all market segments, including religious, motivational, educational and children's, Capers says, noting, "We've seen a real growth rate here, with our spoken word business tripling over the last five years." Richmond offers all on-site services except printing and graphics for spoken word products.

"With our growing spoken word business and still encouraging music cassette volume, we're probably not making any fewer cassettes than we did five years ago in our Weaverville [N.C.] plant," says Dick Law,

music/audio business manager for BMG Entertainment's Sonopress division.

"The big part is audio books, and that's growing by leaps and bounds," observes Dieter Baier, Sonopress VP, sales and marketing. "We're aggressively going after this business—which also has seen a big spurt in rentals at Barnes & Noble and other book superstores—and are beefing up our full-service pack-out area in the plant. Over the last three to four years, we've seen double-digit growth in our spoken word business."

"Our spoken word business is considerably ahead of the industry growth curve for the last 18 months," claims David Grant, sales VP for Warner Media Services at WEA Manufacturing in Olyphant, Penn. With the former Ivy Hill printing/packaging operation in the mix, the plant does the full-service job for Time Warner Audio Books and Book Of The Month Club, among other major spoken word clients.

"As an industry, spoken word has filled a lot of the void created by the decline of music cassettes," Grant says. "At WEA Manufacturing, it has helped significantly. With more unabridged editions, and the longer-playing cassette, all in all we're very enthused and think the spoken word market has a lot of legs left."

## BOOKS IN BRITAIN

(Continued from page 61)

stations, supermarkets and duty-free stores will soon rival traditional outlets. Griffiths breaks his market down into travel, chainstores and grocery.

"Eventually, we won't be talking of 'traditional' and 'non-traditional' but just of 'the market.' These stores are the future of entertainment retailing," Griffiths says.

Sales in the book trade, however, are unanimously disappointing. Part of the problem could be that there have been very few standout titles.

"We haven't got the big titles that we had last year," says WH Smith chief Howells. "Where's the 'Independence Day' or 'This Sceptered Isle' for 1997? Apart from 'Spoonface Steinberg,' our sales have been steady but unremarkable."

There have been occasional hits, such as "Take Me There—The Story Of Oasis," which has sold 65,000 units, and which EMI Gold claims is the highest-ever selling spoken-word title, but there have been very few titles getting beyond 5,000 units.

In many ways, the industry is preparing itself for Alan Bennett's new title, "The Clothes They Stood Up In," which is being released in the fourth quarter. In 1995, Bennett's "Diaries" became the figurehead of the industry and managed to sell well and get plenty of column inches in the press, as well as being highly visible in stores.

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Way You Wear Your Hat"; Newt Gingrich's "Lessons In Leadership," read by the author; and new "X-Files" and "Millennium" tapes.

New BBD titles include Robert Ludlum's "The Matarese Countdown" and "The Matarese Circle"; a boxed set of Tolstoy's "War & Peace"; Anita Hill's "Speaking Truth To Power"; a boxed set of "Winnie-The-Pooh" titles; a CD version of "The Hobbit"; "Holiday In Your Heart" by country singer LeAnn Rimes and Tom Carter; and "Star Wars: Specter Of The Past" by Timothy Zahn.

Other titles include unabridged versions of John Grisham's "The Rainmaker," "Homecoming" by Belva Plain, "Call It Courage" by Armstrong Sperry, "Shiloh Season" by Phyllis Reynolds Naylor, and a bridged and unabridged versions of Danielle Steel's "The Ghost."

Penguin titles include "The Wizard," written and read by Stephen King, and "Larry's Party" by Carol Shields. Penguin also will be releasing four Winnie-The-Pooh titles: "Winnie-The-Pooh," "The House At Pooh Corner," "When We Were Very Young" and "Now We Are Six."

Brilliance Audio begins the fall quarter with "Temple Of The Winds" by Terry Goodkind, "Amber Beach" by Elizabeth Lowell, "The Runaway" by Terry Kay, "All I Need Is You" by Johanna Lindsey, "The Angel Doll" by Jerry Bledsoe and "The Mozart Effect" by Don Campbell.

Other Brilliance titles include Charlotte Bronte's "Jane Eyre," Charles Dickens' "Great Expectations," "Love, Dad" by Joseph Heller and "Best Of Playboy Fiction."

Audio Literature's new releases include "Girlfriends Talk About Men: Living With And Loving The

Opposite Sex" by Carmen Renee Berry and Tamara Traeder, which is being released simultaneously with the paperback edition; "The Princess: Machiavelli For Women" by Harriet Rubin; and "Harlot By The Side Of The Road: Forbidden Tales Of The Bible."

Penton Overseas releases range from "The Civil War: Volume III Antietam And Fredericksburg" to "Stardom On A Shoestring" and "Thuvia—Maid Of Mars."

Audio Partners' fall releases include two unabridged classic mysteries by Rex Stout—"The Golden Spiders" and "The Black Mountain"; a double-CD set of poetry by Robert & Elizabeth Barrett Browning; an unabridged version of "The Autobiography Of Benjamin Franklin"; an

unabridged version of "The Secret Garden"; "It Was A Dark And Stormy Night: 101 Funniest Openings From The Worst Novels Never Written"; and "Thoreau & Emerson: Nature & Spirit."

Sounds True releases for the fall include "A Year To Live" by Stephen Levine, "Thomas Moore On Writing" and "Being With Dying" by Joan Halifax.

Publishing Mills is releasing "The Chieftains: The Authorized Biography" by John Glatt; "Shock Rock," a collection of short stories read by various rock artists; "It's A Wonderful Christmas," narrated by Andy Williams; "The Main Corpse" by Diane Mott Davidson; and "Selling Out—If Famous Authors Wrote Advertising" by Joey Green.

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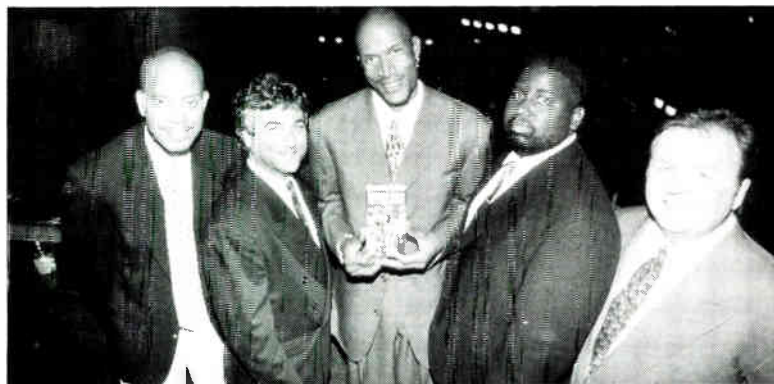
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**Unbelieva-Bull.** Chicago Bulls point guard Ron Harper, center, joins 20th Century Fox Home Entertainment and the National Basketball Assn. for the release of "Chicago Bulls: 1996-97 NBA Championship Season." The others in the starting five are, from left, Hosea Belcher, Fox Home Entertainment marketing VP; Charlie Rosenzweig, NBA Entertainment group director; Marcus Higgins, Fox sports marketing director; and Steve Merrill, NBA home video manager.

## 4th Qtr. Sell-Thru Looking Bullish Retailers Gear Up For Strong Lineup Of Releases

BY STEVE TRAIMAN

NEW YORK—Nothing succeeds like success.

After an encouraging first half of the year for sell-through, retailers are looking ahead to what is shaping up as an even bigger fourth quarter than last year's record-breaker, which saw close to 120 million cassettes shipped between September and November. Columbia TriStar brought a new record within reach when it recently announced the summer's biggest title, "Men In Black," and a surprise hit, "My Best Friend's Wedding," for the

holiday season.

Even without them, Hollywood had an impressive sell-through lineup. The big hitters include Universal Studios Home Video's "Jurassic Park: The Lost World" and "Liar, Liar"; Warner Home Video's "Batman & Robin" and "Free Willy 3"; Buena Vista Home Video's "Sleeping Beauty" and "The Jungle Book"; and 20th Century Fox Home Entertainment's direct-to-video "Casper," "Jingle All The Way," and the "Star Wars Special Edition Trilogy" boxed set.

DVD will be a factor in promoting sales of some of these titles. Those retailers that made a significant commitment to join the DVD launch, particularly Best Buy and J&R Music & Computer World's superstore here in Manhattan, are expecting big holiday sales for both software and hardware, including Columbia's pair of hits.

Other chains share varying degrees of optimism for both catalog and new sell-through titles the next four months. What they all have in common is eagerness to tap into consumer demand. Take, for example, Video Update.

The Minneapolis-chain has about 400 stores and will jump to 700 once its acquisition of Moovies is consummated. Sell-through traditionally represents about 5% of revenue. But a first half of the year test of a bigger and broader selection in about 25 Video Update stores was positive, says president John Bedard. As a result, sell-through sections will be expanded at more locations in time for the holiday quarter.

Since Moovies made a serious commitment to sell-through from its launch in late 1995, these stores should



West Coast Entertainment's sell-through towers will be stocked with studio hits like "Men In Black" in what promises to be a strong fourth quarter.

add significantly to the total, Bedard adds. Disney's direct-to-video releases "Toy Story 2" and "Lion King 2" are "a tossup for top sales," he says.

Best Buy video merchandise manager Joe Pagano notes that increased sell-through space in smaller prototype stores has more than repaid the investment through the year's first half. "We've seen our catalog promotions do extremely well, bearing out our belief that consumers are continuing to expand year-round purchases," he says.

Pagano is bullish on prospects for the next four months, with "Men In Black" and "The Lost World" expected to be "the cornerstone for another big season, although I rate last year's lineup a tad stronger." Customer demographics indicate strong results for "Liar, Liar" and the "Star Wars Trilogy."

Virtually all of the 300 corporate stores in West Coast Entertainment's 568-unit chain will have new signature sell-through towers installed by the  
(Continued on page 66)

## Studios' Scramble For DVD Control, Divx Debate May Discourage Consumers

**CONTROL FREAKS:** You've got to give Hollywood credit for perseverance.

The studios, which have never willingly surrendered control of their output, are trying to retain an iron grip on DVD. Disney, Universal, Paramount, and DreamWorks have joined forces with hardware manufacturers Thomson Consumer Electronics, Matsushita, and Zenith to back the mid-1998 introduction of a 5-inch disc that consumers can rent, buy, or throw away. At every step, the participating studios would collect a pay-per-use fee.

The details and reaction to the Divx scheme are covered elsewhere in this issue (see story, page 1), but it strikes us there's room for a bit of history that puts the announcement in perspective. Hollywood attempted to hold back movies from television, only to lose in a landmark court battle with the Department of Justice. Government lawyers also shot down as anti-competitive a venture called Premiere, posed as Hollywood's answer to Home Box Office.

When prerecorded cassettes became a fact of life, Hollywood sought to contractually limit rentals and then pushed for a rewrite of the First Sale Doctrine, which would have given the studios a share of rental revenues. The Video Software Dealers Assn. defeated that in hand-to-hand combat in the halls of Congress.

Are the studios discouraged? Only until the next format rolls out. Digital technology is especially worrisome because copies are perfect. Digital Video Express (formerly Zoom TV) claims Divx encryption will satisfy the most paranoid studio executive. But the cost to the nascent DVD market could be significant.

Less than two years after two DVD camps settled on a single, fully compatible format, Hollywood has split down the middle again. Consumers are bound to take notice and alter their intents to purchase accordingly. Even though Divx players and discs won't be commercially available until mid-1998, the word is out that Hollywood has something else in mind.

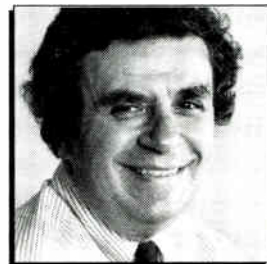
Some trade sources doubt the public will remember the Divx announcement a week after it was made. After all, they argue, live product is perhaps a year away—plenty of time to build a solid installed base of "open architecture" DVD players. Indeed, if pay-per-use has any chance of succeeding, now's the time to introduce it, while the market remains fluid, so the theory goes.

But the buying public doesn't forget so quickly. The Internet as rumor mill has a way of keeping things alive, and World Wide Web site browsers are often the early adopters who determine a product's success or failure. Consumer electronics retailers learned about "digital

freeze" when sales of conventional TV sets stalled following the spate of announcements about high-definition television. "The more the confusion, the more [consumers] will balk," says New York home video consultant Jim Lyle.

And in the confusion, Hollywood stands a chance of blowing a major opportunity. With the steady growth of competing media like direct-broadcast satellite, DVD has relatively little time to establish itself.

**DVD TITLE COUNT:** London-based Mastertone Multimedia launches its "Silver Screen" series with these 11 titles: "Africa Screams," "D.O.A." (1949 version), "The Little Princess" (1939 version, starring Shirley Temple), "The Little Shop Of Horrors" (1961 version with Jack Nicholson), "Till The Clouds Roll By" (starring Judy Garland), "Angel And The Badman," "Night Of The Living Dead" (in the public domain and also



by Seth Goldstein

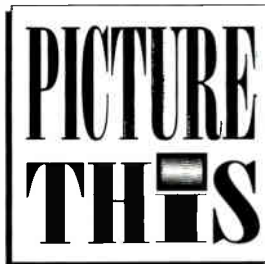
available from Elite Entertainment), "The Strange Love Of Martha Ivers," "The Stranger" (starring Orson Welles), "The Terror" (Nicholson, again), and "Pot 'O Gold" (starring Jimmy Stewart). The last six have Japanese subtitles, indicating their source.

PolyGram Video's fall slate includes "The Adventures Of Priscilla, Queen Of The Desert," "Kalifornia" (in four formats on a single disc—pan-and-scan, letterbox, rated, and unrated), "When We Were Kings," "Gridlock'd," and "Portrait Of A Lady." The titles, streeting from Sept. 9 through Nov. 18, are priced for sell-through at \$29.99, a switch in emphasis for PolyGram, which has played up DVD rental. "When We Were Kings," for example, debuted just two months ago on DVD and VHS at \$101.99.

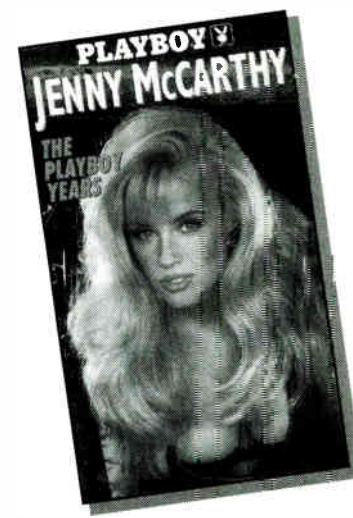
MGM Home Entertainment has seven for September: "The Year Of Living Dangerously," "Viva Las Vegas," "Elvis: That's The Way It Is," "Woman Of The Year," "The Philadelphia Story," "Rob Roy," and "Blown Away."

**VIDBITS:** Larry Cohen, formerly director of music and video for Montgomery Ward and the Lechmere chain, has left the company. He can be reached at 312-943-6366.

Handleman's video business took it on the chin in the quarter ended Aug. 2, the first of fiscal 1998. Rackjobbing revenues were down 54% to \$19.1 million from \$41.6 million in the same period last year. As before, Handleman suffered from direct delivery of new releases and inventory to mass merchants, primarily Wal-Mart. Meanwhile, North Coast Entertainment, which sells Handleman-owned product, including video and music, posted first-quarter sales of \$22.8 million, compared with \$26.5 million in 1997, a 14% decline.



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# 'Best Ever' Holiday Vids Due

**A VERY SCARRY CHRISTMAS:** Like many kids' videos spun off from television series, PolyGram Video's preschool entry "The Busy World Of Richard Scarry" did not include holiday episodes.

But because there's "huge business opportunity in holiday-themed videos," says **Laura Smith**, director of children's video, PolyGram approached Canadian producer Cinar about creating Scarry videos expressly to fill that demand. Retailers and consumers had been asking, she notes.

This Cinar did, and now PolyGram Video is offering several brand-new Scarry releases, including "The First Halloween Ever," "The Best Christmas Present Ever," and "The Best Christmas Surprise Ever." Each runs approx-



by *Moira McCormick*

imately 25 minutes and carries a suggested list price of \$9.95, identical to the regular Nickelodeon titles.

"It's the first time we've been able to influence creative regarding episodes not yet produced," according to Smith, who notes that the new titles are "ever-green, with sales opportunities not just for this year, but for reproduction down

the line."

"The First Halloween Ever," which reached stores Sept. 9, is being packaged with a free costume activity designed around a popular Scarry character, Huckle Cat. "It's a shiny card-stock figure of Huckle," says Smith, "with peel-and-stick Halloween costumes."

Two Christmas videos, one in red packaging ("The Best Christmas Surprise Ever") and one in green ("The Best Christmas Present Ever") are due Friday (19), also bearing bonuses. The former contains a Christmas ornament festooned with Scarry characters, the latter an offer for a Sears Portrait Studios photographic package. Both titles will be advertised in the November issue of Parents magazine.

Smith says PolyGram Video is planning more such holiday videos. "The next two will be based around Valentine's Day and Easter," she comments. "We're still working on promotional and advertising plans for them."

**GOING BANANAS:** PolyGram, meanwhile, is expanding "Bananas In Pajamas," based on the syndicated preschool show of the same name. Its latest release, packaged with a free 10-minute audiocassette sampler, is "Bananas In Pajamas: It's Music Time." Running 25 minutes, the title, at \$12.95 list, streets Oct. 21.

The sampler contains six songs from the Bananas' first full-length release on Capitol Records, "Bananas In Pajamas: It's Singing Time." Smith notes, "Music is what got this product up and running," making the value-added item particularly appropriate. "Kids love this music"—especially the catchy theme song.

Smith stresses that the sampler is more a bonus than a cross-promotion for the Capitol album. "On the back of the sampler cassette, it tells where the music came from, and that's all," she says. "We've gotten a great response from retail."

Bananas in Pajamas' third annual mall tour, which makes stops in the top 20 U.S. markets, kicks off this fall and continues into spring 1998.

**BRUSHING UP:** Paramount Home Video has joined forces with oral care manufacturer Oral-B for a holiday cross-promotion.

Two new Rugrats titles, "A Rugrats Chanukah" and "Rugrats: Bedtime Bash" (\$12.95 each), spun off from the highly rated Nickelodeon series, are packed with a \$1 coupon good toward the purchase of any two of Oral-B's numerous Nickelodeon-themed oral care products. One of them is an Oral-B Stocking Stuffer gift pack containing Rugrats-branded toothbrushes and toothpaste packaged with a special holder. There is also a timer to encourage two minutes of brushing.

Nine Rugrats catalog titles are included in the promotion, each priced at \$12.95. They are "The Santa Experience," "Grandpa's Favorite Stories," "Return Of Reptar," "Tommy's Troubles," "Phil & Lil: Double Trouble," "Chuckie The Brave," "Angelica The Divine," "Tales From The Crib," and "A Baby's Gotta Do What A Baby's Gotta Do."

Assistance in preparing this column provided by *Louella Garza*.

# Fox Shows Its Marketing Savvy With 'Star Wars'

**LIKE CLOCKWORK:** Suppliers have a lot of marketing tricks up their sleeves, but 20th Century Fox Home Entertainment has pulled out a spectacular one for "Star Wars Trilogy Special Edition."

Buena Vista Home Video traditionally waits seven years to re-promote its classics, but Fox has managed to pull down significant sales on the "Star Wars" trilogy after pulling it from the market just 18 months ago.

The "Special Edition" does have some souped-up effects, better sound, and a few extra minutes of footage, but let's face it—they're basically the same three movies that have already sold 30 million units.

What's different is the perception Fox has created for the trilogy.

This time the words "special edition" have taken on new significance. The theater-going public went crazy when the films were rereleased six months ago, and that enthusiasm is still at a fever pitch for the video.

But what's really driving sales is the perception that consumers must purchase all three movies in the gift set.

Back in July, Fox president **Jeff Yapp** set the stage by predicting sales of the sets, not singles, would dominate. At that time, he predicted demand would be "90/10" in favor of the sets (Billboard, July 12). It's a little early to say whether that will pan out, but consumers are leaning toward purchasing the sets, according to retail.

In order to persuade consumers to pick up the higher-priced pack, Fox's advertising doesn't show the series as single units.

All that is shown is the handsome Darth Vader packaging containing all three movies. Consumers may not even know that they can buy the films individually.

"Fox has done a good job with the ads to promote the sets," says one retailer. "We didn't even buy individual [tapes] on the second and third movies because we didn't think anyone would want to buy them by themselves," says one retailer.

Two years ago, Fox didn't even make a wide-screen edition available, adding greater incentive for rabid fans to purchase the pricey version simply because it's a little different. The new wide-screen edition is priced \$10 higher than the pan-and-scan version. The former is \$59.95; the latter is \$49.95.

Consumers are further discouraged from buying the single units because none is in wide-screen.

Putting the titles on sale for only 97 days is a given for this type of classic series and is hardly innovative marketing. But getting the public to buy another set of "Star Wars" movies that's nearly identical to what they bought a year ago is a marketing trick every studio wishes it had up its sleeve.

**FOX LORBER INCENTIVES:** Now

that the New York-based special interest and foreign-film supplier is aggressively attacking the sell-through market, the company is also putting together consumer promotions to drive sales.

For the next six months, consumers who purchase any Fox Lorber or WinStar title priced over \$30 will receive a bounce-back coupon for a \$5 phone card.

WinStar, Fox Lorber's reality-based and specialty video line, firmly planted the company in the sell-through market.

Recent WinStar titles include a series of videos from "Court TV" and "Planetary Traveler," a computer animation title.

The card offer, which has been expanded from a promotion for "Planetary Traveler," ends March 1, 1998.

In addition, Fox Lorber is putting together a retail incentive program.

When dealers purchase any 12 Fox Lorber sell-through titles, they will receive one title free. WinStar titles are not included in the retail offer, but dealers can choose from any of the 150 foreign and independent films in Fox Lorber's library. The offer expires Dec. 5.

**ART & RELIGION:** Special-interest videos have taken on many subjects in a variety of formats, so why not a series about a Catholic nun giving art history lessons?

Enter "Sister Wendy's Story Of Painting," featuring art historian Sister Wendy Beckett, who gives viewers lessons on everything from early cave drawings to modernism.

The BBC Video title arrives Sept. 23 in stores, priced at \$99.98 for the five-volume set or \$19.98 for individual tapes. The series, like all BBC videos, is distributed by 20th Century Fox Home Entertainment.

In the series, Sister Wendy, a nun for 50 years, covers early Egyptian art, the Renaissance, the Baroque and Romantic periods, art during the Industrial Revolution, and modernism.

The video series, which is taken from Sister Wendy's successful BBC television show, will be released in conjunction with her 16th art book and the debut of the series on PBS.

In addition, the video series will be cross-promoted with Tetley Tea.

More than 750,000 Tetley Tea packages will offer a coupon good toward up to \$10 off "Sister Wendy," as well as all BBC Video titles.

Consumers who purchase a BBC Video title priced at \$14.99 or below will receive a \$1 rebate. Videos priced between \$15 and \$19 are worth a \$2 rebate, and videos over \$20 are eligible for a \$3 rebate. The rebates may be combined for a maximum rebate of \$10.

Other BBC titles include "Absolutely Fabulous," "Wallace & Gromit," and "Keeping Up Appearances."



Billboard®

SEPTEMBER 20, 1997

## Top Kid Video™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
*** No. 1 ***					
1	1	7	<b>FUN AND FANCY FREE</b> Walt Disney Home Video 9875	1947	26.99
2	6	3	<b>POOH'S GRAND ADVENTURE</b> Walt Disney Home Video/Buena Vista Home Video 16030	1997	24.99
3	2	27	<b>THE HUNCHBACK OF NOTRE DAME</b> Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
4	5	7	<b>A RUGRATS VACATION</b> Nickelodeon Video/Paramount Home Video 837793	1997	12.95
5	3	189	<b>BAMBI</b> Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
6	7	5	<b>GOOSEBUMPS: THE HAUNTED MASK II</b> FoxVideo 4398	1997	14.98
7	<b>NEW ▶</b>		<b>CATS DON'T DANCE</b> Warner Home Video 96473	1997	19.98
8	4	91	<b>SCHOOLHOUSE ROCK: AMERICA ROCK</b> ABC Video/Paramount Home Video 47022	1995	12.95
9	9	25	<b>MARY-KATE &amp; ASHLEY: CASE OF U.S. NAVY MYSTERY</b> Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
10	8	25	<b>MARY-KATE &amp; ASHLEY: CASE OF THE VOLCANO ADVENTURE</b> Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
11	11	69	<b>SCHOOLHOUSE ROCK: MULTIPLICATION ROCK</b> ABC Video/Paramount Home Video 47023	1995	12.95
12	12	85	<b>SCHOOLHOUSE ROCK: GRAMMAR ROCK</b> ABC Video/Paramount Home Video 47021	1995	12.95
13	14	17	<b>BARNEY'S MUSICAL SCRAPBOOK</b> Barney Home Video/The Lyons Group 2017	1997	14.95
14	<b>NEW ▶</b>		<b>WINNIE THE POOH: BOO TO YOU TOO</b> Walt Disney Home Video/Buena Vista Home Video 603430	1997	14.99
15	13	29	<b>SESAME STREET: BEST OF ELMO</b> ◊ Sesame Street Home Video/Sony Wonder 51229	1996	9.98
16	23	7	<b>RUGRATS: CHUCKIE THE BRAVE</b> Nickelodeon Video/Paramount Home Video 833573	1997	9.95
17	24	139	<b>ALADDIN</b> Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
18	10	45	<b>WALLACE AND GROMIT: A CLOSE SHAVE</b> BBC Video/FoxVideo 8399	1996	9.98
19	17	73	<b>THE ARISTOCATS</b> Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
20	<b>NEW ▶</b>		<b>BONE CHILLERS: FRANKENTURKEY</b> Walt Disney Home Video/Buena Vista Home Video 603433	1997	12.99
21	15	9	<b>BARNEY'S CAMP WANNARUNNAROUND</b> Barney Home Video/The Lyons Group 2018	1997	14.95
22	21	7	<b>RUGRATS: A BABY'S GOTTA DO</b> Nickelodeon Video/Paramount Home Video 833693	1997	9.95
23	18	3	<b>IT WAS MY BEST BIRTHDAY EVER, CHARLIE BROWN!</b> Paramount Home Video 837430	1997	12.95
24	<b>NEW ▶</b>		<b>QUACK PACK: HOUSE OF HAUNTS</b> Walt Disney Home Video/Buena Vista Home Video 603435	1997	12.99
25	20	3	<b>DISNEY SING-ALONG SONGS: THE EARLY YEARS</b> Walt Disney Home Video/Buena Vista Home Video	1997	14.99

◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

# Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★★★ No. 1 ★★★					
1	14	77	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
2	2	4	SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
3	1	4	PLAYBOY CELEBRITY CENTERFOLD: FARRAH FAWCETT	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
4	5	4	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99
5	3	14	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
6	8	3	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
7	<b>NEW ▶</b>		THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
8	6	5	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
9	4	7	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	26.99
10	11	4	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	19.99
11	RE-ENTRY		MARY POPPINS ♦	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews Dick Van Dyke	1964	G	22.99
12	10	67	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
13	15	8	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PBV0811	Various Artists	1997	NR	19.98
14	12	29	LORD OF THE DANCE ▲	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
15	<b>NEW ▶</b>		FLEETWOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
16	7	11	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
17	9	9	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98
18	21	14	HAPPY GILMORE	Universal Studios Home Video 82820	Adam Sandler	1996	PG-13	14.98
19	<b>NEW ▶</b>		HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
20	29	84	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
21	19	14	I'M BOUT IT ▲²	No Limit Video Priority Video 53423	Master P	1997	R	19.98
22	26	2	DRAGONBALL Z: ARRIVAL	FUNimation Pioneer Entertainment 1329	Animated	1997	NR	14.98
23	<b>NEW ▶</b>		BETTER OFF DEAD	FoxVideo 7083	John Cusack Amanda Wyss	1985	PG	9.98
24	17	2	CATS DON'T DANCE	Warner Home Video 96473	Animated	1997	NR	19.98
25	13	21	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
26	24	26	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
27	16	9	ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE	Warner Reprise Video 38476	Alanis Morissette	1997	NR	19.98
28	27	16	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
29	37	93	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
30	34	63	JURASSIC PARK ◊	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
31	18	14	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
32	33	81	PRETTY WOMAN	Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
33	25	2	COURAGE UNDER FIRE	FoxVideo 1871	Denzel Washington Meg Ryan	1996	R	14.98
34	23	8	PLAYBOY'S BIKER BABES-HOT WHEELS & HIGH HEELS	Playboy Home Video Universal Music Video Dist. PBV0815	Various Artists	1997	NR	19.98
35	RE-ENTRY		SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98
36	<b>NEW ▶</b>		MST 3000: THE UNEARTHLY	Rhino Home Video 2335	Joel Hodgson John Carradine	1997	NR	19.95
37	38	7	BEAVIS & BUTT-HEAD: INNOCENCE LOST	MTV Music Television Sony Music Video 49332	Animated	1997	NR	14.98
38	20	9	TURBO-A POWER RANGERS MOVIE	FoxVideo 4181	Mighty Morphin Power Rangers	1996	PG	19.98
39	RE-ENTRY		STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
40	22	7	A RUGRATS VACATION	Nickelodeon Home Video Paramount Home Video 837793	Animated	1997	NR	12.95

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

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### 4TH QTR. SELL-THRU LOOKING BULLISH

(Continued from page 63)

fourth quarter, corporate develop VP Steven Apple says. "Since we opened our 6,000-square-foot prototype last November in Huntingdon Valley [out-



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side Philadelphia], we've seen much better success in sell-through with an encouraging first half."

The red, inverted-triangle metal fixtures already are in more than half the corporate locations. They helped move "101 Dalmatians," "Jerry Maguire," and "Space Jam" in the first half, and are expected to drive sales of "Men In Black" and "Lost World" through the holidays. Apple anticipates both will bring in customers eager to make catalog purchases.

"You have to make a commitment to the sell-through category to make a dent in the customer's psyche," he emphasizes. "Our goal is to establish West Coast as a destination point for movie purchases. That's not something we've mastered at all as well as a [specialty retail] industry."

Buoyed by exceptionally strong catalog sales, "sell-through was up about 10%-15% the first half" at the 100 Tower Records & Video locations, says VP John Thrasher. Repromotions of repriced titles helped.

In the second half, Thrasher thinks, "Sleeping Beauty" and "Liar, Liar" will be especially strong, and Fox's "Jingle All the Way" will give a boost to traditional holiday titles like "It's A Wonderful Life" and "How The Grinch Stole Christmas." Tower plans to take advantage of "Batman & Robin" to kindle interest in the first three titles in the Batman series.

Thrasher's wish list includes New Line Cinema's "Spawn," which would benefit from a companion CD soundtrack that's already racking up big sales at Tower's Sunset Boulevard store in Los Angeles and in Tempe, Ariz. "It's essential that you have as wide and as good a sell-through selection as you can put together," he observes. "We'll strongly promote our titles with several newspaper inserts between Thanksgiving and Christmas, as we've done the last few years."

At J&R Music & Computer World, music and video head buyer Doug Diaz reports an encouraging first half for sell-through, with significantly increased interest—and sales—in letter-box formats. "Our customers are putting more dollars out for wider-screen TVs," he notes, "and are going out the door with a bunch of letter-box videos as well. It has become a growing genre for us, and we've created a special section to highlight the titles."

Some of those customers caught the habit after they bought J&R VCRs and TV/VCR combos via direct mail, a trend the store hopes to exploit.

For the second half and fourth quarter, Diaz predicts the combination of "The Lost World" and "Men In Black" will push sales over last year's record holiday business. He gives an edge to the dinosaurs over the alien bugs. He thinks two Paramount titles, originally priced for rental, could prove their worth in sell-through—"Private Parts" and "Beavis & Butt-head Do America."

Anticipating more co-op dollars, Diaz plans to repeat J&R's holiday gift guide, just before Thanksgiving, in The New York Times, The (New York) Daily News, and The Record, northern New Jersey's biggest-circulation Sunday paper.

Says Best Buy's Pagano, "Video will have top-of-the-mind consumer awareness as gifts this holiday season. There's a positive aura around all entertainment software."

# 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	7	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
2	2	7	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
3	4	4	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
4	9	3	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
5	5	8	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
6	8	5	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lare
7	6	7	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
8	3	10	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
9	7	8	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
10	11	5	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
11	12	4	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
12	16	3	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
13	10	7	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
14	13	5	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
15	18	12	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
16	28	2	THE BEAUTICIAN AND THE BEAST (PG)	Paramount Home Video 334003	Fran Dreschner Timothy Dalton
17	NEW ▶		ROSEWOOD (R)	Warner Home Video 14536	Jon Voight Ving Rhames
18	15	14	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
19	19	3	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
20	14	8	SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
21	NEW ▶		INVENTING THE ABBOTTS (R)	FoxVideo 6081	Joaquin Phoenix Liv Tyler
22	21	4	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
23	NEW ▶		LOVE JONES (R)	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long
24	17	8	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek
25	26	9	VEGAS VACATION (PG)	Warner Home Video 14906	Chevy Chase Beverly D'Angelo
26	22	3	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
27	29	2	KAMA SUTRA (NR)	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew
28	24	16	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
29	20	13	MICHAEL (PG)	Warner Home Video T6303	John Travolta Annie MacDowell
30	25	14	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
31	27	6	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne
32	32	8	GHOSTS OF MISSISSIPPI (PG-13)	Columbia TriStar Home Video 95103	Alec Baldwin James Woods
33	NEW ▶		HARD EIGHT (R)	Columbia TriStar Home Video 81033	Philip Baker Hall Gwyneth Paltrow
34	NEW ▶		MOUNTBATTEN: THE LAST VICEROY (NR)	Bonneville Worldwide	Nicol Williamson
35	37	15	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
36	NEW ▶		HEAD ABOVE WATER (PG-13)	New Line Home Video Warner Home Video N4414	Cameron Diaz Harvey Keitel
37	23	9	BEVERLY HILLS NINJA (PG-13)	Columbia TriStar Home Video 82503	Chris Farley
38	36	5	ALBINO ALLIGATOR (R)	Touchstone Home Video Buena Vista Home Video 10460	Matt Dillon Faye Dunaway
39	34	2	SUBURBIA (R)	Warner Home Video 2509	Not Listed
40	33	9	FIERCE CREATURES (PG-13)	Universal Studios Home Video 82824	John Cleese Jamie Lee Curtis

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## BIG SEVEN

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- 2. International Talent & Touring Directory:** The source for U.S. & International talent, booking agencies, facilities, services & products. \$99
- 3. Record Retailing Directory:** Detailed information on thousands of independent music stores & chain operations across the USA. \$155
- 4. International Tape/Disc Directory:** All the info on professional services & supplies for the audio/video tape/disc industry. \$60
- 5. Nashville 615/Country Music Sourcebook:** The most comprehensive resource of business-to-business listings for the Nashville region & country music genre. \$60
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# Reviews & Previews

## ALBUMS

EDITED BY PAUL VERNA

### POP

#### ★ SUPERCHUNK

**Indoor Living**  
 PRODUCERS: Superchunk & John Plymate  
**Merge 129**  
 Chapel Hill, N.C.'s Superchunk has always favored a do-it-yourself ethos, running its own label and avoiding industry machinations. Still, the band's music has become increasingly proficient, growing leaps with 1994's "Foolish" and '95's "Here's Where The Strings Come In." Superchunk has become a sort of two-car garage band, its rough-and-tumble punk energy infused with a finely tuned pop subtlety. And from the grand textures of "Unbelievable Things" to the charming knockoff "Martinis On The Roof," "Indoor Living" makes the group's continued evolution clear. Distributed by Touch and Go.

### RAP

#### ► KILLA ARMY

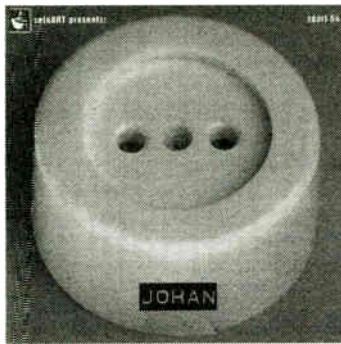
**Silent Weapons For Quiet Wars**  
 PRODUCERS: 4th Disciple  
**Wu-Tang 50633**  
 Sounding like aural outlaws trapped in a dark, chaotic war zone, this camouflaged crew from the Wu-Tang (boot) camp forcefully execute a counterattack on the current lazy, self-pitying, slapdash state of hip-hop. Instead of simply declaring "no way out" or linking macho gangsta slang to acquisitive braggadocio, the group actually demonstrates the importance of structure and diligence. It's hard to tell exactly where any of the musically evolved album's borrowed beats and booming basslines are from. But as the MCs attack the raw tracks like Africanized bees, dropping science, one wishes they would've rethought lines about such things as being "snipers hitting Caucasians." They're actually counter-productive to the struggle they're trying to advance. Distributed by Priority.

### JAZZ

#### ► MCBRIDE/PAYTON/WHITFIELD

**Fingerpainting: The Music Of Herbie Hancock**  
 PRODUCERS: Richard Seidel & Don Sickler  
**Verve 537 856**  
 Considering Herbie Hancock's compositional brilliance and creative longevity, a tribute like this seems long overdue. The young-gun trio composed of all-star labelmates bassist Christian McBride, trumpeter Nicholas Payton, and guitarist Mark Whitfield swings sensitively and has fun doing it, from such early-Herbie tunes as the sassy, soulful "Driftin'" and the pleasant '60s standard "Dolphin Dance," to such '70s funk-era gems as "Sly" and the classic "Chameleon." Other notable moments include the light Latin-esque groove of "Speak Like A Child," the poignant, penetrating modalities of "Oliloqui Valley," the odd, angular lyricism of Miles Davis-popularized theme "The Sorcerer," and the sweetly sonorous "The Kiss" from Hancock's "Blow-Up" soundtrack.

### SPOTLIGHT



**JOHAN**  
 PRODUCERS: Frans Hagenaars & Johan  
**Excelsior Recordings/Spin Art 54**  
 Admirers of bands as disparate as Oasis and Radiohead can find much to love in Johan, a Dutch quartet whose thinking is tempered with feeling—and vice versa. The group has fashioned a hook-heavy, artfully produced album of diamond-sharp songs, each refracting universal rock verities through a very personal lens. Modern rock programmers bold and shrewd enough to spin the sure-fire single "Everybody Knows" can expect instant gratification. And "Not Funny Anymore (It's)," "Swing," and "December" are other signal tracks from a band that should be converting the cognoscenti as it tours the U.S. with Nova Scotia's Sloan. Spin Art is distributed by Caroline.

#### ★ GERI ALLEN

**Eyes . . . In The Back Of Your Head**  
 PRODUCERS: Teo Macero & Geri Allen  
**Blue Note 38297**  
 Newest from celebrated pianist Geri Allen finds her accompanied by the sparse backing crew of trumpeter (and husband) Wallace Roney and percussionist Cyro Baptista, plus two duets with guest star Ornette Coleman. Co-produced by the venerable Teo Macero, this album sug-

### SPOTLIGHT



**SCOTTY MOORE & DJ FONTANA**  
**All The King's Men**  
 PRODUCERS: various  
**Sweetfish 0002**  
 The original guitarist and drummer of Elvis Presley's band—Scotty Moore and DJ Fontana, respectively—team up with rock'n'roll icons they inspired for an album of new material with a rootsy flavor and a nod to Presley's legend. Anchored by Fontana and Moore, the album features Keith Richards and the Band, the Mavericks, Joe Ely, Lee Rocker, Cheap Trick, Ronnie McDowell and the Jordanaires, Steve Earle, Ron Wood, and Jeff Beck, among others. Highlights include Richards and the Band's "Deuce And A Quarter," Ely and Rocker's "I'm Gonna Strangle You Shorty," Cheap Trick's "Bad Little Girl," and Wood and Beck's "Unsung Heroes." Distributed by Alternative Distribution Alliance.

gests that Allen's recent association with Coleman may have lent her compositions a free, airy looseness, with a piano style that sometimes recalls the rootless runs of Paul Bley (although she takes a Cecil Taylor-ish turn on the stark, avant-garde "Windows To The Soul"). Allen's solo piano turns offer the album's highlights, especially the gentle, progressively pastoral "New Eyes Opening," the bounding rhapsody of "FMFMF," and chinning, love-

### SPOTLIGHT



**GILBERTO GIL**  
**Quanta**  
 PRODUCER: Liminha  
**Mesa 92778**  
 With its heady references to quantum physics, the Internet, and other topics seldom associated with sensual music, Brazilian icon's latest release walks perilously close to "concept album" territory but escapes getting tangled in a web of pretension thanks to its flawless material, which toys with Brazilian traditionalism, Anglo pop, jazz, and Afro-Caribbean beats. Among its best moments are the breezy, uptempo "Ciência E Arte," the irresistibly catchy "Pílula De Alho," the supercharged "Guerra Santa," and the entrancing "Fogo Líquido." A fresh new album from a veteran artist with seemingly boundless musical gifts.

ly "Little Waltz," performed as a self-accompanied piano/synth duet. Coleman's best guest shot is on his Allen co-write, the harmolodic tango "The Eyes Have It."

### CLASSICAL

#### ► WYNTON MARSALIS

**Jump Start & Jazz: Two Ballets**  
 PRODUCER: Delfeayo Marsalis  
**Sony Classical 62998**  
 These two short ballets by jazz trumpeter, composer, and impresario Wynton Marsalis have their charms—although they're ephemeral at best. Divorced of the dances they originally accompanied—"Jazz: 6½ Syncopated Movements" by Peter Martins and "Jump Start: The Mastery Of Melancholy" by Twyla Tharp—the pieces seem too much like episodic genre exercises to encourage repeat listenings. That said, though, there are moments of true beauty and invention here in the composing and, especially, the playing: Scan to the "Trail Of Tears" section of "Jazz" and "Gagaku" in "Jump Start" for proof.

★ **WALTRAUD MEIER SINGS WAGNER**  
**Symphonieorchester Des Bayerischen Rundfunks, Lorin Maazel**  
 PRODUCER: Wolfram Graul  
**RCA Red Seal 68766**  
 You don't see many Wagner recital discs, partly because the composer's works resist being cherry-picked for arias—the through-composed music dramas aren't really built with discrete "numbers" in mind. Moreover, there isn't exactly a plentitude of world-class Wagner singers these days. But this disc circumvents those challenges with some graceful edits and the clarion voice of mezzo-soprano Waltraud Meier. Not long ago, the German singer

### VITAL REISSUES

**VARIOUS ARTISTS**  
**Anthology Of American Folk Music**  
 REISSUE PRODUCERS: Smithsonian Folkways staff  
**Smithsonian Folkways Recordings 251, 252, 253**  
 When it was originally released in 1952, the six-volume "Anthology Of American Folk Music" represented the most comprehensive collection of early 20th century recordings and inspired the folk revival of the late '50s and early '60s. Appearing for the first time on CD, the anthology has been remastered and packaged in a 12-by-12-inch box that evokes the scholarly look of the original, with archival photos, essays by Greil Marcus and other music historians, and detailed track annotation. Although the poor sound quality of many of these recordings prohibits them from being enjoyed as pure music, the compilation's value as a definitive document of antebellum American popular song is incontestable. Among the artists represented are Furry Lewis, the Carter Family, Blind

Lemon Jefferson, and Mississippi John Hurt, as well as more obscure names who nevertheless made a valuable contribution to the nation's musical heritage.

**VARIOUS ARTISTS**  
**I Am Time—Cuba**  
 PRODUCERS: Various  
**Blue Jackel 5011, 5012, 5013, 5014**  
 Each disc in this spectacular four-disc box covers a different sub-genre of Cuba's rich musical heritage: invocations, songs, dance music, and jazz. With plenty of overlap between these musical styles, the collection plays like a seamless aural history told by the likes of Conjunto Folklórico de Cuba, los Muñequitos de Matanzas, Síntesis, los Van Van, Mario Bauza, Cachao, Jesús Alemañy, and many others. Even without all that timeless music, "I Am Time" would be worth the investment just based on its cigar-box look, its colorful illustrations, and its extensive annotation. Contact: 516-932-1608.

triumphed under Daniel Barenboim in the lead of "Tristan Und Isolde" (on Teldec); here with Lorin Maazel, she is a powerhouse of sound as well, voicing some of the peak moments from seven epics—including an exciting turn from "The Flying Dutchman" and the emotive final scene from "Götterdämmerung."

### CONTEMPORARY CHRISTIAN

#### GEOFF MOORE & THE DISTANCE

**Threads**  
 PRODUCERS: Tedd T., Brent Milligan, Geoff Moore  
**ForeFront 5175**  
 Geoff Moore and his musical companions the Distance are among Christian rock's most enduring outfits because of their willingness to explore new musical territory on each new release without changing their core personality. This album is filled with songs that run the gamut from the self-exploration evident in "The In Betweens" to the maverick joy found in "Desperate Men." The title cut is a beautiful tune co-written by Moore, Steven Curtis Chapman, and de Talk's Toby McKeehan, who joins Moore on the song for a great duet. Other highlights include "The Letter," "Declaration," and "Running To You." There may be an influx of new bands on the Christian scene, but on this new release, Moore and his bandmates show they still have what it takes to go the distance, with passion and creativity to spare.

#### IDENTICAL STRANGERS

**PRODUCER: Randy Thomas**  
**Damascus Road 8150**  
 Andy Denton's voice has texture and depth that suit him well when he rocks out or when he chooses to be vulnerable on a tender ballad. That voice, combined with the guitar prowess and production genius of Randy Thomas, makes this one of the best albums this year. Denton and Thomas bring a wealth of experience to their debut as a duo. Denton was formerly with Ruscha and Legend Seven. Thomas, a veteran of the Sweet Comfort Band and Allies, is also well known as a songwriter. He's written hits in both the country and Christian fields, most notably co-writing the Bob Carlisle hit "Butterfly Kisses." The songs the duo wrote for this project are uniformly strong and the performances stellar. Among the highlights are "Extraordinary Love," "Juliana Wilson," "The Long Haul," and "Father Me." An outstanding album that signals an exciting chapter in the lives of two of Christian music's most talented artists.

### NEW AGE

**KARL JENKINS**  
**Adiemus 2: Cantata Mundi**  
 PRODUCER: Karl Jenkins  
**Sony Classical**  
 "Cantata Mundi" is the follow-up to "Songs Of Sanctuary," which, two years after its release, has gotten a second wind with a Delta Airlines ad and the "Pure Moods" collection. As on the first CD, Miriam Stockley's voice is layered in multitracked choirs like Enya's, intoning a hybrid dialect à la Dead Can Dance. But with larger orchestral forces, composer Karl Jenkins sabotages the intimate tribal charm of the first album in favor of grandiose symphonic aspirations. "Cantus—Song Of Tears" recalls the plaintive themes of the "Adiemus" hit, but much of "Cantata" sounds like outtakes from an Elliot Goldenthal "Batman" score.

**ALBUMS:** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (►): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bambarger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

# Reviews & Previews

## SINGLES EDITED BY LARRY FLICK

### POP

#### ► SHAWN COLVIN *You And The Mona Lisa* (3:27)

PRODUCER: John Leventhal  
WRITERS: S. Colvin, J. Leventhal  
PUBLISHERS: AGF/Scred Songs/WB/Lev-A-Tunes, ASCAP

Columbia 0987 (c/o Sony) (cassette single)  
The follow-up to the deservedly massive "Sunny Came Home" is slightly more subtle in its musical approach but no less infectious or substantial. Colvin has mastered the task of weaving intensely emotional and intelligent tales into concise, pop-friendly bites.

"You And The Mona Lisa" packs a satisfying punch, as Colvin's intimate vocal is surrounded by the required acoustic strumming and splashes of blues-spiced horn and harmonica lines. As the song builds to a lively, rock-edged climax, it's easy to imagine hearing this hit-bound tune over and over again on the radio. If you have yet to investigate the artist's fine current album, "A Few Small Repairs," use this single as an excuse to finally do so.

#### ► OASIS *Don't Go Away* (4:48)

PRODUCERS: Owen Morris, Noel Gallagher  
WRITER: N. Gallagher  
PUBLISHER: Sony/ATV Songs, BMI; Sony/Creation, PRS

Epic 2591 (c/o Sony) (cassette single)  
The second single from "Be Here Now" has the potential to be the rambunctious band's biggest hit yet. Yeah, the Beatles flavor is still quite prominent. But there is also a plethora of fresh guitar ideas and lyrics that are deceptively romantic and almost forlorn. The rich texture of Owen Morris and Noel Gallagher's production will make this an audiophile fave, while pop heads will simply dig the contagious quality of the chorus.

#### ► DURAN DURAN *Electric Barbarella* (3:58)

PRODUCER: TV Mania  
WRITERS: N. Rhodes, W. Cuccurullo, S. Le Bon  
PUBLISHER: not listed  
REMIK: Todd Terry

Capitol 12087 (cassette single)  
With this preview of its imminent "Medazzaland" set, Duran Duran offers its most pleasing and commercially viable single in eons. Perhaps that's due to the fact that the frenetic groove and jangly guitars are mildly reminiscent of their breakthrough hit, "Planet Earth"—but with an appropriate updating to suit the tastes of the electronica generation. Simon Le Bon's voice is as oddly compelling as ever, and we'd love to hear from anyone who can decipher the song's impenetrable lyrics. Still, this is mighty good stuff that will get the toe tapping and the butt shaking within seconds.

#### ★ K.D. LANG *Theme From The Valley Of The Dolls* (3:37)

PRODUCERS: Craig Street, k.d. lang  
WRITERS: D.L. Previn, A.G. Previn  
PUBLISHER: Twentieth Century Fox, ASCAP

REMIK: Junior Vasquez  
Warner Bros. 9044 (cassette single)  
What a bummer it is that more people have not discovered the beauty of lang's current album, "Drag." Perhaps Junior Vasquez's rhythm-smart reconstruction will help unlock a few top 40 doors. He does a fine job on the radio mix, which he transforms into a shuffling, almost reggae-flavored R&B ballad. His uptempo dance version is a monumental effort, clocking in at an astonishing 13-plus minutes. Wisely, he doesn't clutter the track and sway the listener far from lang's performance, which is typically

strong and layered with mind-nourishing subtext. Adventurous popsters need to check this one out.

#### GAVIN HOPE *It's O.K., It's Alright (I Understand)* (no timing listed)

PRODUCER: Dave Pickell  
WRITERS: J. Collins, D. Pickell  
PUBLISHER: Warner-Chappell, ASCAP  
REMIK: Tony Green

Popular 3198 (cassette single)  
Canadian Hope should continue to gather a solid following with this R&B-inflected dance/pop shuffler, on which he works his deep and throaty baritone vocal range to maximum effect. There are moments when he sounds a bit like Rick Astley—particularly on Tony Green's remix, which percolates with a faster beat and lighter keyboards. Hope's Canadian comrades are already embracing this winning effort. Can a crossover into the American market be far behind?

### R & B

#### ► SO SO DEF BASS ALL-STARS FEATURING INOJ *Love You Down* (4:19)

PRODUCER: Charles "The Mixologist" Roane  
WRITER: M. Riley Jr.  
PUBLISHERS: MCA/MCA-Unicity/Moonwalk/Ready, ASCAP

So So Def/Columbia 2930 (c/o Sony) (cassette single)  
So So Def and Inoj excel with their bass interpretation of Ready For The World's '80s classic "Let Me Love You Down," due both to the hilarity of their choice of material and the group's sincere approach to the task. Inoj's vocals are ample but not exceedingly inviting on the track, but her readiness to tackle such a cultish, semi-popular track is enough to win over R&B listeners, while bass lovers will enjoy the classic begging-style of ballad that Melvin Riley pioneered.

#### ► HEAVY D *I'll Do Anything* (4:02)

PRODUCERS: not listed  
WRITERS: not listed  
PUBLISHERS: Geomantic/Irving/Hot Cha/Unichappell, BMI

Uptown 53456 (c/o Uni) (cassette single)  
Heavy turns in another innovative lady-killer rhyme backed by Hall & Oates classic "I Can't Go For That (No Can Do)." Charged by Heavy's dutiful embrace of the sample and his vivid lyrics, "I'll Do Anything" is already in heavy rotation at national radio.

#### ► BEBE WINANS *In Harm's Way* (4:21)

PRODUCER: Rhett Lawrence  
WRITERS: B. Winans, R. Lawrence, M. Bell-Byans  
PUBLISHERS: EMI-Blackwood/Benny's Music, BMI; Warner-Chappell/Rhethrime, ASCAP

Atlantic 8280 (cassette single)  
Winans delivers a smooth and soulful slow jam that is equally accessible to his gospel fans and mainstream R&B listeners. He infuses a warmth and honesty into the song's words of love and gratitude, while producer Rhett Lawrence wraps him in glossy synths and caressing background vocals. Although mature minds will likely bond with this recording first, the jeep-like shuffle beat and Winans' chest-pounding vocal climax are strong enough to eventually grab the ears of youngsters in a romantic frame of mind.

#### ★ RICKY JONES *Still In Love* (3:50)

PRODUCERS: Marc Antoine, Melissa Ritter, Ricky Jones  
WRITERS: R. Jones, M. Ritter, M. Antoine  
PUBLISHERS: Feadbach/Senoji/Full Keel/Fuzzy Frog, ASCAP; Warner-Tamerlane/Cherryworks/Redhead Girl, BMI

REMIK: Jon B.  
Cherry/Universal 1193 (c/o Uni) (cassette single)  
The search for this season's alterna-soul equivalent to Maxwell and D'Angelo can stop right here. Jones oozes with star power on this percussive ballad, which sidesteps tried-and-true jeep gimmicks in favor of acoustic instrumentation. It's a move that frames his voice beautifully. It also shines a favorable light on a sim-

ple yet utterly delicious love song. Jon B. contributes a remix that attempts to build upon the magic of the original version but misses the mark. A respectable effort, but the truth is that some songs should be left alone. The campaign to turn Jones into a household name will begin at R&B radio, although this is an artist who deserves to be heard on every possible format. Can't wait to hear his self-titled debut album.

### COUNTRY

#### ► PATTY LOVELESS *You Don't Seem To Miss Me* (3:33)

PRODUCER: Emory Gordy Jr.  
WRITER: J. Lauderdale  
PUBLISHERS: Mighty Nice/Laudersongs/Bluewater, BMI

Epic 78695 (c/o Sony) (7-inch single)  
Loveless continues to consistently make some of the most powerful and poignant country records of the '90s, and this fine single is no exception. Her mournful, Appalachian-tinged vocals wring every possible drop of emotion out of this evocative tune. Just when you think this recording could not get any better, George Jones joins in to elevate the song to hillbilly heaven. A great, great record from two of country music's most affecting and enduring stylists.

#### ► TRACY LAWRENCE *The Coast Is Clear* (3:56)

PRODUCERS: Flip Anderson, Tracy Lawrence  
WRITERS: J. Brown, B. Jones  
PUBLISHERS: Almo/Bamatuck, ASCAP; Irving/Kyba, BMI

Atlantic 8299 (CD promo)  
Lawrence's new single—which is also the title cut of his current album—is a lilting ballad with a smooth, radio-friendly melody and well-written lyric about a man who is seeing his relationship in a different light. Lawrence's performance is on target, and all production and musical elements should add up to another hit from one of country radio's core acts.

#### ► TRACY BYRD *Good Ol' Fashioned Love* (2:59)

PRODUCER: Tony Brown  
WRITERS: M. Nesler, T. Martin  
PUBLISHERS: Music Corp. of America/Glitterfish/Hamstein Cumberland/Baby Mae, BMI

MCA 72011 (c/o Uni) (CD promo)  
Byrd gets wistfully nostalgic for good old-

fashioned romantic commitment in this beautiful number. Songwriters Mark Nesler and Tony Martin have written a tune steeped in sweet sentiments, yet it never disintegrates into smarmy clichés. Byrd's rich baritone is a perfect vehicle for this kind of warm romantic ballad, which should hold lots of appeal for programmers.

### DANCE

#### ► MASTERS AT WORK WITH INDIA *To Be In Love* (12:45)

PRODUCER: not listed  
WRITER: not listed  
PUBLISHER: not listed

MAW 019 (c/o Strictly Rhythm) (12-inch single)  
It's always a glorious day when India graces the dancefloors with her primal style of belting. After courting the Latin music world for a couple of years, she makes a stellar house-music comeback, appropriately dressed in the rugged grooves of Masters At Work partners "Little" Louie Vega and Kenny "Dope" Gonzalez. Time and experience have treated India's voice extremely well. She manages to breathe palpable depth into the song while also rising above the hectic pace of the percussion. With its anthemic chorus and sprawling 14-minute timing, "To Be In Love" is ripe for immediate peak-hour consumption, and the right edit could actually do the trick in luring radio programmers to the party. Contact: 212-352-9197.

#### ► BT *Love, Peace And Grease* (8:28)

PRODUCER: Brian "BT" Transeau  
WRITER: B. Transeau  
PUBLISHERS: BMG/Old Gate, ASCAP

REMIK: Brian "BT" Transeau  
Kinetic/Perfecto/Reprise 9030 (c/o Warner Bros.) (12-inch single)  
BT's hotly anticipated sophomore album, "ESCM," is off to an excellent start with this fine single, which rumbles with wriggling breakbeats, techno-smart keyboards, and a taut pop hook. Of course, his ardent following at club level will snarf this kinky li'l instrumental within seconds, though it might take an extra second or two to get radioheads in line. Of the latter field, look for modern rock tastemakers to come to the table first.

### NEW & NOTEWORTHY

#### CHUMBAWAMBA *Tubthumping* (3:57)

PRODUCER: Chumbawamba  
WRITER: Chumbawamba  
PUBLISHERS: Chumbawamba/Leosong, ASCAP

Republic/Universal 1202 (c/o Uni) (cassette single)  
Some records just demand attention: "Tubthumping" is one of the rare few. You can spend three times the track's running time plucking out the seemingly disparate sounds and assorted genre references—starting with the forceful alterna-rock guitar scratches, the hip-hop-derived beats, and the swing-style horns. Holding it all together are the kind of rousing, gang-like chants that you hear at football games. Sounds odd, eh? Well, you won't soon forget this jam after first listen. And you'll likely be hearing it on pop and modern rock stations for months to come. If this gem is indicative of the tone of the act's forthcoming album, it should be quite a head trip.

#### MULU *Pussycat* (no timing listed)

PRODUCER: Alan Edmunds  
WRITER: not listed  
PUBLISHER: not listed

REMIK: Francois K., PFM  
Dedicated 0121 (cassette single)  
After winning the accolades of the U.K. club world, this electronic-rooted duo is primed to conquer the States with this quirky and catchy slice of their must-hear debut, "Smiles Like A Shark." "Pussycat" delights with its kinetic blend of rough-hewn guitars and com-

puter-generated sounds. Musician/producer Alan Edmunds displays a savvy vision of both dancefloors and radio airwaves, while singer Laura Campbell comes on like a coherent Bjork. Most will prefer the album version of the song, though Francois K. and PFM do a respectable job of bringing new and commercially viable ideas to the table. Francois' interpretation, in particular, would seem to be a solid way of attracting listeners at the modern rock radio level to the Mulu fold.

#### DAYNA MANNING *Half The Man* (3:32)

PRODUCER: Ray Coburn  
WRITER: D. Manning  
PUBLISHER: not listed

Netwerk 39712 (cassette single)  
Manning makes a convincing bid to become the new princess of coffee-house pop with this intelligent acoustic-pop strummer. Leaving the task of one-upping the superstar singer/songwriters like Sarah McLachlan and Alanis Morissette to others, she makes no pretense of being more than an earnest storyteller with a gift for crafting instantly memorable melodies and empathetic lyrics. And she does so without resorting to self-obsessed whining or posturing. In the end, "Half The Man" (and the rock-edged tune "My Addiction" on the flipside) has the potential for a far longer shelf life. A perfect programming choice for mainstream rock and triple-A stations.

#### ★ CYNDI LAUPER *The Ballad Of Cleo And Joe*

(no timing listed)  
PRODUCERS: Cyndi Lauper, Mark Saunders, Jan Pulsford  
WRITERS: C. Lauper, J. Pulsford  
PUBLISHERS: Rella/Sony/ATV, BMI; Tenja/CMI, ASCAP

REMIK: Ernie Lake, Bobby Guy  
Epic 3094 (c/o Sony) (12-inch single)  
It is downright criminal that Lauper's current "Sisters Of Avalon" set is not a huge hit. It's chock-full of rhythm-smart, lyrically sharp jams like "The Ballad Of Cleo And Joe," which sparks with a credible house beat and an enthralling tale of a couple just trying to get by in the naked city. Lauper's sterling composition is enhanced by the time-sensitive post-production of Ernie Lake and Bobby Guy, who juice up the bassline, tweak the chorus, and mold a few simple refrains into rousing riot chants. Support this record. After years of warbling about goonies and girls just wanting to have fun. Lauper has hit creative pay dirt.

#### CAPRETTA *Touch Me (I Want Your Body)* (7:30)

PRODUCERS: 2 Paisanos & A .38  
WRITERS: J. Astrop, P.Q. Harris  
PUBLISHER: not listed

Mafia 2020 (12-inch single)  
Ya gotta love Capretta for hanging in there. The enigmatic hi-NRG belter only sporadically issues singles. But when he does, they are always wonderfully over the top and full of good humor. "Touch Me" shows him vamping for all he's worth over a heart-racing beat that begs for immediate tea-dance action. Not for the underground at heart. Rather, check this out if you want to shake your booty and have a good laugh.

### A C

#### ► PETER CETERA *You're The Inspiration* (4:12)

PRODUCERS: Dan Huff, Peter Cetera  
WRITERS: P. Cetera, D. Foster  
PUBLISHERS: BMG Songs, ASCAP; Foster Freeze/Warner-Tamerlane, BMI

River North 4639 (c/o PGD) (cassette single)  
Cetera revisits a tune from his tenure with Chicago, adding a bit of R&B seasoning and guest vocals by La Face group Az Yet. The result is another easy AC hit for the enduring artist. However, the jury is still out on whether top 40 will get in on the game a second time. Az Yet's harmonies bring a lovely new warmth and dimension to the song, which can be found on Cetera's recently released greatest-hits collection.

### ROCK TRACKS

#### ► EDWYN COLLINS *The Magic Piper* (3:49)

PRODUCER: Edwyn Collins  
WRITER: E. Collins  
PUBLISHER: Songs of PolyGram International, BMI  
Setanta/Epic 2956 (c/o Sony) (CD promo)  
Collins comes back with a funky little ditty that emphasizes his playful side. Rife with retro-rock instrumental references, "The Magic Piper" tickles the ears with a dense overall texture that sounds like a weather-beaten piece of vinyl spinning away on your dad's old turntable. He slinks through the track with tongue placed firmly in cheek, dressed with clanging guitar licks and a fluttering flute solo. Fun, fun, fun... with more to follow on Collins' groovy new "I'm Not Following You" collection.

#### ★ CARL CHESNA *You're Gonna Shine* (3:51)

PRODUCER: Abby Straus  
WRITER: C. Chesna  
PUBLISHER: Saturn Return, BMI  
Regular 0013 (CD cut)  
Add Chesna's name to the growing list of out-gay singer/songwriters snagging attention for music that reaches beyond well-worn coming-out-of-the-closet territory. Rather, "You're Gonna Shine" shows him pondering his place in a world on a larger human level. It's a nicely structured tune that helps broaden the scope of "gay" music and illustrates that there are more mountains to climb once you come to terms with your sexuality. Seek it out on the fine album "The Psychology Of Waiting." Contact: 212-420-8033.



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## GENERAL MEDIA

EDITED BY EILEEN FITZPATRICK

## HOME VIDEO

BY CATHERINE APPLEFELD OLSON

### NOTORIOUS B.I.G.: BIGGA THAN LIFE

Beast Video/Similar Entertainment  
47 minutes, \$19.98  
The life and hip-hop artistry of Chris Wallace, aka the Notorious B.I.G., are put on a pedestal here. Biggie Smalls was killed at age 24 in a drive-by shooting this March in Los Angeles, about six months after the hip-hop community bade farewell to his contemporary Tupac Shakur. This well-produced video is not too light for serious fans of the often-crass subject matters B.I.G.'s music was associated with and not too heavy to be ingested by those with a more casual curiosity. The video tells the rapper's story with lots of photos and film footage, interviews with the artist and his peers, and facts about his prolific life. Also included is coverage of the Brooklyn tribute that brought out the likes of collaborator Sean "Puffy" Combs, artists Mary J. Blige, Luther Vandross, and others, including former New York Mayor David Dinkins.

### PIRATE TALES

Warner Home Video  
345 minutes, \$29.98  
None other than Roger Daltrey hosts this two-video compendium of pirate tales and other high-seas folklore. Legends including the likes of Blackbeard, Henry Morgan, Bartholomew Roberts, and Captain Kidd come to life in a series of live-action re-enactments, unique paintings, and some fine storytelling recalling the mood of any quality fireside gathering. Decked out in the garb of 17th century pirate William Dampier, Daltrey captains the journey back in time when bandits ruled the waterways. Aside from the pirate tales themselves, the program also details the role these legends played in history.

### FOREIGN LEGION

White Star/Kultur  
100 minutes, \$29.95  
The notion of running off to join the French Foreign Legion has been romanticized in various fictitious formats. But this title is out to prove that the life of a Legionnaire is really not as glamorous or as easily mastered as it's cracked up to be. The first volume of the two-tape boxed set devoted to the Legion as it approaches its 150th anniversary concerns the process of recruitment and boot camp, as a group of wannabes attempt to earn the right to wear the famed Foreign Legion cap, the Kepi Blanc. Part two focuses on Legionnaires in the call of duty, both in French Guyana guarding a space rocket site and deep in the Amazon testing jungle warfare. This heavily niche product will likely bore all but those who really want the inside scoop on the Foreign Legion, but for those who do, it's pure gold.

### DARIA

SMV/MTV Home Video  
70 minutes, \$12.98  
MTV's first animated female heroine makes her video debut in a best-of collection of shorts that have aired on the network, plus the never-seen black-and-white series pilot. At her finest, Daria Morgendorffer, who started life sharing the airwaves with Beavis & Butt-head, glorifies the life of the socially misfit teenager. Highlights of her comically cynical world

include enrollment in a self-esteem workshop, where she meets like-minded pal Jane, and a visit to Daria's parents' alma mater that ends up serving as a fast money-maker for Daria. MTV Books' new "The Daria Diaries: And Other Tales From Lawndale Life" is among the cross-promotional plans in the works.

### CASPER: A SPIRITED BEGINNING

20th Century Fox Home Entertainment  
90 minutes, \$19.98  
Fox has high hopes that this spinoff from the hit film will be the beginning of a franchise. But the clichéd plot and lack of interesting characters drag this feature into the nothing-special category. Steve Guttenberg plays the workaholic absentee single Dad who neglects his son Chris, played by Brendon Ryan Barrett. When Casper arrives in town and is unable to muster up the nerve to scare people, he befriends the lonely Chris. Meanwhile, Chris' Dad is trying to tear down Applegate Mansion, the home of Casper and the ghost trio Stretch, Stinkie, and Fatso. A teacher, played by Laurie Loughlin, leads a protest against the demolition. Dad and teach lock horns, Chris runs away when he thinks his Dad doesn't care about him, and

Casper saves the day. Surprisingly, there isn't much time devoted to Casper's so-called "beginning," but the ghost special effects are some of the best created for a direct-to-video, with fine voice performances from James Earl Jones and Jeremy Foley as Casper. Barrett is convincing as the confused Chris, but Guttenberg and Loughlin sleepwalk through their performances. Cameo appearances by Rodney Dangerfield and Brian Doyle Murray are amusing, but they can't raise the bar on this ho-hum sequel.

## ENTER\*ACTIVE

BY BRETT ATWOOD

### ROCKTROPOLIS

http://www.rocktropolis.com  
One of the earliest music World Wide Web sites has received a facelift. The new Rocktropolis is now easier to navigate and contains an index bar at the top of the page that allows users to find content simply. The site, which is developed by N2K, seamlessly integrates content from the music news site allstar and the retail site Music Boulevard. An area of the site known as RT1 includes original music perfor-

mance and artist interview netcasts and events, while the Buzz area contains artist chats, a "confessional," and a "Love Parlour" romance chat. The chat rooms are a smart feature of the site and will likely help establish a strong community of music fans at the site. Rocktropolis is a Web site worth dwelling in.

### SONIC JAM

Sega  
Sega Saturn  
Four classic 16-bit "Sonic The Hedgehog" games make their debut on the 32-bit Sega Saturn platform. Rather than use the extra processing power of the Saturn to enhance the games, Sega has chosen to make a straight translation of the original platform games. Included are faithful translations of "Sonic The Hedgehog," "Sonic 2," "Sonic 3," and "Sonic & Knuckles." In addition, there is an added 3D museum that enables Sonic fans to explore Sonic multimedia memorabilia, including cartoons, commercials, and music tracks. This should keep Sonic fans satisfied until the debut of a supercharged Sonic game, which is expected to bow sometime in 1999 on a still-unannounced 128-bit game machine.

## AUDIO BOOKS

BY TRUDI MILLER ROSENBLUM

### BABYHOOD

By Paul Reiser  
Read by the author  
BDD Audio  
3 hours, 20 minutes (unabridged), \$22.00  
ISBN 0-553-47868-0  
This follow-up to Reiser's best-selling "Couplehood" is even funnier than the first book, and now that the comic is a TV dad as well as one in real life, "Babyhood" should be an even bigger seller. With a friendly, conversational delivery and perfect comic timing, Reiser offers wry, witty observations about being a new parent, from the decision to "start trying" through pregnancy, birth, and that tumultuous first year. Reiser's anecdotes are both personal and universal. Some gems include watching his wife read pregnancy and baby books cover to cover and his lame excuses for not reading them too, the thought process behind picking the right name, and wondering if passers-by can tell how clueless he is while taking the newborn for a stroll. His observations range from the mundane to the sublime, but this audio is the perfect gift for all new parents and parents-to-be. Even people without children will get a laugh out of Reiser's humorous insights.

## IN PRINT

### OPERA: A LISTENER'S GUIDE

By Jack Sacher  
Schirmer Books  
\$29.95, 511 pages

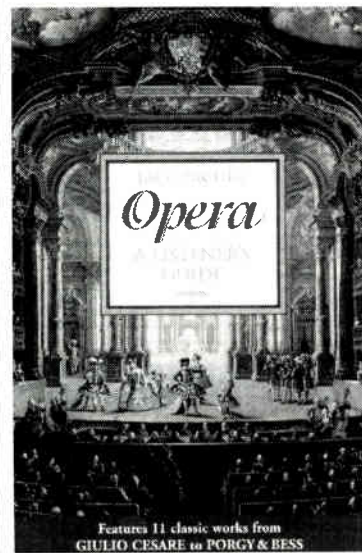
### THE ROUGH GUIDE TO OPERA

By Matthew Boyden  
Penguin Books  
\$24.95 (paper), 672 pages

### TICKET TO THE OPERA

By Phil G. Goulding  
Fawcett Columbine  
\$25, 689 pages

"If you want to know what an opera is, I tell you that it is a bizarre mixture of poetry and music in which the writer and the composer, equally embarrassed by each other, go to a lot of trouble to create an execrable work . . . Nonsense filled with music, dancing, stage machines, and decorations may be magnificent nonsense, but it is nonsense all the same." That quote from a 17th-century French wag appears in Jack Sacher's "Opera: A Listener's Guide," and it fairly sums up most people's



opinion of the art today.

Still, odds are that at some time or another, many people *are* going to be moved by something operatic—an overture, an aria—and they are going to want to know where they can get more of it. There are several books that provide particularly apt direction for newcomers, including Sacher's tome, Matthew Boyden's "Rough Guide To Opera," and Phil G. Goulding's "Ticket To The Opera"—an unfairly neglected text from last year that may be the best overall resource for knowing where to turn after falling for "Vesti la giubba" from Leoncavallo's "Pagliacci" or the opening prelude to Wagner's "Tristan Und Isolde."

Sacher teaches humanities at Montclair State University and has given lectures for New York's Metropolitan Opera Guild since 1964, so he is a voice of experience and expertise as he delves with his "Listener's Guide" into 11 operas ranging from Handel's "Giulio Cesare" to Gershwin's "Porgy & Bess." Realizing that even avowed opera lovers never go beyond the surface of most works, Sacher's goal is to show that there is "great joy and philosophical and aesthetic enrichment in the details"—and he succeeds, particularly as he traces in depth the plot and music of longtime favorites, like Verdi's "Rigoletto," and more relatively modern and difficult fare, such as Strauss' "Salome."

The level of detail in Sacher's "Listener's Guide" extends to examples in musical notation throughout, which is helpful for some people and not obtrusive for other, less fastidious readers. A glossary and bibliography are also included. But the broad subtext to

every discussion is Sacher's persuasive argument that opera has the ability to convey human truths via symbolism and abstraction—and do so with more accuracy and depth than many more "realistic" art forms.

Originally published late last year, Goulding's "Ticket To The Opera" is an engaging tour of the core operatic repertoire (some 100 works). The fact that Goulding is a longtime Washington journalist and newly minted opera fan rather than a scholar or critic is refreshing and brings a wide-eyed, well-researched tone to his book. He attempted something similar before with his hit "Classical Music: The 50 Greatest Composers And Their 1,000 Greatest Works," but in the sometimes arcane realm of opera, Goulding's manner is especially welcome. Rather than making pronouncements, he's a sort of journalistic vessel through which generations of experts speak.

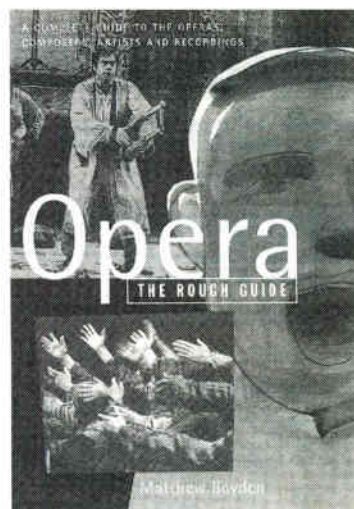
Few books provide the sort of

comprehensive introduction to opera that "Ticket To The Opera" offers, from the art form's beginnings in Baroque Italy to 20th century advances in Europe and America. Scores of recordings and videos are recommended, and fascinating bits of gossip and trivia are interspersed throughout the plot summaries and production histories. For the novice turned on by a quick encounter with Cecilia Bartoli or Plácido Domingo, there are few friendlier resources for turning that initial enthusiasm into an abiding passion.

Once someone becomes a collector, the ideal tool for making wise choices on CDs and performances is Boyden's "Rough Guide To Opera," the latest in a string of great music reference books in the "Rough Guide" series. From the initial masterpieces of Monteverdi and Purcell to contemporary epics by Philip Glass and John Adams, the "Rough Guide" provides brief bios on the composers, plot summaries of their works, and lists of the best recordings. The composers are organized by era, and the various periods are preceded by introductory essays. Also included are interesting historical sidebars, a directory of famous singers and conductors, and a listing of international opera houses and festivals. A superior companion to the "Rough Guide To Classical Music," this opera reference is essential.

By illuminating such timeless, universal works of art as "Dido & Aeneas," "Don Giovanni," "La Bohème," and "Wozzeck," these books can help us look past the "nonsense" of opera to see much that is "magnificent."

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# Update

## GOOD WORKS

**MUSICIANS FIGHT SARCOMA:** "Musicians With A Mission," an evening of singer/songwriter performances Monday (15) at the Fez in New York, will benefit the Kristen Ann Carr Fund, established by rock critic **Dave Marsh** and his wife to memorialize their child and raise funds to battle sarcoma, the rare form of cancer from which she died. The evening will feature **Susan McKeown; Danielle Gerber; Rachael Sage**, event chairperson; **the Booda Velvets; Giles**; and special surprise guests. For reservations, call 212-979-2342. For contributions, call 212-642-9417.

**BOLTON FUND-RAISER:** The Michael Bolton Foundation's fifth annual celebrity softball game and black tie gala/auction to benefit children and women at risk from the effects of poverty and emotional, physical, and sexual abuse, as well as to provide access to education for underprivileged youth, will take place Oct. 5 in Stamford and Old Greenwich, Conn. The gala/auction will be held at the Hyatt Regency Greenwich in Old Greenwich and feature performances by **Wynonna**, comedian **John Pinette**, and Bolton and his band. Also, the Michael Bolton Lifetime Achievement Award will be presented

to **Dr. James Comer**, Maurice Falk Professor of Child Psychiatry at Yale Study Center. Contact: **Fran DeFeo** at 212-833-5784.

**CHARITABLE LAND DEAL:** Musicians from the bands **Pearl Jam** and **Soundgarden** and several of their associates have donated funding for the Land Conservancy of Seattle and King County to purchase and preserve 220 acres of property in the Cascade Mountain foothills, considered key to the preservation of the ecologically important Mid-Fork Snoqualmie Valley. Donors also include **Brendon O'Brien**, producer for both groups; **Al Cafaro**, chairman/CEO of A&M Records; Cafaro's wife, **Linda Fodor**; **Susan Silver**, manager of Soundgarden; and **Gerry Amondock**, friend of both groups. Contact: **Gene Duvernoy** at 206-324-8021.

**FUND FOR TRANSPLANT:** A fund has been established to assist music writer **Robert Palmer** with medical expenses associated with the liver transplant he is currently awaiting in Little Rock, Ark. The address of the fund is Gioro Poetry Systems/Robert Palmer Fund, 222 Bowerly, New York, N.Y. 10012.

## 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.

### SEPTEMBER

- Sept. 17-20, **National Assn. Of Broadcasters Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.
- Sept. 18-20, **Cutting Edge Music Business Conference**, Music Business Institute, Contemporary Arts Center, New Orleans. 504-945-1800.
- Sept. 20-21, **Second Annual Business Of The Music Conference**, West Las Vegas Library Theater, Las Vegas. 702-647-7735.
- Sept. 20-25, **The Australian Music Convention Seminar, Fair, And Festival**, Sydney. 011-612-9380-6864.
- Sept. 23, **Rock On: The Art Of Producing**, sponsored by WBAI-FM New York. 718-693-1280.
- Sept. 24, **Country Music Assn.'s 31st Annual Country Music Awards**, Grand Ole Opry House, Nashville. 615-244-2840.
- Sept. 24, **Second Annual Celebrity Fashion Show**, sponsored by the Sony Volunteer Group/Making a Difference, New York Hilton and Towers, New York. 212-833-5558.
- Sept. 25, **SESAC Country Music Awards**, SESAC Headquarters, Nashville. 615-320-0055.
- Sept. 25, **"How To Choose A Subpublisher,"** sponsored by Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Los Angeles. 818-842-6257.
- Sept. 25, **Women In Music's "Working The Industry" series seminar**, Working Live Shows: the Ins & Outs of Touring, ASCAP Building, New York. 212-459-4580.
- Sept. 26-29, **Audio Engineering Society's 103rd Convention**, Jacob K. Javits Center, New York. 212-661-8528.
- Sept. 27, **Technical Excellence & Creativity Awards**, Marriott Marquis, New York. 510-939-6149.
- Sept. 27, **How To Start & Run Your Own Record Label**, New Yorker Hotel, New York. 212-688-3504.

### OCTOBER

- Sept. 28, **Concert At The Point**, Town Point Park, Norfolk, Va. 757-441-2345.
- Sept. 29, **Lauri Strauss Leukemia Foundation's Eighth Annual Benefit Performance**, "Melodies And Memories," Carnegie Hall, New York. 212-696-1033.
- Sept. 29-Oct 1, **Wherehouse Entertainment Annual Conference**, Los Angeles Marriott, Los Angeles. 310-538-2314, extension 1905.
- Oct. 1, **Program Director Seminar**, sponsored by Arbitron, Atlanta Airport Hilton and Towers, Atlanta. 410-312-8311.
- Oct. 5, **Fifth Annual Michael Bolton Foundation Celebrity Softball Game & Black Tie Gala/Auction**, Cubeta Stadium, Stamford, Conn., and Hyatt Regency Greenwich, Old Greenwich, Conn. 203-483-6463.
- Oct. 6, **Indie Label Forum**, co-sponsored by the New York Chapter of NARAS. Location to be announced. 212-245-5440.
- Oct. 6, **New York NARAS JazzJam**, Birdland, New York. 212-245-5440.
- Oct. 7-9, **East Coast Video Show**, the New Atlantic City Convention Center, Atlantic City, N.J. 203-256-4700.
- Oct. 9, **Wizards At The Board: New Technology For Engineers**, presented by the New York Chapter of NARAS, New York. 212-245-5440.
- Oct. 13-19, **World Of Bluegrass Convention**, presented by International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 502-684-9025.
- Oct. 14, **NARAS Fall Symposium Series**, "Building Your Team," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.
- Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.
- Oct. 16-18, **North By Northwest Music & Media Conference**, Portland Hilton, Portland, Ore. 512-467-7979.
- Oct. 17-19, **MusicWomen International Fourth Annual Global Conference**, Loew's Vanderbilt Plaza, Nashville. 615-860-4084.



**In The Spirit Of Life.** City of Hope is honoring Kenneth "Babyface" Edmonds and Antonio "L.A." Reid with the 24th annual Spirit of Life Award. Co-owners of LaFace Records, the two execs attended luncheons in Los Angeles and New York recently to kick off the music and entertainment industry's fund-raising campaign for City of Hope. An awards ceremony honoring Edmonds and Reid is scheduled for October, with proceeds to fund a research fellowship at the City of Hope National Medical Center and Beckman Research Institute. Attending the Los Angeles luncheon, from left, are Richard Palmese, senior VP of promotion for Arista Records; Reid; Edmonds; Clive Davis, president of Arista Records; Zach Horowitz, president of Universal Music Group; Bruce Resnikoff, executive VP/GM of Universal Music Group special markets; Mark Shimmel, COO of LaFace Records; and Roy Lott, executive VP/GM of Arista Records.

## LIFELINES

### BIRTHS

Girl, Dani Grace, to **Alan and Denise Jackson**, Aug. 28 in Nashville. Father is an Arista/Nashville recording artist.

Girl, Sara Jane, to **Maggie and Phil MacConnell**, Aug. 20 in Los Angeles. Mother is senior VP, worldwide marketing/sales, at Technicolor. Father is GM at Sunset Sound Factory recording studios.

Boy, Lyle Gene, to **Oriana Gmuier and Stephan F. Peterer**, Sept. 1 in Zurich, Switzerland. Father is co-owner of Edition Intermelodie.

Boy, Michael Alexander, to **Miranda Rijnsburger and Julio Iglesias**, Sept. 7 in Miami. Father is an internationally known Latin singer.

### MARRIAGES

**April L. Steinberger** to **Gary W. Davis** Aug. 8 in Kirkland, Wa. Groom is the owner of Gary Davis Marketing, a CD and video manufacturing representative company.

**Kathy Voelzke** to **G. Douglas Humphrey** Sept. 6 in Parisippany, N.J. Bride is director; affiliate relations, Western region, at United Station Talk Radio Network.

### DEATHS

**Roy Huskey Jr.**, 41, of cancer, Sept. 6 in Nashville. An upright-bass player, Huskey was a member of the Nash Ramblers, who performed on Emmylou Harris' album "At The Ryman." He performed at the Grand Ole Opry as a member of the staff band. Huskey also played bass for Chet Atkins, Garth Brooks, Johnny Cash, Vince Gill, Dolly Parton, Steve Earle, Travis Tritt, and many more. Huskey is survived by his wife, Lisa, sons, John and Taylor; mother; Ruth Randolph Huskey, and brother; Steven. A trust fund has been set up to help the Huskey family defray medical costs. Contributions can be sent to: **Roy Huskey Jr. Trust Fund** c/o NationsBank, 1 NationsBank Plaza, Nashville, Tenn. 37239.

**Maurice Levine**, 79, of a stroke Nov. 8 at Mount Sinai Medical Center in New York. Levine was the founder, in 1970, and artistic director of the annual

"Lyrics And Lyricists" series at Manhattan's 92nd St. Y, which celebrated the works of the top Broadway and Hollywood songwriters in a vastly popular winter/spring showcase that often featured the writers themselves, in addition to saluting songwriters from the world of rock in its later years. Before starting "Lyrics And Lyricists," Levine conducted a number of Broadway shows, starting in 1949 with Kurt Weill and Maxwell Anderson's "Lost In The Stars." He also conducted a 1951 revival of Jerome Kern and Oscar Hammerstein II's "Music In The Air." Levine, who wrote the scripts for "Lyrics And Lyricists," was a familiar face to audiences who attended the series, as he would cheerfully introduce performances from a lectern placed on stage. Some of the original "Lyrics And Lyricists" performances have been released on disc by DRG Records, which also marketed a series of home videos culled from a program similar to "Lyrics And Lyricists" that Levine made for the fledgling CBS cable network in the late '70s and early '80s. He started out as a violinist and counted himself among the first students, along with Leonard Bernstein, of the famous Tanglewood music classes in Lenox, Mass., in 1940. Levine, who was born in West Haven, Conn., and educated at Yale University, began his long association with the 92nd St. Y in 1947 to conduct the Y Symphonic Workshop. Levine is survived by his wife, singer Bobbi Baird, who has appeared in the "Lyrics And Lyricists" series; three children; and five grandchildren. Funeral services were held Sept. 10 in New York.

**Estelle Mills**, 96, of a stroke Sept. 9 at her home in Lawrence, N.Y. Mills was the widow of the late Jack Mills, a pioneer music publisher who founded Mills Music in the early 1900s. She was also the mother of Stanley Mills, owner of September Music, a New York-based independent music publisher, and a member of the board of the National Music Publishers' Assn. In addition to Stanley Mills, she is survived by a daughter; Helen Alpert; a son, Martin Mills; five grandchildren; and one great-grandchild. Funeral services were to be held Sept. 11 at the Boulevard Funeral Home in Hewlett, N.Y.

# Programming

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## 'Batman' Soundtrack Soars At Radio, But Sales Disappoint

BY CHUCK TAYLOR

NEW YORK—While "Batman & Robin" failed to fly to the top of the summer box office scoreboard, its Warner Sunset/Warner Bros. soundtrack is the No. 1 seasonal crusader in terms of the sheer number of radio formats it has touched over the last three months.

The compilation of 15 tracks included in or inspired by the movie has forged a quiet but steady on-air course, marking its progress despite the one, albeit most important, factor completely out of its control—the fact that the fourth chapter in the "Batman" franchise was the least successful box-office contender of the series.

The soundtrack's co-executive pro-

ducer, Warner's senior VP of soundtrack development Danny Bramson, says, "I certainly feel like we put together a tremendous collection embracing the cultural phenomenon and event status around 'Batman,' going for great songs that match the energy of the summer."

But, he surmises, "was there an overall burn factor with 'Batman' having three and four superstar clips running on MTV simultaneously, combined with all the other marketing campaigns surrounding the movie? Did that neuter the music as part of this worldwide event? Those are questions I can't answer."

Indeed, the hype machine that accompanied the Warner Sunset movie may have ensured front-of-mind presence nationwide, but poor word-of-mouth rang louder. Since its opening June 20, "Bat-

man & Robin" has taken in \$107 million at the box office, a flop by no means, but disappointing when weighed against the previous appeal that Batman has drawn.

It doesn't help when the movie and soundtrack are held up to "Men In Black," which not only became the summer's biggest flick with ticket proceeds of \$237 million, but also spawned one of radio's biggest seasonal hits with the high-profile title track by Will Smith. In addition to ushering the cut to the top of the Hot 100 Airplay chart, the artist/actor also delivered the album to No. 1 on The Billboard 200. To date, it has sold 1.4 million copies, according to SoundScan.

"Batman & Robin," in its 13th chart week, has climbed as high as No. 5 on the album chart, selling 596,000 copies in the

U.S. with international sales around 600,000. (Next in line among the U.S. summer soundtrack slew are "My Best Friend's Wedding," with sales of 484,000, and "Nothing To Lose," at 344,000.) The previous "Batman" soundtrack, 1995's "Batman Forever," featuring the No. 1 "Kiss From A Rose" by Seal and the top 20 "Hold Me, Thrill Me, Kiss Me, Kill Me" from U2, also peaked at No. 5 on the album chart, selling 1.5 million units over its 34-week chart run.

The intent with "Batman & Robin," of course, was to again fire up his for Warner, which, it was hoped, would translate into mammoth sales for the soundtrack.

"We tried to cover all the bases, because we felt that 'Batman' had such wide appeal," says Stu Cohen, Warner Bros. senior VP of promotion. "After seeing what Atlantic did with 'Space Jam' and the validity of real hits on radio, it was clear that we needed to establish something like that."

While Cohen offers kudos to Bramson and his co-executive album producer, Gary Le Mel, he also admits a level of defeat in translating airplay hits into the chiming of cash registers at retail.

"Very simply, the movie didn't do as well as people expected it to," he says. "People were unhappy with the outcome of the movie, the press panned it, and word-of-mouth was horrible. I think that ultimately led to people losing interest in the whole project rather quickly. I think interest in the soundtrack unfairly curtailed as a result of the movie's lack of success."

Even so, radio remained generally receptive to the album's lineup of superstar acts like Jewel, R. Kelly, Bone Thugs-N-Harmony, and Smashing Pumpkins, and as a result, the soundtrack spread its wings across nearly every potential radio genre—save country—including mainstream top 40 and R&B, mainstream and modern rock, rap, dance, and AC.

In all, seven of the project's vocally dri-

ven songs have made waves over radio, either as part of the soundtrack's promotion or by other labels utilizing their artists' presence on the album as a launching pad.

The track receiving the most radio airplay is "Foolish Games" from Jewel, a song that had neither exposure within the movie nor promotion from Warner. The cut is actually the third single from the artist's debut "Pieces Of You" project on Atlantic, though it was rerecorded for its appearance on the soundtrack and can only be found there. The new version, which is both the favored radio and video version, is currently No. 3 on Hot 100 Airplay and No. 6 on the AC chart, while scoring top 10 airplay on Billboard sister publication Airplay Monitor's top 40 mainstream, adult top 40, and modern AC charts.

Further, "Foolish Games" might have become Jewel's biggest Hot 100 hit to date if Atlantic had chosen to release it as a commercial single. Instead, its original album version appears on the Hot 100 as the flip side to "You Were Meant For Me," which was deleted from retail racks in July. Based on its airplay, it appears on the big chart at No. 10 this week.

Next in notoriety is Bone Thugs' raphymey "Look Into My Eyes," which burst onto the Hot 100 at its peak position of No. 4 in June. The single, released by home label Ruthless Records, racked up No. 2 sales among the Hot 100; however, it garnered only enough radio action to peak at No. 72 in airplay.

On the Hot R&B Singles chart, "Look" eyed its way to No. 4 as well, based on No. 3 sales and No. 28 airplay. Its greatest radio exposure easily came from the rap arena, where it monitored enough airplay to reach No. 4 along with No. 2 sales.

R&B crooner R. Kelly contributed with his anthemic "Gotham City." The Jive-supported single, with an accompanying video financed by Warner, was a huge hit at retail, garnering Hot 100 sales that took it to No. 5 and to No. 10 on Hot R&B Singles Sales.

Despite accompanying peaks at No. 9 on both the Hot 100 and Hot R&B Sin-

(Continued on page 78)



## 'Psychic Friends' Try Their Fortune On Air NightStar Kicks Off Radio Version Of TV Phenom

You should have seen it coming.

Hoping to draw in believers by the millions, Los Angeles-based syndicator NightStar Entertainment has launched a radio version of the Americana-entrenched "Psychic Friends Network."

The venture, set to launch in mid-September, aims to draw in young adult females to both music and talk radio airing nightly from 10 p.m.-2 a.m. on syndicated outlets nationwide.

"The predisposition to this kind of entertainment is massive. Anyone who looks over their horoscopes, opens a fortune cookie, or looks at the year they were born on a Chinese menu should find this worth tuning into," says Robert Hoffman, senior VP of television production for Baltimore-based Information Communications, the company that operates "The Psychic Friends Network."

"Thousands of radio stations already have used psychics, either as guests or as a regular part of a show, so the concept is already proven at radio," adds Alan Fuller, chairman/CEO of NightStar, which also distributes work by diet/fitness/inspirational instructor

Susan Powter under parent NetStar Entertainment Group. "The potential is enormous for a show like this, because once you get past 8 p.m. on the radio dial, there's not a lot of variety out there."

"The Psychic Friends Radio Network" will offer a seasoned radio host and two psychics per show—one female, one male—who will provide readings at no charge for callers whose fortunes are revealed on-air. Topics will include love and romance, horoscopes, astrology, tarot card readings, and finance.

Those who are not able to get through over the on-air lines are referred to the network's 900-number toll lines, where they may connect for a private reading at the traditional rate of \$3.99 a minute. (The average call, Hoffman says, is 7-8 minutes.)

Since the launch of the original "Psychic Friends Network" TV infomercial

in late 1991, more than 12 million calls have been logged, says Fuller. Phone traffic now averages 7,500 calls a day. The celebrity-laden program, starring the ubiquitous Dionne Warwick, has been broadcast on more than 280 TV stations and seven cable networks. Its total show impressions have reached as high as 400-500 viewings a week, Hoffman says.

The concept's translation to the radio airwaves has been loosely in the works since the TV ads showed promise shortly after being launched. "We kind of got it into our heads that this whole psychic phenomenon, entertainment-television sort of thing could really translate well to radio," Hoffman says. "After all, the basis of the psychic television show is an audio-oriented product."

According to its research and the data already gathered on callers from the TV ads, "The Psychic Friends Radio Network" will likely skew toward women 25-34 and, secondarily, women 25-49. Hoffman adds that the TV program draws 75%-80% women, who are focused in middle- and lower-middle-

(Continued on page 78)



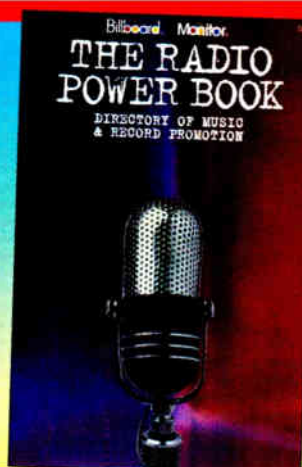
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## Universal's Sister Hazel Embraced By Top 40 Family With 'All For You'

ALL FOR US. Ken Block has been given 20 minutes from a phone booth in San Francisco before his next scheduled interview at a local radio station.

For the lead singer/lyricist of rock/pop outfit Sister Hazel, whose "All For You" has become one of the biggest adult top 40 and top 40/airplay hits of the season, a lot can be covered in such time, thank you. Given the lead of not more than a handful of questions, the fervent, intensely loquacious Block tells the story of his band, inserting anecdotes, the meaning behind them, and the fuel that has primed the five-member group's ambitions and sudden elevation into the national spotlight. Who needs a reporter?

The Gainesville, Fla.-based Sister Hazel formed in 1993, gaining a large following throughout the Southeast by playing every pub, club, and coffeehouse it could on its way from college frat parties to medium-sized arenas. From the start, the act was driven by diverse goals that ultimately forged a direction with no one discernible sound. Their brand of rock has been called everything from punchy country-rock to light, rootsy alternative rock to grass-roots melodic rock and blues-flavored pop.

"There really is something for everybody," Block says. "If you come to our



SISTER HAZEL

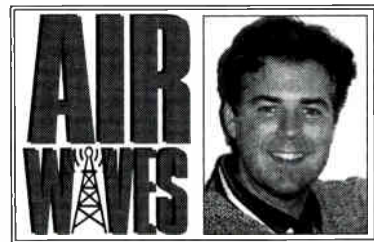
shows looking for a solid lead guitar, you'll find that. If it's solid rhythm, that's there. If you want acoustic guitar-driven songs or elements of a singer/songwriter or vocal harmonies, people can find that, too. But the element that really defines us is that there are a lot of hooks that allow people to take a closer look; they see that there's something cerebral there. It bridges the gap between the poets and the partyers.

"We'll have deadheads standing next to young professionals, college students next to teens, parents with their kids," he adds. "In a lot of ways, that's a reflection of the band in general. We didn't want there to be any rules or to be pigeonholed."

Sister Hazel's breakthrough hit, "All For You" is the perfect reflection of just that. Universal Records first released the harmony-drenched number to main-

stream rock and modern rock stations, seemingly natural targets. They didn't bite. The track was then crossed to top 40, which immediately embraced it as one of its own.

"All For You" has thus far reached No. 11 on the Hot 100, peaking at No. 8 in airplay. A great supporter has been adult top 40 radio, where the song has spent the past six weeks at No. 1, according to the Airplay Monitors. It



by Chuck Taylor

also sits atop the Monitors' modern adult airplay chart for a second week and is riding the top 25 of the adult contemporary airwaves. Meanwhile, the song's video is in consistent rotation at MTV and VH1, while the band's major-label debut album, "Somewhere More Familiar," has cracked the top 50 on The Billboard 200.

The theme behind the can't-shake sing-along hooks in "All For You" suggests reconsidering a relationship that has been taken for granted. "It deals with a situation where you've been with someone for a very long time, through ups and downs, and you could go your separate ways, but you know you'll keep ending up with that person, no matter what," Block says. "The idea is, maybe if I give up fighting this thing and really start cherishing it, I could take it to the next level.

"It's primarily based on a relationship I was in," he says. "However, I grew up in a relatively small town with a tight group of people. I was also expanding upon situations I had watched other people go through. I wrote it seven years ago, and it has taken on a different light in different times for me."

Adds Tom Derr, senior director of U.S. marketing for Universal, "When I first went down to Gainesville and saw Sister Hazel play, there were 2,000 people there and the band just stopped, while the audience sang the lyrics. I think that's key; fans relate to the lyrics through a lot of times in their lives. It's really hard to find a song these days that strikes you like that. I love it; my mom is 75, and she likes the song; and my son is

4, and he knows all the lyrics."

Throughout much of "Somewhere More Familiar," Block's lyrical sensibilities are grounded amid sadness or grief, but they differ from radio's weary cache of guitar-driven whiners because he also searches out resolution.

"We deal with the same issues that a lot of the angst-ridden bands do, but we best it with optimism," he says. "As I write, the seed starts from sadness, frustration, or anger, but by the time I get done, it's become therapeutic to me. I walk through those stages of grief and find, in the end, signs of optimism.

"I certainly have good days and bad days. I'm no saint, but one of our basic philosophies is that we want people to think, feel, be moved, and at the end of the day or at the end of the show, we like them to leave feeling a little better than they did when they came in."

Such a credo has obviously struck a unanimous chord with Sister Hazel's swelling base of allies. Before being signed to Universal, the band performed live 200 times last year. "Touring is nothing new to us," says Block. "We're all about playing, playing, and playing. We love to be onstage, whether it's for four or 40,000 people."

On the national level, Sister Hazel has just stepped into headliner status after warming up for the likes of Blues Traveler and the Allman Brothers, the latter whom Block considers an early inspiration ("I was covering those guys when I was 12 years old at backyard parties. They certainly changed our way of thinking about music as kids").

Now touring through mid-January, with a spate of radio show concerts thrown in around the holidays, the band is in awe of its sudden star power via national radio attention.

"You go to towns to get a little better and a little bigger each time," Block says. "We're going places like Seattle, Minneapolis, Oklahoma City, and everyone is singing the words to our songs. It's absolutely unbelievable. I'm amazed to see people catch on like that. This is absolutely a surreal journey we're on."

Meanwhile, Sister Hazel just shot a video for its second single, "Happy," directed by Lawrence Carroll, who was also behind Jewel's "You Were Meant For Me." In this case, the song's hook is anything but a mantra for grins: "Happy, I'm happy/But that ain't good enough for you."

In addition, the band continues to be involved in a number of charities, which

(Continued on page 78)

## B97's Larson Toasts A Year In The Crescent City

AS THE INDUSTRY descends upon New Orleans for the National Assn. of Broadcasters Radio Show Sept. 17-20, Joe Larson celebrates the completion of his first year as PD of WEZB (B97) New Orleans after six years as the proprietor of another top 40 brand name, WZEE (Z104) Madison, Wis.

The original B97 segued from famous to infamous when it dumped its longtime top 40 format for short-lived alliances with modern rock and FM talk. When that failed to ignite the passions of the market, Heritage relaunched B97 last summer with a decidedly more adult music mix.

Initial public response was less than overwhelming. "Looking back, I think many of us assumed B97's heritage in the market would carry it, but that didn't happen," says Larson. "When it flipped to talk, the station blew away all of its women and became 'the Howard Stern station,'" he observes. "Then we came back, basically as a Hot AC, and were asking women to come back but ended up broadcasting to the men leftover from the talk format. It was a very confusing time."

Add to that equation the fact that the kinder, gentler B97 had no air staff for almost three months. "During the fall book of last year, we only had three people on the air and no morning show," Larson says. "It wasn't until this February when the air staff was finally in place."

Meanwhile, while B97 was busy figuring out what it wanted to be when it grew up, crosstown KHOM—with its emphasis on reaction records and R&B crossovers—made its presence very apparent. "They did a very good job solidifying their position in the market," says Larson, who saw KHOM aggressively fill a large chunk of B97's former niche.

"We came back as a more adult-

based radio station and had to fight to get our audience back," he adds. "As usual, we found that teens and other active listeners come back sooner; we really had to prove ourselves to the adults, and we're still doing that."

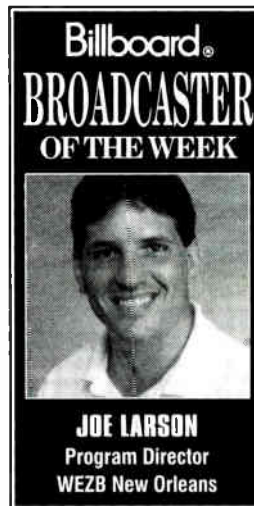
Larson began his radio career in overnights at rocker WYFE Rockford, Ill., followed by five years at crosstown WROK/WZOK. His first PD gig was at WZZU Raleigh, N.C., from 1990-92. He then served as MD at Z104 under PD Ed Lambert and later under John Michaels before being promoted to PD in 1992.

The trip from Madison to New Orleans was not only broad in terms of mileage but also in terms of career potential. "I knew the opportunity for real success was here," Larson says. "I was lucky enough in Madison to work with a staff of winners, and I've managed to put together a similar staff here."

Consultant Randy Lane, meanwhile, helped B97 develop a sense of "stationality," Larson says. "Music will always change; it's how you present your station and how you serve your listeners that gets you remembered." Obviously, somebody is remembering something—B97 surged forward 2.9-4.0 12-plus in the spring book. And in the latest trend, the station is third 18-34 with an 8.0. "I estimate we're still six months to a year away from being where we want to be—establishing the No. 1 morning show in the market and becoming the most-listened-to radio station in New Orleans."

Drawing upon the time-tested principle of 20/20 hindsight, Larson says, "This has been the best learning experience of my career." Although he adds, "It's a good thing I was experiencing this in a brand-new city—the natural distractions of New Orleans helped me through the rougher times."

KEVIN CARTER



JOE LARSON  
Program Director  
WEZB New Orleans

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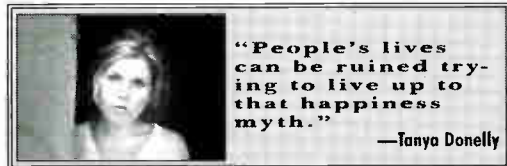


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Self-possessed women weren't always *de rigueur* on the hit parade. But as a founding member of the pioneering Throwing Muses, an original partner in the Breeders, and the leader of the late Belly, singer/songwriter Tanya Donelly has long been an artist with an individual, ambitious pop vision. With her solo bow, "Lovesongs For Underdogs" (Reprise), Donelly has consolidated her experience to deliver an album rich in personality and left-of-center appeal.

Bound for Modern Rock Tracks, the single "Pretty Deep" neatly encapsulates the album's indelible invention as it explores poetically the danger of being "pulled under by bad news," Donelly says. "It's so easy to get depressed if you spend too much time with the media. It doesn't even have to be something like Prin-

cess Di's death, which is like a Shakespearean tragedy with this sort of symbolic sadness. Really, anytime I watch the news, it pretty much ruins my day. You'd think we'd get tired of it, but we seem to have an endless capacity to hurt each other, and you can see that



every day. So even though I go through my news binges, right now I'm boycotting everything." The grand, bittersweet "Pretty Deep" reflects the

happy/sad hybrid that naturally marks Donelly's songwriting—a gray-area emotional quality that's also more indicative of real life. "People's lives can be ruined trying to live up to that happiness myth," she says. "I don't believe in just 'happy' or 'sad.' They're not static states; life is more fluid than that. I know I'm very happy in various areas of my life, and I'm less satisfied in others. That's what makes you human."

Being drawn to that which mingles the light-hearted and the melancholy, Donelly sees as kindred spirits everyone from the Beatles and Bruce Springsteen to Wilco and Georgia singer/songwriter Vic Chesnutt. "I love Vic's music," she says. "I'll crack up at one line and then be devastated with the next. Songs that break your heart and then make you laugh. That's something to go for."

Billboard®

SEPTEMBER 20, 1997

**Mainstream Rock Tracks™**

T. WK	L. WK	2 WKS	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				<b>★★★No. 1★★★</b> 3 weeks at No. 1	
1	1	1	19	PINK NINE LIVES	AEROSMITH COLUMBIA
2	2	6	9	TOUCH, PEEL AND STAND DAYS OF THE NEW	OUTPOST/GEFFEN
3	4	5	7	MARCHING TO MARS MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
4	<b>NEW</b>	1		ANYBODY SEEN MY BABY BRIDGES TO BABYLON	ROLLING STONES VIRGIN
5	3	3	11	TURN MY HEAD SECRET SAMADHI	RADIOACTIVE/MCA
6	5	2	24	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
7	6	7	17	TRUST CRYPTIC WRITINGS	MEGADETH CAPITOL
8	8	9	28	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
9	11	13	9	LIVE THROUGH THIS (FIFTEEN STORIES) MIGHTY JOE PLUM	THE HAPPIEST DOGS ATLANTIC
10	9	11	9	LAZY EYE "BATMAN & ROBIN" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
11	7	4	18	LISTEN DISCIPLINED BREAKDOWN	COLLECTIVE SOUL ATLANTIC
12	12	8	15	BLEEDING ME LOAD	METALLICA ELEKTRA/EEG
13	13	18	8	I CHOOSE IXRAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
14	15	16	13	SUPERMAN'S DEAD CLUMSY	OUR LADY PEACE COLUMBIA
15	19	27	3	HELLO HELLO TALK SHOW	TALK SHOW ATLANTIC
16	20	21	5	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
17	10	10	19	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
18	14	14	14	LAST CUP OF SORROW	FAITH NO MORE SLASH/REPRISE
19	18	17	30	GONE AWAY IXRAY ON THE HOMBRE	THE OFFSPRING COLUMBIA
20	16	15	10	SOUL OF LOVE NOW	PAUL RODGERS VELVET
21	23	28	4	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
22	22	22	6	SUGARCANE DIAMONDS & DEBRIS	CRY OF LOVE COLUMBIA
23	17	12	15	CAROLINA BLUES STRAIGHT ON TILL MORNING	BLUES TRAVELER A&M
24	<b>NEW</b>	1		HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
25	27	26	8	AENEMA AENIMA	TOOL ZOO/VOLCANO
26	26	25	5	CONGO CALLING ALL STATIONS	GENESIS ATLANTIC
27	31	29	5	ONE ANGEL STIR	STIR AWARE/CAPITOL
28	21	20	10	LOCKED & LOADED CUT THE CRAP	JACKYL EPIC
29	29	30	4	FLY FLOORED	SUGAR RAY LAVA/ATLANTIC
30	30	32	5	HIGH ...PUSHING THE SALMANILLA ENVELOPE	JIMMIE'S CHICKEN SHACK ROCKET/A&M
31	28	31	4	HIT THE GROUND RUNNING LIE TO ME	JONNY LANG A&M
32	24	24	9	VILLAINS VILLAINS	THE VERVE PIPE RCA
33	33	—	2	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
34	25	19	16	BATON ROUGE THE NIXONS	THE NIXONS MCA
35	34	38	3	HAVE YOU SEEN ME LATELY? RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
36	<b>NEW</b>	1		THE FALL THE NIXONS	THE NIXONS MCA
37	<b>NEW</b>	1		BEAUTY GENERATION SWINE	MOTLEY CRUE ELEKTRA/EEG
38	<b>RE-ENTRY</b>	26		FALLING IN LOVE (IS HARD ON THE KNEES) NINE LIVES	AEROSMITH COLUMBIA
39	36	35	20	MONKEY WRENCH THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
40	39	40	3	SHUTTERBUG EIGHT ARMS TO HOLD YOU	VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN

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SEPTEMBER 20, 1997

**Modern Rock Tracks™**

T. WK	L. WK	2 WKS	WKS. ON	TRACK TITLE	ARTIST
				ALBUM TITLE (IF ANY)	LABEL/PROMOTION LABEL
				<b>★★★No. 1★★★</b> 8 weeks at No. 1	
1	1	1	13	FLY FLOORED	SUGAR RAY LAVA/ATLANTIC
2	2	2	10	WALKIN' ON THE SUN FUSH YU MANG	SMASH MOUTH INTERSCOPE
3	4	6	12	BUILDING A MYSTERY SURFACING	SARAH MCLACHLAN NETTWERK/ARISTA
4	8	8	8	EVERLONG THE COLOUR AND THE SHAPE	FOO FIGHTERS ROSWELL/CAPITOL
5	3	7	15	WRONG WAY SUBLIME	SUBLIME GASOLINE ALLEY/MCA
6	9	9	9	CRIMINAL TIDAL	FIONA APPLE CLEAN SLATE/WORK
7	5	5	10	D' YOU KNOW WHAT I MEAN? BE HERE NOW	OASIS EPIC
8	6	3	21	PUSH YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
9	7	4	15	TURN MY HEAD SECRET SAMADHI	LIVE RADIOACTIVE/MCA
10	12	13	18	SELL OUT TURN THE RADIO OFF	REEL BIG FISH MOJO/UNIVERSAL
11	11	14	7	THE RASCAL KING LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
12	26	—	2	HITCHIN' A RIDE NIMROD	GREEN DAY REPRISE
13	10	10	22	6 UNDERGROUND BECOMING X	SNEAKER PIMPS CLEAN UP/VIRGIN
14	16	18	8	SUPERMAN'S DEAD CLUMSY	OUR LADY PEACE COLUMBIA
15	13	11	26	IF YOU COULD ONLY SEE LEMON PARADE	TONIC POLYDOR/A&M
16	15	15	8	JACK-ASS ODELAY	BECK DGC/GEFFEN
17	14	12	26	SEMI-CHARMED LIFE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
18	19	22	7	GRADUATE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
19	17	16	29	THE IMPRESSION THAT I GET LET'S FACE IT	THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
20	20	28	3	HELLO HELLO TALK SHOW	TALK SHOW ATLANTIC
21	37	—	2	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
22	18	19	11	BREATHE THE FAT OF THE LAND	PRODIGY XL MUTE/MAVERICK/WARNER BROS.
23	23	27	4	DREAM FOREST FOR THE TREES	FOREST FOR THE TREES DREAMWORKS/GEFFEN
24	22	25	7	VILLAINS VILLAINS	THE VERVE PIPE RCA
25	27	37	3	SUMMERTIME STATIC & SILENCE	THE SUNDAYS DGC/GEFFEN
26	24	23	24	SONG 2 BLUR	BLUR FOOD/PARLOPHONE/VIRGIN
27	<b>NEW</b>	1		TUBTHUMPING TUBTHUMPER	CHUMBAWAMBA REPUBLIC/UNIVERSAL
28	32	33	4	MOST PRECARIOUS STRAIGHT ON TILL MORNING	BLUES TRAVELER A&M
29	33	34	3	PRISONER TRANSISTOR	311 CAPRICORN/MERCURY
30	29	30	6	LET DOWN OK COMPUTER	RADIOHEAD CAPITOL
31	25	20	9	LAZY EYE "BATMAN & ROBIN" SOUNDTRACK	GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
32	30	29	6	(CAN'T YOU) TRIP LIKE I DO "SPAWN" SOUNDTRACK	FILTER AND THE CRYSTAL METHOD IMMORTAL/EPIC
33	31	24	26	NOT AN ADDICT PARADISE IN ME	K'S CHOICE 550 MUSIC
34	28	21	19	THE DIFFERENCE BRINGING DOWN THE HORSE	THE WALLFLOWERS INTERSCOPE
35	21	17	13	SICK & BEAUTIFUL MELT	ARTIFICIAL JOY CLUB CRUNCHY/INTERSCOPE
36	34	36	4	HAVE YOU SEEN ME LATELY? RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
37	<b>NEW</b>	1		THIS LONELY PLACE HANG-UPS	GOLDFINGER MOJO/UNIVERSAL
38	36	31	6	NOT IF YOU WERE THE LAST JUNKIE ON EARTH COME DOWN	THE DANDY WARHOLS TIM KERR/CAPITOL
39	35	35	7	MY TOWN TWENTY-EIGHT TEETH	BUCK-O-NINE TVT
40	40	—	2	LONG LONG TIME TRYSOME EATONE	LOVE SPIT LOVE MAVERICK/WARNER BROS.



**HITS! IN TOKIO**

Week of August 31, 1997

- ① I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- ② MMBop / Hanson
- ③ Sunshine Day / Matt Bianco
- ④ Someone / SWV Featuring Puff Daddy
- ⑤ Just A Freak / Crystal Waters
- ⑥ Happiness / Vanessa Williams
- ⑦ Snow On The Sahara / Anggun
- ⑧ Honey / Mariah Carey
- ⑨ Men In Black / Will Smith
- ⑩ Self Confidence / Newton
- ⑪ Smile / The Supernaturals
- ⑫ Serial Thrilla / Prodigy
- ⑬ Should I Walk Away / Summercamp
- ⑭ Samba De Janeiro / Bellini
- ⑮ D'You Know What I Mean? / Oasis
- ⑯ Pleasure Dome / Soul II Soul
- ⑰ Star / Primal Scream
- ⑱ Timemachine / Chara
- ⑲ Feel That Natural / Jennifer Brown
- ⑳ Waiting For You / The Trampolines
- ㉑ Not Where It's At / Del Amitri
- ㉒ Star Fruits Surf Rider / Cornelius
- ㉓ Let's Start Over Again / Shakatak
- ㉔ I Know Where It's At / All Saints
- ㉕ It Must Be Love / Robin S.
- ㉖ Best Days / Juice
- ㉗ Bitch / Meredith Brooks
- ㉘ All Kinds Of People / Big Mountain
- ㉙ To Make You Feel My Love / Billy Joel
- ㉚ You Are The Universe / The Brand New Heavies
- ㉛ Drive Ni Turette / Miki Imai
- ㉜ Fly / Sugar Ray
- ㉝ Roadblock / C.J. Lewis
- ㉞ All My Love / Patricia
- ㉟ Touch And Go / Soul Bossa Trio
- ㊱ Koyoko Tsukino Yumi / Erefantokashimashi
- ㊲ Daijobu / Touko Furuchi
- ㊳ (Can't You) Trip Like I Do / Filter And The Crystal Method
- ㊴ Everybody (Backstreet's Back) / Backstreet Boys
- ㊵ Endless Summer Nude / Magokoro Brothers
- ㊶ Akaka Falls / Keali'i Reichel
- ㊷ Dam Dam Deo / Felicidad
- ㊸ Love Love Mode / Dimitri From Paris
- ㊹ Taiyoga Niaubasyo / Kouki Simizu
- ㊺ I Say A Little Prayer / Diana King
- ㊻ Koiba Itsumo Maborosino Yoni / Hofudiran
- ㊼ Brazilian Rhyme / Satoru Shonoya
- ㊽ Featuring Harumi Tsuyuzaki
- ㊾ Ghosts / Michael Jackson
- ㊿ Buddy / Kenji Ozawa

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/>

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 80 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ♦ Videoclip availability. © 1997, Billboard/BPI Communications.

# Adult Contemporary

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	10	HOW DO I LIVE CURB 73022	◆ LEANN RIMES 3 weeks at No. 1
2	2	2	22	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
3	6	22	3	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET ALBUM CUT/A&M	ELTON JOHN
4	3	5	13	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
5	4	11	8	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
6	9	10	6	FOOLISH GAMES ATLANTIC ALBUM CUT	◆ JEWEL
7	5	4	20	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
8	10	12	6	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
9	11	8	11	A SMILE LIKE YOURS ELEKTRA ALBUM CUT/EEG	NATALIE COLE
10	8	3	18	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
11	13	15	6	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
12	7	6	15	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
13	14	13	32	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
14	15	7	18	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
15	16	19	49	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
16	12	9	7	TO MAKE YOU FEEL MY LOVE COLUMBIA 78641	BILLY JOEL
★ ★ ★ AIRPOWER ★ ★ ★					
17	21	26	3	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL, JOHN OATES
18	18	18	66	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
19	19	16	37	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
20	20	17	29	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
21	17	14	23	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
22	23	20	24	I DON'T WANT TO LAFACE 24229/ARISTA	◆ TONI BRAXTON
23	RE-ENTRY		25	CANDLE IN THE WIND MCA/ROCKET 53196/A&M	◆ ELTON JOHN
24	25	30	3	2 BECKET 1 VIRGIN 38604	◆ SPICE GIRLS
25	26	28	6	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL

# Adult Top 40

T. WK.	L. WK.	2 WKS.	WKS. ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
★ ★ ★ No. 1 ★ ★ ★					
1	1	1	21	ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL 6 weeks at No. 1
2	2	4	10	FOOLISH GAMES ATLANTIC ALBUM CUT	◆ JEWEL
3	4	3	20	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
4	3	2	30	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
5	5	5	19	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC
6	8	10	9	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
7	6	8	11	BUILDING A MYSTERY NETTWERK 13395/ARISTA	◆ SARAH MCLACHLAN
8	7	6	31	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
9	12	13	11	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
10	11	11	47	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
11	9	7	21	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
12	10	9	18	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW
13	13	14	12	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
14	14	15	10	THE DIFFERENCE INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
15	16	16	30	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
16	15	12	12	MORE THAN THIS Geffen 19411	◆ 10,000 MANIACS
17	19	26	5	FLY LAVA ALBUM CUT/ATLANTIC	◆ SUGAR RAY
18	17	17	44	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
19	18	18	33	I WANT YOU COLUMBIA 78503	◆ SAVAGE GARDEN
20	20	21	8	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	◆ THE MIGHTY MIGHTY BOSSTONES
21	22	23	9	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
22	21	19	22	BITCH CAPITOL 58634	◆ MEREDITH BROOKS
23	27	29	4	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
24	23	22	17	SHAME ON YOU EPIC ALBUM CUT	◆ INDIGO GIRLS
25	25	25	10	TO THE MOON AND BACK COLUMBIA 78576	◆ SAVAGE GARDEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 54 adult contemporary stations and 63 adult top 40 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. □ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs which attain 400 adult contemporary detections or 700 adult top 40 detections for the first time. © 1997, Billboard/BPI Communications.

# Radio

## PROGRAMMING

### 'PSYCHIC FRIENDS' TRY THEIR FORTUNE ON AIR

(Continued from page 75)

class regions. The ethnic range is broad, he says, with African-American callers bringing in 35%-40% of calls and strong showings in the Bible Belt and Midwest.

Planned features to help sell the radio show nationwide include celebrity call-in guests, which Hoffman says will add entertainment value. "This sort of thing really lends itself well to having a celebrity get a psychic reading while promoting an upcoming project. We plan a number of other things along that line for the program, from psychic predictions about stars to guests who have expertise in a particular area to phenomena in the news. We have the whole universe to pick from; there's a lot more freedom here than we have on the TV infomercial."

On-air psychics are chosen from the thousands of readers, astrologers, and psychic specialists that Fuller says have been utilized on caller lines for the past five years. "These people have great psychic ability and personality. They're great entertainers. The show will be down-to-earth but not hokey. These are professionals who do this solely as a living and take their business very seriously. Their accuracy rating is very high, and it's there to help people."

For stations carrying the show, numerous revenue tie-ins are offered. First, the basic goods: Stations carry the four-hour program nightly on a barter basis, with "The Psychic Friends" holding four minutes of commercial time and affiliates getting six minutes at the top of the hour and an additional 11 minutes of local availability. Meanwhile, "because we're technology savvy," Hoffman says, each station is assigned its own 800 number, which links with a 900 toll number for private readings; for each call derived from the show's airing on a particular affiliate, the station receives a percentage of the revenue generated.

Steve Youlios, former general sales manager of WGST AM/FM Atlanta, has been brought in to lead the sales effort for NightStar as president/GM. He also worked for the CBS Radio Network for more than a decade.

And talk about cross-promotion. Each call solicited defines the caller's name and address, which is provided to stations for their own databases. "The Psychic Friends," in addition, can dig into its own well-established database and utilize direct mail to alert previous telephone customers that the show will be airing on a radio station in their market. And on its TV infomercials, a locally scribed crawl message will announce the time and station of the accompanying radio show in a given market.

At this point, the network is still looking for affiliates (it originates from the ABC/Watermark studios in Los Angeles) and is aiming for 10 outlets to launch. Still, even one would be enough to push the go button. "Like any show we introduce, we like to go for a month with one or two stations and really fine-tune it," says Fuller. The program already has been running for the last month with real-time test broadcasts, which, he says, "have blown us away."

As the team prepares to launch "The Psychic Friends Radio Network" later this month, there is also discussion about cross-promoting the radio show amid the television direct-response programming. In any case, visibility has not been a problem for Infomation, which Hoffman says spends \$30 million a year in print, shortform, and infomer-

cial advertising. In all, he says, the brand name is a \$150 million investment at this point.

For stations willing to believe in the possibilities, such a venture might not only offer fortunes, but bring them in.

### SISTER HAZEL

(Continued from page 76)

it has supported as part of its upbeat vibe since Day One (likely in part because of the 18-year-old brother Block lost to cancer in 1989). Among their chosen are the American Red Cross, Children's Miracle Network, American Cancer Society, Make A Wish Foundation, Big Brothers and Big Sisters, and various AIDS funds.

"Initially, we would do benefit shows to get a little money to help us put on bigger shows, but a lot of us became interested in different organizations that are

## Sister Hazel

really out there to make a difference," Block says.

Another benefactor is Sister Hazel—not the band, mind you, but its namesake. "When we were kids, there was this woman who was always on television, running her 'Sister Hazel Rescue Mission,'" Block recalls. "Regardless of religion, age, orientation, anything, she'd dust you off and help you back on your feet. I said to my mom, 'She's helping

Says Fuller, "You know, we've talked with the psychics, and every one of them has predicted that the show is going to be extremely successful."

CHUCK TAYLOR

people she doesn't even know?" We thought it represented some of the songs we were writing early on, and thought she was an amazing person."

And the answer to the obvious question: Yes, the band has met her. "She called one day and said she wanted to see what we were all about. We met at a Shoney's for dinner," he says with a laugh, "and I think she saw that although we're not a religious band, we were being true to ourselves and were decent people who had things to say that made sense to her. She told us that as long as we worked hard at what we do, she approved."

With the act's current mission, there's little doubt that Sister Hazel would still give a nod to the group she inspired. "It all comes back to the music and the fact that people deserve to see a good show," Block says. "We're just a bunch of guys from Gainesville, Fla., trying to get out there and make a few friends."

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

### 'BATMAN' SOUNDTRACK SOARS AT RADIO

(Continued from page 75)

gles, airplay hardly equaled the heights of his similarly styled "I Believe I Can Fly," which became an anchor smash from "Space Jam." On R&B radio, "Gotham" peaked at No. 22; on airplay for the Hot 100, it reached No. 37. Its most profound airplay came from R&B adult and R&B mainstream radio, where the song reached No. 12 on each respective airplay chart.

Unlike most other tracks from "Batman & Robin," the "Gotham" single was packaged as an obvious movie tie-in, complete with a dramatic pose of Kelly atop a gothic-styled building, reminiscent of the movie's ominous topography. The single also included remixes and an a cappella version.

The first official release from the soundtrack, Smashing Pumpkins' "The End Is The Beginning Is The End," worked its way to No. 4 on Modern Rock Tracks, No. 7 on Airplay Monitor's active rock tracks chart, and No. 12 on mainstream rock. The song, which was not released domestically as a commercial single, reached No. 50 on Hot 100 Airplay. Overseas, it appeared in a single configuration without aid of any "Batman"-esque backdrop, along with a number of remixes.

Most recently gaining radio exposure is fellow mod rock act the Goo Goo Dolls, whose "Lazy Eye"—again not released commercially—peaked this month at No. 9 on Mainstream Rock Tracks and No. 20 on Modern Rock Tracks. Goo is a Warner Bros. act.

Crossing over to the Hot Dance Music/Club Play chart was new Warner Bros. British alternative/dance act Moloko, whose "Fun For Me" reached as high as No. 4 over a 15-week chart span. In just the past few weeks, it has garnered airplay from modern rock power-

house KROQ Los Angeles and, as a result, will now be worked at modern rock and top 40 radio. The track also appears on its debut album, "Do You Like My Tight Sweater?"

Also scorching dance floors was Arkana, whose beat-driven alternative "House On Fire" reached No. 4 on the Hot Dance Music/Club Play chart amid a bounty of remixes. The British quartet has included the track on its debut U.S. release, "Fresh Meat," on fume/Reprise.

Mercury, meanwhile, is working to top 40 and adult top 40 "Breed," the modern-etched "Batman & Robin" track from British singer/songwriter Lauren Christy. The hooky, guitar-rooted tune is the first single from her upcoming project, also titled "Breed."

Still ahead is a potential push for Warner artist Eric Benet's "True To Myself," which has a just-completed video the label intends to pitch to MTV, VH1, and BET. The oozing midtempo jeez jam will likely be shopped to R&B and top 40 radio.

An overall success? By radio standards, absolutely. In terms of sales, however, the "Batman & Robin" soundtrack is moreover viewed as a disappointment, given its franchise caliber.

"If you looked at a time capsule representing this summer in terms of music, I think the collection is as strong a group of songs and artists and videos as I can remember," offers Bramson. "One thing you can't gauge, of course, is the x-factor—the unknown.

"If the industry had put the list of names on this collection on a piece of paper vs. one song called 'Men In Black,' I think it would have been fascinating to see if anyone thought Will Smith's record would be outselling this one three to one. Yes, it's been a fascinating summer."



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# Music Video

PROGRAMMING

## Jonze's Chemical Bros. Video Leaps Into Gymnastics Theme

BY CARRIE BELL

LOS ANGELES—Award-winning music video director Spike Jonze is scoring again with his latest clip project, which is an unconventional video for the Chemical Brothers single "Elektrobank."

The video closely follows the athletic efforts of a female gymnast during a fierce competition. The protagonist performs to the techno-charged song while being closely watched by a rival gymnast. The camera captures shots of her adoring parents, a cheering crowd, and a coach who bears a striking resemblance to Bela Karolyi, coach of the women's gymnastics team in the U.S. Olympics.

Other team members are portrayed by actual University of California, Los Angeles, gymnasts. After our heroine goes gold despite hurting her leg, she is carried by her coach off the mat à la Olympics gymnast Kerry Strug. The camera moves out to reveal the moment is just a snapshot in a memory-filled trophy case.

"I admit there was some Olympic influence to my story line, but I also love all those movies like 'The Karate Kid,' where the underdog uses the last bit of strength to conquer the popular jerk in the final showdown," says Jonze, who has directed high-profile clips for such acts as Weezer, Daft Punk, and Bjork.

Unlike many cutting-edge clips for electronica acts, Jonze's gymnastics-themed video is simple and straightforward and contains no special effects.

"When developing an idea for the video, I wanted to do something realistic," says Jonze. "I wanted the characters to use the song the way they might in real life. I kept seeing floor exercises and ice skating in my head. This just seemed like music a cheerleader or a gymnast would use for their routine."

Apparently, the Chemical Brothers—otherwise known as Tom Rowlands and Ed Simons—preferred the story about a young gymnast at a competition to the usual "flashy, futuristic, or clubby" shots, according to Simons. "In the short space of 10 years, techno music and videos have collect-

ed a whole host of clichés. We want to avoid using those at all costs," Simons says. "Spike's video was so different, so off the wall, that we figured it just might work."

The clip, which is already airing on MTV's "120 Minutes," features actress Sofia Coppola in the starring role of the gymnast.

"I wanted to cast someone who could pull off the acting and drama as well as handle the physical challenge. Sophia has a background in both, so she was an obvious choice," Jonze says.

But she wasn't his first. He had actually toyed with the idea of portraying the character himself, but a torn ligament took him out of the running.

"I have more of a fascination with the male competitions, but I wanted to use ribbons, and I hurt myself before the shoot," he says.

Simons says they would have liked to see Jonze prancing and flipping around the gym. "It would have been even crazier. He's certainly got the physique for it."

The Chemical Brothers, on the other hand, had little to do with the two-day shoot in Los Angeles last July because they were busy touring Europe. But they'd prefer to keep it that way.

"We're not actors, and we don't want the music tied to an image of us. The video is about the freedom of thought of its director. It's not about putting the Chemical Brothers' stamp all over the final product," Simons says. "That's why gymnastics worked for us. It isn't something you immediately think of when you heard the song, but it shows the dynamics of the track."

Although the British duo was across the ocean, it was able to make a cameo in old-school basketball uniforms via a black-and-white photograph.

For Jonze, it was the first shoot he did without the act looking over his shoulder.

"There was less pressure, although I still felt the need to call them every time something changed or I wanted to tweak the script a little," says Jonze, whose next music video project will probably be with Mike Watt. "But they were so easygoing and let me run off with all my wild ideas."

## PRODUCTION NOTES

### LOS ANGELES

Daz and Soopafly took over the Palace to shoot a video for "Put The Monkey In It." The clip was directed by G-Thomas and contains guest appearances by Mack 10, Ice-T, Tyson Beckford, DJ Pooh, and Tha Dogg Pound.

John Lloyd Miller directed Tourniquet in a warehouse shoot for the video "Crawl To China."

### NEW YORK

La Monte Edwards was the eye behind the video for "Every Beat Of My Heart" by the Average White Band.

Producer John Traina and director/fashion photographer Yann Gambelin worked together on the video for Sway's "When Susannah Cries."

### NASHVILLE

Joe Diffie relied on Bob Gabrielsen to commit his "Somethin' Like This" to celluloid. Stephanie Reeves produced.

"Love Is the Right Place" by Bryan White was directed by Jeffrey Phillips. In the video, White spends a day at the beach with friends and family.

### OTHER CITIES

Tonya and director Chip Miller also headed for the beach in Dana Point, Calif., to shoot the clip for "I've Been Having An Affair."

Michael Peterson and director Steven Goldman traveled to Point Reyes and West Marin County, Calif., to film a video for "From Here To Eternity."

FOR WEEK ENDING SEPTEMBER 7, 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 Busta Rhymes, Put Your Hands Where My Eyes...
- 2 Puff Daddy, It's All About The Benjamins
- 3 Usher, You Make Me Wanna
- 4 Mariah Carey, Honey
- 5 Boyz II Men, 4 Seasons Of Loneliness
- 6 The Notorious B.I.G., Mo Money Mo Problems
- 7 Foxy Brown, Big Bad Mamma
- 8 Brian McKnight, You Should Be Mine
- 9 Mary J. Blige, Everything
- 10 SWV, Someone
- 11 Lost Boyz, Me And My Crazy World
- 12 Blackstreet, Fix
- 13 Ginuwine, When Doves Cry
- 14 Mary J. Blige, I Can Love You
- 15 Myron, We Can Get Down
- 16 Magoo & Timbaland, Up Jumps Da Boogie
- 17 Lil' Kim, Not Tonight
- 18 Aaliyah, Hot Like Fire
- 19 Vanessa Williams, Happiness
- 20 Milestone, I Care 'Bout You
- 21 Brownstone, Kiss And Tell
- 22 Refugee Camp All Stars, Avenues
- 23 Chico DeBarge, Iggin' Me
- 24 Next, Butta Love
- 25 Rome, Do You Like This
- 26 Mia X Feat. Master P & Foxy Brown, The Party...
- 27 Joe, The Love Scene
- 28 Immature, I'm Not A Fool
- 29 God's Property, You Are The Only One
- 30 K-Ci & JoJo, Last Nights Letter

★ ★ NEW ONS ★ ★

Oi Skool, Set You Free  
Total, What About Us



Continuous programming  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 Trisha Yearwood, How Do I Live
- 2 Sawyer Brown, This Night Won't Last Forever
- 3 Tim McGraw, Everywhere
- 4 Toby Keith, We Were In Love
- 5 Vince Gill, You And You Alone
- 6 John Michael Montgomery, How Was I To Know
- 7 Alabama, Dancin', Shagin' On The Boulevard
- 8 Diamond Rio, How Your Love Makes Me Feel
- 9 Lorrie Morgan, Go Away
- 10 Rhett Akins, More Than Everything
- 11 Neal McCoy, The Shake
- 12 George Strait, Carrying Your Love With Me
- 13 Lee Ann Womack, The Fool
- 14 Kenny Chesney, She's Got It All
- 15 Brooks & Dunn, Honky Tonk Truth
- 16 Big House, Love Ain't Easy
- 17 Reba McEntire, What If It's You
- 18 Ricochet, Blink Of An Eye

- 19 Michael Peterson, From Here To Eternity
- 20 Wade Hayes, Wichita Lineman
- 21 Patty Loveless, You Don't Seem To Miss Me
- 22 Sons Of The Desert, Hand Of Fate
- 23 Alison Krauss & Union Station, Looking In...
- 24 Clay Walker, Watch This
- 25 Tracy Byrd, Good Ol' Fashioned Love
- 26 Buffalo Club, Nothin' Less Than Love
- 27 John Anderson, Somebody Slap Me
- 28 LeAnn Rimes, You Light Up My Life
- 29 Travis Tritt Feat. Lari White, Helping...
- 30 Matraca Berg, That Train Don't Run
- 31 River Road, Nickajack
- 32 Jason Sellers, I'm Your Man
- 33 Bryan White, Love Is The Right Place
- 34 JD Myers, When I Think About You
- 35 Asleep At The Wheel, Boogie Back To Texas
- 36 John Fogerty, Southern Streamline
- 37 David Lee Murphy, All Lit Up In Love
- 38 James Bonamy, Naked To The Pain
- 39 M. Collie, A Tippin' & J. Wood, Fire Down Below
- 40 Skip Ewing, Answer To My Prayer
- 41 Joe Diffie, Somethin' Like This
- 42 Blake & Brian, Another Perfect Day
- 43 Jack Ingram, Flutter
- 44 Blackhawk, Hole In My Heart
- 45 Dean Miller, Nowhere, USA
- 46 Bryan Smith, Texas Twist Her
- 47 Victoria Shaw, Don't Move
- 48 Mark Chesnut, Thank God For Believers
- 49 Kinleys, Please
- 50 Matt King, A Woman Like You

† Indicates Hot Shots

★ ★ NEW ONS ★ ★

Hank Thompson W/Junior Brown, Gotta Sell...  
Martina McBride, A Broken Wing  
Trace Adkins, Rest Of Mine  
Ty Herndon, I Have To Surrender



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Matchbox 20, Push
- 2 Sugar Ray, Fly
- 3 Jewel, Foolish Games
- 4 Fiona Apple, Criminal
- 5 Wyclef Jean, We Trying To Stay Alive
- 6 Smash Mouth, Walkin' On The Sun
- 7 Puff Daddy, It's All About The Benjamins
- 8 Chris Rock, Champagne
- 9 Busta Rhymes, Put Your Hands Where My Eyes...
- 10 Lil' Kim, Not Tonight
- 11 Foo Fighters, Everlong
- 12 Sarah McLachlan, Building A Mystery
- 13 Boyz II Men, 4 Seasons Of Loneliness
- 14 Jamiroquai, Virtual Insanity
- 15 Mariah Carey, Honey
- 16 Live, Turn My Head
- 17 Wu-Tang Clan, Triumph
- 18 Oasis, D'You Know What I Mean?
- 19 Real Big Fish, Sell Out
- 20 Mighty Mighty Bosstones, The Rascal King
- 21 311, Prisoner
- 22 Coolio, Ooh La La
- 23 No Doubt, Don't Speak

- 24 Dandy Warhols, Not If You Were The Last
- 25 Forest For The Trees, Dream
- 26 Fleetwood Mac, Silver Springs
- 27 Adam Sandler, The Lonesome Kicker
- 28 Jewel, You Were Meant For Me
- 29 Beck, Jack-Ass
- 30 Will Smith, Men In Black
- 31 Verve, Bitter Sweet Symphony
- 32 Talk Show, Hello Hello
- 33 Spice Girls, 2 Become 1
- 34 The Verve Pipe, Villains
- 35 Filter & The Crystal Method, (Can't You) Trip...
- 36 Beck, The New Pollution
- 37 Tool, Aenema
- 38 Nine Inch Nails, The Perfect Drug
- 39 The Notorious B.I.G., Hypnotize
- 40 Foxy Brown, Big Bad Mamma
- 41 Sublime, What I Got
- 42 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 43 Spice Girls, Wannabe
- 44 Mary J. Blige, Everything
- 45 Jimmie's Chicken Shack, High
- 46 Jamiroquai, Alright
- 47 The Wallflowers, One Headlight
- 48 Beck, Devil's Haircut
- 49 Sublime, Wrong Way
- 50 Dru Hill, Never Make A Promise

\*\* Indicates MTV Exclusive

★ ★ NEW ONS ★ ★

Green Day, Hitchin' A Ride  
Janet Jackson, Got 'Til It's Gone  
Rolling Stones, Anybody Seen My Baby  
Chumbawamba, Tubthumping  
Blues Traveler, Most Precarious  
Paula Cole, I Don't Want To Wait  
Master P, I Miss My Homies  
Brian McKnight, You Should Be Mine  
The Sundays, Summertime



30 hours weekly  
2806 Opryland Dr.,  
Nashville, TN 37214

- 1 John Michael Montgomery, How Was I To Know
- 2 Tim McGraw, Everywhere
- 3 Chris LeDoux, This Cowboy's Hat
- 4 Buffalo Club, Nothin' Less Than Love
- 5 Sawyer Brown, This Night Won't Last Forever
- 6 Neal McCoy, The Shake
- 7 Kenny Chesney, She's Got It All
- 8 Diamond Rio, How Your Love Makes Me Feel
- 9 Lorrie Morgan, Go Away
- 10 Vince Gill, You And You Alone
- 11 Bryan White, Love Is The Right Place
- 12 Lee Ann Womack, The Fool
- 13 Randy Travis, Would I
- 14 Travis Tritt Feat. Lari White, Helping...
- 15 Sara Evans, Three Chords And The Truth
- 16 Clay Walker, Watch This
- 17 George Strait, Carrying Your Love With Me
- 18 Joe Diffie, Somethin' Like This
- 19 Blake & Brian, Another Perfect Day
- 20 Alabama, Dancin', Shagin' On The Boulevard
- 21 Trisha Yearwood, How Do I Live
- 22 Blackhawk, Hole In My Heart

- 23 Chely Wright, Shut Up And Drive
- 24 John Anderson, Somebody Slap Me
- 25 David Lee Murphy, All Lit Up In Love
- 26 Mark Chesnut, Thank God For Believers
- 27 Tanya Tucker, Strong Enough To Bend
- 28 Vince Gill, Don't Let Our Love Start...
- 29 Reba McEntire, Take It Back
- 30 Garth Brooks, Callin' Baton Rouge

★ ★ NEW ONS ★ ★

Ty Herndon, I Have To Surrender  
Martina McBride, A Broken Wing  
Michael Peterson, From Here To Eternity  
Ricochet, Blink Of An Eye  
Hank Thompson W/Junior Brown, Gotta Sell...



Continuous programming  
1515 Broadway, NY, NY 10036

- 1 Third Eye Blind, Semi-Charmed Life
- 2 Sarah McLachlan, Building A Mystery
- 3 Jewel, Foolish Games
- 4 Spice Girls, 2 Become 1
- 5 The Wallflowers, The Difference
- 6 Hanson, Where's The Love
- 7 Matchbox 20, Push
- 8 Sister Hazel, All For You
- 9 Mariah Carey, Honey
- 10 Fiona Apple, Criminal
- 11 Fleetwood Mac, Silver Springs
- 12 Paula Cole, Where Have All The Cowboys Gone?
- 13 Shawn Colvin, Sunny Came Home
- 14 Elton John, Something About The Way You
- 15 The Verve Pipe, The Freshmen
- 16 Jon Bon Jovi, Janie, Don't Take Your Love...
- 17 Sheryl Crow, Everyday Is A Winding Road
- 18 Dave Matthews Band, Crash Into Me
- 19 The Wallflowers, One Headlight
- 20 Savage Garden, I Want You
- 21 Duncan Sheik, Barely Breathing
- 22 The Cardigans, Lovefool
- 23 Paula Cole, Where Have All The Cowboys Gone?
- 24 No Doubt, Don't Speak
- 25 Tonic, If You Could Only See
- 26 Duncan Sheik, She Runs Away
- 27 En Vogue, Don't Let Go
- 28 Spice Girls, Say You'll Be There
- 29 Jewel, You Were Meant For Me
- 30 OMC, How Bizarre

★ ★ NEW ONS ★ ★

Rolling Stones, Anybody Seen My Baby  
Squirrel Nut Zippers, Put A Lid On It  
Jewel, Foolish Games  
The Dambuilders, Burn This Bridge  
Tanya Donnelly, Pretty Deep  
The Charlatans UK, One Or Another  
Arkana, House On Fire  
Filter/Crystal Method, Trip Like I Do

## THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 20, 1997.



Continuous programming  
1221 Collins Ave  
Miami Beach, FL 33139

### AMERICA'S NO. 1 VIDEO

Aqua, Barbie Girl

### BOX TOPS

Mr. Serv-On f/Master P, My Best Friend  
Insane Clown Posse, Halls Of Illusion  
Immature, I'm Not A Fool  
Sons Of Funk, Pushin' Inside You  
Master P, How You Do Dat  
Usher, You Make Me Wanna  
Mary J. Blige, Everything  
Magoo And Timbaland, Up Jumps Da Boogie  
Busta Rhymes, Put Your Hands Where My Eyes Could See  
The Notorious B.I.G., Mo Money Mo Problems  
SWV f/Puff Daddy, Someone  
Will Smith, Men In Black  
Mariah Carey, Honey  
Mia X, The Party Don't Stop  
Various Artists, The Jock Jam  
Allure Feat. 112, All Cried Out  
Coolio, C U When You Get There

### NEW

Absolute, Never Wanna Let U Go  
Ani DiFranco, In Or Out  
Boyz II Men, 4 Seasons Of Loneliness  
Collective Soul, Blame  
Demond, All I Wanna Do  
Frankie, If I Had You  
Hooverphonic, 2 Wicky  
Janet Jackson, Got 'Til It's Gone  
Jars Of Clay, Crazy Times  
Mack 10, Backyard Boogie  
Master P, I Miss My Homies  
Nadanuf, The Breaks  
Naughty By Nature, Mourn You Till I Join You  
Organized Konfusion, Somehow Someway  
Plexi, Forest Ranger  
Spice 1, Playa Man  
Talk Show, Hello Hello  
Wyclef Jean/Refugee All Stars, Guantanamara



Continuous programming  
1515 Broadway  
New York, NY 10036

Doktor Kosmos, Holiday  
Mack 10, Backyard Boogie  
Death In Vegas, Dirt  
Voodoo Glow Skulls, Bulletproof  
Huevos Rancheros, Get Outta Dodge  
Blues Traveler, Most Precarious  
Depeche Mode, Home  
Less Than Jake, Dopeman  
Robert Bradley's Blackwater Surprise, Once Upon A Time  
Green Day, Hitchin' A Ride  
Jars Of Clay, Crazy Times  
Buck-O-Nine, My Town



Continuous programming  
299 Queen St West  
Toronto, Ontario M5V2Z5

Barney Bentall & Legendary Hearts, You Should Be Having Fun  
Busta Rhymes, Put Your Hands... (new)  
Chumbawamba, Tubthumping (new)  
Robyn, Show Me Love (new)  
The Verve, Bitter Sweet Symphony (new)  
Backstreet Boys, Everybody  
The Tea Party, Temptation  
Sarah McLachlan, Building A Mystery  
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You  
Oasis, D'You Know What I Mean?  
Prodigy, Breathe  
Hanson, Where's The Love  
Live, Turn My Head  
Wu-Tang Clan, Triumph  
Our Lady Peace, Automatic Flowers



Continuous programming  
Hawley Crescent  
London NW18TT

Will Smith, Men In Black  
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You  
Coolio, C U When You Get There  
Michael Jackson, History (Megamix)  
Meredith Brooks, Bitch  
Backstreet Boys, Everybody  
Eternal, I Wanna Be The Only One  
The Notorious B.I.G., Mo Money Mo Problems  
Ricky Martin, Maria  
The Verve, Bitter Sweet Symphony  
R. Kelly, Gotham City  
Mariah Carey, Honey  
Boyzone, Picture Of You  
Babyface, How Come, How Long  
Oasis, D'You Know What I Mean?  
Ultra Nate, Free  
Ginuwine, When Doves Cry  
Bellini, Samba De Janeiro  
Jon Bon Jovi, Queen Of New Orleans  
Hanson, Where's The Love



Continuous programming  
2806 Opryland Dr  
Nashville, TN 37214

dc Talk, Colored People  
God's Property, Stomp  
Point Of Grace, That's The Way It's  
Meant To Be  
dc Talk, Like It, Love It, Need It  
Reality Check, Masquerade  
The Altered, Low  
Chuckie Perez, Rhythm Of Tomorrow  
Clay Crosse, Saving The World  
Lauren, Vision  
Silage, Watusi  
Eric Martin, I Love The Way You Love Me  
Skip Ewing, Mary Go Round



One hour weekly  
216 W Ohio  
Chicago, IL 60610

Fat, Downtime  
Honeyrods, Love Bee  
Waiting For God, Quarter Inch Thick  
Inch, Chicharrones  
Jimmie's Chicken Shack, High  
The Dandy Warhols, Not If You Were The Last...  
Goo Goo Dolls, Lazy Eye  
Talk Show, Hello Hello  
Tanya Donnelly, Pretty Deep  
Kara's Flowers, Soap Disco  
John Lydon, In The Sun  
Our Lady Peace, Superman's Dead  
Primus, Over The Falls  
Jars Of Clay, Crazy Times



1/2-hour weekly  
46 Gifford St  
Brockton, MA 02401

The Offspring, Meaning Of Life  
Limp Bizkit, Counterfeit  
Blur, M.O.R.  
Beck, Jack-Ass  
The Dandy Warhols, Not If You Were The Last...  
Squirrel Nut Zippers, Put A Lid On It  
Jewel, Foolish Games  
The Dambuilders, Burn This Bridge  
Tanya Donnelly, Pretty Deep  
The Charlatans UK, One Or Another  
Arkana, House On Fire  
Filter/Crystal Method, Trip Like I Do

## GREEN DAY GROWS BEYOND PUNK ON 'NIMROD'

(Continued from page 11)

ie" about a breakup with an old girlfriend, is not the only song on the album that's about Armstrong's life. "Hitchin' A Ride" is about falling off the wagon.

"Actually I'm on the wagon right now and feeling pretty good," he says. "It's about finding that balance between being responsible and being a lunatic, to find a nice convenient place in between, that's what I've had problems with."

Part of that desire to be more responsible has come with the fact that Armstrong is married and has a young son. "If I didn't have a kid, God knows what I'd be doing right now," he says.

His coming to terms with growing up and life as a husband and father inspired several tracks on the album, including "The Grouch," "Worry Rock," "Redundant," and "Scattered."

But those delving for deep meaning in Armstrong's songs may be a little disappointed. The infectious "Uptight," which sounds like Green Day performing a cross between the Smashing Pumpkins' "1979" and Blondie's "Dreaming," has repeated references to suicide. "I think the word 'suicide' just sounded really good," Armstrong says. "And the line, 'I'm a son of a gun.' It made sense, but I can't really explain why it made sense. It just sort of does."

Elsewhere, the horn-flavored "King For A Day" takes on cross-dressing, with lines like "Who put the drag in drag queen?" But Armstrong hopes the subject matter will be lost on a segment of the band's audience.

"It sort of sounds like an Oi! anthem," he explains. "It would be funny for a bunch of macho fraternity guys to be singing along and, little do they know, the song's about being in drag."

In keeping with the band's punk image, part of Reprise's marketing campaign will involve guerrilla marketing.

The album's cover art features head shots of two suit-and-tie-wearing men whose faces are obscured by circular stickers bearing the word "nimrod." Using that theme, Reprise is distributing circular "nimrod" stickers to retailers in late August to affix to the faces of various stars featured on stand-up displays.

Says Linnea Nan, director of artist development and creative marketing for Reprise (U.S.), "We're encouraging retail accounts to recycle existing POP and promotional materials in stores. We're not telling them to sticker POP for hot new releases, but we're leaving

it at the store's discretion and hoping that they'll have some fun with it."

Nan is optimistic that the sticker campaign will spark curiosity and intrigue with consumers, before it is revealed later in the campaign that "Nimrod" is the title of the new Green Day album.

The single "Hitchin' A Ride" went to radio in late August. "We had every intention of releasing it the first week of September, but historically Green Day tracks have somehow been

leaked," Nan says.

To counteract the possibility that the track would be leaked and some stations would be left without the single over the Labor Day weekend, Reprise shipped the track early.

"It was a last-minute strategy that worked real well," Nan says. "The good thing is that when the album comes out, it will have been at radio a good seven weeks."

Modern rock radio is already reacting favorably to the track. This issue,

## LAVA/ATLANTIC'S SUGAR RAY FLYING HIGH WITH 'FLOORED'

(Continued from page 11)

there were 11 different styles on that album," says Frazier. "We're a rock band with our primary roots in punk rock and even heavy metal, but we recorded an R&B song on the last album. With 'Fly,' we looked at it as just another vibe track. There are five guys in this band, and when we collaborate everyone contributes their different styles."

When asked whether this discrepancy could sour consumer tastes, Atlantic senior VP/Lava president (U.S.) Jason Flom stands by the quality of the album as a whole.

"In most cases, that's a legitimate concern, but this album is consistent in that, even when the songs are different, it all sounds like Sugar Ray," he says. "It's strong in its own right, and people that bought the album for one song have not been disappointed. Word-of-mouth has actually been one of the reasons for its great success."

"Fly" has also generated comparisons to Sublime, an act that Frazier says Sugar Ray may share similarities with but is by no means imitating.

"I can see how people go, 'Oh, David Kahne produced their album, too. What a rip-off,' but we hadn't heard the Sublime album before we recorded 'Fly.' It's more about people comparing the two bands' similarities, growing up in beach communities and whatever."

WBRU's Schiavelli says he is still skeptical about the potential for the rest of the album, though the success of "Fly" bodes well for the band.

"Honestly, nothing else on the album was as immediate to me," says Schiavelli. "Still, at modern rock, at least, they'll benefit from their huge sales and familiarity with the audience. They're so hot that it won't be hard to get a second track out there,

but it will be up to the audience whether it stays."

All the music on the album, except for the band's cover of Adam Ant's "Stand And Deliver," was published by Warner/Chappell/WB Music Corp., BMI.

Scott Levine, director of music marketing for 1,380-store, Minneapolis-based chain the Musicland Group, says Sugar Ray's sophomore spike has been a pleasant, if somewhat unexpected, surprise.

"They had a standard marketing plan, and it looked solid, but it was one of those cases where it's almost like manna from heaven," says Levine. "We were looking for potential and getting prepared, but until it hit, we just couldn't foresee its magnitude."

"It's very steady now, and we would expect that to be the case throughout the fall," he adds. "When something hits this hard and for this long, the staying power is definitely there."

Though "Lemonade & Brownies" sold only 48,000 units, according to SoundScan, Atlantic VP of product development (U.S.) Daniel Savage says it provided invaluable seeding for the strong showing of "Floored."

"With that record, the band had the opportunity to tour a lot, and they got on radio with [the single] 'Mean Machine' and did [MTV's] '120 Minutes' and 'The Jon Stewart Show,'" says Savage. "So, they did get a good amount of exposure and managed to make a lot of friends at radio, retail, and in the mosh pit along the way."

"There was definitely an undercurrent of anticipation, especially with the band being from a part of the country where word of mouth is so virulent," he adds.

Savage refers to the band's hometown of Newport Beach, Calif., and surrounding Southern California towns, where the band slugged away for several years, first as the Shrinky Dinks and later—when forced to drop the name by a toy manufacturer—Sugar Ray.

It was during these early years that the band began to develop a taste for outlandish, frenetic stage performances.

Lava's Flom says Sugar Ray's live charisma contributed greatly to its newfound success. "It's amazing to watch a band like this put the fun back in music," he says. "For so many years there was just too much bleakness. It's obvious these guys are having a great time, and the audiences are excited to watch and join them."

The band, which is booked by New York-based Pinnacle Entertainment and managed by Track Artist Management, first lured audiences on the Warped tour, then as part of a sold-out, recently wrapped club run with Smash Mouth and Plexi.

the song is No. 12 with a bullet on the Modern Rock Tracks chart, with 74 stations spinning the record for the week ending Sept. 7, according to Broadcast Data Systems.

Modern rock WBCN Boston music director Carter Alan calls "Hitchin' A Ride" a "refreshing and solid single. It's requesting real well, and it fits in with our tapestry of sound—from punk and ska to Portishead."

Per Reprise's plan, the initial rush at radio is likely to translate to sales at

retail.

"We expect to do very well with it," says Bob Bell, new-release buyer for the 231-store, Torrance, Calif.-based Warehouse Entertainment. "Being on the West Coast, we have a great history with their type of punk-pop. The airplay out-of-the-box has been outstanding."

Anticipation for "Nimrod" will likely heat up when MTV world-premieres the "Hitchin' A Ride" video, directed by Mark Kohr, on Tuesday (16). Nan says the clip has "a crazy vaudeville-like flair" and features a "demented Tim Burton-esque set."

On Oct. 12, Green Day will guest on the syndicated radio program "Modern Rock Live." In addition, the band will also likely make an appearance on Howard Stern's syndicated morning show.

On the TV front, Green Day will perform on "Late Show With David Letterman" Oct. 14 and on "Saturday Night Live" on a date still to be determined.

Green Day will also celebrate the release of "Nimrod" with a performance at the Tower Records at Fourth and Broadway in New York, either on Oct. 14 or the day after the album's release.

Green Day has a European promotional jaunt planned for mid-September, which will include a surprise club show in London and possibly a date in Germany.

On Oct. 19 or 20, the band will kick off a U.S. tour, which will run through December. The trio will perform in 1,200- to 3,000-seat venues, rather than arenas. The act is booked by Rob Light at Creative Artists Agency.

"We're re-establishing the core audience and being realistic about it," Nan says, "and we're introducing Green Day to a new audience."

In addition, Reprise is focusing its marketing efforts on high schools, with the band committing to some interviews with high school newspapers and inviting journalism students to review its shows. The label will also support contests with radio stations.

While retailers may be eyeing Oasis' "Be Here Now" and "Nimrod" as the great rock hopes of the season, Armstrong already has his mind made up about who's tops. "I know one thing's for sure—Oasis is the second best rock'n'roll band." So Green Day's No. 1? "Well," says Armstrong with a laugh, "yeah."

## AOL VENTURE TO SELL SINGLES

(Continued from page 8)

make money doing this. Today, burning your own CDs is a foreign thing to most people, but it won't be long before this technology is more commonplace."

In addition to direct downloadable singles sales, the site will also promote the retail availability of downloadable singles on other labels' sites, such as Capitol Records. Capitol is the only major label to announce plans to use the technology (Billboard, Sept. 13). The label has already unveiled plans to sell Internet-downloadable singles from Duran Duran, Spearhead, and other acts on its own Web site (<http://www.hollywoodandvine.com>).

Most of the Hub's offerings will initially be from independent labels, according to Klein. Though no specific labels were identified at press time, it is likely that independent labels already using Liquid Audio

technology, such as Knitting Factory and IUMA, will participate in the venture.

Prices will vary track by track, but many offerings will be available for 99 cents, according to Scott Burnett, Liquid Audio VP of marketing.

"The pricing will vary depending on the length of the song, the popularity of the artist, and other factors," says Burnett.

Sources say that the Hub will receive a small percentage of each music transaction. However, Klein declines to comment on the specifics of the deal.

Specific marketing plans for the new retail program were also undetermined at press time. However, Klein says that the Hub will use its high-profile presence on AOL's front screen to help drive Web traffic to the retail effort.

BRETT ATWOOD

## BEBE WINANS

(Continued from page 24)

"We need BeBe on TV to bridge the gap between where he's been and where he's going," says Lee Stimel, senior director of product development (U.S.) at Atlantic.

Atlantic will also be sending out a promo CD with voice messages left by Winans' celebrity friends in support of his work. Retail is being serviced with a promotional calendar that counts down the days to Christmas.

Winans will kick off the U.S. leg of his promo tour Sept. 29, with a live performance/listening party scheduled in N.Y. the week of the release.

This year, his international promo tour will be limited to one day, with international PDs flying into London for a similar listening party.

Winans is scheduled to do more promo dates internationally in January 1998 and a full concert tour in the spring of 1998.

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## 'CANDLE' MAY SET RECORD

(Continued from page 1)

*You were the grace that placed itself  
Where lives were torn apart.  
You called out to our country  
And you whispered to those in pain  
Now you belong to heaven  
And the stars spell out your name.*

Taupin was initially reluctant to discuss the rewritten lyrics because he didn't want to be disrespectful. He says that John called him Sept. 1, saying that he got a request from Buckingham Palace to perform at the funeral.

"What happened was that radio in England had been playing the original 'Candle In The Wind' constantly, so Elton felt that it might be appropriate to sing that, but not with all the original lyrics," Taupin says.

The lyricist agreed that the song's original lyrics "wouldn't really be appropriate to be sung in front of the Royal Family in the confines of Westminster Abbey."

"As you can imagine, the prospect was pretty daunting anyway. You can imagine the sort of pressure I felt from that. I didn't even know if I could do it. Luckily, as happens sometimes, the muse was in the right place. From the first couple of lines I wrote, it all sort of fell into place," Taupin says.

"I thought it was very important to project it from a nation's standpoint, as opposed to it being sung by a singular person. I wanted to make it sound like a country, as opposed to being sung by Elton, or anybody who might be singing it. He was sort of a voice for a nation.

"I'm just really happy that it appeared appropriate and that it moved as many people as it did. I'm just glad it worked. It was very heartfelt."

Mercury Records U.K., which markets and distributes Elton John's Rocket label, says that all artist and composer royalties and record company profits from all three tracks on the single release will be donated to the Diana, Princess of Wales Memorial Fund.

As *Billboard* went to press, the British government announced that all Value Added Tax (VAT) from sales of the single would be returned to the Diana, Princess of Wales Memorial Fund. VAT is levied at 17.5% on recorded music, and the single will retail in most stores at 3.99 pounds (\$6.40).

The move has a precedent: Band Aid's single "Do They Know It's Christmas?" also received a tax break.

A spokeswoman for the Mechanical Copyright Protection Society and the Performing Right Society says both bodies are examining ways of implementing John's and the music industry's wish for the maximum proceeds from the single to be delivered to the charity.

Proceeds will likely be considerable.

The princess' funeral here on Sept. 6 achieved the highest-ever domestic TV audience for any event, with 31 million U.K. viewers. The ceremony was syndicated to an estimated audience of close to 1 billion viewers worldwide, giving Elton John's song a global audience thought to be unrivaled in the history of the music industry.

Radio, eager to service the needs of its listeners, threw caution to the wind and aired the song the same day, in some instances using a recording taken from the live TV or radio broadcast.

After the funeral, John recorded the song at Townhouse Studios with Sir George Martin as producer. Programmers had that version by Sept. 8.

### RETAIL ANTICIPATION

Retailers here and worldwide are

already saying that the song, due to be released here Saturday (13) as a double-A sided single with "Something About The Way You Look Tonight," is being demanded at store level like no other song has ever been. The CD single will appear in two formats, with the maxi-single featuring the U.S. hit "You Can Make History (Young Again)."

John's catalog is also proving to be in high demand globally, with older albums reported to be selling out and several re-entering the charts. Interest has also been primed for John's new album, "The Big Picture," which had long been slated for a September release.

The single release precedes the launch of "The Big Picture," which has a worldwide release Sept. 22 apart from Japan (10), the U.S. (23), and the U.K. (29).

A Mercury Records U.K. spokesman says that Elton John has done all he can to keep activities surrounding "Candle '97" separate from promotion for his album, noting that he has not promoted that song or recorded a video and that the song will not appear on "The Big Picture."

France will be the first country in which the single is released, on Sept. 11. The rest of the world outside the U.S. will release it on Sept. 13, and American dealers will get the single for sale Sept. 23, the same day as John's new album. U.S. release, originally slated for Sept. 16, was delayed due to problems in obtaining the cover art in time, the label says.

The four plants of PolyGram-owned PMDC in the U.K., Germany, France, and the U.S. have all been pressing copies of the single.

British dealers confirm that demand for the single will be great, with expectations that sales may

exceed Band Aid's 1984 single "Do They Know It's Christmas?," which is certified as having sold 3.5 million copies in the country.

Andy Smith, buyer at Ainley's, an independent store in Leicester, says, "I would say, for once, that the hype is true. Our biggest single inquiry this week has been the Elton John single."

Tower Records in the U.K. says it has placed its largest-ever order for a single in its 10 years of trading. Although it will not specify numbers, it says its order is 30 times larger than

many retailers plan to hold midnight sales for the release.

With a first order of 120,000 units, Pat Marschman, assistant buyer for the 315-store Camelot Music in Canton, Ohio, says, "I think we will sell out."

Some consumers apparently have the same thoughts. Says Jerry Smith, a Camelot manager, "We've had about 25 calls about it today alone. People are calling to put it on hold. They are offering to give us credit card numbers over the phone, which is unheard of for a single. Everyone's afraid there won't be enough to go around."

Dave Goist, singles buyer for the 150-unit, Carnegie, Pa.-based National Record Mart chain, says, "This looks like it will be the biggest single of the year, if not the last five years."

The chain bought more than 60,000 copies. "I was a little apprehensive when I was first ordering. I wasn't sure if we'd be able to sell out of the product," says Goist. "But some of our stores started taking names and reservations yesterday. Within five hours, stores had 30 or so names. So I'm not that worried anymore."

The single could top the previous U.S. best seller in the SoundScan era, Whitney Houston's "I Will Always Love You," which has moved 4.6 million units since its 1992 release. The "We Are The World" benefit single, released in 1985, before the launch of SoundScan, has also been certified for U.S. sales in excess of 4 million units, according to the Recording Industry Assn. of America.

### RADIO SATURATION

Radio stations worldwide, which have been on the song even before its revision, can be counted on to further

stoke interest in "Candle In The Wind 1997."

Copyright issues appeared to take a back seat when radio stations lifted Elton John's version from the various live TV and radio broadcasts of Princess Diana's funeral and immediately playlisted it in heavy rotation.

John Dash, PD for Key 103 FM (top 40) and Piccadilly 1152 AM (AC) in Manchester, England, recalls, "We weren't sure of the implications [of recording the broadcast for airing], but there was no way we could not playlist it right away."

At Radio Schleswig-Holstein in Kiel, northern Germany, head of music Stephan Hampe says, "We simply recorded 'Candle In The Wind' from the television and immediately started playing it."

Paris-based top 40 network NRJ is giving the song significant airplay even though it does not really fit into the broadcaster's format.

In the U.K., studio recordings were delivered to broadcasters by Mercury promotions executives late in the morning on Sept. 8. Most stations placed the track in heavy rotation.

The following day, Mercury Germany's marketing director, Boris Lohe, organized a satellite feed in order for German stations to obtain a quality recording of the studio version. Meanwhile, the BBC distributed the recording, through the European Broadcasting Union's satellite network, to hundreds of stations in about 50 countries.

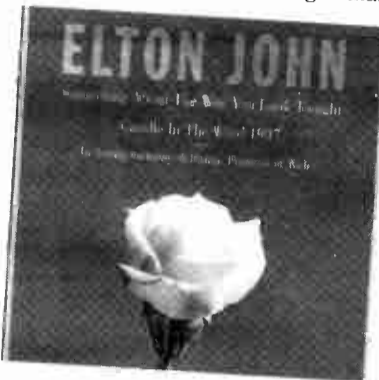
Even though most programmers concur that the single will be a major retail success, they say there is a danger of a quick airplay burnout for "Candle In The Wind 1997."

"Will this phenomenon have a long life, especially in France, where [most] people don't understand the lyrics? I'm not sure," muses Alain Tibolla, program manager at French full-service broadcaster RTL.

(Continued on next page)



JOHN



TAUPIN

## Suppliers Rush Diana Vids; Retailers Cautious

BY EILEEN FITZPATRICK

LOS ANGELES—As the world pays tribute to the life of Diana, Princess of Wales, video suppliers are rushing Diana biographies to stores in response to the overwhelming interest in her life and tragic death.

Retailers remain cautious, however, about the sales prospects for the titles.

Five companies are prepping biographies on the princess that have been gleaned from news footage of the funeral, past interviews, tributes from friends, and observations from royal watchers.

Already in stores (since January) is "The Story Of Princess Di: The Princess Adored & A Woman Betrayed" from Simitar Entertainment, priced at \$9.95.

Simitar director of sales Joel Smetanka says the company debated whether to add footage about the Paris car crash that killed the princess, her companion Dodi Al Fayed, and their driver, but decided against updating the video.

"We didn't do it because there would have been a 30-day delay in getting it out to stores," says Smetanka, "and we think demand for these type of tapes will [not last long]."

He says that when the video was

first released, retail reception for it was "lukewarm" and that another video about the princess' divorce from Prince Charles "didn't get much attention."

However, Smetanka says the supplier has received orders for the videos within 24 hours of the tragedy and that the company is confident the demand for Diana videos will remain strong through the fourth quarter.

Both tapes are currently being solicited for distribution in international markets.

MPI Home Video will have the first new Diana videos in stores, beginning Sept. 12 with the release of "Diana," a retrospective of her life, and "Farewell, The Princess," which covers the events that caused her death and the funeral, which was held Sept. 6 in London.

The videos will not be available in the U.K. because MPI holds only North American distribution rights to tapes. Each tape will run about one hour and will be priced at \$19.98.

MPI is currently re-promoting "Charles & Diana: For Better Or Worse," priced at \$19.98.

On Oct. 7, BBC Video, through its distribution partner 20th Century Fox Home Entertainment, will release "Diana, A Celebration: The People's Princess Remembered,"

priced at \$14.98.

A spokeswoman for the company says the video will be released in the U.K. as well as other worldwide territories close to the U.S. release date.

The video will include footage about the car crash, the funeral, and bits from the BBC "Panorama" interview in which Diana recounted her failed marriage to Prince Charles and her eating disorder.

BBC and Fox will donate 100% of the profits from the video to charities.

Other Diana tributes include "Diana: The People's Princess," due in stores Saturday (20) from MVP Home Entertainment.

Priced at \$14.95, the video was created after news of the princess' death and includes commentary from royal expert Lord Archer and Diana biographer Anthony Holden. News footage from the BBC, ITN, and Sky News is also included.

The video, which will be narrated by a yet-to-be named British actor, will be released simultaneously in the U.K. and elsewhere worldwide.

Later this year, New Video Group will release a Diana biography, which company president Susan Margolin describes as the "definitive" video on the princess.

Margolin says that the company didn't want to rush out a Diana video.

"I think that would be a big risk because the market for Diana videos is going to be crowded over the next few weeks," she says.

New Video, though, will rush-release a biography of Mother Teresa, who died Sept. 5 at age 87. That video will be in stores by the end of this month.

In spite of the intense media coverage and the outpouring of public emotion expressed over the death of the princess, retailers are being cautious about overplaying the event.

"If you put up an endcap, is that exploiting the situation?" asks one buyer at a major chain. "Customers could think that's in poor taste."

In addition, the dealer says many of the videos will arrive in stores too late to capitalize on the explosion of interest in the princess.

"If a video is not out immediately, people tend to forget about events like this," says the dealer. "I don't see this as a Christmas gift."

Tower Video buyer Cliff McMillan says the chain will bring in the three MPI titles plus the Fox title.

A Musicland spokeswoman says the chain will support "most" of the Diana videos coming to market and has already had customer requests for Diana product.

# Cos. Ready Sheet Music For 'Candle 1997'

## Proceeds Will Benefit Princess' Memorial Fund

■ BY IRV LICHMAN

NEW YORK—U.S.- and U.K.-based companies that control the print rights to Elton John and Bernie Taupin's "Candle In The Wind 1997," their 1973 copyright rewritten by lyricist Taupin as a tribute to the late Diana, Princess of Wales, expect to have a single-sheet version in dealer hands by the week beginning Monday (15).

In the U.K., Music Sales, which controls print rights to the song in Europe, got approval late last week on the cover art, which includes a four-color shot of a rose on a dark

background and the words "In Loving Memory Of Diana, Princess Of Wales," as well as a reference to the fact that all proceeds from sales of the sheet music will be donated to a fund created by the late princess.

In the U.S., Hal Leonard Corp., which controls print rights to the song in the U.S. and Canada, was awaiting at press time a digital transmission of the cover art.

Keith Mardak, president of Milwaukee-based Hal Leonard, says he expects to make an initial shipment of about 10,000 copies of the sheet music.

"We do our own printing, so we can put it back on the press to meet demand quickly," he notes. Global publishing rights to the copyright are owned by PolyGram Music International.

Both Hal Leonard and Music Sales are making their own contributions to the Diana, Princess of Wales Memorial Fund.

Additionally, says Mardak, Hal Leonard is "short discounting" the sheet—allowing dealers a lower 20% discount on the \$3.95 list release—and making those extra funds available to the charity.

## 'CANDLE' IGNITES GLOBALLY

(Continued from preceding page)

John Rosborough, PD at full-service Downtown Radio and Hot AC Cool FM in Belfast, Ireland, says, "In a month's time, if the mood has ebbed substantially, it might sound a bit strange to keep referring back to [Diana's death]."

In the U.S., the single debuts on Billboard's Hot 100 Airplay chart at No. 35 this issue, based on pre-release spins.

As Billboard went to press, a worldwide simulcast of Elton John's single was being arranged for 5 p.m. London time, noon New York time, Sept. 12. Organizer Terry Underhill of MFM Radio in the U.K. is attempting to get as many stations as possible worldwide to air the single at the same time.

The rush-release of "Candle In The Wind 1997" in the U.K. has overshadowed the release of other projects.

V2 Records has said it is assembling an album, due to be released in the first week of December, that will feature material from Sting, Seal, Bryan Adams, and Paul McCartney, among other artists.

There was initial confusion over who was releasing the "official" tribute album here. PolyGram said on Sept. 5 that it would be issuing a tribute album assembled by the Chicken Shed Theatre Co., a children's theater company of which the princess was a patron.

After the funeral, Richard Branson stated that his record company, V2, would also issue a tribute album and that he had secured the support of key artists, including McCartney, Seal, Phil Collins, Annie Lennox, and Sting.

It is understood that several other projects were being planned and that the subject came up at a regular council meeting of the British Phonographic Industry Sept. 8.

On Sept. 9, the fund's solicitors said that a tribute album will take place with the support of all the record companies and that it will be put out on a label specially created for the purpose. That label will contract directly with the artists.

The statement says that Branson "has been invited by the trustees of the Memorial Fund to assist. . . Mr. Branson's music company, V2, shall also be assisting the fund in coordinating the making of the record for international release."

BBC Worldwide Music will release a CD and abridged cassette of the funeral of Diana, Princess of Wales,

including the hymns, prayers, speeches, and readings. The album, released by PolyGram Classics, will be available in the U.K. in the week beginning Monday (15). All BBC and PolyGram profits from sales will be donated to the Diana, Princess of Wales Memorial Fund.

Additionally, an all-star trans-Atlantic concert is planned for Sept. 6, 1998; the event will originate from London's Hyde Park and a New York site still to be determined.

### INTERNATIONAL APPEAL

Although interest is greatest in the U.K. and U.S., because the funeral of Diana, Princess of Wales, was a global TV event, the music spinoff has been as far-reaching, with its effects being felt outside the English-speaking world. Dealers across the world are expecting heavy store traffic in weeks to come for the Elton John single.

The service was broadcast live in virtually every Asian market. Four of the five national channels in Indonesia broadcast the service live, and eyewitnesses said the usually congested streets of the capital, Jakarta, were deserted.

"Diana is very popular in Hong Kong. The Hong Kong people have great compassion for Diana," says Tower Records store manager Ambrose Au. "We have put in unusually large orders for it."

HMV Singapore store manager Matty Chow says the live broadcast, watched by a large number of people in that market, has generated intense interest in the single and in John's music. "We've had a lot of customers inquiring about the single. And all the Elton John albums are gone."

In Australia, the live five-hour telecast of the funeral was easily the most watched television event in the country's history, with more than 6 million people (the country's population is 18 million) watching it.

PolyGram expects the record to debut at No. 1, according to Tom Enright, label manager at Mercury.

Retail response has been enormous, says Enright, with Target ordering 30,000 and Sanity 22,000. "It's going to be the biggest thing we've ever seen," predicts Jordan Clark, national product buyer for the HMV chain, who adds, "It'll probably be the biggest single ever in Australia, with a million units at least."

With more than 4 million German

viewers watching on TV broadcaster ZDF and nonstop reporting on all other TV channels and radio stations, "Candle In The Wind 1997" has become one of the most sought-after songs in record stores there. Some retailers have been reporting new interest in the entire John catalog.

Dietmar Glodde, managing director of Mercury in Hamburg, reported Sept. 9 that 2 million advance orders had been received for the single. "Germany is united in its interest in this song as a memorial for Diana," he says.

France has been deeply moved by the events, not least because the tragedy took place there. While radio took to the single, there are doubts as to whether retail demand will be as strong for a song where the lyrics are not readily understood.

Nevertheless, Mercury France is reporting record orders. "In less than 24 hours, 250,000 singles have been pre-ordered," says Yvan Selli, Mercury international manager. "This is unique," he adds. He expects total pre-release orders to reach 350,000.

Public interest and sympathy for the tragic death of Diana, Princess of Wales, was also overwhelming in Italy.

Alfredo Conti, managing director of the Messaggeria Musicale megastore in Milan, says that there is great anticipation for the release of the single. "The public just can't wait to buy it so that they can personally revisit the strong emotions that Elton John's performance created at the funeral service," says Conti.

In Holland, 150,000 copies of the CD single had been pre-ordered by retail. At major retail chain Free Record Shop, with 140 stores across the country, buyer Jean Broeks reports, "It's a complete madhouse here. We get phone calls coming in from some of our shops asking for 100 more copies on top of the 200 they already had ordered."

*This story was prepared by Dominic Pride, Mike McGeever, Jeff Clark-Meads, and Mark Solomons in London; Craig Rosen, Carrie Bell, and Brett Atwood in Los Angeles; Geoff Burpee in Hong Kong; Christie Eliezer in Melbourne, Australia; Wolfgang Spahr in Hamburg; Mark Dezzani in Milan; Rémi Bouton in Paris; and Robbert Tilli in Amsterdam.*

## WU-TANG CLAN PLAGUED BY ALLEGATIONS

(Continued from page 1)

best-selling spinoff albums by members Genius/GZA, Method Man, Raekwon, Ghostface Killah, and Ol' Dirty Bastard.

But the group's immediate future is clouded due to the ongoing criminal investigations in Indiana and Illinois and the act's startling departure from a high-profile, genre-splicing tour headlined by one of modern rock's most credible bands.

The trouble evidently began brewing in Indianapolis, where Wu-Tang Clan opened an Aug. 28 show for Rage Against The Machine at the Deer Creek Music Center.

According to Brandon Lucas, director of promotions and publicity for Sunshine Promotions, which manages Deer Creek, the members of the act were admonished before their set by Deer Creek GM Frank LoPresti not to incite the crowd into rushing the stage. Lucas says that an Indianapolis police officer was present during the conversation.

"Wu-Tang was warned," Lucas says. "Don't call the crowd down, you'll get arrested' . . . It was very, very clear. The only way it could have been made clearer was by drawing a big, big map."

Nonetheless, the group repeatedly exhorted the audience in the 12,000-capacity facility to come to the front of the stage, according to Lucas.

"Probably a couple of thousand people came down to the front of the stage," Lucas says. "Luckily, nobody was hurt. Somebody got their foot cut . . . We were lucky, with the crowd that went down there."

Security personnel succeeded in dispersing some of the crowd, and Wu-Tang Clan finished its set. Lucas says that although four or five Indianapolis police officers were stationed backstage, they did not attempt to intercede.

One fatality occurred at the show, though not during Wu-Tang Clan's performance: During Rage Against The Machine's set, Brad Gavin, a 17-year-old concertgoer from Fort Wayne, Ind., described by Lucas as "a kid with a history of heart problems," collapsed and died.

Lucas says that Hamilton County, Ind., prosecutor Sonia J. Leerkamp is investigating to determine whether the rap group can be charged with inciting a riot at the Deer Creek show.

"[The prosecutor's office is] looking at it as, 'What if someone did get hurt?'" Lucas says. "They're looking at it as, 'We were lucky no one got hurt' . . . They're trying to be proactive."

Leerkamp says that she has received reports about the show from the Hamilton County sheriff's office and says she is consulting with a couple of her deputy prosecutors to see if charges should be pressed.

"There are things I'm concerned about in those reports, but I'm not sure they rise to the level where criminal charges should be filed," Leerkamp says. The prosecutor believes that a determination will be made no earlier than the week of Monday (15).

### ALLEGATIONS OF A BEATING

The night after the Indianapolis show, Wu-Tang Clan appeared as an opener at the New World Music Theater in the Chicago suburb of Tinley Park, Ill.

According to Tinley Park police, Jesiah "Milk" Styles, a 24-year-old regional promotion and marketing manager for Loud Records, told officers he was beaten in the group's dressing room after their set.

A statement issued by police said

that Styles, who lodged his complaint at 3:30 a.m. Aug. 30, "sustained head and hand injuries and refused any medical attention."

Investigator Steve Vaccaro of the Tinley Park Police Department says that Styles identified his assailants as group members Raekwon, Method Man, GZA, and Inspectah Deck; the act's manager, John "Mook" Gibbons; a tour accountant identified only as "Dexter"; and an unknown member of the Wu-Tang entourage.

Vaccaro says that no charges have yet been filed. "We're still continuing our investigation," he says. "It's a priority. [The outcome] depends on the leads I get."

Sources say that the group was enraged about a live phone interview that Styles gave on R&B WGCI Chicago, in which he spoke disparagingly about the group's after-show party.

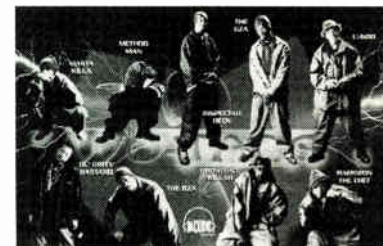
Executives at the station could not be reached for comment.

"He dissed the band," a label source says. "What promotion guy goes on the radio and does that?"

The source, who says that not all of the Wu-Tang members were present for the New World show, disputes Styles' identification of his attackers to police: "Some of these guys were already in New York."

"We're still investigating all the elements [of the incident] with the Chicago police department," the source adds. "I haven't spoken to any of the [members of Wu-Tang Clan], so all we have to go on is what Milk is saying."

He continues, "It's not every day



WU-TANG CLAN

that your promo guy gets beaten up by your own band. I don't know what the outcome of all this will be." However, he says, there are no plans to remove Wu-Tang from the Loud Records roster.

The only public comment made by the band about the incident to date came from group member RZA, who spoke with the press backstage at the MTV Video Music Awards, where the act appeared as presenters, on Sept. 4.

"I don't know what happened, you know what I mean, but I've been hearing a lot of stuff from, like, the media," he said. "It's like, 'What the hell happened in Chicago?' . . . I'm like, 'Nah, it wasn't nothing to do with us.'"

Group manager Gibbons says he has no comment concerning the alleged beating incident, adding, "Before I speak on it publicly, I want to get all the facts."

Styles, who works out of the Oakbrook Terrace, Ill., office of Loud's distributor, BMG, is on leave and collecting workman's compensation, according to a source.

A call placed by Billboard to Styles at his office was returned by Fantasy Buckman, who identified herself as his representative; she said that Styles does not currently want to be interviewed. "He's up in the air about so many things," Buckman said. "For now, he just wants to get better."

Calls to Loud Records requesting ar

(Continued on next page)

## VIRGIN RETAIL CONSOLIDATES ITS EUROPEAN OPERATIONS

(Continued from page 1)

VRE is currently headquartered in Uxbridge, west of London, an office that is to be wound down gradually in the coming months before final closure Jan. 31, according to Burke.

Burke says 70 people are currently employed at VRE's Uxbridge headquarters. While he says that he accepts the fact that some jobs will be lost, Burke expresses the hope that the majority of those whose posts are cut will be found alternative employment within the Virgin Group and the W H Smith retail organization.

Responsibility for VRE's 26 continental European stores will be split between Virgin Retail France—which, from its Paris offices, will oversee operations in France, Portugal, Spain, and Italy—and the London-based Virgin Our Price, which will oversee operations in Norway, the Netherlands, Belgium, and Austria in addition to its current activities in the U.K. and Ireland.

However, Virgin Our Price is only 25% owned by the Virgin Group—the remainder is held by W H Smith—and Burke says he has negotiated a contract with Smith for Virgin Our Price to supply management services.

The move is a cultural quantum leap for Virgin Our Price, which—though it runs stores in the sovereign territory of the Republic of Ireland—has no experience working with record companies centered away from London.

"This is more complicated than what they are used to in Ireland because of the differences of language and culture they will encounter," says Burke. "But they will have an infrastructure of territory managers to deal with that." He adds, "It is only nine shops, and we should remember that they are already handling 320.

"In six months, I expect the [continental European stores] to be no more than another nine stores in the business. I do not expect this to be a huge distraction."

Burke says Virgin Retail's three European nerve centers—Uxbridge, Virgin Our Price's London offices, and the Paris administration base—arose "because of different shareholder structures and different corporate practices."

"The arrangements we are now adopting are just going to be more efficient," Burke says. "We could not con-

tinue managing our business with three separate head offices with the significant duplication of effort involved. This action will produce a dramatic improvement in the profitability of our European operation."

It will also make that operation behave more like one pan-European unit, Burke argues. Historically, each unit of the business has worked largely independent of its sister companies, he notes, adding, "I wanted to start waking us up to the fact that we are a large, genuine, pan-European retailer."

While the new structure will give larger responsibilities and greater control to the heads of the individual territories, Burke says, "We have not yet made a decision on where buying will reside."

Burke is aware of the potential power of VRE in the market. The pan-

European nature of the company means it is ideally placed to buy all its international product from the cheapest source within the European Union—making savings of up to 8%, Burke says, which, he feels, would be tempting to any retailer—and its size means it is able to put pressure on labels over prices on bulk orders. However, he says that he is eager to avoid conflict.

The purchasing of international product in one country and its shipping to other markets within the EU as so-called transshipments is, Burke notes, "very disruptive to the supply chain."

While entirely legal, record companies dislike it because it distorts traditional patterns of demand and undermines established accounting procedures. Burke admits that prior to his appointment as head of Virgin

Retail worldwide on Nov. 1 last year, VRE was involved in "large scale" transshipment. However, he states, "I am anxious to talk to [the record companies] about all of this and see what works for all of us. Retailers and suppliers should work together."

European record companies contacted by Billboard say they appreciate the efforts Burke is making to keep them informed of his plans and to foster a spirit of cooperation. However, they say that, from their point of view, there are dangers inherent in the increasingly pan-European footing of VRE.

Typical of the views is one executive, who asked not to be identified, who says, "There are inquiries into CD pricing in Holland and Italy, the Labour government in Britain will probably get round to looking at this again, and

we've got the situation where the cheapest prices in Europe are pulling down the value of the whole European market."

"The last thing we need is some guy coming to our German or British company and saying, 'I can buy your albums in Portugal or Greece or wherever at half the price, and what are you going to do about it?'"

Burke emphasizes that the company restructuring is not a measure born of desperation but is part of a drive toward increased efficiency and profitability. "The majority of [VRE] stores are profitable," he maintains. "And I don't mean 51%; I mean 80% or 90%, which few retailers can say."

Burke adds that he remains "committed" to the long-term health and development of VRE.

## NAVARRÉ AGAIN REINVENTS MUSIC DISTRIBUTION ARM

(Continued from page 8)

Leah Song, a three-year Navarre vet, and Atlanta sales rep Don Radcliffe, who spent four years with the distributor, were laid off. Song's territory will now be handled by the L.A. sales staff, while Atlanta will be covered by field marketing rep Danny Morton, who was hired by the company in July.

Navarre president/chairman/CEO Eric Paulson says of the current realignment, "A company that doesn't continue to change reflecting the customer-base changes is nowhere, and that's really what we've been doing."

Paulson ties the restructuring to such recent developments as Blockbuster Entertainment's move from Florida to Texas and Alliance Entertainment Corp.'s filing for Chapter 11 bankruptcy protection and to the impending purchases of Camelot Music by the Wall and Strawberries by Trans World.

"We combined four regions into three regions, as Blockbuster moved out of the Southeast," Paulson says. "It became apparent that you didn't need a regional manager and a regional office for that area, especially in light of Alliance having troubles also. As we started looking at the Strawberries deal, as we started looking at Camelot and the Wall and Alliance Entertainment filing Chapter 11, we [realized]

we really needed a different type of expertise in the Southeast and Atlanta. We didn't need a salesman there—there's nobody to sell to. What you really need is a field marketing representative. It made more sense to focus your energy in field marketing than in sales, because all a salesman was doing was traveling. There was no reason for him to even be there. It's been that way for a long time."

Paulson adds, "At the same time, it made more sense to get a higher level of expertise close to the customers... We have one more person in the field calling on customers than we did two days before the [July Navarre sales] conference."

Further changes could be in the offing as the account base continues to mutate, Paulson implies.

"I don't think our account base is done changing," he says. "I think there's still shifts that the accounts are going to do, and we'll continue to monitor that, and as we think we can improve our coverage with the accounts, we're going to do that. So we'll continue to make changes based on what the retail and wholesale account base in the country does."

Some staff moves have also been made in Navarre's Minnesota home office.

"We had retail coordinators that we had instituted, and when we really looked at what we were doing and what our labels were doing, it was a duplication of effort, so those people have been reassigned," Paulson says. "One person has not been reassigned but is actually applying for a job in the computer products division and will get that job as long as they're qualified for it... There was one clerical person that was terminated."

Paulson says that none of the current

changes are tied to Navarre's inability to complete its long-pending purchase of 51% of Walnut, Calif.-based Thump Records, one of the distributor's key labels (Billboard, Sept. 13). Sources have reported that Thump has been discussing a deal with Universal.

Asked about the progress of the Navarre/Thump deal, Paulson says, "It's still at the same place at this point in time."

However, Navarre does have one new association to celebrate: Well-placed sources indicate that the distributor has picked up American Gramophone for exclusive national distribution. Through August, the Omaha, Neb.-based label was handled by Alliance's Independent National Dis-

tributors Inc.

American Gramophone, which also sells its product via mail order and direct to some accounts, is a potential gold mine for Navarre. The company is the home of label founder Chip Davis' best-selling instrumental group Mannheim Steamroller, whose seasonal releases "Mannheim Steamroller Christmas" (1984) and "A Fresh Air Christmas" (1988) have gone quintuple-platinum; a third release, "Christmas In The Aire" (1995), is triple-platinum.

The first new album to be issued under the pact with Navarre will be the freshly minted Christmas set "Mannheim Steamroller Live," to be released Oct. 14.

## SUSPECT IN SHAKUR KILLING SUES DEATH ROW

(Continued from page 8)

shoulders, and other parts of his body" and suffered "severe emotional and mental distress and injury."

Anderson seeks compensatory, general, special, and punitive damages to be determined at trial (Billboard Bulletin, Sept. 10).

An attorney for the Shakur estate could not be reached for comment. Knight's attorney David Kenner did not return a call seeking comment.

According to a published report, Anderson was interviewed by Las Vegas police following the altercation, but he declined to press criminal charges and was allowed to leave the hotel.

A security videotape of the MGM Grand incident played a role in another legal proceeding involving Knight. Word of the label owner's participation in the fracas led prosecutors to charge that he had violated his 1995 probation

for an armed '92 assault on rappers Lynwood and George Stanley; at a hearing in February, he was sentenced to serve his nine-year sentence (Billboard, March 15).

Surprisingly, Anderson testified on Knight's behalf at the hearing, saying that the record executive was attempting to aid him during the brawl. But Judge J. Stephen Czuleger said during proceedings that Anderson's testimony was "completely unbelievable."

Knight, who is seen kicking Anderson once on the tape, said in court that it was "not a nine-year kick." However, before sentencing Knight, Czuleger, who had previously ruled that Knight was involved in the MGM Grand brawl, called him "a danger to the community."

CHRIS MORRIS

## WU-TANG CLAN PLAGUED BY ALLEGATIONS

(Continued from preceding page)

official comment about the incident were not returned.

Wu-Tang Clan's next scheduled date on the Rage tour after the incident in Chicago was set for Aug. 31 at Riverport Amphitheatre in Maryland Heights, Mo., outside St. Louis, but the group did not play the show. The act also failed to appear at a Sept. 1 gig at the Sandstone Amphitheatre in Bonner Springs, Kan., near Kansas City.

A statement issued by Epic Records, Rage Against The Machine's label, on Sept. 3 claimed that on the day of the Riverport Amphitheatre gig, Wu-Tang Clan informed Rage's management that it would not perform at the show.

"The following day, Sept. 2, Wu-Tang Clan informed Rage that due to internal conflicts, they would not be continuing on the tour," the statement continues. "Rage Against The Machine wish to emphasize that in discussions weeks prior to the start of the tour on Aug. 8, they were assured by RZA and Wu-Tang Clan management that the

group was committed to playing the entire tour [through Sept. 18]."

Rap act the Roots will now fill Wu-Tang's slot on Rage's shows scheduled through Sept. 18, while Foo Fighters will open the bill at shows Sept. 19 and Sept. 21.

A spokeswoman for Epic says that Rage Against The Machine and its management have no further comment on Wu-Tang Clan's departure from the tour.

A source at Loud says that Wu-Tang canceled its tour plans not because of the incidents in Indiana and Illinois but because not all the group members have been showing up for gigs and that they are taking time off to try to rectify this situation.

Manager Gibbons says there are no tour plans at the moment to speak of, "but they're probably gonna do the Howard University homecoming in October or November."

Assistance in preparing this story was provided by Havelock Nelson in New York.

## FORMER A&M STAFFER BRINGS SEXUAL HARASSMENT CHARGES

(Continued from page 8)

According to the suit, Byers was placed on paid leave March 6 pending internal investigations into his allegations and returned to work April 9 without a resolution of his charges against Mazzetti.

Byers was informed that Mazzetti was terminated March 28 for reasons not related to the sexual harassment charges but for "other acts of misconduct," according to the suit.

Byers, who was placed in the office next to the one previously occupied by Mazzetti, took another leave of absence

April 11, the suit claims, due to overwhelming stress related to "memories of sexual harassment by Mazzetti" and "stress of returning to work without resolution."

According to the suit, Byers was subsequently terminated by A&M Aug. 14 for failure to pay his portion of A&M's long-term disability premium, which Byers claims he could not afford.

Diana Baron, A&M senior VP of publicity, declined to comment on the case, stating, "We do not litigate in the press." According to a prepared statement,

Mazzetti's lawyer, Jay M. Coggan, denies Byers' sexual harassment charges. He also reiterated that Mazzetti was not terminated for sexual harassment and was cleared of Byers' harassment charges at the conclusion of A&M's internal investigation.

Coggan also stated that Mazzetti expects to file a wrongful termination suit against A&M during the week of Sunday (14).

"This is not a knee-jerk reaction to [Byers' suit]," Coggan tells Billboard. "We were about to do this anyway."

# ARMY TO 10

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# Net Hearing May Be Precursor To Bill

## Pending Legislation Cracks Down On Computer Theft

■ BY BILL HOLLAND

WASHINGTON, D.C.—A Congressional oversight hearing on computer-related and Internet piracy Sept. 11 served as a platform to discuss a pending bill that would criminalize computer theft of copyrighted work.

The bill, which would modify the U.S. Copyright Act, deals with those who steal—or help others to steal—copyrighted works over the Internet regardless of whether they profit financially from the theft.

That odd twist comes out of a recent case in Federal District Court in Massachusetts, *United States vs. LaMaccia*. The case involved a graduate student attending MIT who put up a bulletin board on the Net, encouraged lawful purchasers of copyrighted computer software to upload the works using a password, then urged others who had a second password to download the goodies for their personal use without authorization or compensation to the copyright owners.

The student did not personally benefit from his activities. The case was dismissed, but in its ruling the court stated that it would be Congress' prerogative to change copyright law to address such cases.

In effect, H.R. 2265, the No Electronic Theft Act, does just that. Introduced by Rep. Bob Goodlatte,

R-Va., the bill will prevent "such willful conduct from destroying businesses, especially small businesses, that depend on licensing agreements and royalties for survival."

Penalties for "phonorecord" infringers who distribute "by electronic means" more than 10 copies with a retail value of more than \$5,000 could be five years in jail for a first offense and 10 years for repeat infringements. Infringers could earn up to three more years (six for second-time infringers) for reproducing or distributing any copy of a copyrighted work. The law applies to all copyrighted works, not just phonorecords.

Cary Sherman, senior executive VP and general counsel for the Recording Industry Assn. of America, said the trade group supports the legislation but suggests keeping the retail value threshold in line with the Copyright Act's existing \$2,500 threshold for non-Internet infringement. The group also proposes that violations falling under that threshold be subject to a misdemeanor "punishable by not more than one year imprisonment, a fine, or both."

By doubling the threshold, Sherman said in written testimony, "the bill has effectively doubled the work required before an assistant U.S. attorney can prosecute these cases."

Under the pending bill, the term

"financial gain" would also include "trades" of unauthorized copyright works, a practice now popular with some Internet users. "This new definition will be especially relevant in the world of Internet piracy, where many sites trade copyrighted recordings or require individuals to upload copyrighted songs before they can download any songs from the site," Sherman said.

This bill should not be confused with another piece of pending legislation to be debated in a hearing before the House Intellectual Property Subcommittee Tuesday (16), the Online Copyright Liability Act, H.R. 2180.

That bill, also introduced by Rep. Goodlatte, is being offered in response to concerns raised by a number of online and Internet access providers about the extent of copyright infringement liability when infringing material is transmitted online through the services.

H.R. 2180 provides a single exemption, which depends on the provider's "level of control, participation, and knowledge of the infringement."

Subcommittee chairman Howard Coble wrote in his statement on the bill that he expects service providers will feel the exemption does not go far enough and that copyright owners will say it goes too far.

## U.S. EYES COPYRIGHT PACTS

(Continued from page 8)

A meeting of representatives of the global affiliates of the International Federation of the Phonographic Industry (IFPI) was held in Lisbon, Portugal, earlier in the year to discuss how to keep the treaties as a priority for the world's politicians (Billboard, July 12).

IFPI director of European affairs Frances Moore said at the time, "Governments have broad agendas and a lot of distractions. It's easy for issues like this to slip off the table."

That slippage is made easier by the fact that ratification requires much greater political will than does the initial signing.

When the head of state of a nation puts his or her name to the WIPO treaties, it commits that country to the documents in principal. But ratification requires the country's parliament to find both the time and the political support to pass the treaties' provisions into domestic legislation.

The U.S. begins its ratification process next week with the Congressional hearings.

On Tuesday (16), the House Intellectual Property Subcommittee will hear testimony on the WIPO Copy-

right Treaties Implementation Act (H.R. 2281), introduced by its chairman, Rep. Howard Coble, R-N.C. The Senate Judiciary Committee will hear testimony soon afterward.

For the treaty to become binding in the U.S., it must be then ratified by two-thirds of the Senate.

One treaty is basically designed to further protect computer programs and databases; the other, the Performances and Phonograms Treaty, includes provisions on the minimum rights granted to performers and producers of sound recordings, including the rights of reproduction, distribution, and rental. The treaty also creates a new international standard for the minimum term of protection for copyrighted works: 50 years rather than the 20 years under the current Rome Convention.

Both treaties have "fair use" provisions for research and educational activities, and both include provisions on technological means of protection and copyright management information, which, the House bill's statement of purpose points out, "are indispensable for an efficient exercise of rights in the digital environment." In both, there is also a provision requiring protection of copyright identification management information.

A new section to the U.S. Copyright Act is required by both WIPO treaties to make it unlawful to engage in decoding or circumventing the encrypted codes protecting copyrighted works. It is this Section 1201, or the wording of it, that is the rub.

Some members of Congress and the copyright industries, including U.S. record and movie companies, are concerned that ratification of the

treaties may be slowed down by the objections of a coalition of computer and electronic device manufacturers and others who find the language of the provision may hamper or unfairly target their products (Billboard, Sept. 13).

The coalition, the Information Technology Council (ITI), says that the provision wrongly targets regulation of "specific technologies" rather than what they term "behavior and illegal acts."

For his part, Coble believes his bill "presents a reasonable compromise" and "reflects agreement between the traditional software communities as well as many of the leading American members of the consumer electronic and computer industries, and user interests."

In the Northern Hemisphere, the least progress on passage is being made in Eastern Europe, where governments still coping with the economic legacy of their communist pasts have not so far given a high priority to granting the advanced level of copyright protection the WIPO treaties represent.

In the EU, IFPI is hoping that governments will ratify the treaties at the same time as they adopt the impending new copyright directive, due in November (Billboard, June 21).

IFPI executives have been concerned that EU governments will wait to see what provisions the directive contains before considering their position on WIPO. However, Moore says she hopes they adopt parallel paths and implement both the directive and the WIPO treaties at the same time, thereby avoiding possibly years of delay in ratifying WIPO's provisions.

## A RIVAL FORMAT FOR DVD DUE IN MARKET IN '98

(Continued from page 1)

firm, Ziffren, Brittenham, Branca & Fischer. Circuit City is committing \$130 million to the project.

The system, dubbed Divx, has attracted studio support—longtime DVD holdout Disney, Universal, Paramount, and DreamWorks are participating—and controversy. Warner Home Video, leading Hollywood's DVD charge, calls Divx "obsolete before its introduction." It won't license titles, nor will Warner-distributed labels New Line and MGM, Columbia TriStar, and LIVE Entertainment. "They're developing a horse and buggy when the automobile has already been invented," says Warner president Warren Lieberfarb.

DVD proponents like Video Software Dealers Assn. (VSDA) president Jeffrey Eves worry that Divx will confuse consumers, force retailers to carry additional inventory, and substitute electronic delivery for the traditional over-the-counter transaction. Eves warns that Divx "poses a significant threat to the viability of video specialty stores across the U.S.," a view he voiced at July's VSDA annual convention in Las Vegas. The system, in the works since 1994, was then known as Zoom TV.

Nevertheless, Eves thinks the prospects for success "are probably minimal," if only because consumers can rent a DVD or a cassette for \$1.50-\$2 less than the cost of a Divx disc. The Divx program can be viewed an unlimited number of times during the 48-hour period that starts with the first viewing at any time after the \$5 purchase. Another two-day period runs \$3-\$3.50, and the user can unlock the title permanently for \$15-\$20.

Playback is monitored via a phone line connected to a specially constructed player, unlike any currently available. "It sounds complicated, but when a consumer buys it, all they will have to do is put in the disc and press play," says Circuit City chairman/CEO Richard Sharp.

Eves, who met with Sharp earlier this month, maintains that poor margins are more likely to discourage retailers. "We've seen some of the financial problems" that indicate stores will make 70 cents-\$1 per Divx disc, vs. \$5-\$10 for DVD, he says. "Most won't touch something unless there's a 30% margin. And why in the world would they support a product that drives people away from stores? I think rental people will greet this with stony silence."

Divx also lacks the support of the computer industry, considered vital to DVD's success but excluded from the new format. PC makers don't think much of Divx's copyright protection. Disc content "is marginally scrambled at best," says Dan Sullivan, IBM director of licensing development. When problems arise, "who is Divx going to call?" asks Sullivan, noting the safeguards painstakingly developed for DVD over the past 18 months.

Nonetheless, Digital Video has sufficient backing to keep naysayers guessing for a while. "We have the most powerful security system ever implemented for a consumer electronics product," says Divx consultant Geoffrey Tully. Hardware manufacturers Thomson Consumer Electronics, Matsushita, and Zenith expect to deliver players by mid-1998. Software support could total 100 titles; about 500 are expected within the first year.

DVD will play on the new machines, but no Divx-encrypted disc will play on the so-called "open standard" units from a dozen suppliers. In effect, say observers, Digital Video has returned DVD to the dual-format status that

existed two years ago when Sony and Philips and Toshiba, Warner Home Video, and Matsushita occupied rival camps. Opponents came together under a single standard in late 1995 but weren't able to market a finished DVD system until early this year.

The same week that Circuit City's Sharp announced Divx, Warner and longtime DVD partner Toshiba took their next step: A \$30 million joint-marketing campaign that includes 50 pages of magazine ads, television, and newspapers. Warner broke out of a self-imposed, seven-market test and rolled out nationally less than a month ago. Since then, according to senior marketing VP Tom Lesinski, the number of discs sold to retailers has jumped to 1.5 million, and he expects several times that figure by year's end.

Consumer DVD purchases continue at close to 50% of the total shipment, Lesinski estimates. "We're very bullish on what's going to happen in the fourth quarter. We hope to sell millions more." Some of those will go to Toshiba, which is structuring DVD hardware-software promotions for its dealers. Marketing VP Steve Nickerson says consumers ought to snap up 450,000-500,000 of the 600,000 DVD players he predicts the industry will ship this year. As of late August, the sell-off amounted to about 180,000 units.

Divx's actual impact won't be felt until next spring, when Sharp plans to test product in two yet-to-be-named markets. Thomson manager of DVD product management Larry Pesce says Divx units "more than likely" will account for only a small portion of the 1 million machines shipped to retail next year. Divx will appeal to "niche" buyers who don't mind paying a premium he estimates at \$150-\$200 for the privilege of renting discs without having to return them.

The player, which should drop in price as volume increases, is planned as an addition to Thomson's DVD line.

Sharp, who expects the first Divx players to sell for about \$500, acknowledges the potential for consumer confusion even as DVD becomes a household word but says improvements are inevitable. "While the cycle has been short for DVD advances, it's part of the evolutionary pattern of every product," he says.

Circuit City invested \$30 million to foster evolution and another \$100 million to hasten progress and take majority control of Digital Video. Reportedly, a sizable portion of the money has been earmarked for the studios in the form of non-refundable guarantees. One trade source estimates each is receiving \$20 million.

Whatever the arrangements, the new technology has induced one major, Paramount, to commit its first titles to Divx and two others, Disney and Universal, to significantly broaden their release schedules. Disney, a DVD holdout until earlier this month, in fact timed its entrance into the market to coincide with the Digital Video announcement.

Its Divx releases may include the animated classics that are being withheld from the open-standard. Its first DVD titles, likely emphasizing action-adventure, should be chosen over the next month.

Neither Paramount nor Universal were available for comment at press time. Blockbuster Entertainment, a Viacom subsidiary like Paramount, also could not be reached. Although Divx could lower its DVD revenues, sources indicate Blockbuster wasn't alerted in advance of the studio's involvement.



Hot 100 Airplay

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service...

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists top 100 airplay songs.

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

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists recurrent airplay songs.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

Table with columns: TITLE (Publisher - Licensing Org.) Sheet Music Dist., followed by song titles and artists.

Hot 100 Singles Sales

Compiled from a national sample of POS (point of sale) equipped retail stores and rack outlets which report number of units sold to SoundScan, Inc. This data is used in the Hot 100 Singles chart.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists top 100 singles sales.

Records with the greatest sales gains. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists additional singles sales.



Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'HONEY' by Mariah Carey and 'YOU LIGHT UP MY LIFE' by LeAnn Rimes.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, PRODUCER (SONGWRITER), ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'TAKE IT TO THE STREETS' by R. Smith and 'ON MY OWN' by Peach Union.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. \*Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

# HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

**H**ER SONG: You would have to be severely out of touch if you have not heard or read about "Candle In The Wind 1997," **Elton John's** moving tribute to the late **Diana, Princess of Wales**. John, along with **Bernie Taupin**, revised the lyrics for the princess' funeral. Many radio stations taped the televised broadcast and began airing the song shortly thereafter. Although **Rocket/A&M** plans to service radio with a studio-recorded version of the song produced by the **Beatles'** producer **George Martin** the week beginning Monday (15), many stations have already managed to secure copies. "Candle In The Wind 1997" received 23 million audience impressions from 182 Hot 100 stations and debuts at No. 35 on the Hot 100 Airplay list.

On Sept. 23, "Candle In The Wind 1997" will be made available to retail as the B-side to "Something About The Way You Look Tonight." Initial retail orders of the nonreturnable CD and cassette singles are projected at 4 million units. All artist and composer royalties and record company profits will be donated to a memorial fund that will benefit some of Diana's favorite charities. "Candle In The Wind 1997" will *not* appear on John's album "The Big Picture," which retails the same day as the single.

By the way, the first version of "Candle In The Wind" was the B-side to "Benie And The Jets," off 1973's "Goodbye Yellow Brick Road." In 1987, a newly recorded live version with the **Melbourne Symphony Orchestra** peaked at No. 6 on the Hot 100, marking the first time the song appeared on the Hot 100.

**F**AST TRACKS: **LeAnn Rimes'** "You Light Up My Life" (Curb) earns Greatest Gainer Sales status and leaps 55-37 on the Hot 100 because of a 52% increase at retail. The single also cruises 35-21 on the Hot 100 Singles Sales list with sales of more than 24,000 units. Incidentally, **KHOM** New Orleans is the only monitored station on the Hot 100 radio panel to play the track, but the station only gave it one spin, so it's obvious that country airplay is driving sales. The track has 2.7 million listener impressions derived from airplay at 103 monitored country stations; however, only 18 of those stations spun the track more than 10 times during the survey period.

**Chumbawamba's** "Tubthumping" (Republic/Universal) posts a 71% increase in audience impressions to debut at No. 69 on Hot 100 Airplay, and it jumps 79-63 with Greatest Gainer/Airplay honors on the Hot 100. The track has more than 10 million listener impressions derived from 91 monitored stations, with 1.3 million of those listeners coming from **KROQ** Los Angeles. Other airplay leaders include **WLIR** New York (39 spins); **KWOD** Sacramento, Calif. (42 spins); and **WHFS** Washington, D.C. (39 spins).

**B**ITS & PIECES: Atlantic confirms **Jewel's** "Foolish Games"/"You Were Meant For Me" single will be available at retail again. At No. 75 on the Hot 100 Singles Sales list, Jewel scanned only 4,800 pieces during the survey period because of limited stock in stores. The title last shipped in July . . . Next issue, look for **Boyz II Men's** "4 Seasons Of Loneliness" (Motown), their 15th Hot 100 single, and **Mary J. Blige's** "Everything" (MCA), her 14th Hot 100 single (MCA), to debut . . . Last issue's Hot 100 Singles Spotlight neglected to mention that **LeAnn Rimes'** "How Do I Live" tied the peak position attained by the highest-ranking single by a country artist on the Hot 100 since **Billboard** began using Broadcast Data Systems and SoundScan data to compute the chart in December.

## SONY'S RED SPAWNS INDIE GROUP RED INK

(Continued from page 1)

for them to make a deal directly with RED Distribution." Another reason for Red Ink, he says, is that it "gives the Sony family of labels an extra A&R and product management function" for developing artists.

Paul DeGrooyer, Red Ink's director of marketing and repertoire, adds, "We're supplying finesse to the muscle RED already has." RED is one of the most successful indie distributors; it currently has a top 10 album with **Bone Thugs-N-Harmony's** "The Art Of War" on the Ruthless label.

Other major labels in recent months have announced the formation or retooling of independent distribution arms. **BMG** created **Wasabi Music Group** to market indie releases to independent stores, and **PolyGram** has restructured its Independent Label Sales unit, which sells releases directly to major retailers as well as to indie outlets. But executives at RED maintain that Red Ink follows no existing model at the majors.

Gabriel says that Red Ink's staff of five will develop full marketing plans for the artists and releases, including radio, retail, video, and publicity campaigns. Independent consultants will be hired for each project to implement the publicity and radio promotion campaigns.

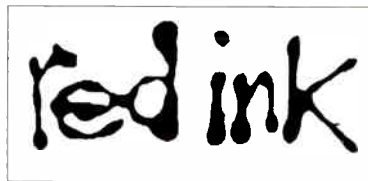
The labels will pay RED a distribution fee that covers Red Ink's overhead.

Red Ink has planned six releases this year, all of which are to be distributed by RED. The first of



THE KELLEY DEAL 6000

these—"Boom! Boom! Boom!" by the Kelley Deal 6000 on the New West Records label—hit stores Aug. 26. Deal, who was formerly with the Breeders, "produced this record herself," says DeGrooyer. "We're in it for the long haul."



On Oct. 7, Red Ink will release an EP by the Frank & Walters on Setanta Records and a compilation from Aware Records. On Oct. 26, the new titles are "Casanova" by the Divine Comedy on Setanta and "Six Ways From Sunday" by Nineteen Wheels on Aware. A release date has not yet been set for a two-CD Celtic compilation on Covert Records.

Setanta Records is a U.K. label that has formed a joint venture with Sony Independent Network Europe (SINE), a London-based label group that signs deals with indie labels throughout Europe.

Gabriel says that some of Setanta's acts will be signed to Sony majors like Columbia and Epic, while others, like Divine Comedy and the Frank & Walters, will work through Red Ink. The idea is that if the Red Ink records are successful, subsequent releases by the acts can move through the major's marketing and distribution systems.

"We hope to present to Columbia and Epic artists who are viable," says DeGrooyer.

Aware is a Chicago-based joint venture with Columbia. The label has a three-tiered deal with Sony, explains DeGrooyer: Red Ink will market Aware's compilations, while Columbia will work some of its releases directly and put some projects, like Nineteen Wheels, through Red Ink.

Gabriel says Red Ink has not taken an equity stake in any of the labels for which it is providing services.

Red Ink grew out of TriStar Music Group, a Sony unit that marketed in the U.S. recordings imported from Sony's various international record companies. Gabriel had been VP/GM of TriStar. Although TriStar is no longer an active business, DeGrooyer says, "We will retain the imprint for certain successful artists like the Kodo drummers." And he adds that "some future projects" from Sony's foreign record companies could be released here under the logo of TriStar, which is the name of one of Sony's movie companies.

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## BUBBLING UNDER HOT 100<sup>®</sup> SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	3	3	REMINING ME (OF SEF)	COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)	14	6	3	I GOT DAT FEELIN'	DJ KOOL (CLR/AMERICAN/WARNER BROS.)
2	4	2	KISS AND TELL	BROWNSTONE (MJJ/WORK)	15	10	6	IF I HAD YOU	FRANKIE (CHUCKLIFE/EPIC)
3	2	3	CRAZY	MARK MORRISON (ATLANTIC)	16	15	6	FOREVER ALL OVER AGAIN	NIGHT RANGER (LEGACY/COLUMBIA)
4	7	6	PUSHIN' INSIDE YOU	SONS OF FUNK (NO LIMIT/PRIORITY)	17	14	6	GIVE IT TO ME	TEDDY PENDERGRASS (SUREFIRE/WINO-UP)
5	8	3	PLEASE	THE KINLEYS (EPIC)	18	21	17	ALIVE	PEARL JAM (EPIC)
6	13	6	GO AWAY	LORRIE MORGAN (BNA/RCA)	19	16	4	WE WERE IN LOVE	TOBY KEITH (MERCURY)
7	12	3	IF IT AIN'T LOVE	KEYSTONE (QWEST/WARNER BROS.)	20	—	23	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWERKS/CAROLINE)
8	17	2	LOVE SENSATION	911 (SABAN/VIRGIN)	21	—	1	SHUT UP AND DRIVE	CHELY WRIGHT (MCA NASHVILLE)
9	—	1	YOU'RE THE INSPIRATION	PETER CETERA FEAT. AZ YET (RIVER NORTH)	22	—	1	YOU'RE NOT ALONE	OLIVE (RCA)
10	11	5	SHOW ME	BILLY PORTER (DVB/A&M)	23	—	5	HOW WE COMIN'	RBL POSSE (BIG BEAT/ATLANTIC)
11	9	4	LOVE IS THE RIGHT PLACE	BRYAN WHITE (ASYLUM/EEG)	24	23	11	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD	SAWYER BROWN (CURB)
12	5	10	TALKIN' BOUT' BANK	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL/RED ANT)	25	25	17	EVEN FLOW	PEARL JAM (EPIC)
13	—	1	YEAH! YEAH! YEAH!	SIMONE HINES (EPIC)					

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



SEPTEMBER 20, 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/GREATEST GAINER ***</b>						
1	137	—	2	<b>MASTER P</b> NO LIMIT 50659*/PRIORITY (10.98/16.98)	1 week at No. 1 <b>GHETTO D</b>	1
2	1	2	7	<b>PUFF DADDY &amp; THE FAMILY</b> ▲ <sup>7</sup> BAD BOY 73012*/ARISTA (10.98/17.98)	<b>NO WAY OUT</b>	1
3	3	1	3	<b>FLEETWOOD MAC</b> REPRISE 46702/WARNER BROS. (10.98/17.98)	<b>THE DANCE</b>	1
4	4	—	2	<b>TRISHA YEARWOOD</b> MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) <b>A COLLECTION OF HITS</b>	4
5	8	8	82	<b>JEWEL</b> ▲ <sup>5</sup> ATLANTIC 82700*/AG (10.98/15.98) <b>HS</b>	<b>PIECES OF YOU</b>	4
6	5	3	31	<b>SPICE GIRLS</b> ▲ <sup>4</sup> VIRGIN 42174* (10.98/16.98)	<b>SPICE</b>	1
7	7	5	27	<b>MATCHBOX 20</b> ▲ <sup>4</sup> LAVA/ATLANTIC 92721/AG (10.98/15.98) <b>HS</b>	<b>YOURSELF OR SOMEONE LIKE YOU</b>	5
8	6	4	10	<b>SOUNDTRACK</b> ▲ <sup>2</sup> COLUMBIA 68169* (10.98 EQ/17.98)	<b>MEN IN BLACK—THE ALBUM</b>	1
9	2	—	2	<b>OASIS</b> EPIC 68530 (10.98 EQ/16.98)	<b>BE HERE NOW</b>	2
10	12	11	10	<b>PRODIGY</b> ▲ <sup>3</sup> XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	<b>THE FAT OF THE LAND</b>	1
11	9	6	18	<b>HANSON</b> ▲ <sup>2</sup> MERCURY 534615 (10.98 EQ/16.98)	<b>MIDDLE OF NOWHERE</b>	2
12	13	12	11	<b>SUGAR RAY</b> ● LAVA/ATLANTIC 83006/AG (10.98/15.98)	<b>FLOORED</b>	12
13	11	10	8	<b>SARAH MCLACHLAN</b> ▲ <sup>3</sup> NETTWERK 18970/ARISTA (10.98/16.98)	<b>SURFACING</b>	2
14	10	7	6	<b>BONE THUGS-N-HARMONY</b> RUTHLESS 6340*/RELATIVITY (10.98/23.98)	<b>THE ART OF WAR</b>	1
15	17	21	52	<b>FIONA APPLE</b> ▲ <sup>3</sup> CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) <b>HS</b>	<b>TIDAL</b>	15
16	14	9	3	<b>BILLY JOEL</b> COLUMBIA 67347 (10.98 EQ/17.98)	<b>GREATEST HITS VOLUME III</b>	9
17	15	14	58	<b>SUBLIME</b> ▲ <sup>2</sup> GASOLINE ALLEY 11413/MCA (10.98/16.98)	<b>SUBLIME</b>	13
18	16	17	15	<b>GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION</b> ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	<b>GOD'S PROPERTY</b>	3
19	21	19	62	<b>THE WALLFLOWERS</b> ▲ <sup>3</sup> INTERSCOPE 90055 (10.98/16.98) <b>HS</b>	<b>BRINGING DOWN THE HORSE</b>	4
20	20	23	20	<b>MARY J. BLIGE</b> ▲ <sup>3</sup> MCA 11606* (10.98/16.98)	<b>SHARE MY WORLD</b>	1
21	22	22	14	<b>TIM MCGRAW</b> CURB 77886 (10.98/16.98)	<b>EVERYWHERE</b>	2
22	28	29	19	<b>VARIOUS ARTISTS</b> ▲ <sup>3</sup> VIRGIN 42186 (10.98/16.98)	<b>PURE MOODS</b>	10
23	26	28	6	<b>JOE</b> ● <sup>3</sup> JIVE 41603* (11.98/16.98)	<b>ALL THAT I AM</b>	13
24	27	25	25	<b>THE NOTORIOUS B.I.G.</b> ▲ <sup>6</sup> BAD BOY 73011*/ARISTA (10.98/24.98)	<b>LIFE AFTER DEATH</b>	1
25	30	31	11	<b>WYCLEF JEAN FEAT. REFUGEE ALLSTARS</b> ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
26	18	15	4	<b>BACKSTREET BOYS</b> JIVE 41589 (10.98/16.98)	<b>BACKSTREET BOYS</b>	15
27	24	20	61	<b>LEANN RIMES</b> ▲ <sup>3</sup> CURB 77821 (10.98/15.98)	<b>BLUE</b>	3
28	19	13	5	<b>SOUNDTRACK</b> DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	<b>DEF JAM'S HOW TO BE A PLAYER</b>	7
<b>*** PACESETTER ***</b>						
29	75	78	34	<b>JAMIROQUAI</b> ● <sup>3</sup> WORK 67903/EPIC (10.98 EQ/16.98)	<b>TRAVELING WITHOUT MOVING</b>	29
30	25	18	6	<b>SOUNDTRACK</b> IMMORTAL 68494/EPIC (10.98 EQ/17.98)	<b>SPAWN — THE ALBUM</b>	7
31	31	27	8	<b>MISSY "MISDEMEANOR" ELLIOTT</b> EASTWEST 62062*/EEG (10.98/16.98)	<b>SUPA DUPA FLY</b>	3
32	34	33	26	<b>THE MIGHTY MIGHTY BOSSTONES</b> ● <sup>3</sup> BIG RIG 534472/MERCURY (10.98 EQ/16.98)	<b>LET'S FACE IT</b>	27
33	38	—	2	<b>COLLIN RAYE</b> EPIC 67893 (10.98 EQ/16.98)	<b>THE BEST OF COLLIN RAYE — DIRECT HITS</b>	33
34	29	16	5	<b>311</b> CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	<b>TRANSISTOR</b>	4
35	33	26	12	<b>SOUNDTRACK</b> ● <sup>3</sup> WORK 68166/EPIC (10.98 EQ/17.98)	<b>MY BEST FRIEND'S WEDDING</b>	14
36	32	24	4	<b>SWV</b> RCA 67525* (10.98/16.98)	<b>RELEASE SOME TENSION</b>	24
37	36	34	14	<b>WU-TANG CLAN</b> ▲ <sup>3</sup> LOUD 66905*/RCA (10.98/24.98)	<b>WU-TANG FOREVER</b>	1
38	37	50	3	<b>SOUNDTRACK</b> ARISTA 18975 (10.98/16.98)	<b>MONEY TALKS — THE ALBUM</b>	37
39	43	—	2	<b>COOLIO</b> TOMMY BOY 1180* (11.98/16.98)	<b>MY SOUL</b>	39
40	42	36	71	<b>DAVE MATTHEWS BAND</b> ▲ <sup>3</sup> RCA 66904 (10.98/16.98)	<b>CRASH</b>	2
41	46	53	8	<b>SMASH MOUTH</b> INTERSCOPE 90142 (8.98/12.98) <b>HS</b>	<b>FUSH YU MANG</b>	41
42	41	35	23	<b>TONIC</b> ● <sup>3</sup> POLYDOR 531042/A&M (10.98/16.98) <b>HS</b>	<b>LEMON PARADE</b>	28
43	35	30	20	<b>GEORGE STRAIT</b> ▲ <sup>3</sup> MCA NASHVILLE 11584 (10.98/16.98)	<b>CARRYING YOUR LOVE WITH ME</b>	1
44	54	48	30	<b>ERYKAH BADU</b> ▲ <sup>2</sup> KEDAR 53027*/UNIVERSAL (10.98/15.98)	<b>BADUIZM</b>	2
45	39	38	22	<b>THIRD EYE BLIND</b> ● <sup>3</sup> ELEKTRA 62012/EEG (10.98/16.98) <b>HS</b>	<b>THIRD EYE BLIND</b>	38
46	44	37	18	<b>MEREDITH BROOKS</b> ▲ <sup>3</sup> CAPITOL 36919 (10.98/15.98)	<b>BLURRING THE EDGES</b>	22
47	23	—	2	<b>VARIOUS ARTISTS</b> SICK WID' IT 45009/JIVE (10.98/24.98)	<b>SOUTHWEST RIDERS</b>	23
48	49	45	48	<b>GINUWINE</b> ▲ <sup>3</sup> 550 MUSIC 67685/EPIC (10.98 EQ/16.98) <b>HS</b>	<b>GINUWINE... THE BACHELOR</b>	26
49	52	43	78	<b>CELINE DION</b> ▲ <sup>3</sup> 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	<b>FALLING INTO YOU</b>	1
50	45	39	20	<b>BOB CARLISLE</b> ▲ <sup>2</sup> DIADEM 41613/JIVE (10.98/16.98) <b>HS</b>	<b>BUTTERFLY KISSES (SHADES OF GRACE)</b>	1
51	83	96	64	<b>BECK</b> ▲ <sup>3</sup> DGC 24823*/Geffen (10.98/16.98)	<b>ODELAY</b>	16
52	40	32	4	<b>LUIS MIGUEL</b> WEA LATINA 19798 (9.98/15.98)	<b>ROMANCES</b>	14
53	61	62	16	<b>FOO FIGHTERS</b> ● <sup>3</sup> ROSWELL 55832*/CAPITOL (10.98/16.98)	<b>THE COLOUR AND THE SHAPE</b>	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
<b>*** Hot Shot Debut ***</b>						
54	<b>NEW</b> ▶	—	1	<b>GENESIS</b> ATLANTIC 83037/AG (10.98/16.98)	<b>CALLING ALL STATIONS</b>	54
55	47	40	10	<b>BLUES TRAVELER</b> A&M 540750 (10.98/16.98)	<b>STRAIGHT ON TILL MORNING</b>	11
56	51	52	16	<b>SISTER HAZEL</b> UNIVERSAL 53030 (10.98/15.98) <b>HS</b>	<b>SOMEWHERE MORE FAMILIAR</b>	47
57	96	—	2	<b>VARIOUS ARTISTS</b> ARISTA 18977 (10.98/16.98)	<b>ULTIMATE HIP HOP PARTY 1998</b>	57
58	62	61	13	<b>NEAL MCCOY</b> ATLANTIC 83011/AG (10.98/16.98)	<b>GREATEST HITS</b>	58
59	48	42	17	<b>OMC</b> ● <sup>3</sup> HUH! 533435/MERCURY (10.98 EQ/16.98) <b>HS</b>	<b>HOW BIZARRE</b>	40
60	53	—	2	<b>VANESSA WILLIAMS</b> MERCURY 536060 (10.98 EQ/16.98)	<b>NEXT</b>	53
61	114	—	2	<b>YANNI</b> PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	<b>DEVOTION: THE BEST OF YANNI</b>	61
62	58	46	43	<b>SOUNDTRACK</b> ▲ <sup>4</sup> WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	<b>SPACE JAM</b>	2
63	60	56	21	<b>ROME</b> ● <sup>3</sup> GRAND JURY 67441/RCA (10.98/15.98)	<b>ROME</b>	30
64	56	44	29	<b>LIVE</b> ▲ <sup>3</sup> RADIOACTIVE 11590*/MCA (10.98/16.98)	<b>SECRET SAMADHI</b>	1
65	59	49	30	<b>LEANN RIMES</b> CURB 77856 (10.98/15.98)	<b>UNCHAINED MELODY/THE EARLY YEARS</b>	1
66	55	41	5	<b>MR. SERV-ON</b> NO LIMIT 50717*/PRIORITY (10.98/16.98) <b>HS</b>	<b>LIFE INSURANCE</b>	23
67	64	74	40	<b>DRU HILL</b> ▲ <sup>3</sup> ISLAND 524306 (10.98/16.98) <b>HS</b>	<b>DRU HILL</b>	23
68	66	55	25	<b>AEROSMITH</b> ▲ <sup>3</sup> COLUMBIA 67547 (10.98 EQ/16.98)	<b>NINE LIVES</b>	1
69	63	47	39	<b>THE VERVE PIPE</b> ▲ <sup>3</sup> RCA 66809 (10.98/15.98) <b>HS</b>	<b>VILLAINS</b>	24
70	68	65	16	<b>SOUNDTRACK</b> NO LIMIT 50643*/PRIORITY (10.98/16.98)	<b>I'M BOUT IT</b>	4
71	67	68	31	<b>SQUIRREL NUT ZIPPERS</b> ● <sup>3</sup> MAMMOTH 0137* (10.98/15.98) <b>HS</b>	<b>HOT</b>	27
72	72	58	16	<b>JAMES TAYLOR</b> ● <sup>3</sup> COLUMBIA 67912 (10.98 EQ/17.98)	<b>HOURLASS</b>	9
73	71	66	11	<b>MIA X</b> NO LIMIT 50705*/PRIORITY (10.98/16.98)	<b>UNLADY LIKE</b>	21
74	70	57	17	<b>REEL BIG FISH</b> MOJO 53013/UNIVERSAL (7.98/11.98) <b>HS</b>	<b>TURN THE RADIO OFF</b>	57
75	65	54	21	<b>SAVAGE GARDEN</b> ● <sup>3</sup> COLUMBIA 67954 (10.98 EQ/16.98)	<b>SAVAGE GARDEN</b>	25
76	80	80	31	<b>PAULA COLE</b> ● <sup>3</sup> IMAGO 46424/WARNER BROS. (10.98/15.98) <b>HS</b>	<b>THIS FIRE</b>	33
77	76	70	52	<b>DEANA CARTER</b> ▲ <sup>3</sup> CAPITOL NASHVILLE 37514 (10.98/15.98) <b>HS</b>	<b>DID I SHAVE MY LEGS FOR THIS?</b>	10
78	81	73	88	<b>NO DOUBT</b> ▲ <sup>8</sup> TRAUMA 92580*/INTERSCOPE (10.98/16.98) <b>HS</b>	<b>TRAGIC KINGDOM</b>	1
79	73	69	16	<b>JOHN FOGERTY</b> WARNER BROS. 45426 (10.98/16.98)	<b>BLUE MOON SWAMP</b>	37
80	86	—	2	<b>MARTINA MCBRIDE</b> RCA 67516 (10.98/16.98)	<b>EVOLUTION</b>	80
81	69	72	10	<b>RADIOHEAD</b> CAPITOL 55229 (10.98/15.98)	<b>OK COMPUTER</b>	21
82	153	134	18	<b>BEE GEES</b> ● <sup>3</sup> POLYDOR 537302/A&M (10.98/16.98)	<b>STILL WATERS</b>	11
83	74	51	13	<b>SOUNDTRACK</b> ▲ <sup>3</sup> WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	<b>BATMAN &amp; ROBIN</b>	5
84	57	—	2	<b>THA ALKAHOLIKS</b> LOUD 67435*/RCA (10.98/16.98)	<b>LIKWIDATION</b>	57
85	78	63	6	<b>CLINT BLACK</b> RCA 67515 (10.98/16.98)	<b>NOTHIN' BUT THE TAILLIGHTS</b>	43
86	77	59	6	<b>PANTERA</b> EASTWEST 62068*/EEG (10.98/16.98)	<b>OFFICIAL LIVE: 101 PROOF</b>	15
87	82	71	50	<b>SHERYL CROW</b> ▲ <sup>3</sup> A&M 540587 (10.98/17.98)	<b>SHERYL CROW</b>	6
88	87	94	12	<b>LOST BOYZ</b> UNIVERSAL 53072* (10.98/16.98)	<b>LOVE, PEACE &amp; NAPPINESS</b>	9
89	79	64	5	<b>KILLARMY</b> WU-TANG 50633*/PRIORITY (10.98/16.98)	<b>SILENT WEAPONS FOR QUIET WARS</b>	34
90	95	84	29	<b>TRU</b> ▲ <sup>3</sup> NO LIMIT 50660*/PRIORITY (12.98/18.98)	<b>TRU 2 DA GAME</b>	8
91	99	81	52	<b>BLACKSTREET</b> ▲ <sup>3</sup> INTERSCOPE 90071* (10.98/16.98)	<b>ANOTHER LEVEL</b>	3
92	93	75	6	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> EPIC 68163 (10.98 EQ/16.98)	<b>LIVE AT CARNEGIE HALL</b>	40
93	50	—	2	<b>THIRD DAY</b> REUNION/SILVERTONE 10006/JIVE (10.98/16.98)	<b>CONSPIRACY NO. 5</b>	50
94	90	91	11	<b>VARIOUS ARTISTS</b> SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	<b>SO SO DEF BASS ALL-STARS VOL. II</b>	71
95	89	88	11	<b>PATTI LABELLE</b> MCA 11642 (10.98/16.98)	<b>FLAME</b>	39
96	91	87	49	<b>TOOL</b> ▲ <sup>3</sup> ZOO 31087*/VOLCANO (10.98/16.98)	<b>AENIMA</b>	2
97	97	104	12	<b>K-CI &amp; JOJO</b> MCA 11613* (10.98/16.98)	<b>LOVE ALWAYS</b>	24
98	101	93	64	<b>TONI BRAXTON</b> ▲ <sup>5</sup> LAFACE 26020/ARISTA (10.98/16.98)	<b>SECRETS</b>	2
99	<b>RE-ENTRY</b>	—	46	<b>ELTON JOHN</b> ▲ <sup>3</sup> MCA 11481 (10.98/16.98)	<b>LOVE SONGS</b>	24
100	100	99	4	<b>SOUNDTRACK</b> INTERSCOPE 90131 (10.98/16.98)	<b>HOODLUM</b>	94
101	94	76	29	<b>VARIOUS ARTISTS</b> ● <sup>3</sup> COLD FRONT 6242*/K-TEL (12.98/17.98)	<b>CLUB MIX '97</b>	36
102	88	77	8	<b>MAXWELL</b> COLUMBIA 68515 (7.98 EQ/13.98)	<b>MTV UNPLUGGED EP</b>	53
103	98	85	12	<b>MEGADETH</b> CAPITOL 38262 (10.98/16.98)	<b>CRYPTIC WRITINGS</b>	10
104	84	60	10	<b>SOUNDTRACK</b> ● <sup>3</sup> TOMMY BOY 1169 (11.98/16.98)	<b>NOTHING TO LOSE</b>	12
105	103	89	32	<b>JONNY LANG</b> ● <sup>3</sup> A&M 540640 (10.98/16.98) <b>HS</b>	<b>LIE TO ME</b>	44
106	92	—	2	<b>THE CRYSTAL METHOD</b> OUTPOST 30003/GEFFEN (12.98 CD)	<b>VEGAS</b>	92
107	105	83	12	<b>EN VOGUE</b> ▲ <sup>3</sup> EASTWEST 62057/EEG (10.98/16.98)	<b>EV3</b>	8

○ 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. †Tape prices, and CD prices for BMG and WEA labels, are suggested lists. ‡Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. **HS** indicates past or present Heatseeker title. © 1997, Billboard/BPI Communications, and SoundScan, Inc.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	109	79	8	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
109	108	139	70	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) <b>HS</b>	MAXWELL'S URBAN HANG SUITE	37
110	107	98	4	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	98
111	85	57	5	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	26
112	123	92	20	CHICAGO REPRIS 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
113	111	102	66	METALLICA ▲ <sup>3</sup> ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
114	106	86	9	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) <b>HS</b>	LILA	86
115	104	95	6	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	55
116	131	126	26	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
117	116	113	43	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	11
118	118	111	45	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
119	110	100	3	LORDS OF ACID ANTLER SUBWAY 6036*/NEVER (9.98/16.98)	OUR LITTLE SECRET	100
120	164	156	26	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
121	113	101	43	VARIOUS ARTISTS ▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
122	121	103	14	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	47
123	115	114	17	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) <b>HS</b>	BECOMING X	111
124	156	—	2	VARIOUS ARTISTS ARISTA 18985 (10.98/16.98)	ULTIMATE NEW WAVE PARTY 1998	124
125	134	130	37	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
126	117	115	8	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	75
127	112	97	4	GIPSY KINGS NONESUCH/ATLANTIC 79466/AG (10.98/16.98)	COMPAS	97
128	122	—	2	DC TALK FOREFRONT 25184 (10.98/15.98)	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	122
129	125	120	82	2PAC ▲ <sup>7</sup> DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
130	119	110	13	CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	21
131	NEW ▶	—	1	TALK SHOW ATLANTIC 83040/AG (10.98/16.98) <b>HS</b>	TALK SHOW	131
132	192	179	48	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
133	128	122	11	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) <b>HS</b>	ADRENALINE RUSH	77
134	149	150	22	THE CHEMICAL BROTHERS ● ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
135	138	108	24	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
136	127	119	12	10,000 MANIACS GEFENN 25009 (10.98/16.98)	LOVE AMONG THE RUINS	104
137	124	118	7	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) <b>HS</b>	DA DA DA	118
138	120	106	45	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
139	133	123	44	MAKAVELI ▲ <sup>3</sup> DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
140	130	107	6	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	79
141	132	121	22	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
142	136	117	13	K.D. LANG WARNER BROS. 46623 (10.98/16.98)	DRAG	29
143	102	—	2	CRU VIOLATOR/DEF JAM 537607*/MERCURY (10.98 EQ/16.98) <b>HS</b>	DA DIRTY 30	102
144	126	112	19	INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
145	152	149	5	98 DEGREES MOTOWN 530796* (6.98/10.98) <b>HS</b>	98 DEGREES	145
146	145	133	98	ALAN JACKSON ▲ <sup>3</sup> ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
147	179	166	32	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) <b>HS</b>	KENNY LATTIMORE	92
148	155	152	54	AALIYAH ▲ <sup>2</sup> BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
149	140	127	16	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) <b>HS</b>	LEE ANN WOMACK	106
150	141	129	45	SOUNDTRACK ▲ <sup>3</sup> CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
151	146	124	14	BOSTON EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
152	147	132	20	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
153	187	—	2	DAYS OF THE NEW OUTPOST 30004/GEFFEN (8.98/12.98) <b>HS</b>	DAYS OF THE NEW	153

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154	154	128	11	ROBYN RCA 67477 (10.98/16.98) <b>HS</b>	ROBYN IS HERE	106
155	148	138	8	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	75
156	143	131	47	COUNTING CROWS ▲ <sup>2</sup> DGC 24975*/GEFFEN (10.98/17.98)	RECOVERING THE SATELLITES	1
157	135	90	3	O.C. PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)	JEWELZ	90
158	129	105	9	ANT BANKS PRIORITY 50698* (10.98/16.98)	BIG THANGS	20
159	151	140	54	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	37
160	172	176	8	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) <b>HS</b>	HOMEWORK	160
161	NEW ▶	—	1	VARIOUS ARTISTS BOSS 70012/SWERVE (10.98/14.98)	MARVELLUS & MARCELLUS PRESENT HEAT	161
162	142	139	31	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
163	144	125	15	PAUL MCCARTNEY ● MPL 56500*/CAPITOL (10.98/16.98)	FLAMING PIE	2
164	171	158	72	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
165	150	142	12	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) <b>HS</b>	HEAVENLY PLACE	142
166	139	162	8	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98) <b>HS</b>	MICHAEL PETERSON	134
167	163	143	42	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
168	181	171	6	SOUNDTRACK HOLLYWOOD 162091 (10.98/16.98)	SWINGERS	168
169	182	175	3	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) <b>HS</b>	CLUMSY	169
170	162	141	11	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	107
171	174	165	27	U2 ▲ ISLAND 524334* (11.98/17.98)	POP	1
172	176	137	22	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
173	158	145	16	SAMMY HAGAR THE TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
174	180	159	45	BABYFACE ▲ <sup>2</sup> EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
175	167	148	47	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
176	160	136	8	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	95
177	188	186	17	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
178	161	135	26	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
179	199	—	7	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) <b>HS</b>	ALLURE	108
180	165	147	28	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
181	170	151	55	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
182	166	157	49	KENNY G ▲ <sup>3</sup> ARISTA 18935 (10.98/16.98)	THE MOMENT	2
183	175	160	95	TRACY CHAPMAN ▲ <sup>3</sup> ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
184	194	198	34	DUNCAN SHEIK ● ATLANTIC 82879/AG (10.98/15.98) <b>HS</b>	DUNCAN SHEIK	83
185	RE-ENTRY	—	2	VARIOUS ARTISTS FFRR 553764/LONDON (10.98/17.98)	URBAN BEATS.	184
186	177	—	2	DIANA KRALL IMPULSE! 233/GRP (16.98 CD) <b>HS</b>	LOVE SCENES	177
187	184	167	46	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
188	173	155	51	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) <b>HS</b>	FASHION NUGGET	36
189	191	177	41	ROD STEWART ▲ WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
190	RE-ENTRY	—	4	SOUNDTRACK CAST WARNER BROS. 46692 (10.98/17.98)	MUSIC FROM THE MOTION PICTURE "EVITA"	167
191	RE-ENTRY	—	5	CHRIS ROCK DREAMWORKS 50008/GEFFEN (10.98/16.98)	ROLL WITH THE NEW	93
192	168	164	49	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) <b>HS</b>	DREAMIN' OUT LOUD	53
193	195	194	39	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
194	185	154	42	BUSH ▲ <sup>3</sup> TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
195	RE-ENTRY	—	62	KEITH SWEAT ▲ <sup>3</sup> ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
196	196	168	30	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) <b>HS</b>	HERE'S YOUR SIGN	50
197	RE-ENTRY	—	36	SOUNDTRACK ● EPIC SOUNDTRAX 67910/EPIC (10.98 EQ/17.98)	JERRY MAGUIRE	49
198	159	144	15	SOUNDTRACK ● WALT DISNEY 60864 (10.98/16.98)	HERCULES	37
199	RE-ENTRY	—	45	WESTSIDE CONNECTION ▲ LENOX MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
200	NEW ▶	—	1	CHARLIE ZAA SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98) <b>HS</b>	SENTIMIENTOS	200

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112 159 2Pac 129 311 34 10,000 Maniacs 136 98 Degrees 145	Meredith Brooks 46 Foxy Brown 167 Bush 194 Cake 188 Bob Carlisle 50 Deana Carter 77 Changing Faces 130 Tracy Chapman 183 The Chemical Brothers 134 Kenny Chesney 176 Chicago 112 Paula Cole 76 Collective Soul 178 Shawn Colvin 138 Coolio 39 Counting Crows 156 Sheryl Crow 87 CRU 143 The Crystal Method 106 Daft Punk 160 Days Of The New 153 dc Talk 128 Diamond Rio 126 Celine Dion 49 Dru Hill 67 Missy "Misdemeanor" Elliott 31	En Vogue 107 Bill Engvall 196 Fleetwood Mac 3 John Fogerty 79 Foo Fighters 53 Kenny G 182 Genesis 54 Ginuwine 48 Gipsy Kings 127 God's Property From Kirk Franklin's Nu Nation 18 Sammy Hagar 173 Hanson 11 Heavy D 152 Indigo Girls 144 Insane Clown Posse 108 Alan Jackson 118, 146 Jamiroquai 29 Wyclef Jean Featuring Refugee Allstars 25 Jewel 5 Joe 23 Billy Joel 16 Elton John 99	K-Ci & JoJo 97 Toby Keith 170 Killarmy 89 Korn 175 Diana Krall 186 Patti LaBelle 95 Jonny Lang 105 k.d. lang 142 Kenny Lattimore 147 Lil' Kim 117 Lene Lovace 64 Kenny Loggins 135 Lords Of Acid 119 Lost Boyz 88 Makaveli 139 Marilyn Manson 132 Master P 1, 125 Matchbox 20 7 Dave Matthews Band 40 Maxwell 102, 109 Martina McBride 80 Lia McCann 114 Paul McCartney 163 Neal McCoy 58 Tim McGraw 21 Sarah McLachlan 13	Megadeth 103 Metallica 113 Mia X 73 The Mighty Mighty Bosstones 32 Luis Miguel 52 John Michael Montgomery 193 Lorrie Morgan 110 Mr. Serv-o 66 No Doubt 78 The Notorious B.I.G. 24 The O'Jays 155 Oasis 9 O.C. 157 The Offspring 162 OMC 59 Our Lady Peace 169 Pantera 86 Michael Peterson 166 Prodigy 10 Puff Daddy & The Family 2 Radiohead 81 Rage Against The Machine 164 Collin Raye 33 Reel Big Fish 74 LeAnn Rimes 27, 65	Robyn 154 Chris Rock 191 Rome 63 Savage Garden 75 Sawyer Brown 177 Duncan Sheik 184 Sister Hazel 56 Smash Mouth 41 Sneaker Pimps 123 SOUNDTRACK Batman & Robin 83 Booby Call 180 Def Jam's How To Be A Player 28 Hercules 198 Hoodlum 100 I'm Bout It 70 Jerry Maguire 197 Love Jones: The Music 116 Men In Black—The Album 8 Money Talks—The Album 38 My Best Friend's Wedding 35 Nothing To Lose 104 Romeo + Juliet 150 Space Jam 62 Spawn—The Album 30 Swingers 168 SOUNDTRACK CAST	Music From The Motion Picture "Evita" 190 Spice Girls 6 Squirrel Nut Zippers 71 Lisa Stansfield 115 Rod Stewart 189 George Strait 43 Sublime 17 Sugar Ray 12 Keith Sweat 195 SWV 36 Talk Show 131 James Taylor 72 Tha Alkatraziks 84 Third Day 93 Third Eye Blind 45 Pam Tillis 122 Tonic 42 Tool 96 Trio 137 Tru 90 Twista 133 U2 171 Jaci Velasquez 165 Van Halen 187 VARIOUS ARTISTS	Club Mix '97 101 Jock Jams Vol. 2 181 Marvellus & Marcellus Present Heat 161 Pure Moods 22 So So Def Bass All-Stars Vol. II 94 Southwest Riders 47 Suave House 111 Ultimate Dance Party 1997 121 Ultimate Hip Hop Party 1998 57 Ultimate New Wave Party 1998 124 Urban Beats. 185 Stevie Ray Vaughan And Double Trouble 92 The Verve Pipe 69 Clay Walker 172 The Wallflowers 19 Westside Connection 199 Vanessa Williams 60 Lee Ann Womack 149 Wu-Tang Clan 37 Yanni 61 Trisha Yearwood 4 Charlie Zaa 200
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## MAVERICKS MAKE AMBIANCE COUNT ON FORTHCOMING SET

(Continued from page 12)

tor.

"Against the odds, we took time off so this record would be a standout record," Reynolds says.

In addition to recording the new Mavericks album, Reynolds and Malo engaged in some musical extracurricular activities. Malo has been performing around Nashville in various clubs doing swing music and old pop standards. Reynolds has been immersed in writing songs. Two of his new tunes landed on the current Cheap Trick album.

The Mavericks are booked by Creative Artists Agency and managed by FCC Management's Frank Callari. Having just finished the new album, they will take time off this fall before gearing up for its release. During the recording session, there was a great deal of video footage shot by director Gerry Wenner of Planet Inc. At press time, plans for the video's usage had yet to be finalized.

Two-time Country Music Assn. vocal group of the year winners (1995, 1996), the Mavericks have enjoyed critical acclaim that hasn't consistently translated to commercial success at radio and retail. The act's debut album, "Hell To Paradise," was released in May 1992 and attracted the attention of the media but failed to make it onto a Billboard album chart. According to SoundScan, sales to date are 134,000.

The band's sophomore album, "What A Crying Shame," peaked at No. 6 on Billboard's Top Country Albums chart in September 1994 and, according to SoundScan, has sold 1.1 million. Its last effort, "Music For All Occasions," peaked at No. 9 in October 1995 and has sold approximately 566,000 units.

"The Mavericks have always been steady sellers for us," says Tower Nashville GM Jon Kerlikowske, who attributes the band's success to its unique sound, describing them as "a cross between the Eagles, Los Lobos, Lyle Lovett, and Alabama."

Jeff Stoltz, music buyer for the Torrance, Calif.-based Warehouse chain, says the Mavericks are his favorite

band and agrees that they sell well, adding that those sales are fueled by the act's live shows. "I've seen them eight or nine times, and they are amazing live performers," Stoltz says.

However, the musical eclecticism that makes the group's albums and live performances so enjoyable has proved to be a stumbling block at radio.

The band's blend of many different musical elements—from rockabilly to torch songs to Latin influences to Flaco Jiménez's Tex-Mex accordion contribution on the tune "All You Ever Do Is Bring Me Down"—sometimes makes it hard for radio programmers to know what to do with the Mavericks.

The band has had 10 singles on Billboard's Hot Country Singles & Tracks chart, but its highest charting single was "All You Ever Do Is Bring Me Down," which peaked at No. 13 for the week of May 18, 1996. Of its other singles, one charted at No. 18 and one at No. 20, but the majority of its efforts haven't made much headway on the charts.

So how does a band that has never even had a top 10 single earn gold and platinum albums? Those interviewed for this piece say it's due primarily to a combination of talent, media exposure, awards recognition, and especially the strength of the live shows.

"The fact that they've achieved those kind of sales levels reflects the fans who've seen them perform," says MCA Nashville chairman Bruce Hinton. "You can track their sales across America. There are sales spikes in the markets they perform in."

All of which, of course, bodes well for a new album recorded live.

Stoltz predicts great things on the retail front. "I like their previous records a lot, but their live performances are miles above those records," he says. The fact that this album was recorded live is a factor Stoltz says will please fans. "The sheer musical knowledge they represent is incredible," he says. "They are so multifaceted."

Hinton agrees. "The magic and energy associated with the Mavericks' live performance is on this album," he

says.

How does the band think the live album will fare at country radio? "Can you play it on the radio? Sure it will play, just put it in your CD player," says Reynolds. "But will it be played on radio? I couldn't say. I know that we made the records by no one's standards but our own... For the Mavericks fans that enjoy each new record, all the little differences, they're going to enjoy this one, because it will feel like two or three leaps away from the last record."

Many radio programmers admit to being fans of the band's music but also to having trouble programming it. WQYK St. Petersburg, Fla., music director Jay Roberts is among that contingent.

"I personally like them a lot and listen to them at home, but I haven't programmed every single," he says. "The edginess of their music is a stretch for country radio... They are a unique band, and Raul is a great singer, but they are a little left-of-center for country. They are a hard band to define."

Roberts acknowledges that lack of radio airplay isn't hurting sales. "That's happening not only with the Mavericks, but other acts," he says. "The latest example is Lila McCann. Her album is in the top 10. [Acts like the Mavericks and McCann] strike a passion with the record buyers that hits them in the pocketbook."

Cook is optimistic about the record's acceptance. "It's a powerful body of work that we've got coming together, and it feels so strong and good to me musically that I'm not really worrying about marketing issues right now like I would normally be doing," he says. "I'm really focused on the fact that I can't wait for people to hear this music, and that's the best feeling you can have when you get through with a record."

## SOLTI REMEMBERED

(Continued from page 12)

eign tour in '71 was under his direction.

Solti first began to cement his reputation in the U.K. when he was given a three-year contract as musical director of the Royal Opera House in Covent Garden, London, in September 1961. At first, though, he was not well received. He had a turbulent relationship with administrators, and critics were unenthusiastic about his work; his insistence on discipline led performers to call him "Prussian," which, Solti pointed out, was an irony for "me, the Hungarian Jew."

Solti's abilities finally received acknowledgement after his first "Ring" cycle at Covent Garden in 1964, which was an outstanding critical and public success. After leaving Covent Garden in 1971, Solti became conductor of the Orchestre de Paris until 1979, and from 1979-84, he was principal conductor and artistic director of the London Philharmonic.

Solti took British citizenship in 1972, at which point his previously honorary knighthood became effective.

Solti made his first recordings for Decca in 1947 as a pianist on Brahms and Beethoven violin sonatas and as a conductor with the Zurich Tonhalle Orchestra. His 250 recordings for the label include 45 complete operas, made chiefly with the Vienna Philharmonic, the London Philharmonic, and the Chicago and London Symphony orchestras.

Among his huge array of international awards, Solti won 32 Grammys, more than any other artist.

## BETWEEN THE BULLETS



by Geoff Mayfield

**MASTER OF HIS DOMAIN:** The Billboard 200 has never seen a higher debut from street-date violations than the bow that **Master P** made last issue, when 8,000 units placed him at No. 137. So, even though some record executives are still scratching their heads and muttering, "Master who?," it's no surprise to see a full week of sales push the rapper all the way to the top of the chart.

The rampant leaks at retail, which also prompted a record-high debut at No. 16 on Top R&B Albums, were attributable to complications caused by the Labor Day weekend and the aftermath of the United Parcel Service (UPS) strike. Ironically, while UPS entanglements were among the reasons Master P's "Ghetto D" had such large exposure prior to street date, the carrier's post-strike woes also caused shortages at a significant number of store fronts. A label source estimates that 20% of mainstream locations experienced fulfillment disruption, which means the title could have opened even stronger than it did—kind of scary when you consider that it exceeds 256,500 units in its first complete week.

For those of you keeping score, that sum marks a 3,050% improvement over prior-week sales. New Orleans native Master P, who is CEO of the Priority-distributed No Limit label, came in as the top seller at most large chains, including Musicland, Blockbuster Entertainment, Best Buy, Camelot Music, and National Record Mart.

In the six years the chart has used SoundScan data, the only other title besides "Ghetto D" to make a premature debut on The Billboard 200 was the posthumous **Notorious B.I.G.** album "Life After Death," currently No. 24, which had a pre-street bow at No. 176 with 6,000 units in the April 5 issue.

**Puff Daddy**, who sees an 8% decline but nevertheless is showing unusually strong continuity for a rap act, is the runner-up with 140,000 units.

**THEY WATCH, THEY BUY:** Even in years when it has garnered modest shares of viewers, MTV's Video Music Awards cablecast has a conspicuous effect on The Billboard 200. However, since business tends to be soft in the back-to-school days of September, some of the post-show chart advances in previous years represented only modest unit increases. In 1995, for example, seven acts who received exposure from the show moved higher on The Billboard 200, but of them, **Alanis Morissette**, was the only one to fetch as much as a 5% increase over the prior week, and some of the performing bands who saw chart jumps that year actually did so in spite of small sales declines.

Last year, though, even with ratings lower than were earned by the '95 Video Music Awards, **Smashing Pumpkins** enjoyed a 31% post-show jump, while **Bone Thugs-N-Harmony** and **Bush** each exceeded 10% gains.

This year, with the show fetching its highest ratings ever—a 7.5 rating and a 12 share, a 39% increase over last year's show—the numbers behind the numbers are even more impressive. The most conspicuous beneficiary is **Jamiroquai**, which won multiple MTV awards, played that show and "Late Night With Conan O'Brien," and then saw its sales practically double. The band zips 75-29 (30,000 units), while its 93% gain snags the Paesetter cup.

Another multi-award winner who played the show, **Beck**, sees a 52% gain, good for a 83-51 vault. The MTV blast also lifts **Jewel** (8-5, a 7,000-unit gain), **Prodigy** (12-10, a 4,000-unit gain), **Fiona Apple** (17-15, a 3,000-unit gain), **Foo Fighters** (61-53, a 4.6% increase), **Marilyn Manson** (192-132, a 48% gain), and host **Chris Rock** (a 44.5% increase, good for a re-entry at No. 191). Beck and Apple also hit "Late Show With David Letterman" during the tracking week.

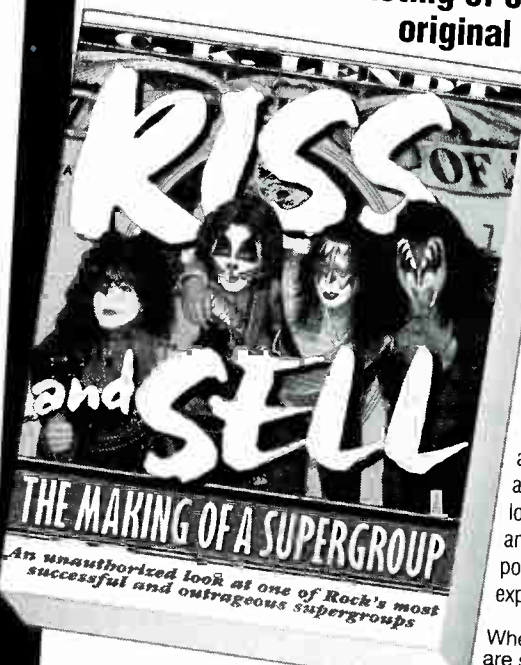
The MTV awards aren't a panacea for everyone. Performers **Puff Daddy** (No. 2), **Spice Girls** (No. 6), **the Wallflowers** (No. 19), and **U2** (No. 171) each see declines, although the last two manage to slide into higher chart ranks.

**OTHER CHANNELS:** As one might expect, the massive audience that tuned in to the funeral of **Diana, Princess of Wales**, boosts participant **Elton John**. "Love Songs" re-enters The Billboard 200 at No. 99 on a 135% gain, while a 114% rise has "Greatest Hits" re-enter Top Pop Catalog Albums at No. 9... MTV didn't have the only awards show in sight. The syndicated Soul Train Lady of Soul Awards, which aired Sept. 5, proved to be a worthy vehicle for hot rookie **Erykah Badu**, as the co-host, performer, and multi-trophy winner sees an 11% gain (54-44 on The Billboard 200)... Behold once more the power of **Oprah Winfrey**, as the **Bee Gees** (153-82, an 84% gain) become the latest example of her daytime show's ability to sell music. "Bee Gees Greatest" is also amped, re-entering the catalog list at No. 16 on a 68% gain... A rerun of **James Taylor's** A&E special pushes his "Greatest Hits" to the top of the Top Pop Catalog chart (9-1, a 23% gain), the first time it has been No. 1 during the 318 weeks it has appeared on this chart. The program does not have as much impact on his latest, which holds at No. 72 with a 6.6% sales decline.

**CLASS ACTS:** Sony Classical distributes 11 of the 30 titles that appear on Top Classical Albums (Nos. 3, 4, 6, 10, and 15) and Top Classical Crossover (Nos. 1, 2, 3, 10, 14, and 15), the first time one division or label has placed that many albums since the crossover chart debuted as a 15-position chart to accompany the then 25-deep classical list in the Aug. 30, 1986, Billboard.

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AN UPDATE ON BBMG EVENTS & HAPPENINGS

## Billboard Vid Awards To Go Live On The Web

The Billboard Music Video Awards are going online! This year's awards ceremony, to be held Nov. 22 at Billboard Live in West Hollywood, Calif., will be Webcast live on the JAMtv and Billboard Online sites on the Internet. College Television Network is the exclusive sponsor for this historic event.

The Webcast will include live streaming audio and video and digital photos from JAMtv's JAMCAM of the awards, performances, backstage interviews, and more. Numerous technologies will be utilized in the Webcast, including Progressive Networks' RealAudio and RealVideo.

JAMtv ([www.jamtv.com](http://www.jamtv.com)) is among the most comprehensive music sites on the Internet, with daily news, artist features, fan-club info, archived artist bios, and frequent live events. The site's coverage of the awards will include comprehensive information about all of the nominated artists and videos.

College Television Network, Billboard's other partner in the Webcast, is a rapidly growing outlet for targeted video exposure to the important college-age market. CTN is seen by some 700,000 viewers per day on more than 250 college campuses across the U.S. The network

programs more than 50 videos each week in all popular genres for its satellite feed to the campuses.

The planned Webcast will give unprecedented reach to this year's Billboard Music Video Awards ceremony. The Billboard Music Video

Awards is the longest-running event of its kind and the only awards competition in which music video professionals are honored by their peers in the industry. Awards for best video, best new artist video, and best local/regional show are presented in nine different genres. This year's competition also will include fan voting via the Internet.

The awards ceremony will be the closing event of the 19th annual Billboard Music Video Conference, which runs Nov. 20-22 at the Beverly Hilton in Los Angeles. The event will include a full slate of professional seminars for music marketers, programmers, promoters, and producers; artist showcases; and keynote addresses by Rob Glaser, chairman/CEO of Progressive Networks, and Alan McGlade, president/CEO of The Box Worldwide.

For information on early-bird registration, or to find out how to showcase your artists at the conference, contact Maureen Ryan at 212-536-5002.



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## Song Remains Same, Debuts Late

ONE OF MY FAVORITE TRIVIA questions of the last couple of decades has been, "How many top 10 singles has Led Zeppelin had in the U.K., and why?" The answer is none, and the reason—until this week—was that Led Zeppelin had never released any singles in Britain, preferring its albums to stand on their own.

The legendary quartet still hasn't scored a U.K. top 10, but most people would be shocked to learn that Led Zep is making its debut on the British singles chart 28 years and five months after the band made its album debut with a self-titled work. Sounds like the longest gap between a group making its album debut and its single debut to me.

The track that ends Led Zeppelin's absence from the U.K. singles chart is "Whole Lotta Love," which remains the band's biggest U.S. hit, having peaked at No. 4 the week of Jan. 31, 1970. Zeppelin had a total of nine chart entries on the Hot 100, although "Whole Lotta Love" was the only one to reach the top 10. This week in Britain, "Whole Lotta Love" enters the chart at No. 14. The reason for the very late debut? The single is from the re-promoted "Remasters" album. This may be Led Zeppelin's first time on this chart, but "Whole Lotta Love" is making its third appearance. In the fall of 1970, a swingin' instrumental version by CCS peaked at No. 13. The jazz-rock band, featuring Alexis Korner, managed a No. 58 hit in the U.S. with the song. Just last year, the group Goldbug took the song to No. 3 in the U.K., which means that unless the original can reach the top two, Goldbug will have the biggest version of "Whole Lotta Love" on the British singles chart.

TRIBUTE: Just a few days after the song was performed for the first and only time, "Candle In The Wind 1997" (Rocket) by Elton John debuts on the Hot 100 Air-

play chart at No. 35. The single won't be available in stores until Sept. 23 due to delayed artwork, but its expected debut on the Hot 100 will rewrite the chart history books. I'll write more about the moving tribute to the late Diana, Princess of Wales when the single debuts.

THREE FOR THE 'HONEY': Mariah Carey remains No. 1 on the Hot 100 for a second week with "Honey" (Columbia). Producers Sean "Puffy" Combs and Stevie J. have accomplished a rare feat with this single: They have produced three consecutive chart-toppers. They are among the producers responsible for "I'll Be Missing You" and "Mo Money Mo Problems," as well as "Honey." In the entire rock era, there have only been two previous incidents of producers helming three No. 1 singles in a row on the Hot 100.

In 1964, George Martin produced the Beatles' hat trick of "I Want To Hold Your Hand," "She Loves You," and "Can't Buy Me Love." In 1978, Barry Gibb, Albhy Galuten, and Karl Richardson collected a trio of consecutive No. 1 singles with "Stayin' Alive" by the Bee Gees, "(Love Is) Thicker Than Water" by the Bee Gees, and "Night Fever" by the Bee Gees.

Back to "Honey" for a moment: Carey's ascendancy to No. 1 makes Columbia the first label in the rock era to have 80 titles reach pole position. Columbia's run began in 1955 with "The Yellow Rose Of Texas" by Mitch Miller. The two labels that come the closest are RCA with 54 (from "Rock And Roll Waltz" by Kay Starr to "Macarena [Bayside Boys Mix]" by Los Del Rio) and Capitol with 49 (from "Sixteen Tons" by Tennessee Ernie Ford to "How Do You Talk To An Angel" by the Heights). In fourth place is Columbia's sister label, Epic, with 37 (from "Roses Are Red [My Love]" by Bobby Vinton to "You Are Not Alone" by Michael Jackson).



by Fred Bronson

## MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

### YEAR-TO-DATE OVERALL UNIT SALES

	1996	1997
TOTAL	461,506,000	490,641,000 (UP 6.3%)
ALBUMS	380,702,000	401,106,000 (UP 5.4%)
SINGLES	80,804,000	89,535,000 (UP 10.8%)

### YEAR-TO-DATE SALES BY ALBUM FORMAT

	1996	1997
CD	271,987,000	305,186,000 (UP 12.2%)
CASSETTE	107,755,000	94,955,000 (DN 11.9%)
OTHER	960,000	965,000 (UP 0.5%)

### OVERALL UNIT SALES THIS WEEK

12,573,000

LAST WEEK  
13,457,000

CHANGE  
DOWN 6.6%

THIS WEEK 1996  
12,874,000

CHANGE  
DOWN 2.3%

### ALBUM SALES THIS WEEK

10,345,000

LAST WEEK  
11,019,000

CHANGE  
DOWN 6.1%

THIS WEEK 1996  
10,479,000

CHANGE  
DOWN 1.3%

### SINGLES SALES THIS WEEK

2,228,000

LAST WEEK  
2,438,000

CHANGE  
DOWN 8.6%

THIS WEEK 1996  
2,395,000

CHANGE  
DOWN 7%

### ALBUM SALES BY FORMAT

	THIS WEEK	LAST WEEK	CHANGE	THIS WEEK 1996	CHANGE
CD	7,943,000	8,540,000	DN 7%	7,572,000	UP 4.9%
CASSETTE	2,379,000	2,454,000	DN 3.1%	2,880,000	DN 17.4%
OTHER	23,000	25,000	DN 8%	27,000	DN 14.8%

ROUNDED FIGURES

FOR WEEK ENDING 9/7/97

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



ONE OF THE GREAT VOICES OF OUR TIME.  
NOW, SHE'S READY FOR HER CLOSE-UP.

Carly Simon  
FILM NOIR

Carly Simon returns with her landmark new album featuring "Ev'ry Time We Say Goodbye," "Two Sleepy People" (duet with John Travolta), "You Won't Forget Me" and "Spring Will Be A Little Late This Year" (duet with Jimmy Webb). It plays like a true classic.

Album In Stores: 9/16

Produced by Jimmy Webb and Carly Simon

Upcoming television appearances include: The Tonight Show with Jay Leno (9/26), The Rosie O'Donnell Show (10/17), Good Morning America (9/11,12), CBS This Morning (mid-September), and The Late Show with David Letterman (10/15).

See Carly in her two television specials airing on AMC during its Film Preservation Festival now through the end of the year.

A unique, exclusive marketing arrangement on behalf of National Amusements movie theaters will reach over 5 million people throughout September.

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Carly Simon: 1997 winner of National's Film Preservation award.



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