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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 6, 1997

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between heaven and hell there are seven deadly sins and one great new album

Joe Jackson
HEAVEN & HELL



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EMI's E-Prop Arm Launches B'Day Catalog Promo

BY ED CHRISTMAN

NEW YORK—On Sept. 15, music shoppers in the U.S. will have a chance to help celebrate the 100th anniversary of EMI by participating in a scratch-and-win contest that will award 25,000 free albums at retail and a grand prize of \$100,000.

The promotion is courtesy of the recently formed EMI-Capitol Entertainment Properties, which is using the 100th anniversary of its parent company as a vehicle for its own coming-out party, so to speak.

In its first major promotion, EMI-
(Continued on page 117)

Nazi-Banned Music Revived In London Series

BY HEIDI WALESON

NEW YORK—There may be a glut of recordings of standard repertoire in the market, but for the last several years



London Records has been devoting an entire series to exhuming an entirely lost repertoire, much of

which has proved to be revelatory.

London's "Entartete Musik" (literally, "Degenerate Music") series, now in its fifth year, has focused on the
(Continued on page 112)



SEE PAGE 43

Jackson Takes Topical Turn Virgin Sets Up Worldwide Campaign

BY J.R. REYNOLDS

LOS ANGELES—Gay bashing, domestic violence, and the AIDS crisis are among the social issues that Janet

Jackson addresses on "The Velvet Rope," her seventh album, due worldwide Oct. 7. Virgin, which is backing the project with its biggest promotional blitz ever, hopes such topical issues, combined with the project's stable of party tracks and romance ballads, will bring the superstar to new career heights.

It's a challenge Virgin hopes will be aided significantly by the set's first single, "Got 'Til It's Gone," which features a rare Joni Mitchell sample. For Jackson, however, recording



JACKSON

"The Velvet Rope" served mainly as a way to enrich her soul.

"It's kind of like therapy," says the 31-year-old artist, who shared the album's production duties with longtime collaborators Jimmy Jam and Terry Lewis and writing credits with Rene Elizondo, her significant other.

"In the past, I've always found a way to not have to face the pain I've experienced growing up; I would brush it aside and keep going," she says. "But I'm at a point now where self-discovery has become important, and this album is kind of like a self-examination."

"The Velvet Rope" refers metaphorically to the barrier between what
(Continued on page 121)

Danish Music Biz, Artists Gaining Ground Worldwide

Labels Finding Int'l Markets Are Eager

BY CHARLES FERRO

COPENHAGEN—Exporting music to the "prestige" markets of the U.S.

and the U.K. might win Danish record companies respect from their compatriots, but labels have found selling their music to other nations much more profitable. Southeast Asia and northern Europe have proved most receptive to the charms of the nation's acts to date.

Pop band Aqua is now beginning to
(Continued on page 126)

Universal Denmark Act Aqua Makes Global Splash

BY CHARLES FERRO

COPENHAGEN—Pop quartet Aqua was only Universal Music Denmark's second domestic signing, but the act's catchy melodies and comic-book image have taken it farther around the globe than its members could ever have imagined.

After bowling over its home market, notching up sales in Southeast Asia, and gaining radio and retail interest in the U.S., the band is embarking on a
(Continued on page 127)



MICHAEL LEARNS TO ROCK

EMI Classics Mines Vaults To Mark 100

BY BRADLEY BAMBARGER

NEW YORK—For centuries, music



HAMPSON

was an ephemeral pleasure, prey to all-too-fleeting memories. But since the waning days of the last century, when the forebears of EMI Classics first had musicians crowd

around an acoustic horn to document their sounds on wax, we have had records for some of our most prized
(Continued on page 118)

Billboard Bows New Data For Latin Tracks

Effective this issue, the titles appearing on Billboard's Hot Latin Tracks radio chart will be ranked based on their number of listeners as compiled by Broadcast Data Systems (BDS).

Previously, songs on Hot Latin Tracks were ranked based on their number of detections from reporting stations in the U.S. and Puerto Rico. Hot Latin Tracks joins Hot 100 Airplay and Hot R&B Airplay as the magazine's third audience-measured chart.

Also, unlike the former detection chart, the new audience chart will not be monitored 24 hours a day because
(Continued on page 113)



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HEATSEEKERS

Sneaker Pimps Hang Tough Atop The Chart

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GLOBAL MUSIC PULSE

Hungary's Muzsikas Mines Musical Traditions

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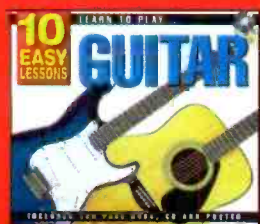


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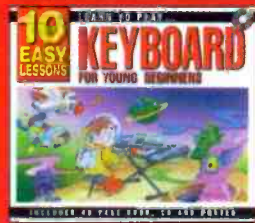
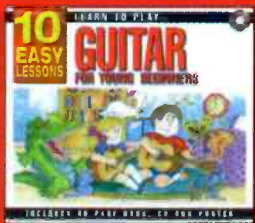
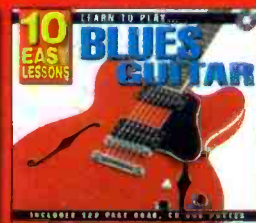
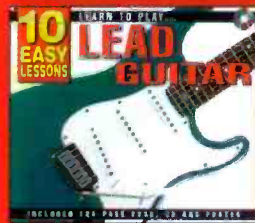
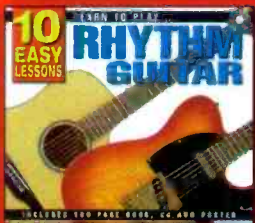
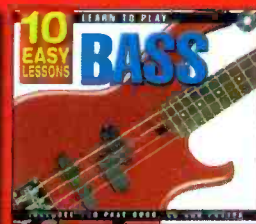
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'FLYIN' TRAPS': DIFFERENT DRUMS

"You have between your legs the most sensitive instrument known to man, and all you can do is sit there and scratch it!" These were the famed words of celebrated British conductor Sir Thomas Beecham (1879-1961) as he castigated someone in his orchestra for what she was doing to her cello. Alas, Beecham could have been talking about the snare-head centerpiece of a modern drum kit and the dearth of imaginative playing it endured in pop music until the year of his death.

Happily, 1961 also marked the appearance of the percolating "Let There Be Drums" single by Southern California percussionist Sandy Nelson, which became a landmark hit in the U.K. (No. 3) and U.S. (No. 7), reinforcing the impact that both Nelson and fellow drummer Cozy Cole had achieved on the Hot 100 in the late 1950s.

"Even though I wasn't a great drummer," demurs the still-active Nelson with a laugh, "I broke ground through ignorant bliss." And it was his "Teen Beat" of 1959, as well as Cole's "Topsy I"/"Topsy II" of 1958, that linked the beat-crazy "Drum Boogie" swing of the Gene Krupa era with rock'n'roll's own relish for concussive pop hits.

Now a new generation of rock's tub whackers has fashioned a drum-performance album that renews the pan-stylistic paradigms established by Krupa, Buddy Rich, Hal Blaine, Art Blakey (whose press rolls pour like honey in his workout with Jo Jones on Blue Note's just-reissued "Orgy In Rhythm Volumes One & Two"), and, most particularly, a spirited popularizer like Nelson.

"If Sandy Nelson were to make a record in 1997 that is relevant for what is happening in rock drumming, this is it," says Redd Kross drummer Brian Reitzell of the 15-track compilation he's accumulated called "Flyin' Traps" (Hollywood Records, due Sept. 23). "I think this record covers the diversity and landscape of alternative rock, which is really a vast medium with ethnic, world beat, surf, and industrial beats."

Peak listening experiences run the gamut from the melodic opening gunnery of Soundgarden's Matt Cameron and the Reverend Horton Heat's Taz Bentley on "Theme From Wrong Holy-O" and the loopy bass and high-hat dipody of Nine Inch Nails drummer Chris Vrenna's "The Steel Box" to the savage rhythm glut-tony of "Don't Ruin Me Gorgeous" by Girls Against Boys' Alexis Fleisig and Reitzell's own wildlife chase scenes on "Snake And Mongoose." Still, every fling in this multi-form defenestration finds its respective strike zone, with J Mascis (Dinosaur Jr), Barrett Martin (Screaming Trees/Tuatara), Dale Crover (Melvins), Steven Drozd (Flaming Lips), Joey Waronker (Beck), Dan Peters (Mudhoney), Mac McNeilly (Jesus Lizard), Michael Musburger (Fastbacks), Mike Bordin (Faith No More), and Tim Alexander (Primus/Landry) all mustered into the pell-mell polonaise.

"I was gonna make a Sandy Nelson-type record just by myself," admits Reitzell, born Dec. 24, 1965, in Ukiah, Calif., to car-dealership service manager Richard Reitzell and the former Linda Smith, a social worker. Twelve-year-old Brian borrowed his first drums (an early '60s Ludwig setup) from his Uncle Gary and pounded his way up from accompanying Kiss records in his room to anchoring the rhythm section of Redd Kross in 1993. "Just from being on tour in support of our 'Phaseshifter' album in '93 and talking to other drummers in other bands, they were so into it and wanted to play on it that I decided it would be easier for me to get a decent deal if I could involve more people. I went to three or four labels before I decided to do it with Hollywood, who let me do whatever I wanted, from the songs to the artwork."

The cover art, apropos the title of "Flyin' Traps," is the outcome of a photo session involving three complete drum sets cobbled together by

Reitzell or donated by Roy Harte's Drum City in Hollywood, Calif., which Brian arranged to have tossed off a 12-story building in the middle of downtown L.A. "We filmed it on Super-8, videotape, and a high-speed camera that takes 500 frames a second as these drums literally disintegrate into the asphalt," he exults, "and the first thing you hear on 'Flyin' Traps' is the drum set crashes, which cross-fade into Matt Cameron's song. It's crazy, it's amazing. I'm really thrilled."

No less exciting for Reitzell was the good fortune of locating the legendary Nelson for advice and general counsel. A resident since 1988 of Boulder City, Nev., where he'll be conducting drum seminars every Tuesday night beginning Tuesday (2) at Rosie's coffeehouse on the Nevada Highway, Nelson has seen much of his entire 32-album catalog of material for Imperial/Liberty/Capitol reissued as twofers ("Sandy Nelson Plays Teen Beat/He's A Drummer Boy," "Let There Be Drums/Drums Are My Beat," "Drummin' Up A Storm/Compelling Percussion") on the U.K.'s See for Miles Records.

"I was saying to Brian that I've noticed 30% of the commercials on TV imitate my old sound," says Nelson, who was born Dec. 1, 1938, in Santa Monica, Calif., to Lloyd Nelson, a production projectionist for Darryl Zanuck at 20th Century Fox film studios, and his Utah-bred wife, Lydia Nelson (nee Nielsen), both of whom played stride piano. "I took up playing drums in the garage at the impressionable age of 7 instead of piano in the living room," recalls Nelson, "because my father would take me to Fox to see him do the music scores with Alfred and Lionel Newman [uncles of Randy Newman], and I thought our garage looked and smelled more like a sound stage."

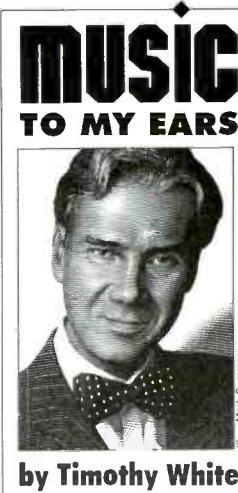
"And I got my *dunka-chicka-dunka* sound," Nelson confides, "by imitating somebody else. Back in 1959, Jan & Dean and Arnie Ginsburg, who I knew from Uni[versity] High, we'd all go to the New Follies Burlesque in downtown L.A. to see the strip shows. Jan and Arnie got a song idea from one of the strippers, Jennie Lee." A No. 8 hit on the Hot 100, "Jennie Lee" was released on Arwin Records in 1958. "But I was looking at the pit drummer more than the naked girl," says Nelson. "This old drummer, a white guy, had a few 'Caravan'-like beats of his I incorporated into an idea I wanted to do called 'Teen Beat.' I made a demo in the spring of '59 and took it to disc jockey Art

Laboe, and we rerecorded it for Art's Original Sound label at Richie Podolor's American studio on Sunset in Hollywood, with Richie on guitar and [future Beach Boy] Bruce Johnston, an ex-classmate of mine, on piano."

Nelson had evolved from a 1920s Leedy drum kit to a Ludwig outfit by the time he connected with "Teen Beat," and he got a lot of session work, but he hastens to revise previous accounts of his résumé. "I didn't play drums on the Teddy Bears' 'To Know Him, Is To Love Him.' They were there already. I just overdubbed the high-hat and snare drum for \$10. And I only did screams and played the 'klink' from hitting a hard-cider bottle and a wastebasket on the Hollywood Argyles' 'Alley-Oop.'"

He became a leading artist for Imperial/Liberty, but tragedy struck Nelson in 1963, when he lost his right leg after his motorcycle collided with a school bus on Mulholland Drive in L.A. ("Bonnie Raitt was on that bus," he notes. "She was 16.") But Nelson compensated by playing the bass drum with his left foot, using his artificial leg and a cable pedal to handle the high-hat on the right. "I started a trend!" he chuckles.

"Drumming has the most cerebral creative expression and is a perfect exercise for brain and body," says Reitzell, summing up Nelson's spunk and "Flyin' Traps" in a final phrase: "It's all a great release."



THIS WEEK IN BILLBOARD

A CENTURY OF RECORDING MUSIC

With EMI marking its 100th anniversary this year, a special expanded section examines the company's past, present, and future. Included is an interview with EMI Records U.K. and Ireland chairman/CEO Jean-Francois Cecillon, a look at the EMI-sponsored Music 100 interactive exhibit, and a roundup of key acts on British and Irish labels. **Page 61**

STILL DANCING

Quality Special Products, Canada's market leader in dance compilations, came close to closing last month due to financial difficulties. As a result, the independent label has undergone a restructuring. Canadian correspondent Larry LeBlanc has the story. **Page 70**

FAITHFUL VIEWING

The word is spreading on Christian videos, which are enjoying a boom in the number of available titles. Correspondent Patricia Bates reports. **Page 93**

SOUNDS OF SUMMER

What makes a summertime hit? Beyond a catchy sound, it has to fit the season. Among this year's contenders were Hanson's "MmmBop" and OMC's "How Bizarre." Correspondent Steve Knopper has the story. **Page 106**

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Commentary

Writing Off The Cassette: A Big Mistake

BY MIKE SHALETT

Readers of Billboard magazine may have become aware over the past several months of an ad campaign titled "Hey... Where'd You Hide The Cassettes?" In part, this has been brought on by an industry trade association's reaction to data generated by our company that indicates that consumers continue to want to buy music in manufactured cassette form but have difficulty finding it.

In March of this year, our Soundata National Music Consumer Study panelists were queried as follows: Have you gone into a record store in the past 90 days wanting to buy a specific cassette album and could not find the cassette in the store? Fourteen percent of our more than 1,500 active music consumers said this had happened to them! We project that our panelists, a nationally representative sample randomly recruited by telephone, represent more than 70 million of our customers. To find that 14% experienced this could be projected to more than 10 million frustrated record buyers!

Among those who had this occur, 13% purchased the desired album on CD, 16% went to another store and bought the album on cassette, and 3% went to another store in search of the cassette and, in their frustration, finally bought the album on CD. The vast majority, 68%, simply didn't buy the album! Potentially, manufacturers and retailers alike may have lost close to 7 million units in sales.

We know that, currently, 45% of our customers buy exclusively in the CD configuration, 10% buy exclusively cassettes, and 45% buy in both formats. At a time when 90% of our customers own or have access to a CD player, why do so many customers continue to buy prerecorded tapes? Simply put, for the portability and the cost.

Only one in five active music consumers has a dash- or trunk-mounted CD player in his or her car. According to data collected in April by Soundata, another 10% of our buyers sometimes bring a portable CD player with them in their automobile. (This year, there will be 15 million new cars sold with only cassette players in them.) This signals that the vast majority of music buyers do not have the ability to play their CDs in their cars, which in turn creates their need or desire to have tapes.

Virtually every record buyer today (96%) has at least one cassette player in his or her home or car. More than 93% of all record buyers have a cassette collection. In October 1996, we asked consumers who actively pur-

chase prerecorded music cassettes as well as CDs to think about their last cassette purchase and to tell us why they bought that configuration instead of CD. The No. 1 answer by far was "to listen to in the car." More than half of the respondents gave this answer. The second most popular reason was "price." Price was more of a factor with the young; "to listen to in the car" was higher among consumers 25 years or older. (They probably spend more time in their cars commuting to work.)

It is not time to believe that the cassette is



'We are missing an opportunity to sell additional albums to a segment of consumers who are frustrated that they can't find tapes'

Mike Shalett is CEO of SoundScan and Sounddata.

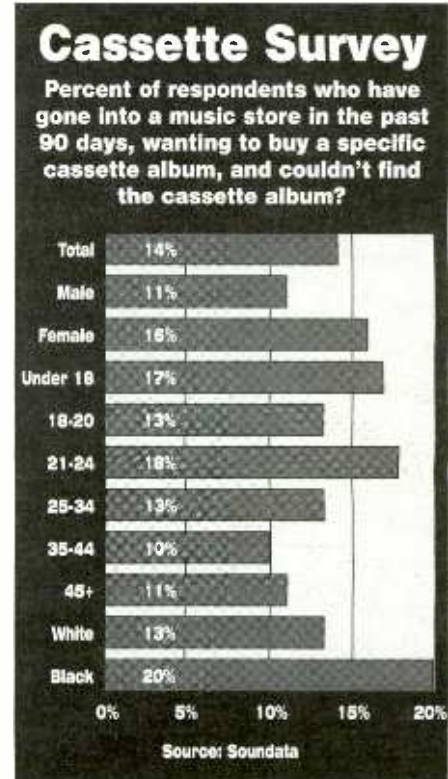
about to make a big comeback. Cassette sales, as a percentage of total album sales, have continued to fall. Cassettes make up 24% of SoundScan album sales figures for the year. At the same time, CD player penetration in automobiles is increasing year by year. However, this does not mean that we should allow cassette sales to fall further.

Right now, we are missing an opportunity to sell additional albums to a segment of consumers who are frustrated that they can't find the tape that they were looking for to purchase. This represents additional profit margin for all concerned. The cassette can remain, in the words of Sony Music Distribution president Danny Yarbrough, "a vital configuration."

With today's busy, on-the-go lifestyle, most music consumers don't have the time (or the inclination) to make tapes of their own CDs. Many customers are in fact buying the same album in both configurations. We have continually supplied data to retailers and manufacturers to support the position that there is genuine interest on the consumers' part in buying a CD bundled with the cassette for a

special price. To date, no one has experimented with this concept, though I hear a major label will attempt this during the fall.

There is also an issue of what I called "ghettoizing" the cassette. We have relegated cassettes to some far-flung corner of the store. In reality, consumers who say they can't



find a particular cassette may have not looked in the right place, i.e., the back of the store. We as an industry are making a mistake if we do not merchandise cassettes better. Front-line product should be encased with the CD and the cassette (face out) together.

Our industry has had a track record of abandoning a medium quickly, after the introduction of a new one. The burial of 8-tracks, vinyl singles, and vinyl albums is fresh in our minds. We should not use these same business models to put the cassette to rest prematurely.

Rather, we have an opportunity, at a time when our industry is recovering its health, to garner ourselves a few extra percentage points of growth and margin. We should take full advantage of this opportunity to satisfy both ourselves and our customers.

LETTERS

AFTERTHOUGHTS ON 'AFTER HOURS'

I'm deeply appreciative that Billboard sees fit to treat the release of the Warner Bros. "Eastwood After Hours—Live At Carnegie Hall" album and video as front-page news (Billboard, Aug. 30, 1997). However, I think that the history of the project would be of interest to your readers.

The project began when Marie St. Louis, from producer George Wein's office, having just seen "The Bridges Of Madison County," called me to see if Clint Eastwood would be interested in hosting a tribute to Johnny Hartman. I then suggested we should honor Mr. Eastwood. In discussions with Mr. Wein, he offered Carnegie Hall. We then agreed to

have Lennie Niehaus compose a suite to illustrate Eastwood's love of jazz and use of jazz in his movies. Further, to make it feasible for Warner Bros. artists, Mr. Eastwood accepted the premise, and, guided by Benny Goodman's thought that if his Carnegie Hall concert had not been recorded, it would have been forgotten, Mr. Eastwood enlisted Warner Bros. Films to document the event.

At that point, Jeff Levenson, then of Warner Bros.' jazz label, provided internal coordination and support.

In any event, Mr. Eastwood, with his encyclopedic knowledge of jazz, monitored our progress. To illustrate, we were having difficulty coming up with a title for the event. My

friend, writer Nick Tosches, suggested "Eastwood After Hours." Mr. Eastwood said, "Great, and that could be the number I play for my unannounced encore." The solo closed the Carnegie Hall evening to a standing ovation.

To quote the end of "The Maltese Falcon," with a sentiment that the late Steve Ross would have applauded, the synergy effected by our efforts was "the stuff that dreams are made of."

Bruce Ricker
 Co-producer, "Eastwood After Hours—Live At Carnegie Hall" concert and album
 Producer/director, video
 Rhapsody Films
 New York

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Japan's Music Market Up Slightly At Midyear

■ BY STEVE McCLURE

TOKYO—The Japanese music market grew at a snail's pace during the first half of 1997, with prerecorded music shipments rising just 1% to 232.5 million units for a wholesale value of 278.8 billion yen (\$2.44 billion), up 2%, according to the Recording Industry Assn. of Japan.

While shipments of domestic CD albums in the January-June period rose 9% in volume and 10% in value, other categories showed stagnant or negative results, with shipments of

foreign CD albums down some 10% in both volume and value terms.

The figures confirm that the high growth the Japanese market enjoyed in the first half of the 1990s is well and truly over.

Total album shipments were 144.7 million units, up 1.3% from 142.83 million units in the first half of 1996. Within that, CD albums accounted for 133.2 million units, up 1% and worth 213.5 billion yen (\$1.87 billion), up 3%.

Cassettes shipped 11.1 million
(Continued on page 114)

Publishers Mull Royalty Audits Of Asian Labels

■ BY GEOFF BURPEE

HONG KONG—Multinational music publishers operating in Asia are formulating plans to audit their sister record companies in a number of key markets.

The goal is to quantify mechanical royalty payments with more precision, but the drive runs the risk of souring relations between the two sides and creating acrimony in a still-emerging sector of the business.

"However you cut an audit, it creates an amount of ill will," says Michael Smellie, senior VP of BMG Entertainment International's Asia/Pacific division. "It's like the police: When you get pulled over for speeding, you don't embrace the guy and say, 'Thanks for stopping me, I was about to kill someone.'"

Most senior publishing figures in Asia are reluctant to talk on the record about the matter because of its sensitivity. "I can't say when we'll do [the audit]," says one. "What I can say is that we [the major publishers] are looking into the timing and the legality of doing this properly. The major record companies and everybody else are going to get bent out of shape on it, as they have already."

Suzanna Ng, regional managing director of EMI Music Publishing and chairman of the Music Publishers' Assn. in Hong Kong, says that the audit program will begin later this year
(Continued on page 114)

Competing DVD-RAM Formats May Cause Consumer Confusion

■ BY BRETT ATWOOD

LOS ANGELES—A new generation of optical storage discs based on DVD technology appears likely to engender confusion among consumers.

Despite efforts by major consumer electronics companies to establish a single standard for DVD-RAM, several competing, incompatible formats are emerging. Some industry insiders say that the multi-format fate of DVD-RAM could foreshadow similar problems ahead for the multichannel surround-sound DVD audio format.

Unlike DVD and DVD-ROM, which allow only the playback of music, video, and multimedia content, DVD-RAM

will allow consumers to both record and access high-quality multimedia, audio, and video data on their computers. The industry has already agreed on a common format for DVD and DVD-ROM, both of which are currently on the market.

In April, a collective of 10 major consumer electronics companies, known as the DVD Forum, also agreed on a standard for DVD-RAM, which allows for 2.6 gigabytes of storage on a single side of a rewritable (i.e., recordable) DVD disc. Among the members of the DVD Forum are Sony and Philips, co-creators of the compact disc.

But one month after the establish-
(Continued on page 92)

W H Smith Says It's Staying In Music Co. Says It Will Remain In Markets In U.S. And U.K.

■ BY JEFF CLARK-MEADS

LONDON—W H Smith is offsetting speculation about divestment of its record retailing businesses by restating its determination to be a player in the music market on both sides of the Atlantic for the foreseeable future.

Observers in the U.S. have suggested that Smith is negotiating to merge its 170-unit the Wall chain with Camelot Music (Billboard Bulletin, Aug. 7), and the company is now acknowledging that it has had an offer to buy its British web, Virgin Our Price. The heads of music retailing in both countries say neither operation is or will be for sale. However, sources in

the U.S. say W H Smith will get about 27% of the expected Camelot/Wall merger (see Retail Track, page 88).

John Hancock, head of Smith's retailing operations in the U.S., emphasizes, though, that even if a merger takes place, the London-based company is not pulling out of the U.S. record market.

Hancock says, "We believe, as we did when we first entered the U.S. market six or seven years ago, that while the music market is susceptible to cycles, it has a fundamental capacity for future growth, which is interesting. We believe we can be part of that future."

He adds, "The U.S. happens to be a

strong market, albeit there are cycles and certain capacity problems."

Defining the scale of the perceived capacity problems, Hancock says, "In the mall sector, we believe there's probably room for three or four players, and probably three rather than four. At the moment, we have rather more than that."

The three or four surviving mall businesses will be, Hancock predicts, amalgams of existing concerns. "All of the current businesses are likely to become part of larger entities," he contends.

This, though, will not involve one company purchasing another, largely
(Continued on page 113)



Continental Divide. Rahsaan Patterson, pictured here while still in the throes of his European tour, launched a string of U.S. performance dates Aug. 22 with a headline gig at the Los Angeles House of Blues. Shown, from left, are Eamon Sherlock, VP of international at MCA Records; Patterson; Nick Phillips, managing director at Universal Music U.K.; Jay Boberg, president of MCA Records; and Yoel Kenan, director of marketing at Universal Music International.

Cos. Join In Xmas Program Rising Tide S'track Part Of Project

■ BY CHET FLIPPO

NASHVILLE—Rising Tide Records here is providing the soundtrack for an ambitious new Christmas project that encompasses a TV show and home video release, among other tie-ins. With a promotional budget of more than \$15 million and a lineup of country music and television stars, a coalition of companies is launching a new children's animated character for the holiday season.

The talent lineup for the many-tiered

project includes Randy Travis, Dolly Parton, Alison Krauss, Beth Nielsen Chapman, Kevin Sharp, and Nanci Griffith, all of whom perform songs. Jerry Van Dyke, Cloris Leachman, and Jim Varney are characters' voices. Travis also narrates the program.

"Annabelle's Wish"—the home video, the TV program, the CD soundtrack, the product line, the Macy's Thanksgiving Day Parade float—will debut during the fall in staggered stages.

The animated holiday film title, created and produced by Ralph Edwards Films for TV and home video, will air on Fox on Sunday, Nov. 30, at 7 p.m. EST.

The home video, marketed and distributed by Hallmark Home Entertainment, premieres Oct. 6 in Orlando, Fla., at the Make-A-Wish Foundation national conference. It will go to stores Oct. 21.

The CD soundtrack, on Rising Tide Records in conjunction with Dolly Parton's Blue Eye Records, also goes to retail Oct. 21. The only traditional holiday song on the soundtrack—Parton's rendition of "Silent Night"—will be released as a single to country radio in November.

The Annabelle float will be featured in the Macy's Thanksgiving Day parade, with Travis and Chapman performing their duet of "Friends Like Us" from the show.

Rising Tide Records president Ken
(Continued on page 116)

MTV To Raise The Curtain On New Studio, VJs, Shows

■ BY BRETT ATWOOD

LOS ANGELES—MTV is about to unveil a number of new programming elements. On Friday (5), the channel debuts its new high-tech studio and introduces two new VJs. That will be followed on Sept. 8 by the debut of "MTV Live," the first daily program to take advantage of the live and interactive capabilities of the \$8 million facility.

In the days prior to the unveiling, a six-story-tall curtain will cover the exterior of the studio, which is located on the mezzanine level of a seven-story structure at 1515 Broadway in the heart of New York's Times Square. A large banner on the building reads "Times Square's Last Peep Show."

The 20,000-square-foot complex, which stretches across a full block on Broadway between 44th and 45th streets, was scheduled to be officially unveiled Friday (5) during a live telecast featuring a performance by Fiona Apple and celebrity appearances by Cindy Crawford, Janeane Garofalo, and others.

MTV plans to shoot much of its VJ and interstitial footage on the three sets contained within the studio. Viewers will be able to see the bustling street traffic and pedestrians through floor, side, and ceiling windows that offer northern, southern, and eastern views overlooking Times Square.



MTV plans to shoot much of its VJ and interstitial footage on the three sets contained within its new studio, which looks out onto Times Square.

"For many years, it felt like MTV did not necessarily have its own home," says MTV president Judy McGrath. "There would be a studio that we would shoot in, but it didn't really feel like it had the MTV stamp on it. Our viewers have never really had a sense of where we really were located. MTV has always lived in Anytown, U.S.A., where it is always daylight. It was time to present the music in a more vital, vibrant way. This is a great space that gives us a stronger identity with New York City. Going live allows so many new creative possibilities."

MTV plans to maximize the creative potential of its new block of live programming with use of from-the-street reports in Times Square. The music
(Continued on page 117)

Australian Music Fee Ruling Has Global Scope

■ BY CHRISTIE ELIEZER

SYDNEY—The music industry here is celebrating a court victory over the use of music by telephone companies—a groundbreaking ruling that may have global implications for online services.

On Aug. 14, the Australasian Performing Right Assn. (APRA) won a four-year case over fees for music played over telephone lines. In a 3-2 decision, the Australian High Court ruled that telecommunications carrier Telstra breached copyright when its business subscribers played music over its network for their customers on hold.

"We believe it's the first decision of its kind in the world which holds the

retailer or carrier of the telecommunication service liable," states APRA CEO Brett Cottle.

"It paves the way for serious discussions about rights and responsibilities in Internet transmission."

The court decision recognizes that technology's globalization makes it increasingly difficult to identify users of copyright material. Telstra argued that it is a passive carrier with no control over music played by third parties and that in most cases, people on hold did not actively seek the music.

Telstra and its rival Optus now have to pay royalties to APRA's 20,000 Australian songwriters and composers and copyright owners. APRA has suggested to Telstra that payment be back-
(Continued on page 114)

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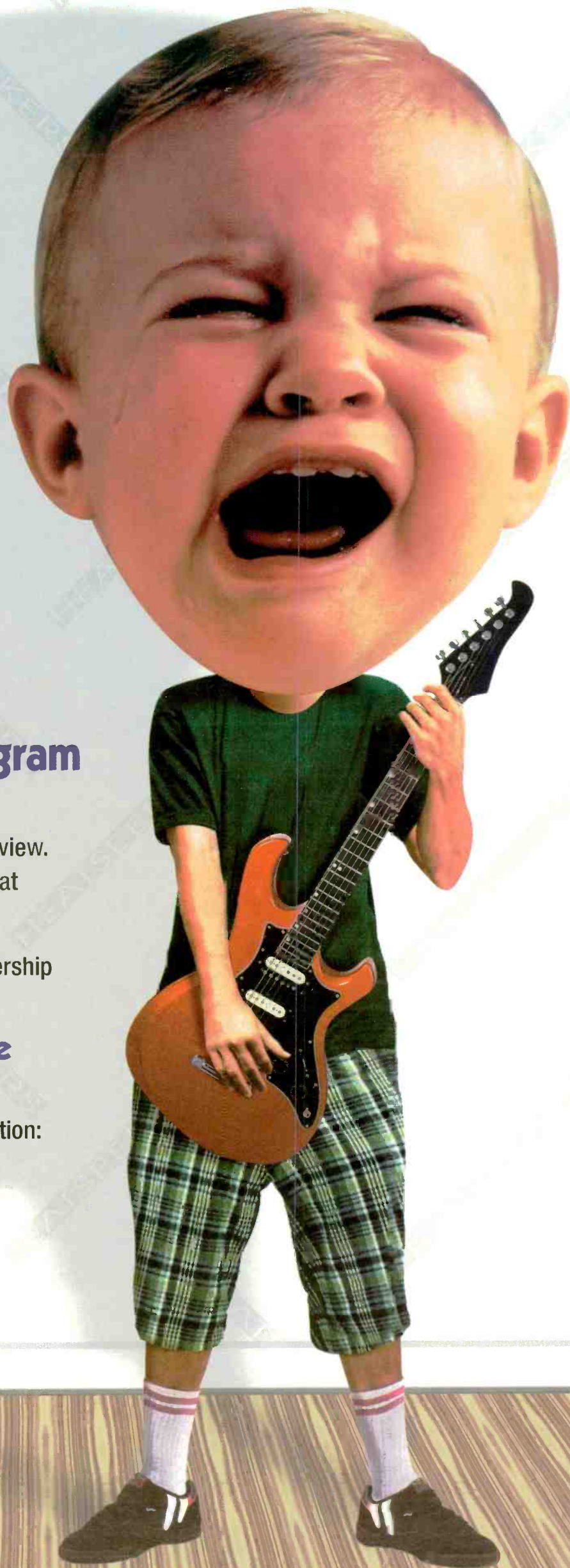
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Artists & Music

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Polydor Gears Up For Its Cream Retrospective

■ BY BRADLEY BAMBARGER

NEW YORK—It was the spring before the Summer of Love when engineer Tom Dowd walked into Atlantic Studios to record a British band he'd never heard of.

"The crew was setting up these huge Marshall stacks and double bass drums, and I thought to myself, 'Lord, what kind of noise are they going to be making?'" he recalls. "I had gotten a lot of experience in blues and jazz over the years, and I needed every bit of it to keep up with those guys."

Those guys were Cream—Ginger Baker, Jack Bruce, and Eric Clapton—and in May 1967, the band recorded its second album, "Disraeli Gears," in New York with Dowd and producer Felix Pappalardi. "It was high energy but very, very tight," Dowd recalls. "And even though it was heavy metal for the time, the band could swing, boy. Nowadays, one or two guys in a group can play, and the rest you could replace with someone on the street. But each member of Cream was a master of his instrument. They were dangerous."

In a nod to the 30th anniversary of "Disraeli Gears," Polydor/Chronicles is releasing the definitive Cream



CREAM

retrospective, "Those Were The Days." Due Sept. 23, the boxed set—packaged in the day-glo colors of the original "Disraeli Gears" cover art, one of the icons of 1967—features all the band's studio recordings on two discs and a survey of its pace-setting live work on two more. The studio rarities include an alternate version of "Lawdy Mama" as well as a batch of full-band demos from early '67 that features several previously unreleased songs and a rendition of "We're Going Wrong" made distinct by its acid-tinged guitar work from Clapton.

The boxed set's live discs are drawn mostly from Cream's two live albums and the concert material on the band's "Wheels Of Fire" and
(Continued on page 116)

Letters To Cleo 'Go!' For A Breakthrough Revolution Act Aims For Credibility, Expanded Fan Base

■ BY CRAIG ROSEN

LOS ANGELES—After surviving the ill-timed release of its sophomore effort and changes in its lineup at its record company, Letters To Cleo and Revolution Records are confident that the Oct. 10 release of "Go!" will help the band regain its credibility and establish itself outside of its Boston home turf.

It was with the 1993 release of "Aurora Gory Alice," Letters To Cleo's full-length debut on the independent CherryDisc Records, that Letters To Cleo first gained notice (Billboard, March 26, 1994). By October 1994, the band and its album were snapped up by Giant Records.

That label, which has since changed its name to Revolution, opted to include "Here And Now," which was featured on "Aurora Gory Alice," on the 1994 soundtrack to the Fox show "Melrose Place."

The exposure on the TV show helped "Here And Now" reach No. 10 on the Modern Rock Tracks chart. But instead of releasing a second single from "Aurora Gory Alice," Giant gambled on issuing the band's second album, "Wholesale Meats And Fish," while "Here And Now" was still receiving airplay (Billboard, June 24, 1995).

"Wholesale Meats And Fish" failed to build the band's audience. The single "Awake" reached No. 17 on Modern Rock Tracks, but "Wholesale

Meats And Fish" spent one week at No. 188 on The Billboard 200 before dropping off the chart.

Letters To Cleo singer Kay Hanley has mixed feelings about what she jokingly refers to as "the 'Melrose Place' debacle," but after a two-year absence, she says the band is primed for success with the release of "Go!"

"On one hand, it was the best thing that has ever happened to us in terms

atically assume that there is nothing more to you. So it was like, 'No, really, we have other songs, we're really good, and we tour a lot.' It was the best of worlds and the worst of worlds, but in retrospect, I don't think it could have happened any other way."

Although by her own admission, "Wholesale Meats And Fish" was a "commercial failure," Hanley says that she and the rest of the band were pleased with the album's content.

"We thought it was the best thing we had ever done up to that point," she says, "but when people don't make the money that they think they are going to make, it is considered a failure, regardless of how good the album is."

The fact that Giant went through a name and staff change in the months following the release of the album didn't help matters, but both the label and Letters To Cleo seem to be on the same page for "Go!"

Helping soothe the band's concerns during the transition from Giant to Revolution was the fact that A&R executive Jeff Aldrich, who signed the group to Giant, has remained at the label. "He's been our cheerleader and champion," Hanley says.

After touring in support of "Wholesale Meats And Fish," Letters To Cleo, which is managed by Michael Creamer and booked by Little Big Man, opted to take a breather. "We took about six to eight months off, and
(Continued on page 118)



LETTERS TO CLEO

of this band, because up until then, no one outside of New England had really ever heard of us," says Hanley of the success of "Here And Now."

"When we would go on tour, we would end up playing for four people once we got south of New York City or west of Philly," she continues, "so in that sense, the crowds got bigger and people actually cared about our music, which was awesome. But when you have that type of success, people auto-

Book Sheds Light On Sociology Of Country Focus Is On Genre's Development, Its Place In Pop Culture

■ BY DEBORAH EVANS PRICE

NASHVILLE—There have been numerous books published this year that have drawn attention to the country music community. Though some have stirred controversy for their glimpses into artists' personal lives or for their take on history, Richard "Pete" Peterson's forthcoming book, "Creating Country Music," due Oct. 15, offers a scholarly look at country music from a sociological perspective.

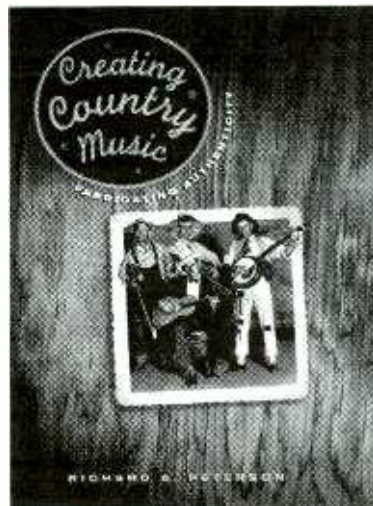
Subtitled "Fabricating Authenticity," Peterson's book examines authenticity in popular culture and traces the development of the country genre. Peterson has been a professor of sociology at Vanderbilt University in Nashville since 1965 and has nine books and more than 60 journal articles on the sociology of culture to his credit.

"I've been discussing with Pete Peterson his work on the culture of country music since 1992," says Doug Mitchell, senior editor at University of Chicago Press. "I'd known that he was a founder of the sociology of culture section for the American Sociological

Assn., and, since sociology of culture is the strongest focus of my sociology list, I was eager to see if Pete and I could work together on a book. Pete is truly a leading light in this area, and, as it has turned out, this book on country music is his magnum opus. It speaks to a very deep, personal love of the music, but it also is the intellectual culmination of his longstanding interest in the sociology of culture."

Mitchell says the book fits well with the other offerings from the University of Chicago Press. "It's a natural for our sociology list—and as well as a great addition to our music list," he says. "Chicago has the best ethnomusicology list anywhere, and we also do other books [on jazz and blues] in studies of popular culture, so something on country music would fit very well indeed. The fact that country has cachet now with the yuppie class, and so would interest people beyond the academy, is a nice plus. We certainly hope it sells!"

Peterson's book occupies a unique niche in the market. "There have been a number of books on individual artists, books on particular styles, pic-



ture books, and kind of massive histories," says Peterson. "But you get bogged down in name after name. I was coming to it as a sociologist rather than as a music historian or a country music fan would, saying, 'What is this music? What makes it good? What makes it bad?' I started off when I
(Continued on page 117)

Babyface & Co. Whet Appetites For LaFace 'Soul Food' Soundtrack

■ BY J.R. REYNOLDS

LOS ANGELES—Led by two singles—one by Total, the other by Milestone, an all-star group that includes Kenneth "Babyface" Edmonds—LaFace's "Soul Food" soundtrack boasts the kind of creative firepower that can be expected to spark strong sales when it streets worldwide Sept. 16.

The majority of the tracks on "Soul Food" were produced by Edmonds, but the set also includes studio work by hit-making producers Sean "Puffy" Combs, Missy "Misdemeanor" Elliott, and Timbaland.

Milestone—a "band" that was created for and appears in the film—consists of Babyface; his brothers, After 7's Kevon and Melvin Edmonds; and Jecdec's K-Ci and JoJo.

The soundtrack features an array of other established acts, including Boyz II Men, BLACKstreet featuring Jay-Z, Dru Hill, Xscape, Tony Toni Toné, En Vogue, Usher and

Monica, and OutKast. The set also boasts the chart-topping 1978 Earth, Wind & Fire hit "September" and a track by Yab Yum debut R&B trio Tonderoni.

The 20th Century Fox film—about a family attempting to remain close following the death of its matri-



MILESTONE

arch—hits theaters Sept. 26; it was produced by Babyface and wife Tracey Edmonds for Edmonds Entertainment. The film marks the pair's movie production debut.

"Soul Food" is LaFace's second soundtrack release. The first was 1992's "Boomerang," which peaked at No. 4 on The Billboard 200 and has sold 2.3 million units, according to SoundScan. LaFace executives hope
(Continued on page 114)

Reggae's Nadine Comes Into Her Own On V.P. Set

BY ELENA OUMANO

In 1979, an 11-year-old schoolgirl named Nadine Sutherland won the first prize in Jamaica's annual Taste (Patties) Talent Contest: a recording contract with Bob Marley's Tuff Gong label. The singing prodigy's "Starvation In The Land," written by Sangie Davis, arranged by Marley, and released that year, went to No. 1 on islandwide charts. "Bob had great plans for me, but our major objective was to finish my education," recalls Sutherland. "He went to a different plane when I was 12, but Bob influenced me greatly."

Since her mentor's passing, Sutherland has issued only one album, 1985's locally released "Nadine Until," recorded between the ages of 13 and 15, during her free time from school. From today's perspective, the promise of that title's "Until" has become an ironic comment on music business vagaries.

Unbelievably, it has taken 12 years for this uniquely gifted songwriter/vocalist to get out her sophomore album, "Nadine," released in Jamaica on the Xterminator label and out Aug. 19 in the U.S. on V.P. Records.

"It's only 10 songs, but I wanted 10 good songs," says Sutherland of the album. Exploring themes that infuse romantic love with the purity and strength of spiritual devotion and otherworldly love with the heat of romantic passion, Sutherland is a master at making the personal universal. "I was never afraid to express my emotions in music. If it needs to be sung softly, I'll do it, and the listener will understand. But if the song's expressing 'I'm stepping and I'm serious,' I'll sing it that way."

Unlike most female reggae singers, Sutherland can belt it hard—



SUTHERLAND

like a man, one might say—with just enough ruffneck vibe to win over Jamaican audiences. But Sutherland's sinewy, vibrato-filled vocals are unmistakably feminine, fed by a strong woman's spirit.

Opener "Sentimental Idealist" is an upfront statement of sensitivity mingled with fortitude: The singer wants to be in love, even longs for her Prince Charming, but "anyone who steps to me as a fool," Sutherland explains, "will be treated like one." The first single, "I Believe In Love," affirms that possibility despite romantic disillusionment. "I won't allow myself to be cynical," she says. "I still believe in love and respect between a man and a woman and that special one who'll take my breath away."

But the vibrant, Yoruba-inspired closing track, "To My Ancestors," pays homage to a greater reality, one that includes ancestors and *orishas*. And the greatest response so far from an enthusiastic reggae media has been for "Not My Baby," a real-life-inspired tale of a gunman's death, taken directly from his anguished mother's point of view.

"Not My Baby" will grab you by the throat and demand the attention of your heart," says Pat McKay, radio personality and world beat programmer for Direct Satellite Systems Television. "The U.S. has Whitney [Houston]; Jamaica has Nadine. She is second to none, among the best female vocalists ever, and [executive producer Philip Burrell of Xterminator] produces like Aladdin rubbing the genie out of the lamp. I love this album. I feel proud of her and for her."

Though her range is awesome, Sutherland opts for the sultry low end of the scale, punching out her own riddims over the beats and making startling original melodic choices that blend modern R&B stylings and dancehall appeal with a classic reggae sensibility.

(Continued on page 116)

Carly Simon Pays Tribute To Film Noir

Arista Album Features Travolta Duet, Tie-In With AMC

BY MELINDA NEWMAN

NEW YORK—Carly Simon's new album, "Film Noir," which features music from classic film noir movies of the '40s as well as other songs from that period, has its genesis in Simon's childhood.

"When I was growing up in the '50s, when other kids were watching cartoons and 'I Love Lucy,' I always turned to 'The Late Show' and 'The Early Show,'" she says with a laugh.

"I certainly got a big whiff of that noir quality early on. Those were the only movies I was interested in. I wasn't interested in Fred and Ginger. I was interested in 'Laura,' and I remember 'One Touch Of Venus' was one of my favorites. I didn't like ones like 'The Big Sleep'—they were a little too dangerous for me or too scary for me, except if they had a very strong love story. I always loved it when there were strong and slightly trashy women involved."

So it seemed only natural that Arista would tie in with 24-hour cable channel American Movie Classics (AMC) to push the Sept. 16 release. A documentary on the making of the album will begin airing on AMC on street date.

Simon will also perform six album selections at a Sept. 25 gala to raise money for preservation of classic film noir movies. AMC will run the concert Oct. 5 and rebroadcast it a number of times by year's end. The benefit will be hosted by director Martin Scorsese, who wrote the liner notes for "Film Noir."

Additionally, AMC will run 2,000 direct-response ads on the channel this fall, whereby viewers can purchase Simon's CD bundled with the Gene Tierney classic "Laura."

"TV was the linchpin to doing this project," says Roy Lott, Arista's executive VP/GM (U.S.). "Whether it be AMC or the extensive TV appearances Carly is going to do, they all fell together."

Similarly, the idea for the project fell together after Simon and songwriter Jimmy Webb bandied about the notion of doing a project based on movie music. Webb and Simon co-produced "Film Noir." (Arif Mardin co-produced the track "Laura" with the pair.)

She and Webb met three summers ago on Martha's Vineyard, Mass., where Simon lives much of the time. "I was hiding out," Webb says. "My wife and I had kind of decided we were going to get a divorce, and I was trying to figure out what was going to happen in my own life."

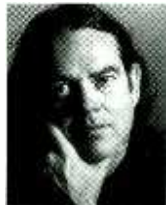
Webb's record producer, Fred Mollin, had called Simon and suggested she look in on Webb during his rough time. "One day, I heard this big noise, and there was Carly sitting in the driveway in her big four-wheel drive. I went over to her house, and we sat in the garden drinking tea, and I laughed a little, wept a little bit, and we talked

about the curves life throws you," Webb says. "If nothing else had happened, I would have remembered the way she reached out for me in that tough time."

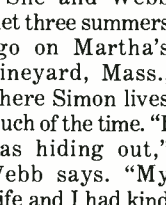
However, that afternoon created a bond, and the two stayed in touch. "Last summer I was starting an album of my own original material, and I got very, very turned off at the idea of doing it and just kind of down on myself and the sound of my voice," says Simon, picking up the story. "I was talking to Jimmy on the phone one day, and I said I would love to do an album of movie music, music from all the movies I ever loved. And he called back and said, 'What about film noir?' and I said, 'That's a great idea, but only if you'll produce it with me.' And that's how it kind of happened."

The two began delving through songs from movies of the film noir canon with the help of researcher Bill Zimmerman. They also fielded suggestions from a number of people, including David Raskin, who wrote the title track to "Laura," Donald Fagen, and Michael Feinstein.

(Continued on page 119)



SIMON



WEBB

O'Hearn Charges Artist Credited For 'Children' With Plagiarism

NEW YORK—The hit dance song "Children" has, in many worldwide recorded permutations and remixes, sold millions of copies over the past year or so.

Patrick O'Hearn, one-time keyboardist and bass player for Frank Zappa, claims the tune is nothing more than a ripoff of his 1985 copyright "At First Light," which appeared on a Private Music album in the U.S. and via RCA distribution in other global markets.

In a federal court action filed Aug. 20 in New York, O'Hearn charges that Robert Miles plagiarized the song in 1995. At the time, Miles was a full-time DJ in Italy, where he had a recording

of "Children" released on the Italian label DBX. "Children" also appears on Miles' debut album, "Dreamland" (Arista).

In addition to Miles, who is now known as Robert Concina, the suit lists among its defendants BMG Entertainment, Arista Records, Warner/Chappell Music, PolyGram Holding, and Quality Records.

O'Hearn, who owns an independent label, Deep Cave Records in North Carolina, is demanding compensatory and punitive damages of more than \$10 million.

Miles denies knowledge of O'Hearn or of having been influenced by O'Hearn's copyright. IRV LIGHTMAN

EXECUTIVE TURNTABLE

RECORD COMPANIES. Roadrunner Records in New York names **Michael Canter** VP of sales and promotes **Scott Givens** to VP of artist development. They were, respectively, VP of sales at BigBeat/TAG/Atlantic Records and director of marketing.

Elektra Entertainment Group in Beverly Hills, Calif., promotes **Joel Amsterdam** to VP of press and artist development, West Coast. He was senior director of press and artist development.

Jill Tomlinson is promoted to associate director of marketing at Island Records in New York. She was associate national director of media relations.

Capitol Records in Hollywood, Calif., promotes **Jeffery Fey** to senior art director, **Cathy Watson** to director of creative administration, **Nancy Burgess** to director of advertising, and **Brian Vosko** to manager of broadcast production. They were, respectively, art director, national director of pub-



CANTER



GIVENS



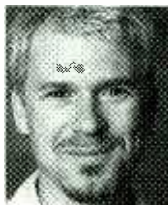
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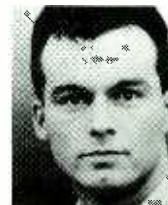
TOMLINSON



FEY



PATRICK



CONNOLLY



THOMPSON

licity, manager of advertising, and senior staff assistant. Capitol also names **Ross Patrick** art director. He was creative director of Dish Creative Group.

Rhino Records in Los Angeles promotes **Adrian Harewood** to senior director of accounting operations. He was director of accounting operations.

Arista Records in New York names **Gillian Morris** associate director of business affairs. She was manager of business affairs.

Universal Records in Universal City, Calif., promotes **Kim Neumann** to

director of administrative services. She was office manager.

The Windham Hill Group in Atlanta names **Carol Chase** Southeast regional sales manager. She was classical/jazz specialist at BMG Distribution.

N2K Encoded Music in New York appoints **Laurie Jakobsen** director of publicity. She was director of operations at Shore Fire Media.

Edel America Records in New York appoints **Rick Rosenberg** national director of sales. He was national sales coordinator at Strictly Rhythm Records.

King Biscuit Entertainment Group in New York names **Len Handler** VP of catalog development, **Joe Mattis** national director of radio promotion, **Jim Starace** art director, and **Karen M. DiGesu** director of publicity. They were, respectively, president of Southbound Music Group, manager of college/alternative radio at Island Records, a freelance graphic artist, and director of media relations at Ellipsis Arts.

PUBLISHING. MCA Music Publishing in London promotes **Paul Connolly** to

VP of MCA Music International. He retains his position as managing director of MCA Music U.K.

Derrick Thompson is promoted to East Coast creative senior director at BMG Songs in New York. He was director of urban music.

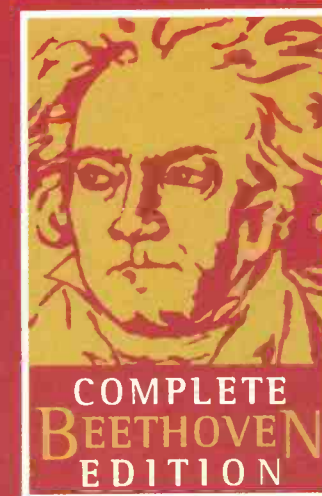
Richard Falken is named managing director at South Beach Music in Nashville. He was supervising producer at Wolf Fang Productions Inc.

EMI Music Publishing in New York promotes **Debi Wyld** to director of administration. She was associate director of administration.

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Arista Makes 'Noise' About Smith

Set Focuses On Various American Events

BY CHRIS MORRIS

LOS ANGELES—Patti Smith's new Arista album, "Peace And Noise," due Sept. 30, offers a kaleidoscopic view of the American experience—from the Dust Bowl migration of the '30s to the AIDS crisis and the Heaven's Gate suicides of the '90s.

"As a Patti Smith fan, I love it," enthuses Arista president Clive Davis. "To see her growth and to see her be as important as a true artist today as she's ever been, is just one of the great thrills of a professional life... She's a renaissance woman, and to see her flower with youth and energy and vitality and definitely wisdom—it's what music should be."

As potent an artistic statement as Smith has ever crafted, "Peace And Noise" arrives only a year after "Gone Again," which came after the poet/musician's eight-year absence from recording (Billboard, June 8, 1996). She credits her husband, guitarist Fred "Sonic" Smith, whose death in 1994 inspired the reflective tone of the last album, with giving her the musical tools that helped hasten her return to the studio.

She recalls, "I asked him if he would teach me enough chords so I

could write my own little songs, 'cause I sometimes would have ideas, but they would slip away. He wasn't well, but he spent a lot of his time teaching me. That's one of the last gifts he gave me. I'm not a guitar player, but I've really kept doing my chords and tried to honor that by applying it to something.

"In 'Gone Again,' it was the first time I had written so much music myself. The process of writing songs like that, it just seemed to open

up a new area for me and gave me a new format. After 'Gone Again,' I never stopped writing new songs, which is unusual for me, extremely unusual for me."

Smith also says that her late husband provided the impetus for the subjects she tackles on "Peace And Noise."

"Fred and I had set out to write a very politically articulate record," Smith says. "We wanted to do a record that really addressed a lot of the things that people were con-

cerned with—young people's concerns, our concerns for people. Obviously, we never did that album, and I did 'Gone Again' instead, which is pretty much focused on trying to represent different facets of Fred as a human being. So this particular record really does some of the duties that originally I was very focused on before his passing."

"Peace And Noise" surveys the American scene from a variety of musical perspectives. The song "1959" examines the nation at that crucial historical juncture. "Blue Poles" (which bears the title of a

(Continued on page 24)



SMITH



Jeb's Turn. Capitol Records execs flank new signee Jeb Loy Nichols following a show in Hollywood, Calif. Shown, from left, are Nichols' manager, Danny Kahn; Steve Rosenblatt, VP of marketing at Capitol; Joe McFadden, senior VP of sales at Capitol; Nichols; Liz Heller, senior VP at Capitol; and Paddy Spinks, VP of international at Capitol.

Earle Stays Close To His 'Corazón' On Warner Set

BY JIM BESSMAN

NEW YORK—"I don't think music has to be necessarily profound," says the ever-thoughtful Steve Earle, by way of opening discourse concerning his latest album, "El Corazón," which E-Squared/Warner Bros. will release Oct. 7. "I'm an entertainer, first and foremost, but I also don't have to go out of my way not to say anything!"

Indeed, Earle, as usual, has plenty to say, this time about all that inspired "El Corazón," which he and longtime coproducer Ray Kennedy produced as "the Twangtrust." The set's Spanish title, he explains, translates simply as "The Heart," while the cover art is derived from the "el corazón" play-



EARLE

ing card in the traditional Mexican bingo-like game *loteria*; the thematic content "is just shit I care about."

"The way I've done it all along, is stuff that concerns me gets into my music," he continues, "and one of the things that concerns me these days is people's lack of concern! For a while in the '80s, it got fashionable again for musicians to get behind causes—which was great—but then it got out of fashion again, and that concerns me. I started playing music in the late '60s and early '70s in the coffeehouses, and my politics are to the left of Mao. So my concern with causes and politics on this album is nothing new: This is just the next Steve Earle record."

The record starts with "Christmas In Washington," "obviously the most overtly political" track, Earle notes. Written just after the 1996 presidential election, the song expresses Earle's queasiness over Democrats

(Continued on page 24)

Ken Berry Drops Ax On The Enclave; Roadrunner, Next Plateau Split

GOODBYE TO THE ENCLAVE: After weeks of speculation about its fate following the closure of EMI Records, the Enclave has shut its doors.

Acts on the label, which was a partnership between EMI Records and Virgin Records, are already resurfacing on other labels: **World Party** will now be on Virgin; **Belle & Sebastian** are expected to sign with Virgin or Capitol; and **Sloan, Drain STH, September 67,** and **Fluffy** are seeking new homes. Although the then-titled EMI Records Group announced the formation of the Enclave two years ago (Billboard, Sept. 9, 1995), the label did not put out its first release, by Fluffy, until late 1996.

At its height, the Enclave employed 28 people. The staff was reduced to 20 following EMI's shuttering in June. While everyone has now been officially let go, Enclave head **Tom Zutaut** says four staffers are staying on through Belle & Sebastian's shows Saturday (6) and Sept. 7 in New York to ensure they go smoothly.

The Enclave, which many people assumed would close as soon as EMI did, gave it a valiant try, remaining open primarily to work the new World Party release, "Egyptology," which came out in May. "I felt like there was some chance that some of the Enclave could have been merged into Virgin or Capitol and kept as an imprint," says Zutaut. However, his hopes were dashed a few weeks ago when EMI Recorded Music Group head **Ken Berry** said he was pulling the plug. "He basically just said that there was no place, given the financial parameters he was under, for the Enclave to continue in any way, shape, or form. I can't tell you how much it hurts me."

Despite the outcome, Zutaut says he wouldn't change a thing about how the label operated. "I think what we created was a record company of the future: a group of people who were dedicated to committing themselves to the artists and being passionate about music. I think the strength of our roster vindicates the artist-driven philosophy."

Although album sales were low (according to Zutaut, Belle & Sebastian has sold between 8,000 and 9,000 units, while top acts Drain STH and World Party have sold around 27,000 units; the other acts fall in between), Zutaut says he was fine with the numbers considering that the label was still actively working each act.

"I think we were off to a really great start," he says. "The only thing we were missing was that one track that was a hit on radio that drove sales through the roof; everything else was in place. If we'd been allowed to put out subsequent tracks, we would have broken through. Because we were doing long-term artist development, we were only one track deep into most of those records."

To a certain extent, Zutaut says he feels that the Enclave's closure "is indicative of the failures of the music business right now. There aren't a lot of people who have the stomach for the long haul. Everyone's looking for the one quick pop hit to sustain their overheads, and very few people have the courage to really hang in there and develop artists and build rosters. That takes a lot of time. People have forgotten that it took **R.E.M.** four or five records to break or that it took the **Cure** four or five records to break."

Zutaut says his plans are up in the air, although he knows he will not be working with the EMI Recorded Music Group. "That is out of the question," he says. "Ken Berry made it clear that there is no place for the Enclave or myself in this company." Berry had no comment by press time.

Despite the unpleasant death of the label, Zutaut says his goodbye dinner with World Party's **Karl Wallinger** a few weeks ago sums up his experience with the Enclave. "No matter who's writing the checks and making the decisions, they have to make for the betterment of the corporation. When you can sit with a guy like Karl and hear him say how much he loved working with the Enclave and that at no time in his career had he been with a label that gave him so much support, I think we succeeded."

BREAKING UP IS HARD TO DO: Two years after forming a 50/50 joint venture, Roadrunner and Next Plateau have severed ties. No reason was given for the split, and principals for both sides were issuing no comments, other than to cite an Aug. 26 statement that said that the two parties "effective immediately [had] decided to dissolve their joint-venture partnership and distribution arrangement." Of course, the obligatory line about the split being "amicable" was also included.

Also splitting are Geffen and Almo Sounds, the label established at the beginning of 1995 by A&M founders **Herb Alpert** and **Jerry Moss**. Almo's three-year pressing and distribution deal runs out in December and will not be renewed. Almo Sounds GM **Paul Kremen** says, "We at Almo Sounds are saddened at leaving our very dear friends at Geffen and [are] yet truly excited about our array of prospects in the future." Kremen had no comment on when a new deal would be announced.

Geffen, which also supplied a number of marketing, publicity, promotion, and sales services for Almo Sounds, will continue to work two active projects, **Lazlo Bane** and **Manbreak**, until the end of the year. Almo Sounds' top-selling act, **Garbage**, is not expected to have an album out until 1998. Other acts on the Almo Sounds roster include **Pulsars**, **Gillian Welch**, and **Billy Yates**.



by Melinda Newman

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R E A L W O R L D

Artists & Music

Trio Drives Watt's 'Engine' On His Latest Columbia Set

■ BY CHRIS MORRIS

LOS ANGELES—On his sophomore Columbia solo release, "Contemplating The Engine Room," due Oct. 7, bassist Mike Watt marches up a new musical gangplank and offers what may be the first punk-rock opera.



WATT

"I think the record is brilliant," says Peter Fletcher, Columbia's West Coast VP of marketing. "The record speaks of a day in the life of a sailor, and through the sailor's life he touches

on D. Boon and the Minutemen and FIREHOSE, all these things that have happened to Mike in his musical journey of the past 20 years.

"It's very true to his heart, and I think his fans are going to love his record, and I think it will gain him new fans . . . Records like this rise above."

The album marks a return to Watt's musical roots after his star-studded 1995 solo debut, "Ball-Hog

Or Tugboat?" (Billboard, Jan. 21, 1995). "Contemplating The Engine Room" is a trio recording that recalls his work with the Minutemen, the classic '80s punk threesome that was based in the harbor city of San Pedro, Calif. (known to natives simply as "Pedro"), and its successor, the trio FIREHOSE.

"I wanted to get back to the three-piece," Watt says. "I wanted to celebrate that, in a way, 'cause that is where I'm from. It's probably where I'm gonna end up."

He adds, "After the last record, I wanted something that was very thoroughly Watt. I felt I kind of marginalized myself . . . This kind of made me overreact in a way, to make something so over-heavy-Watt that people would not miss the idea, you know? It's a lot [about] the Minutemen, D. Boon, and a little of my father."

Watt says the idea came to him while he was touring as a "side-mouse" (sideman) in Perry Farrell's band Porno For Pyros last year.

"When we were tourin', it was three days a week sometimes—we
(Continued on page 26)

Atlantic Sees Green In Ivy Schlesinger To Add To Act's Profile

■ BY CRAIG ROSEN

LOS ANGELES—With the Oct. 7 release of Ivy's "Apartment Life," Atlantic Records is optimistic that the increased profile of the trio's Adam Schlesinger will help spread the band's following beyond its core.

"Realistic," the full-length debut by Ivy—which also includes French-born singer Dominique Durand and her husband, Andy Chase—was issued by the now-defunct Atlantic-affiliated Seed imprint in 1995. Since then, Schlesinger has found success as a member of another Atlantic act, Fountains Of Wayne; penned the Oscar-nominated title track to the Tom Hanks film "That Thing You Do!"; and scored a deal with Mercury for Scratchie Records, which he founded with Smashing Pumpkins' James Iha and D'arcy Wretzky and Wretzky's husband, Kerry Brown, of Catherine.

The fact that Ivy had its own following prior to Schlesinger's other success stories is a boon to Atlantic.

Says Atlantic VP of product development Michael Krumper, "We are in a great place because we have a group that has an identity that they have established on their own. Coming off Adam's Oscar nomination and the tremendous amount of press given to Fountains, people are going to be very interested to hear what this record is like, but at the same time we are in the enviable position of this not having to be looked at as a side project. It's not. It existed before. It has its own identity, and it very much has its own sound."

In fact, with Durand's exotic, breathy vocals, Ivy's sound has more



IVY

in common with the Cardigans and Stereolab than Fountains Of Wayne.

"A few years ago, we really felt like an anomaly," says Schlesinger. "It's really great to see that the kind of stuff we are doing is more a part of what's going on in the world these days . . . We've never tried to write based on what everyone else is into at the moment, we've just sort of followed our own path. But I guess our path and the world's path have started to meet."

With Schlesinger spending a lot of time on the road with Fountains Of Wayne, "Apartment Life" was nearly a year in the making. "We completed it in dribs and drabs," he says. "Part of it was schedules, and we really wanted to take our time and keep trying new things. A lot of the songs were reworked several times. A lot of the process of making a record for us involves experimentation in the studio. We're not the kind of band that just breaks in new songs on the road and runs into the studio to record them. Half the fun for us is playing around with different sounds and dif-

(Continued on page 26)

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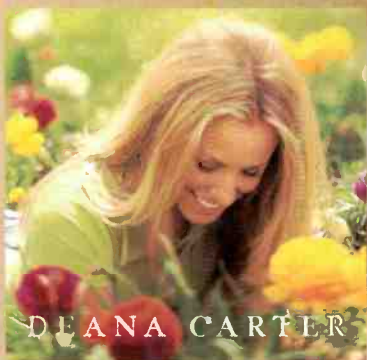
Single of the Year, "Strawberry Wine"

5

Song of the Year, "Strawberry Wine"

6

Video of the Year, "Strawberry Wine"



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A&M Alerts Radio To Singer/Songwriter Matthew Ryan's 'Mayday'

BY MELINDA NEWMAN

NEW YORK—Matthew Ryan knows the healing power of music. "I was going through a hard time when Peter Gabriel's 'Us' came out. It didn't save my life, but it came close."

While Ryan, whose A&M debut, "Mayday," comes out Oct. 7, is much too modest to assume that his album could have the same effect on some heartbroken listener, the disc's 12 well-worn tales of loss—romantic and otherwise—could definitely resonate with fans who have loved and lost.

"If you're in that mood, this record is uncompromisingly with you," Ryan avows. "You would probably rather listen to a hootenanny if you were in a different mood." As far as sharing his deepest thoughts with the world, he says, "I don't think there's anything I'm feeling that no one else has felt, so

I don't know why you would feel uncomfortable saying it."

A&M execs believe that the 25-year-old singer/songwriter will appeal to fans of acts like the Counting Crows and the Wallflowers. "I think the market for this is really broad," says Scott Carter, director of product development for A&M. "It could be anyone who's



RYAN

bought a Wallflowers CD. Its darkness pulls itself out of a country/rock niche and makes it broader. This ain't no Spice Girls."

Certainly not. But as the scruffy-voiced Ryan points out, the songs are not without their sardonic humor, clever wordplay, or points of light.

However, in the main, this record could be required listening at any pity party.

The first single, the melodically upbeat, lyrically urgent "Guilty," went to triple-A radio Aug. 22. It will be serviced to rock and alternative stations Wednesday (3).

"I think triple-A is where we're going to have our earliest successes," says Carter. "I can see some rock and alternative stations not getting it right off the bat. Ultimately, I think they will though. But it's not like Smash mouth, it doesn't have alternative written all over it."

While Ryan has known his share of heartbreak, his professional life has progressed rather smoothly. Raised in Chester, Pa., and then Delaware, Ryan moved to Nashville a few years ago, in part, to "get in touch with my father," who had split with Ryan's mother when their son was 3. Ryan played in a band

for about a year after arriving in Music City, but eventually decided to go solo, adding a few sidemen. His showcase during the Nashville Entertainment Assn.'s annual Extravaganza in 1996 attracted the attention of then A&M A&R rep Teresa Ensenat, who was in the audience. Even though someone at the label had previously rejected Ryan's tape, Ensenat loved what she heard, and eventually A&M signed Ryan.

"Mayday" was produced by David Ricketts, best known as half of the '80s duo David + David. Ryan was resistant to working with the producer when A&M first broached the subject. "If you listen to [David + David's album] 'Boomtown' out of context of it being made in 1986, it sounds dated, and I didn't want my record to sound like that," Ryan says. "But after talking to him and finding out all the things I didn't know he'd done, I changed my mind. And we still talk on the phone every day."

In Ricketts, Ryan found a producer willing to give the singer/songwriter

plenty of leeway. "I was looking for somebody who wouldn't get in the way, who wouldn't want to control the sessions," says Ryan. "And that's exactly what I got. I got a guy who had no opinion on what it should or shouldn't be; it just had to be real, and every song is a sincere moment."

Although the album isn't out for several weeks, A&M already has Ryan performing at clubs in front of press, retail, and label and branch reps. "We already have him on the road because he's amazing live," says Carter. "He has star quality. He's very understated, but he leaves you with a definite impression."

Not surprisingly, A&M chairman/CEO Al Cafaro feels the same way. "I saw his recent show in New York and was completely blown away by the strength of his performance. It justified every thought I have had about him since we signed him to the label."

While Ryan, who is booked by International Creative Management, is now (Continued on page 55)



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TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
THE GREAT WENT PHISH	Former Loring Air Force Base Limestone, Maine	Aug. 16-17	\$4,337,184 \$38/\$15	123,176 two sets	Great Northeast Prods
GARTH BROOKS	ARCO Arena Sacramento, Calif.	Aug. 14-18	\$1,476,180 Gross Record \$18	83,277 five sets	Varnell Enterprises
JIMMY BUFFETT & THE CORAL REEFER BAND	Blockbuster-Sony Music Entertainment Center Camden, N.J.	Aug. 12-13	\$1,378,196 Gross Record \$38/\$24	58,329 two sets	Electric Factory Concerts
JIMMY BUFFETT & THE CORAL REEFER BAND	Coca-Cola Star Lake Amphitheatre Burgettstown, Pa.	Aug. 15-16	\$1,232,363 \$38/\$24	45,033 two sets	PACE Concerts DiCesare-Engler Prods
GARTH BROOKS	Selland Arena Fresno, Calif.	Aug. 21-26	\$900,018 Gross Record \$18	50,702 five sets	Varnell Enterprises
BROOKS & DUNN/ REBA MCKENTRE	Kiel Center St. Louis	Aug. 1	\$782,680 \$40	19,567 20,303	Starstruck Promotions Titely/Spalding
REBA MCKENTRE/ BROOKS & DUNN	Ice Palace Tampa, Fla.	Aug. 22	\$772,856 Gross Record \$41	19,305 sellout	Starstruck Promotions Titely/Spalding
BROOKS & DUNN/ REBA MCKENTRE	Rosemont Horizon Rosemont, Ill.	July 26	\$704,360 \$40	17,609 17,663	Starstruck Promotions Titely/Spalding
JIMMY BUFFETT & THE CORAL REEFER BAND	Polaris Amphitheater Columbus, Ohio	Aug. 8	\$653,569 \$41.50/\$27	19,000 sellout	Belkin Prods Sunshine Promotions in-house
BROOKS & DUNN/ REBA MCKENTRE	Orlando Arena Orlando, Fla.	Aug. 23	\$639,920 \$40	15,998 16,500	Starstruck Promotions Titely/Spalding

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FIRST PLACE
Ms. Cathy Lake
Song: When I Get
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LATIN
FIRST PLACE
Ms. Ali B. Olmo
Song: Yo Te Olvidare



ROCK
FIRST PLACE
Mr. Michael Bluestein
Song: Pride and
Shame



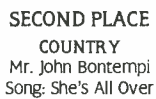
COUNTRY
FIRST PLACE
Mr. Larry Joe Cossey
Song: Okie Gal



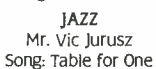
POP FIRST PLACE
Ms. Melodie Chrislock/Mr. Steven Keating
Song: Hall of Mirrors



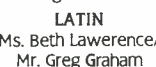
R&B/RAP FIRST PLACE
Ms. Lenora Hightower/Mr. Charles Hale
Song: Best Times



SECOND PLACE
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Song: She's All Over



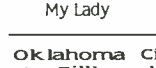
GOSPEL
Mr. Peter Halifax
Song: Shine on Me



JAZZ
Mr. Vic Jurusz
Song: Table for One



ROCK
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Song: Retread



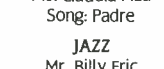
LATIN
Mr. Beth Lawrence/
Mr. Greg Graham
Song: Aun Canta
Tu Corazon



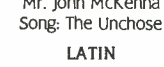
POP
Mr. Martin Coxall
Song: Halfway to
Heaven



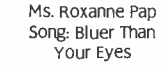
THIRD PLACE
COUNTRY
Mr. Jeffery Scott Miller
Song: Rollin' on the
Right Track Now



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Ms. Claudia Piza
Song: Padre



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Song: White Sand



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Song: Don Dinero



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Artists & Music

EARLE STAYS CLOSE TO HIS 'CORAZON' ON WARNER SET

(Continued from page 18)

and Republicans alike while invoking more dependable political figures like Woody Guthrie, Malcolm X, and Martin Luther King Jr.

"Taneytown," the following track, is also topical—and risky, Earle adds—in its take on racism via the story's narrator: a 22-year-old retarded black man. But other songs "are just about me and are pretty personal," he says, "and I'll let them speak for themselves." He does note, though, that the self-defining "Here I Am," which was the last song written for the "El Corazón" sessions, supplies the missing "personal manifesto" statement often present on Earle albums.

"There was [1996 title track] 'I Feel Alright' on the last one and [1986 album title track] 'Guitar Town,'" says Earle. "I was just going to have drums and bass on it—and me on guitar—but my 15-year-old son Justin was standing around, and I have to keep him off the streets! [There's] something about a 15-year-old boy with an electric guitar that I'm a sucker for!"

Besides Justin, "El Corazón" features such guests as gospel vets the Fairfield Four on "Telephone Road," Emmylou Harris on "Taneytown," Sub Pop group the Supersuckers on "N.Y.C.," producer Kennedy's wife, Siobhan, on "Poison Lovers," and bluegrass great Del McCoury on "I Still Carry You Around," which Earle says he wrote just so he could record it with McCoury, "the best bluegrass tenor alive," and his band.

The overall result, says Warner Bros. product manager Peter Rauh, is "the third of three amazing records he's made in the last three years," the others being "I Feel Alright" and "Train A Comin'." Earle's Grammy-nominated 1995 "comeback" album, following his

well-documented drug problems.

"This time, we're shipping two songs to radio at the same time," says Rauh, noting that "N.Y.C." will go to rock formats Sept. 23, the same day that "Telephone Road" goes to triple-A and roots music stations. "Last time we had an amazing response at triple-A and Americana, but we're eager to see if we can connect with the rock fans—which Steve hasn't done with the last couple of records. But as we've seen recently with John Fogerty, good songs and great performers do still get played on the radio—which is very refreshing—so I hope we get the same result with Steve, who's not unlike Fogerty as a songwriter and performer whose records have never received anything but the utmost critical acclaim."

Rauh will find little resistance at Chicago's rock-heavy triple-A station WXRT, where music director Patty Martin notes the station's "long history" with Earle—and his strong following in Chicago—and looks to further extend both.

"He writes such great rock songs and is always good live—which sets him apart from the average singer/songwriter," says Martin, who has heard "El Corazón" and is more than satisfied with its prospects at the station. "We're an artist-oriented station, and Steve's always been one of the ones who stand out of the crowd for us."

Earle owns the E-Squared production company/label with partner Jack Emerson. His release is a co-venture between Warner's pop and country divisions, so Warner/Reprise Nashville will also be involved in the marketing of "El Corazón."

"This is a more musically diverse album than 'I Feel Alright'—which was closer to Steve's 'Copperhead Road' era," says Chris Palmer, Warner/Reprise Nashville's VP of progressive music, referring to Earle's more rock-oriented 1988 album. "But he had a No. 1 country album with 'Guitar Town,' and I think there's still a country fan base there, and an infrastructure in the country press and programmer areas, and we'll go after it."

Specifically, Warner/Reprise Nashville will place an "El Corazón" track on the promo compilations sent to small markets and non-reporting stations by the CDX subscription service; the companies are also putting "I Still Carry You Around" on a "Prime Cuts Of Bluegrass" subscription service compilation going to some 900 bluegrass and country programmers. Rauh adds that a "concerted effort" is under way to secure TV exposure for Earle on programs like "Hard Rock Live" and "VH1 Storytellers."

The label is aggressively targeting trend accounts as well, notes Rauh, who says that the colorful Latin-themed cover artwork may be reproduced as giveaway lithographs.

Earle, who did a solo acoustic tour of Europe last winter, will start touring behind "El Corazón" Nov. 9 in Copenhagen. "I'll go to Europe first, as is my custom since 'Copperhead Road,' and do a lot more extensive European tour than I've ever done," he says. "And then I'll come back to the States to tour in mid-

January."

Earle is also completing a book of short stories and continuing his production work for such artists as fellow E-Squared acts as the V-Roys and Six String Drag. "Three years ago, nobody was calling me to do nothing," he says. "But I still

haven't learned to do things in moderation!"

Of course, three years ago, Earle was just emerging from years of drug abuse, though having been clean since and addressing it candidly in the past, he doesn't feel the need to discuss it further.

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PATTI SMITH

(Continued from page 18)

Jackson Pollock painting) is an intimate ballad about the hardships endured by the Dust Bowl refugees. "Death Singing" addresses the AIDS epidemic through the description of a final concert by a musician stricken with the disease. "Memento Mori" is a raging epic about a Vietnam War helicopter mishap. And the album-closing "Last Call" is a cautionary look at the Heaven's Gate tragedy.

Asked about the album's focus on the American grain, Smith says, "I didn't set out to do that, because I'm not necessarily a nationalistic person. But what I did set out to do, very consciously, was to try to address the concerns of young people, really young people, who feel like no one's voicing their concerns, no one's giving them any guidance, no one gives a shit how they feel. So perhaps in being concerned about the youth of America, I accidentally constructed an American album."

Tracks "Spell" and "Don't Say Nothin'," placed back to back on the set, are animated by the spirit of poet Allen Ginsberg, who died earlier this year. The former is a setting of his 1955 work "Footnote To Howl" to music, while the latter captures some

(Continued on page 42)

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 State/Province _____ Country _____ Zip/Postal Code _____
 Daytime Phone Number () _____ Age _____ E-mail address _____
 Song Title: _____

Songwriting Category (select one per entry): Rock ___ Alternative ___ Pop ___ Contemporary Christian ___
 Traditional Gospel ___ Jazz ___ R&B/Rap ___ Latin ___ Dance/House ___ Country/Folk ___ World ___

Performance Category (select one per entry): Band ___ Solo Stringed instruments ___ Vocal ___
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ATLANTIC SEES GREEN IN IVY

(Continued from page 20)

ferent grooves."

On "Apartment Life," Ivy has enhanced its guitar pop with additional instruments, including punchy horns on "This Is The Day" and an intoxicating mix of strings and horns on "Baker."

In addition, the band called on a number of friends to lend a hand, including Schlesinger's Fountains Of Wayne bandmates Chris Collingwood and Jody Porter, Iha, Luna's Dean Wareham, and former Luna and Feelies drummer Stanley Demeski. The album, produced by Ivy, was mixed by Paul Q. Kolderie and Sean Slade.

"For the most part, Andy and I played all the instruments, except for these guest appearances by various friends," Schlesinger says.

The fact that Ivy and Fountains Of Wayne are both on Atlantic has worked to Schlesinger's advantage. "One of the reasons we wanted to do Fountains Of Wayne with Atlantic as well is because we wanted a record company that is sensitive to both projects," he says. "Especially for my own purposes, it would have been very, very difficult to work with two different companies on the two different projects and have them compete for my time, but everyone here is on the same page, and everyone wants the two things to co-exist peacefully."

As for his fellow bandmates in Ivy and Fountains, Schlesinger says that although it is a "strange and rare" situation, things have worked out well. "I was playing with Chris [in a pre-Foun-

tains Of Wayne project], before Ivy started," he says. "Initially Ivy started when Chris and I were taking a break from what we were doing before Fountains. When I started working with Andy and Dominique, we didn't even realize we were starting a band. They just asked me to come down and play bass on a few things they were working on. It became a band somewhat by accident, so I think they understood in the back of their minds that at some point Chris and I would want to do something."

The spirit of cooperation between the acts was evident on Fountains Of Wayne's debut, which featured Durand singing backing vocals. Aside from Collingwood and Porter lending instrumental support on some tracks on "Apartment Life," Schlesinger says, Collingwood helped complete the lyrics to "You Don't Know Anything."

The roads of Ivy and Fountains Of Wayne will continue to cross. Drummer Brian Young, who also plays in the Fountains and the Posies, is likely to join Ivy on tour. "Brian's a very busy guy, but finding a great drummer like that is not an easy thing to do," Schlesinger says. "He heard the Ivy record really early on and said, 'Keep me in mind, because I love this record.'"

Reaction from fans of the band at retail has been equally enthusiastic. Chris Rasmussen, owner of the Bridgeport, Conn.-based Secret Sounds, calls "Apartment Life" his

"favorite record of the year... It's an incredible album. It's up to Atlantic really. The material is there. It will sell itself if it gets played, and if they get the exposure they deserve."

For its part, Atlantic is hopeful that the current climate will help it launch Ivy at radio. "There are a number of records that have a similar feel to Ivy," Krumper says.

The label will ship "The Best Thing" to modern rock and modern AC stations Sept. 12, while the full album will be serviced to college radio. In addition, a videoclip for the track will be completed by early September.

The band will also go on a radio promotion tour in late September. "We think that between people's familiarity with Adam and his work and how charming Andy and Dominique are, they are their own best salespeople," Krumper notes.

The label also plans a novel promotion to tie into the album's name. "We're approaching home-furnishing retailers with ideas for promotions, such as giving away gift certificates at music retail," Krumper says, adding that a grand prize will like be one month's rent for a lucky apartment dweller.

In addition, Atlantic will service the album to non-music lifestyle retailers for in-store play.

MIKE WATT

(Continued from page 20)

didn't play a lot—so there was a lot of stuff goin' through my head," Watt says. "There were certain parallels that I saw—my father runnin' away from his little farm town and joinin' the Navy, it seemed a lot like me and [Minutemen guitarist] D. Boon gettin' into the van and runnin' away from arena-rock."

"Contemplating The Engine Room" takes in 24 hours on a ship. While some songs relate the story of the elder Watt's Navy experiences, others specifically recall Watt's own life in the Minutemen: "The Boilerman" is a tender homage to his lifelong friend Boon, who died in a 1985 highway accident, while the titular character in "Fireman Hurley" is drummer George Hurley. The song "Topsiders" namechecks members of the Minutemen's SST Records contemporaries—Black Flag, the Meat Puppets, and Husker Du—as well as that label's former staffer Joe Carducci and artist Raymond Pettibon.

"The Minutemen weren't just by themselves—we were kind of part of this weird boat," Watt explains. "Everybody in their own little room on the boat, and nobody takin' orders... It was a strange movement or—whatever you want to call it—scene, and I owe everything to it, as far as my music career or something, and I wanted to give a little payback, too. I can't make it like we came outta nowhere, because we did come from a kind of thing."

"It was a very fertile time, and because of that, I think it challenged me and D. Boon and Georgie to write even more and play even more like us, whatever that was, findin' out whatever we were."

For the album, Watt, who does all
(Continued on page 55)

Continental Drift

UNSIGNING ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

CHARLOTTE, N.C.: Given that heavy groove-core band Fe26 hastily recorded its album "A Worldly Story" in one day, singer Paul Fenner didn't expect the raw-sounding effort to do much at radio, but the reaction has been the exact opposite. With the help of Concrete Marketing, "A Worldly Story" has received airplay on more than 100 commercial and college hard rock stations, including WMMS Cleveland, WRXL Richmond, Va., and WTFX Louisville, Ky. "We're having phenomenal response, the kind that you don't really see that often," says Caroline Okun, assistant music director at North Carolina State University's WKNC Raleigh. "They're No. 1 on the phones." Says Fenner, "It's been really surprising, because this CD is so raw; it's kind of harsh. But it's doing a lot better than I expected."



FE26

He shouldn't be so surprised by the radio response. "A Worldly Story" is an impressive, earth-rumbling document that neatly showcases the quartet's brute-force mix of thrash, punk, hardcore, and hip-hop styles. The band—the super-intense, charismatic Fenner, guitarist Dave Lowder, bassist Lou Everette, and drummer Jason Donaldson—says sales of "A Worldly Story" have already surpassed the 1,100 mark. Most sales have been racked up on the road, where the 2-year-old quartet has shared bills with Korn, Suicidal Tendencies, Machine Head, and others. Fe26 will play dates in the Midwest and Northeast through September. Fenner says that with enough material in the can for a second album, "I can't wait to see what this next one's going to do." Contact Scott Dickson at 919-676-2508.
KEN JOHNSON

INDIAN ROCKS BEACH, FLA.: "Jam band" may be the knee-jerk classification tagged to the Bohemian Swingers, but the musically adventurous quintet easily transcends that niche, joining hippie grooves to world-beat textures and rootsy rock'n'roll. "Original world groove is what I call it," says singer/guitarist Eddie Rosicky, who started the Tampa Bay, Fla., area band as a beach-bar duo in 1992. "We do use world rhythms, but it's still groove-oriented. In a way, it's no holds barred." That musical eclecticism, also incorporating jazz, ska, calypso, and bluegrass, inspired Swingers fans to grab 1,000 copies of the group's second album, "Whirling Dervish," in less than two months. The disc, released in June, handily displays the band's rangy approach: "Security" sounds like the Grateful Dead in the tropics, "Blood Money" comes off as a cross between Bob Dylan and the Neville Brothers, and "Bombs?" is part space jam and part ambient. Radio is beginning to pick up on the Swingers sound, too, with the album two weeks at No. 1 on community radio station WMNF Tampa and occasional spins on crosstown triple-A outlet WHPT. Rosicky, singer/percussionist Barney Waterbury, drummer Ricky Shirvis, and their various bandmates have gathered fans everywhere from Key West to New Orleans, headlining their own shows and opening for the Spin Doctors; NRBQ; Nil Lara; Crosby, Stills & Nash; Widespread Panic; Brave Combo; and Beausoleil. "Gypsy Rhythm," the group's 1994 debut set, got play on more than 30 stations across the U.S., and about 3,000 copies have been sold, according to the band. The group's fluctuating personnel solidified in the last few months with the addition of singer/guitarist Steve Connelly, formerly with Roger McGuinn & the Headlights, and seasoned jazz and rock bassist T.J. Glowacki. Contact David Stegbauer at 813-391-5554.
PHILIP BOOTH

BOSTON: This town has seen a new renaissance of razor-sharp rock acts with a terrific knack for smart, tight pop songs. The Sterlings now step front and center with their intelligent, well-crafted rock. "Of course, songs are our priority, and we recognize that without good songs, you don't have very much, but we try to add an edge to ours," says the band's bassist, Pete Stone. The group, which also includes guitarists Patrick Emswiler and Mike Paulo and drummer Ben Hedlund, has been together only since March but has come a long way, opening for acts like Tracy Bonham, Orbit, the Dambuilders, Jennifer Trynin, and Letters To Cleo. The quartet recently released its debut EP on Infectious Records, which includes guest appearances by the Cars' former keyboardist, Greg Hawkes, and Letters To Cleo guitarist Michael Eisenstein. "Boston has had a long tradition of bands who are able to combine noisy dynamics with genuine songs, and that's what we're trying to follow," Stone says. Contact Scott Lavez at 617-824-7610.
KEN CAPOBIANCO



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BILLBOARD'S HEATSEEKERS ALBUM CHART

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan [®]	
			SEPTEMBER 6, 1997	
			★★★★ NO. 1 ★★★★★	
1	1	26	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
2	2	6	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
3	4	15	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
4	3	9	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
5	9	55	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
6	6	4	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
7	7	6	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
8	12	13	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
9	8	20	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
10	5	21	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
11	15	10	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
12	14	12	BUCK-O-NINE TVT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
13	11	34	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE
14	22	3	DAYS OF THE NEW OUTPOST 30004/GEFFEN (8.98/12.98)	DAYS OF THE NEW
15	10	12	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
16	13	13	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
17	21	16	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
18	17	7	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98)	STRAIGHT FROM THE DEC
19	16	4	KEOKI MOONSHIRE 80069* (10.98/15.98)	EGO-TRIP
20	34	28	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
21	20	8	MONACO POLYDOR 537629/A&M (10.98/16.98)	MUSIC FOR PLEASURE
22	23	41	NO MERCY ARISTA 18941 (10.98/15.98)	NO MERCY
23	32	23	RONAN HARDIMAN PHILIPS 533757 (10.98/17.98)	MICHAEL FLATLEY'S LORD OF THE DANCE
24	18	4	PHILLIPS, CRAIG AND DEAN STAR SONG 20156/SPARROW (10.98/15.98)	WHERE STRENGTH BEGINS
25	29	6	DJ POOH DA BOMB/ATLANTIC 52752*/AG (10.98/15.98)	BAD NEWZ TRAVELS FAST

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

26	24	4	KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98)	ORGANIZED BASS
27	35	2	THE DANDY WARHOLS TIM KERR 36505/CAPITOL (10.98/15.98)	...THE DANDY WARHOLS COME DOWN
28	26	10	LOS TIGRES DEL NORTE FONOVISA 80711 (13.98/18.98)	JEFE DE JEFES
29	NEW		LAGWAGON FAT WRECK CHORDS 558 (9.98/14.98)	DOUBLE PLAIDINUM
30	37	6	CHARLIE ZAA SONOLUX 82136/SONY (8.98 EQ/14.98)	SENTIMIENTOS
31	25	8	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98)	IN THAT WATER
32	27	35	SOUL COUGHING SLASH 46175*/WARNER BROS. (10.98/15.98)	IRRESISTIBLE BLISS
33	33	17	COWBOY MOUTH MCA 11447 (9.98/12.98)	ARE YOU WITH ME?
34	31	50	LOCAL H ISLAND 524202 (8.98/14.98)	AS GOOD AS DEAD
35	30	8	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
36	19	8	CLAY CROSSE REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS
37	42	3	ARTIFICIAL JOY CLUB CRUNCHY 90125/INTERSCOPE (8.98/12.98)	MELT
38	NEW		JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
39	39	6	DAR WILLIAMS RAZOR & TIE 2830 (10.98/16.98)	END OF THE SUMMER
40	28	22	CAEDMON'S CALL WARNER ALLIANCE 46463/WARNER BROS. (8.98/13.98)	CAEDMON'S CALL
41	48	9	JAMES BONAMY EPIC 67878 (10.98 EQ/16.98)	ROOTS AND WINGS
42	45	28	GRUPO LIMITE POLYGRAM LATINO 533302 (7.98/12.98)	PARTIENDOME EL ALMA
43	38	2	DJ TAZ BREAKAWAY/SUCCESS 50736/PRIORITY (10.98/16.98)	...WORLDWIDE
44	36	10	CHRIS RICE ROCKETOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
45	RE-ENTRY		THE BEATNUTS RELATIVITY 1508* (10.98/15.98)	STONE CRAZY
46	41	9	ABRA MOORE ARISTA AUSTIN 18839/ARISTA (10.98/16.98)	STRANGEST PLACES
47	44	52	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98)	I STOLED THIS RECORD
48	RE-ENTRY		ERIC BENET WARNER BROS. 46270 (10.98/15.98)	TRUE TO MYSELF
49	RE-ENTRY		CRYSTAL LEWIS MYRRH/WORD 67868/EPIC (10.98 EQ/15.98)	BEAUTY FOR ASHES
50	NEW		REEF EPIC 67971 (10.98 EQ/16.98)	GLOW

POPULAR UPRIISINGS

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

GRIDIRON GIG: Universal Records R&B artist **Samantha Cole** is the first artist to take part in the NFL's New Artists tour (Billboard Bulletin, Aug. 22).

The tour will kick off Sunday (31) at the Buccaneers vs.



Personal Matters. Warner Bros. R&B act **Somethin' For The People**, whose debut album, "This Time It's Personal," bows Sept. 23, will be one of the first acts to appear on BET's program "BET Comic View," slated to debut this fall. The act is also scheduled to perform at the after-party for the Lady of Soul Awards Friday (5). Its debut single, "My Love Is The Shhh!," featuring guest vocals by Trina and Tamara Powell, is No. 14 on the Hot R&B Singles chart this issue.

49ers game in Tampa, Fla. Cole will perform the national anthem, then return at half-time to perform songs from her self-titled album, which is due Sept. 9. She will continue

to appear at a different stadium each week through Dec. 22, topping off the series with a performance at the Dolphins vs. Patriots game at Miami's Pro Player Stadium.

Though such acts as **Hootie & the Blowfish** were invited to participate in similar events early in their careers, this is the first time the NFL has ever organized a tour in which new bands will regularly perform during the season.

According to NFL Properties Inc. VP of events **David Newman**, the tour is meant to be a value-added promotion for the league's various clubs and will be a means of enhancing its image with younger audiences.

"The attraction first and foremost is the football game, but if we're able to develop partnerships that complement or add something to the allure of the overall event, then our clubs benefit, and the artists and labels benefit," he says. "It's also certainly a great way for us to expand our presence in younger demographics."

Also playing to audiences averaging more than 60,000 people will be Universal's Heatseeker Impact act **Sister Hazel**. Newman says the NFL is in talks with several differ-



Building A Legend. "Legend Of A Cowgirl," the first single from new Columbia artist **Imani Coppola**, is having an impact at top 40 stations KKLQ San Diego and WPXY Rochester, N.Y. Her debut album, "Chupacabra" (Goat Sucker), will bow Oct. 3. The album was co-produced by Mike Mangini (Digable Planets).

ent labels and acts.

NFL clubs are supporting the tour by announcing the appearances on their Jumbotrons and through commercials on local radio game carriers. Potential NFL-themed retail tie-ins with area record stores are also in the works.

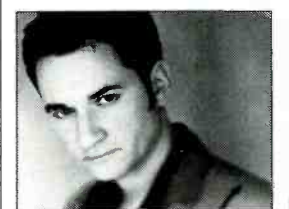
HEAVY HITTERS: In other sports/music news, Inverin Records act the **Pat McGuire Band** is also getting stadium exposure, thanks to pals **Joe DiMaggio** and **Ted Williams**, who have rallied in support of the band to help convince Yankee Stadium to play a clip from "You're So Beautiful"—a track on the act's late-September debut, "Big Brown Sofa"—after each Yankee home run.

The band is also rustling up hometown support from "Late Night With Conan O'Brien" and "The Rosie O'Donnell Show." Both shows' booking agents have invited the band to appear on their respective programs.

IT'S SHOW TIME: BMG (U.S.) rock *en español* act the **Fabulosos Cadillacs**, whose latest album, "Fabulosos Calavera," bowed Aug. 19, will perform on Showtime Event Television's pay-per-view program "Comedy Fiesta." The

program, which is being hosted by **Cheech Marin** and **Giselle Fernandez** of "Access Hollywood," airs in November and features Latin comics and a performance by the Cadillac.

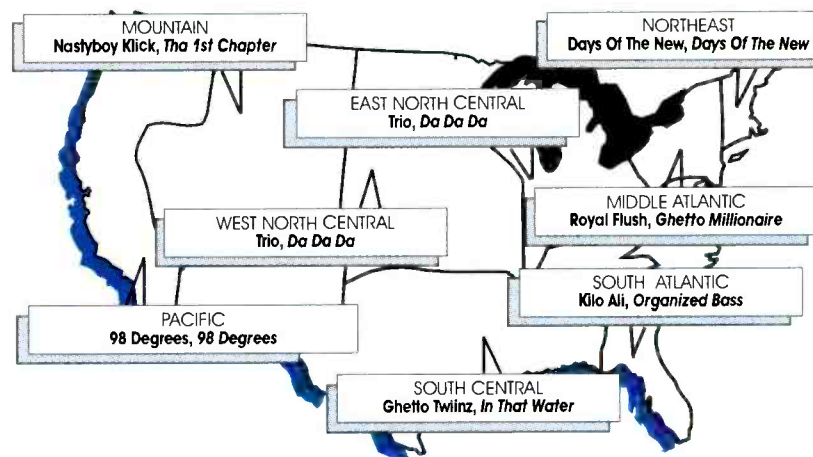
Meanwhile, BMG is tentatively scheduling an album release in 1998 that will cull comedy and music from the program, as well as additional material from other Spanish rock acts.



Miller Time. Dean Miller, son of the late Roger Miller, recently made his Capitol Nashville debut with his self-titled album. His first single, "Nowhere, USA," was shipped June 12 to country radio stations and is in medium rotation on CMT. Miller will be featured in *People*, *No Depression*, and *New Country* magazines in September.

In addition to the Showtime gig, the **Fabulosos Cadillacs** are gaining exposure on radio (KROQ Los Angeles' "Love-line") and press (a forthcoming Newsweek feature on rock *en español*).

REGIONAL HEATSEEKERS NO. 1s



THE REGIONAL ROUNDUP

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

EAST NORTH CENTRAL	SOUTH ATLANTIC
1. Trio Da Da Da	1. Kilo Ali Organized Bass
2. Robyn Robyn Is Here	2. Charlie Zaa Sentimientos
3. Barenaked Ladies Rock Spectacle	3. Lee Ann Womack Lee Ann Womack
4. Sneaker Pimps Becoming X	4. Sneaker Pimps Becoming X
5. Lee Ann Womack Lee Ann Womack	5. Jimmie's Chicken Shack ...Pushing The Salamanilla Envelope
6. K's Choice Paradise In Me	6. DJ Taz ...Worldwide
7. Days Of The New Days Of The New	7. Robyn Robyn Is Here
8. 98 Degrees 98 Degrees	8. Keoki Ego-Trip
9. Boney James Sweet Thing	9. Michael Peterson Michael Peterson
10. Michael Peterson Michael Peterson	10. Ghetto Mafia Straight From The Dec

DeBarge Back After Tough 'Time' Kedar Set Highlights Chico's Expressive Sound

BY J.R. REYNOLDS

LOS ANGELES—Because of the limited resources available to him when he was honing his craft while doing six years' time in prison, vocalist Chico DeBarge's Kedar/Universal debut, "Long Time No See," takes a minimalist but highly expressive musical approach.

"When you're in there, you don't have a lot to work with musically, and that makes you more raw," says DeBarge, who was found guilty of conspiracy to sell drugs. "There was an organ, a piano, drums, and a bass, and that's what I worked with mostly on the album."

The set streets Oct. 7.

Because of the time on his hands during that difficult period in his life, DeBarge taught himself to play an array of instruments. As a result, he plays many of the instruments heard on the album; a skill valued highly by Kedar Entertainment president/CEO Kedar Massenburb.

"I love signing artists and acts that are self-contained, and Chico certainly fits the bill," he says. "He has a natural and sort of original feel, with more of a funk soul to his music. There's clavinet on the album and a lot of guitar."

DeBarge says he produced and wrote 90% of the songs on "Long Time No See," drawing much of the lyrical content from his personal life experiences. "I've made some poor choices in my life that ended up with me going to prison," says Chico. "But instead of focusing on the negative aspects of that experience like most guys who talk that gangsta thing, I built on it from a positive point of view."

As a result of the time he spent isolated, DeBarge was able to probe deeply within himself and strip away much of the excessiveness found in many artists' lyrical expression.

"Today, being signed to Kedar, I feel like I'm at an oasis because of the freedom they give me to be cre-

ative," says DeBarge, who's managed by the Hackensack, N.J.-based Micah 7 Management. "But a lot of the passion that you hear on the album comes from the storm of being on the inside, as much as the problems we all have out here."

One of the label's initial challenges with the DeBarge project was to overcome the perception that "Long Time No See" was a cloned version of his famous family's sound. In fact, Chico was never a member of the group DeBarge. The



DeBARGE

artist was originally signed to LaFace before moving on to Motown, where he released one single before getting into trouble with the law.

"Our marketing campaign and the first video will let consumers know that they're not getting [the group] DeBarge," says Massenburb. "He broke that [flowing-hair] DeBarge look by shaving his head and is independent of the style that made their family so successful."

The executive also points to the innovative way Chico used the simplest of tools to express himself. "Some of the [sound effects] that you hear on the album actually come from his mouth, like on 'Physical Train,' where he took the speaker from a transistor radio and made it into a low-tech microphone."

Despite his creative departure from the family, DeBarge says, his siblings remain supportive. "I have a lot of respect for them, and never once did they make me feel bad because my music was different from theirs," he says.

"Iggin' Me," the first single, is slated for service Sept. 8 to R&B stations. The single's video was sent to BET and other clip outlets the week of Aug. 25.

"Because of the trend toward

the classic soul sound, we're not anticipating any resistance from radio," says Universal black music promotion VP Michael Horton.

The label set up the single with word-of-mouth street campaigns that included passing out promotional CDs to key mix-show jocks, record pool members, and other industry tastemakers.

Kedar Entertainment national promotion director Life Allah says that in mid-August, "We began

(Continued on page 32)



Happy Trio. Def Jam rapper LL Cool J, center, sits in the studio with Violator CEO Chris Lighty, left, and producer Sean "Puffy" Combs as they work on a track from the artist's fall-slated album, "Phenomenon."

PGD Confab News: Private I Label Revived; Salt-N-Pepa's 'Ready' With Red Ant Debut

POLYGRAM Group Distribution's (PGD) summer sales meeting, which was held Aug. 24-27 at the Ritz Carlton Laguna Niguel near Los Angeles, revealed several interesting items.

Look for Raging Bull's Joe Isgro to pact with Mercury Records in a distribution deal that will restart Private I—a label he founded in the early '80s. The first act scheduled to be released will be funkster Rick James, whose "Urban Rap City" arrives Oct. 14. According to reports, Isgro is taking an old-school approach with his roster and is expected to sign Kool Moe Dee and Evelyn "Champagne" King.

R&B's musical identity continues to evolve as more and more acts employ gospel sounds and inspirational lyrics, and radio embraces the move. Among the new bumper crop of spiritually enriching artists is Island's Karen Clark-Sheard, whose gospel/R&B set "Finally Karen" is due Oct. 28. One of the tracks on the set is a duet between the Clark Sisters member and Bad Boy artist Faith Evans.

Salt-N-Pepa's label-jumping drama appears to be over, and its Red Ant debut should go over big with fans. The act's long-anticipated set, "Are U Ready?," should literally walk off retail shelves when it's released in October.

More than a few industry soldiers have been skeptical about the act's commercial potential because of the length of time between albums. "Very Necessary" debuted four years ago this October. Although that set peaked at No. 6 on the Top R&B Albums chart and sold 3.1 million units, according to SoundScan, folks have been cautious in their expectations for the tenured group, who first charted in 1985 with the single "The Show Stoppa" under the name Super Nature.

"Are U Ready?" has smooth yet funky beats, offering a young-adult appeal that will pull in the act's maturing core audience as well as inspire younger consumers to pull out their wallets.

There's a track on which pop artist Sheryl Crow sings the chorus, and there's even an uplifting rap ditty that has gospel (there's that word again) sensation Kirk Franklin and company collaborating. So don't bet against this act; it may not pull in the youngest of the young, but it's going to sell mucho CDs, amigo.

Debut soulster Ali is as good onstage as he sounds in the studio. The artist was among the many talents who performed at Impact's Super Summit in April, where he offered PGD personnel a glimpse of his

chops. The U.K. performer with the huge voice demonstrated all the power and emotion you'd want in a debut act. Ali has been compared to a '90s Al Green or Ronald Isley. Both analogies are close, but the vocalist has his own unique style that radio stations should give serious consideration to when the time comes.

Look for a new set from veteran vocalist Angela Winbush. Her upcoming Island set sports a youthful musical sound, courtesy of new jack extraordinaire Teddy Riley, who joins in the production duties.

Watch for a new Ice Cube set next April on Priority.

Motown's Shades threw down during its showcase, as the bouncy female quartet performed several songs to track and demonstrated a maturing stage presence.

JAMMIN' ON: Speaking of Shades, the group was the opener for the Jamison tour's Los Angeles stop Aug. 23 at the Universal Amphitheater. Judging from the hoots and hollers by the guys

on hand, the act went over well (although the sexy costuming may also have had something to do with the encouraging reaction).

Also on the tour was MJJ's Brownstone, who delivered a rousing performance. More than satisfying shows were also put on by RCA act SWV—proving once and for all that it is more than a trio that relies only on the chops of its popular member Cheryl "Koko" Gamble—and Elektra's Keith Sweat, who "begged" his way into the hearts of all the female fans, much to the approval of the men in the audience.

Although production budgets are always a consideration, the Brownstone and Shades shows would have benefited greatly from some inexpensive stage props. Without backing bands or other visual elements, such as oversized painted cardboard boxes, the acts were swallowed by the amphitheater's stage.

Earvin "Magic" Johnson, one of the show's promoters (along with Vibe magazine and Miller Brewing Co.) was thrilled to have been a part of Jamison.

"Music is so important in my life, and because I know all of the artists personally, it was natural for me to want to get into the [concert promotion] game," he says.

MORE NEWS: Cree Summer's manager, Ruth Carson, was named GM of Tony Toni Toné member Raphael Saadiq's label joint ventures on Mercury

(Continued on page 32)



World Of Soul. Miss Butch Records owner/artist Jimmy Lewis, left, stands with rock icon Little Richard in the recording studio. Lewis' album "Soulgasm" features the singles "Hold On To What You've Got," which he performs with Little Richard, and "See You Next Weekend," which Lewis performs with blues artist Peggy Scott-Adams.

Billboard TOP R&B ALBUMS

SEPTEMBER 6, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST	TITLE	PEAK POSITION
No. 1						
1	1	1	6	PUFF DADDY & THE FAMILY	BAD BOY 73012*/ARISTA (10.98/17.98) 4 weeks at No. 1	NO WAY OUT 1
2	3	3	3	SOUNDTRACK	DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER 2
3	2	2	4	BONE THUGS-N-HARMONY	RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR 1
4	6	9	19	MARY J. BLIGE ▲	MCA 11606* (10.98/16.98)	SHARE MY WORLD 1
5	4	6	4	JOE JIVE 41603* (11.98/16.98)		ALL THAT I AM 4
6	5	—	2	SWV RCA 67525* (10.98/16.98)		RELEASE SOME TENSION 5
7	7	8	14	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲	B-RITE 90093*/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY 1
8	8	7	7	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62062*/EEG (10.98/16.98)		SUPA DUPA FLY 1
9	9	5	4	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) [HS]		LIFE INSURANCE 5
10	13	14	9	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ●	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	
11	15	13	14	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)		I'M BOUT IT 1
HOT SHOT DEBUT						
(12)	NEW ►	1	1	SOUNDTRACK ARISTA 18975 (10.98/16.98)		MONEY TALKS — THE ALBUM 12
13	12	11	8	SOUNDTRACK ▲	COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM 2
14	11	12	10	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)		UNLADY LIKE 2
15	10	4	4	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)		SUAVE HOUSE 4
(16)	NEW ►	1	1	O.C. PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)		JEWELZ 16
17	17	16	23	THE NOTORIOUS B.I.G. ▲	BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH 1
18	18	17	28	ERYKAH BADU ▲	KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM 1
19	16	15	12	WU-TANG CLAN ▲	LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER 1
20	19	18	19	ROME ●	GRAND JURY 67441/RCA (10.98/15.98)	ROME 7
21	14	10	3	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)		SILENT WEAPONS FOR QUIET WARS 10
22	20	21	46	GINUWINE ▲	550 MUSIC 67685/EPIC (10.98 EQ/16.98) [HS]	GINUWINE... THE BACHELOR 14
(23)	22	20	27	TRU ▲	NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME 2
(24)	25	31	10	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)		LOVE, PEACE & HAPPINESS 2
25	21	22	6	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)		MTV UNPLUGGED EP 15
26	24	27	9	PATTI LABELLE MCA 11642 (10.98/16.98)		FLAME 10
27	26	29	40	DRU HILL ▲	ISLAND 524306 (10.98/16.98) [HS]	DRU HILL 5
GREATEST GAINER						
(28)	40	—	2	SOUNDTRACK QWEST 46678/WARNER BROS. (10.98/16.98)		STEEL 28
29	23	—	2	SOUNDTRACK INTERSCOPE 90131 (10.98/16.98)		HOODLUM 23
30	27	19	7	ANT BANKS PRIORITY 50698* (10.98/16.98)		BIG THANGS 4
31	28	34	73	MAXWELL ▲	COLUMBIA 66434* (10.98 EQ/16.98) [HS]	MAXWELL'S URBAN HANG SUITE 8
32	29	38	65	MASTER P ●	NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN 3
33	32	23	9	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) [HS]		ADRENALINE RUSH 13
34	30	25	6	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)		LOVE YOU TO TEARS 14
35	33	32	10	K-CI & JOJO MCA 11613* (10.98/16.98)		LOVE ALWAYS 9
36	34	28	46	702 BIV 10 530738*/MOTOWN (8.98/16.98) [HS]		NO DOUBT 24
37	39	39	42	LIL' KIM ▲	UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE 3
38	36	37	24	SOUNDTRACK ●	COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC 3
39	37	33	18	HEAVY D ●	UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV 3
40	41	36	4	LISA STANSFIELD ARISTA 18738 (10.98/16.98)		LISA STANSFIELD 30
41	31	24	8	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98)		NOTHING TO LOSE 5
42	43	41	63	KENNY LATTIMORE ●	COLUMBIA 67125 (10.98 EQ/16.98) [HS]	KENNY LATTIMORE 19
43	42	40	11	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)		THE WAR REPORT 4
44	35	30	11	CHANGING FACES ●	BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT 6
45	45	42	9	VARIOUS ARTISTS	SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II 26
46	46	46	43	MAKAVELI ▲	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY 1
47	44	44	25	SCARFACE ▲	RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE 1

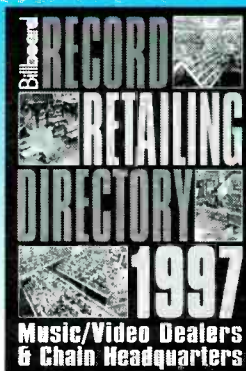
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums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

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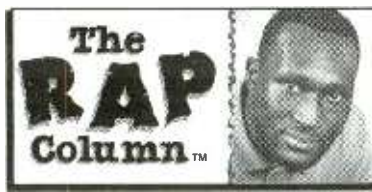
Sammy's Style Brings 550 Energy

5 50 MUSIC SENIOR VP OF A&R Michael Kaplan has signed the hip-hop band Little Sammy D. & Newborn, whom many may remember from NBC's "It's Showtime At The Apollo" a few seasons back. Little Sammy D. is 13 years old, from Philadelphia, and the owner of much prodigious talent; he's capable of playing steadily on a funky drum kit as well as rhyming fluidly on the mike.

His band consists of his blood brother, a friend of the family, and a buddy who attends the same junior high school. The act's album, which hits retail racks early next year, is being produced by dreadlocked former Living Colour guitarist Vernon Reid, who says, "These guys are tight, and they all occupy the same psychic space."

Reid adds that Sammy's "got star quality, and he's like an old soul, with more insight than a lot of adults. A lot of times, children aren't honored for what they bring, but while making this record no one was patronizing to his or anybody else's talent. It was [made using] a real soulful process."

Cuts on the set include "Body Shake," a bubbly party jam on which Sammy's raspy, adolescent voice confidently declares, "Age ain't nothin' but a number!"; the hip-hop/punk-flavored "Keep It Hype," whose loopy guitars, slippery, liquid groove, and tightly wound drumming can induce a type of elastic, electric paralysis ("It's totally the product of a junk-food diet," jokes Reid); a radical reinterpretation of the classic club-floor filler "Dance To The Drummer's Beat"; and "Times Are Hard," an aural portrait of the goings-on in Sammy's dark and



by Havelock Nelson

scary piece of ghetto heaven.

The record, which was tracked and mixed by veteran engineer Tim Latham, displays all the energy of youth, and in an age in which much teenage black music is stiff—sampled, machine-looped, and digitally quantized—its live sound refreshingly recalls the days when kids regularly got together in someone's basement or garage and jammed passionately down below, doing their own thing while dreaming of someday making it to the top.

A frothy spirit and positive vibes are captured in the grooves, and although it features no preachy poetics, the record enthusiastically affirms life and hope at a time when so many youngstas see no future. "This record is their energy," notes Reid, "and its message is in their doing it."

THE SHOW: Few hip-hop performers can rock a crowd as both MC and musician, but Ruffhouse/Columbia's Wyclef Jean, a member of the Fugees, is a rare artist who plays guitar with conviction, rhymes fluidly, and sings with passion.

With his solo album, "The Carnival," gaining much critical acclaim, Wyclef, who is part of the Refugee Camp collective, came

Aug. 10-11 to Tramps in New York and brought down packed houses both nights.

Performing his rendition of what we now know as Puffy-sampled classics, Wyclef opened the show with instrumental versions of Diana Ross' "I'm Coming Out" and the Police's "Every Breath You Take." Then he went into tracks from the album, including "Guantamaera," "Anything Can Happen," and "We Trying To Stay Alive." The highlight of the night, though, was Wyclef's interpretation of Prince's "Purple Rain," which featured him on electric guitar and Pras (who Wyclef jokingly stressed was not "the Tito Jackson of the Fugees") on Rhodes.

Among the guests backstage were fellow Fugees member Lauryn Hill, Missy "Misdemeanor" Elliott, members of Naughty By Nature, and Busta Rhymes, who earlier in the evening treated the audience to a surprise performance of his hot new single, "Put Your Hands Where My Eyes Could See." Naughty By Nature also appeared onstage with opening R&B act Next for a greatest-hits flashback that included such classic hip-hop tunes as "O.P.P." and "Hip Hop Hooray."

THE SPORT OF IT ALL: On Oct. 24, the Brooklyn, N.Y.- and Chicago-based Rap Coalition will sponsor the Rap Olympics in Los Angeles during the Rap Sheet Summit. The event will involve six teams (crews) with five MC members each. The competition will focus on lyrical skill, testing freestyle ability, proficiency at executing punchline rhymes, rhyming off the top of the head, tag-team rhyming, etc.

"Since hip-hop has become a commercial entity, very few artists who stress lyrical skills over making money receive their props," says Rap Coalition founder Wendy Day. "The Rap Olympics will bring national attention to the importance of lyrics in an industry currently dominated by 'How many units you sold?' and 'Which recycled R&B beat should we use now?' There will be no judges, to emphasize that this is not a battle. The goal is to create a hip-hop media event."

Thus far, several hip-hop crews have expressed interest in participating in the Rap Olympics, including Bootcamp Klik, Wu-Tang Clan, Diggin' In The Crates, Project Blowed, and Ras Kass' Golden State Warriors. Also involved is a Rap Coalition team consisting of Juice, Kwesi Tha Madd Lad, Thirstin Howl III, Eminem, and RhymeFest.

The Rap Olympics will be preceded by a Rap Coalition MC battle, which is open to MCs who have submitted a tape in advance or finished in the top 10 of any previous battle sponsored by Rap Coalition, Rap Sheet, Zulu Nation, or Sway & Tech. For further info, contact Day at 718-622-1964.

Assistance in preparing this column was provided by Kim Osorio.

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				*** No. 1/GREATEST GAINER ***	
1	2	2	8	UP JUMPS DA BOOGIE (C) (D) BLACKGROUND/ATLANTIC 98018/AG	MAGOO AND TIMBALAND 1 week at No. 1
2	1	1	6	MO MONEY MO PROBLEMS (C) (D) (T) (X) BAD BOY 79100/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
3	3	3	10	NOT TONIGHT (FROM "NOTHING TO LOSE") (C) (D) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' NIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
4	NEW		1	I MISS MY HOMIES (C) (D) (T) NO LIMIT 53290/PRIORITY	MASTER P FEAT. PIMP C AND THE SHOCKER
5	4	4	13	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
6	5	5	9	TAKE IT TO THE STREETS (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	RAMPAGE FEAT. BILLY LAWRENCE
7	6	34	3	BACKYARD BOOGIE (C) (D) (T) PRIORITY 53282	MACK 10
8	9	11	15	TALKIN' 'BOUT' BANK (C) (D) (T) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	THE WHORIDAS
9	7	7	10	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") (C) (D) (T) (X) TOMMY BOY 7785	COOLIO FEAT. 40 THEVZ
10	NEW		1	REMINDING ME (OF SEF) (C) (D) (T) RELATIVITY 1627	COMMON FEAT. CHANTAY SAVAGE
11	11	12	5	DOWN FOR YOURS (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	NASTYBOY KLICK FEAT. ROGER TROUTMAN
12	8	6	13	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") (C) (D) (T) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY
13	10	8	13	SMILE (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	SCARFACE FEATURING 2PAC & JOHNNY P
14	14	13	8	FAR FROM YOURS (C) (D) (T) PAYDAY/FFRR 850916/ISLAND	O.C. FEATURING YVETTE MICHELE
15	15	15	19	JUST ANOTHER CASE (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY	CRU FEATURING SLICK RICK
16	19	18	12	HIP HOP DRUNKIES (C) (D) (T) LOUD 64882/RCA	THA ALKHALIKS FEAT. OL' DIRTY BASTARD
17	26	—	2	I GOT DAT FEELIN' (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS	DJ KOOL
18	12	9	5	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") (T) VIOLATOR/DEF JAM 571441/MERCURY	FOXY BROWN FEAT. DRU HILL
19	17	40	3	HEY AZ (T) NOO TRYBE/EMI 58655*/VIRGIN	AZ FEATURING SWV
20	13	10	24	THAT'S RIGHT (C) (T) (X) BREAKAWAY/SUCCESS 53289/PRIORITY	DJ TAZ FEATURING RAHEEM THE DREAM
21	18	14	5	BE THE REALIST (C) DEFF TRAPP 9283/INTERSOUND	TRAPP, TUPAC & NOTORIOUS B.I.G.
22	37	27	3	CROOKED GREEN PAPERS (C) (D) (T) BEFORE DAWN 109/TOUCHWOOD	KINFUSION
23	22	17	49	DA' DIP (C) (T) (X) HARD HOOD/POWER 0112/TRIAD	FREAKNASTY
24	20	19	12	SMOKIN' ME OUT (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	WARREN G FEAT. RONALD ISLEY
25	21	20	7	ICED DOWN MEDALLIONS (C) (D) (T) BLUNT 6614/TVT	ROYAL FLUSH
26	16	16	18	IF I COULD CHANGE (FROM "I'M BOUT IT") (C) (D) (T) NO LIMIT 53273/PRIORITY	MASTER P FEAT. STEADY MOBBIN', MIA X, MO B, DICK & O'DELL
27	24	24	30	I'LL BE (C) (D) (T) VIOLATOR/DEF JAM 574028/MERCURY	FOXY BROWN FEATURING JAY-Z
28	23	32	7	ON & POPPIN' (C) (D) OVERALL 77001	YOUNG MC
29	29	30	6	HOW WE COMIN' (C) (D) (T) BIG BEAT/ATLANTIC 98017/AG	RBL POSSE
30	28	21	56	LET ME CLEAR MY THROAT (C) (T) (X) CLR/AMERICAN 17441/WARNER BROS.	DJ KOOL
31	31	36	7	WHO U WIT (C) (D) (T) MIRROR IMAGE 410/CHIBAN	LIL JON AND THE EAST SIDE BOYZ
32	25	22	20	HYPNOTIZE (C) (D) (T) BAD BOY 79092/ARISTA	THE NOTORIOUS B.I.G.
33	27	25	18	IF U STAY READY (C) (D) (T) SHEPPARD LANE/UNFADEABLE 854976/ISLAND	SUGA FREE
34	30	23	33	CAN'T NOBODY HOLD ME DOWN (C) (D) (T) (X) BAD BOY 79083/ARISTA	PUFF DADDY (FEAT. MASE)
35	33	31	4	A FRIEND (T) (X) JIVE 42471*	KRS-ONE
36	34	28	23	EMOTIONS (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG	TWISTA
37	36	—	2	LET ME HOLLA AT CHA (C) (D) LIVE SHOT 7001	BLAC HAZE
38	39	26	22	MY BABY DADDY (C) (D) (T) (X) TONY MERCEDES/LAFACE 24221/ARISTA	B-ROCK & THE BIZZ
39	32	29	14	WE TRYING TO STAY ALIVE (M) (T) (X) RUFFHOUSE 78602*/COLUMBIA	WYCLEF JEAN FEAT. REFUGEE ALLSTARS
40	38	33	5	BOUNCE (C) (D) (T) CRAVE 78604/EPIC	MARKIE DEE
41	41	44	23	JAZZY BELLE (C) (D) (T) (X) LAFACE 24224/ARISTA	OUTKAST
42	47	47	15	WHO YOU WIT (FROM "SPRUNG") (T) QWEST 43883*/WARNER BROS.	JAY-Z
43	44	46	16	DO YOU BELIEVE? (C) (D) (T) VIOLATOR 1606/RELATIVITY	THE BEATNUTS
44	35	38	5	HOODLUM (FROM "HOODLUM") (T) LOUD 95013*/INTERSCOPE	MOBB DEEP FEAT. BIG NOYD & RAKIM
45	RE-ENTRY		13	LISTEN (FIVE MINUTES) (C) (D) (T) BIG BEAT/PENALTY 7185/TOMMY BOY	DFC
46	40	39	17	DA' DIP (C) (D) (T) BIG BEAT/ATLANTIC 98022/AG	MC LUSCIOUS FEATURING KINSUI
47	RE-ENTRY		25	I SHOT THE SHERIFF (C) (D) (T) G-FUNK/DEF JAM 573554/MERCURY	WARREN G
48	46	—	20	2 MUCH BOOTY (IN DA PANTS) (C) (T) ID/WRAP 414/CHIBAN	SOUNDMASTER T
49	45	41	56	HOW DO U WANT IT/CALIFORNIA LOVE (C) (D) (M) (T) (X) DEATH ROW/INTERSCOPE 854652/ISLAND	2PAC (FEAT. KC AND JOJO)
50	RE-ENTRY		24	T.O.N.Y. (TOP OF NEW YORK) (C) (D) (T) PENALTY 7193/TOMMY BOY	CAPONE -N- NOREAGA

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

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Despite A True Letdown, Beatstock Was A Blast

IT WAS ALL ABOUT finally getting to lay our eyes on **Andrea True**.

When we decided to venture out to Floyd Bennett Field in Brooklyn, N.Y., for Beatstock—an all-day outdoor festival celebrating 20 years of dance music presented by **Vito Bruno** and WKTU New York—it was the mysterious woman behind such disco classics as “More, More, More,” “Party Line,” and “Keep It Up Longer” who most tweaked our interest. Odd as it might sound, it hardly mattered that the 40-act bill also included major stars like **Crystal Waters**, **France Joli**, **Vicki Sue Robinson**, **Loleatta Holloway**, and **Ultra Naté**. We wanted to catch a glimpse of the reclusive Ms. True, who is one of the scant few artists of her era not milking the ongoing retro movement for all it's worth.

After a while, the two-hour-plus trek from midtown Manhattan to the horribly remote location of the event started to feel like a pilgrimage. During our journey with fellow journalist **Michael Paoletta**, we revved up our expectations by pondering where True has been hiding for the last 20 years and mimicking her kittenish purr as we sang nearly every song in her brief but deliciously memorable catalog. Sounds twisted? You should have seen the faces of the folks sitting next to us on the subway. It's a miracle we made it to the show intact.

We ended a fourth round of “Party Line” as we sprinted from the yellow school bus that doubles as a shuttle from civilization into the far reaches of Floyd Bennett Field. We nearly trampled several police officers as we crossed the venue's entrance and started chanting, “Bring on Andrea.” That's when we received the news we both secretly feared: True had canceled at the very last minute.

It took a few minutes for us to regroup and refrain from hurling rocks at the stage in a childlike tantrum—or maybe it was the sound of Joli joyfully whipping through her new Popular/Critique single, “Breakaway,” that calmed us. Peeking into the crowd of 10,000 sun-drenched punters, we knew that it ultimately would be a jam-packed day of great music despite our initial disappointment.



All Hers. Portishead vocalist Beth Gibbons strikes a rare rock diva pose during a recent performance of “Seven Months” at Roseland in New York. The song can be heard on the U.K. act's eponymous sophomore collection, which is due in stores Sept. 30. The Go! Beat/London Records release will be previewed Sept. 22 by the single “All Mine.” Look for the group to tour the States in December.



by Larry Flick

Actually, Joli delivered one of the many highlights of Beatstock, proving that her voice has only gotten stronger with time. It bodes well for an album that she says is “98% done and should be ready to roll before the end of the year.” Ironically, she worries about the potency of her voice every time she steps onstage, particularly when she's performing “Breakaway.”

“It's a challenging song, because there are so many sustained notes all over the place,” she says. “I went out on that stage today and prayed, ‘God, please give me the breath to get through this song.’ I always feel victorious when I do.”

She was greeted like a conquering hero as she milled around the backstage area after her performance. Besides singing like a dream, she also seemed to represent the fondest wish of many of the old-school divas in attendance—the possibility of transcending her past glories into a fresh new phase as a recording artist.

That said, we're pleased to report that there was nary a hint of bitterness in the air. Rather, the afternoon took on the vibe of a high school reunion as longtime pals like Holloway, **Rochelle Fleming**, and **Carol Douglas** hugged, huddled, and cackled like hens. “Oooh, girl, you're looking *thin*,” Holloway could be heard saying to Fleming, as they compared gowns and hairdos.

Holloway was in good spirits, though she admitted that she's growing “a little weary of life on the road. Once anything you love to do becomes work, some of the fun goes away. But you just keep on pushing. I'm grateful that people are still interested in me.”

In fact, Holloway's disciples will be pleased to know that she has teamed with **Farley & Heller** for a cover of the **Style Council**'s “Shout It To The Top,” which is due in late September in the U.K. on Junior Boy's Own. Beyond

that, she spends her rare moments at her home studio in Chicago, demoing original material with producer **Yvonne Turner** (a lost clubland treasure whom we'd love to see stage a comeback) that she'll soon begin shopping for a label home.

Also shopping for a new label situation is **Douglas**, who has just completed the unsigned “Waiting On Your Love” with producer/writer **Eve Nelson**. Surveying the crowd in head-to-toe bugle beads and chiffon, the singer who won hearts in 1976 with “Midnight Love Affair” marveled at how cyclical music has been. “Even my son, who is totally into the hip-hop thing, is now getting into the old disco tunes,” she says. “Suddenly, this girl is hip again. Isn't that nice?”

Fleming, meanwhile, is putting the finishing touches on her first-ever solo album—a surprising fact, since her group, **First Choice**, broke up in '79. Save for the occasional one-off single, she has been actively touring on the strength of the act's classic material ever since. In fact, she's just returned to the States after nearly two months of gigging in Italy, Germany, and the U.K., where **First Choice**'s albums have been remastered and reissued.

Wiping her brow from a stellar Beatstock performance of “Doctor Love,” she gave up little dirt on the forthcoming **Embassy Records** collection beyond confirming “**Little**” **Louie Vega** as one of its producers and hinting that her former bandmates may be adding harmonies here and there. “We've even started talking about putting together a **First Choice** reunion tour next year,” she says with a smile.

When she wasn't catching up with old girlfriends, **Fleming** was spotted in deep conversation with **Naté**, who dripped with cool glamour under the unforgiving sunlight. It was hard not to fantasize about the sparks that could fly during a collaboration in the studio. We wonder if **Naté**'s manager, **Bill Coleman**, was among the countless observers who noted the chemistry brewing between these titans.

But then again, there were few moments when all eyes weren't firmly planted on **Naté**. She continues to breathe fresh energy into “Free” despite performing it on an almost hourly basis since the **Strictly Rhythm** hit's release in June. “It's been an overwhelming few months,” she says. “People have found something in this song that speaks to them, and that never fails to move me. I did the Gay Pride festival in the U.K. for 300,000 people, and I cannot tell you how intense it was to stop the track and have all of those voices singing my words back to me at the top of their lungs.”

More intense, however, has been the influx of kids who are flocking to her shows. “It's weird,” she says, laughing. “At first, I was kind of intimidated about performing for 2,000 kids, age 6-14. But I've found that it doesn't matter as long as I give myself to the crowd honestly.”

Also somewhat intimidating to **Naté** is the fact that she now has to “do it all over again” with another single. “It's hard not worry that the magic won't be



No Trippin' Here. Moonshine artist Keoki, center, has signed with the Los Angeles-based **Mad Hatter Management** for representation. He is touring the U.S. in support of his debut album, “Ego Trip,” which he produced with **Dave Aude**. The set is already garnering rave reviews from club DJs, who are actively spinning the latest single, “**Majick**.” Flanking Keoki are **Mad Hatter** principals **Chris Warner**, left, and **Daven Michaels**.

there again.”

Still, she's inching closer to confirming “**Found A Cure**” as a follow-up. The track reteams her with “**Free**” collaborators **Mood II Swing**, and **Naté** describes the track as another “anthem celebrating inner strength.”

Also representing the new guard of clubland belters at Beatstock was **Sandy B.**, a diva who gets our vote for mayor of clubland. This woman never stops smiling, and it seems to be true that she “simply loves people,” as she has declared. Our most recent proof was watching her bound out of her dressing room with her hair half-done and no makeup on to give a fellow diva a hug. Talk about having no pretensions! And, oooh baby, can this lady kick it onstage. The sea of air-punching fists during her performance of “**Make The World Go Round**” pushed her normally high-pitched vocals to impressive new heights. The future looks bright as **Champion Records** reads her latest jam with producer **Brinsley Evans**, “**No Need To Hide**.”

Capturing the full flavor of such a long day of music is impossible. But there were several other fleeting moments lingering in our mind as we made the long journey home (still humming True tunes in earnest with our pal **Paoletta**) . . . like the sight of **Robinson**'s male dresser wrapped in one of the singer's famous feather boas, standing on the side of the stage and miming in perfect synch with **La Vicki** as she stormed through “**House Of Joy**” . . . or the pack of preteens excitedly roaming around the backstage area with autograph books . . . or the exhausted, but deservedly satisfied, look on **Bruno**'s face as the show hit full stride. He did a masterful job of assembling and pacing the proceedings. But how 'bout aiming for a more central location next time? New York's Central Park would've been the perfect setting for such a star-studded event.

BEAT-WEAVING: Warner Bros. has apparently had a change of heart regarding **k.d. lang**'s dancefloor visibility. After initially insisting that clubland would not be in the marketing mix of the chanteuse's current album, “**Drag**,” the label has enlisted **Junior Vasquez** to reconstruct “**Theme From The Valley Of The Dolls**” with a tribal beat. It's an interesting method of reviving public interest in the sadly underappreciated project.

If truth be told, we absolutely could not envision **lang**'s lullaby-like recording gelling as an uptempo jam—especially given the knowledge that **lang** would not be available to re-cut her vocal. Still, **Vasquez** has made an admirable attempt at making it work. Wisely, he doesn't even bother trying to wrap her languid delivery of the song around a fast beat. Rather, he builds a mammoth, guitar-etched tribal-NRG groove and then proceeds to break it down to an ambient-dub head-trip to accommodate her languid singing. Once she reaches the chorus, he rebuilds the beat to a heart-racing pace. It's a wonderfully brave move that rattles and nourishes the brain more than it moves the body.

It will certainly take a DJ of **La**
(Continued on next page)

Billboard.
HOT Dance
Breakouts

SEPTEMBER 6, 1997
CLUB PLAY

1. **AIN'T TALKIN' 'BOUT DUB**
APOLLO FOUR FORTY 550 MUSIC
2. **LEARN 2 LOVE** KIM ENGLISH NERVOUS
3. **BARBIE GIRL** AQUA MCA
4. **BUENOS AIRES** MADONNA
WARNER BROS.
5. **SONIC EMPIRE**
MEMBERS OF MAYDAY LOGIC

MAXI-SINGLES SALES

1. **BUILDING A MYSTERY**
SARAH MCLACHLAN ARISTA
2. **CRAZY MARK** MORRISON ATLANTIC
3. **TOXYGENE** ORB ISLAND
4. **VS. DA KLAMZ UV DETH**
INVISIBL SKRATCH PIKLZ ASPHODEL
5. **TIC TIC TAC** CARRAPICHO ARIOLA

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

Wynonna Revisits Her Roots 'Side' Set Marks Artist's Move To Curb/Universal

BY DEBORAH EVANS PRICE

NASHVILLE—The past couple of years have been a tumultuous time for Wynonna, marked by the birth of her second child and changes in her management, publicity, and record label. With the Oct. 21 release of "The Other Side," Wynonna is back, reunited with former Judds producer Brent Maher, for an album that marks both a return to her musical roots and a step forward in her career.

"I'm back and just really so glad that I've survived and maintained my sanity throughout the changes," says Wynonna. "I'm sort of taking a step back and trying to find a safe place to exist where I can enjoy myself and not be freaked out by all the stuff that happens in the music business. . . . The challenge for me now is just to embrace the moment that I'm in and enjoy it. Rather than thinking five years from now, I think five days from now."

"The Other Side" is being heralded as a return to a more radio-friendly country sound. "She's such an awesome artist, and this record is a chance for Wy to be Wy," says Mike Curb, CEO of the Curb Group. "This record is Wy at her best. She's doing what she wanted to do. It's sort of Wy taking up where the Judds left off. You just feel that it's really her. She was free to make the album she's always wanted to make."

Ten of the album's 12 cuts were produced by Maher; the remaining two were produced by David Pack, with use on movie soundtracks in mind. The set contains Wynonna's first cut as a songwriter, "Troubled Heart And A Troubled Mind," which she co-wrote with Jamie O'Hara and Maher. "The Other Side" also features Wynonna and her mother, Naomi, reuniting on the cut "Don't You Throw That Mojo On Me," written by Tia Sillers, Mark Selby, and blues/rock guitarist Kenny Wayne Shepherd, who also plays on the track.

"She's done one other thing where she sang on my first solo album, [the cut] 'When I Reach The Place I'm Goin'.' She did the vocals on that. It's been probably close to five years," says Wynonna of Naomi's participation. "But, no, the Judds aren't reuniting."

As for co-writing "Troubled Heart," Wynonna says. "It's the first time I've been willing to put my butt on the line in front of people. I've certainly stomped around the house thinking of things to say, but I'm just starting to get convinced that people out there want more. . . . I thought I'm going to start jumping out there and speaking from my heart. Some people will get it, and some people won't. Some people will connect, and



WYNONNA

some people won't. So how do I connect with them? I think I have to dive in a little deeper. And, no, it's not the most profound song ever written, but it's my first, and this is how you get started. You jump out there and are willing to be vulnerable and see what happens."

Wynonna credits Curb with giving her the time and encouragement to make this album. "I think this record is such a celebration of the joy of life," she says. "If you just hang in there and wait a little longer, you will get better. This is the healing record. This record is so important to me because it has healed me through a time of great change and uncertainty."

The changes were numerous, including a switch from Curb/MCA to Curb/Universal. Wynonna and Lyle Lovett were the only two artists under the previous production and distribution agreement between Curb and MCA Nashville. Both artists are now on Curb/Universal, which is a joint venture between the two companies. Curb is no longer affiliated with MCA and shares no other artists. MCA Nashville and Universal fall under the umbrella of the Universal Music Group.

"I lost a lot of energy trying to make relationships work that weren't working," she says. "I've lost my best friend. I lost my manager [attorney John Unger]. I lost my record label and all those things that you think will happen to someone else because 'I know everything' . . . I lost [guitarist] Don Potter. He quit the music business. I've never made a record without him, not from

the moment I started singing. He came to me one day and said, 'I'm leaving Nashville and moving to a mountaintop with my lovely wife and becoming involved in a church.'"

One of the biggest changes in her life came when she opted to exit MCA Nashville. Why did she leave? "I think it was time," she says. "A woman knows when a relationship is over: Some people say they stay married an extra five years because they don't know how to leave. Well, I think, there comes a point when you know. And it's not any one thing, it's a combination of a lot of events that took place. . . . I think it started

(Continued on page 38)



Welcome. Music Marketing Network (MMN) celebrated the opening of its Nashville office with a party for Music Row. Shown, from left, are MMN Nashville marketing director Debe Fennell, Atlantic Nashville director of national promotion Larry King, Capitol Nashville director of radio marketing Doug Baker, and MMN president Paul Chachko.

Van Zandt Speaks On Tribute; Warner Western Salutes Hawaiian Cowboys

TRIBUTE TO TOWNES: A new song and spoken-word album, "Last Rights," on the Gregor label pays tribute to the late Townes Van Zandt. The 68-minute-plus CD includes Van Zandt describing the genesis of such songs as "Pancho And Lefty," "Blaze's Blues," "Brand New Companion," "Marie," "The Hole," and "If I Needed You" and performing them, as well as lengthy interview segments in which he describes his life and times.

Of his perhaps best-known song, "If I Needed You," he says on the disc, "That's the only song I ever wrote in my sleep." He goes on to describe how he was sharing a small Nashville house with Guy and Susanna Clark and living on codeine cough syrup. That song, he recalls, came to him in its entirety—including the guitar parts—during his troubled codeine sleep. He dreamt that he was on-stage in New York singing the song to a crowd. He woke up, wrote it down, and went back to sleep.

"That was my first hit," he says. Although Van Zandt says on the disc that the song, performed by Emmylou Harris and Don Williams, reached No. 1, it actually peaked at No. 3 on the Hot Country Singles & Tracks chart in 1981. "Pancho And Lefty," cut by Willie Nelson and Merle Haggard, went to No. 1 in 1983.

Gregor is located in Montclair, N.J., and distributed by Big Daddy Distribution of Maplewood, N.J.

In other record news, Warner Western will soon unveil a new collection paying tribute to the music of the *paniolo*, or Hawaiian cowboy. The album, "Na Mele O Paniolo: Songs Of The Hawaiian Cowboy," will be released Sept. 9, in conjunction with a new documentary titled "Paniolo O Hawaii: Cowboys Of The Far West," directed by Edgy Lee. The film and album will debut that day at the Smithsonian Institution's Museum of Natural History in Washington, D.C., at an invitation-only screening and reception. The film will be shown to the public Sept. 13-14 at 1 p.m. at the Hirshhorn Theatre. The album, produced by Nani Lim Yap and Jim Ed Norman, features paniolo artists performing the songs that reflect their way of life. The documentary includes rare footage of Will Rogers with some paniolo and concludes with a narration by Willie Nelson.

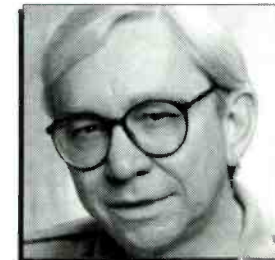
PEOPLE: Monk Family Music Group here has acquired the rights to the song catalog of the late Carl Wells. His songs were recorded by, among others, Otis Redding, Ike & Tina Turner, and Sam & Dave. . . . Dean Dillon has signed a new contract with the Opryland Music Group

(OMG). OMG also has acquired Dillon's Jessie Jo Music catalog. . . . Gavin Reily has signed a publishing agreement with Hamstein Cumberland Music. . . . A.L. "Doodle" Owens has signed with Magnatone Publishing. . . . Dave Schuder and Elliott Kozak join Entertainment Artists Nashville. . . . Vincent Candler is upped to senior VP for licensing rights at ASCAP. . . . Bob Romeo is re-elected board chairman of the Academy of Country Music. Ditto for Gene Weed as vice chairman.

A field of country artists will race in Mark Collie's Celebrity Race for Diabetes Cure, held Oct. 8 at the Nashville Speedway. Loretta Lynn will be a grand marshal for the event, which also includes an Oct. 7 auction at the Wildhorse Saloon. . . . Trace Adkins, Sara Evans,

Tim McGraw, John Anderson, and Ricky Van Shelton will pay tribute to Merle Haggard with a Sept. 17 concert at the Ryman Auditorium. The event benefits the EAR Foundation at Nashville's Baptist Hospital.

Clay Walker's Four Star Blowout tour launches its fall touring schedule Sept. 26 in Auburn Hills, Mich. Joining Walk-



by Chet Flippo

er on the tour, sponsored by the Primestar TV entertainment service, will be Lee Ann Womack, Mark Wills, and Kevin Sharp. Walker reports that ticket prices will be around \$20. . . . Terri Clark tells Nashville Scene that she's fully recovered from her Fan Fair accident. She was hit in the face by an errant softball, which caused a fractured cheekbone and extensive bruising. "I've started to stop having nightmares about flying objects coming at me," she says.

BOOKED: Kinky Friedman's next mystery takes place mostly on the road on Willie Nelson's tour bus, affectionately nicknamed "Honeysuckle Rose." This is his 10th mystery book, all of which star Friedman as a retired country singer turned detective—and feature his real-life friends as characters (I had the honor of being a murder suspect in "A Case Of Lone Star"). In "Roadkill," the new book, due Sept. 12 from Simon & Schuster, Friedman is enlisted to see who's trying to kill Nelson and why. As usual, the plot exists mainly as a vehicle for Friedman's one-liners and anecdotes, most of which are unprintable here. One involves the great fiddle player Johnny Gimble, who said that when he was a child, he told his mother that when he grew up, he wanted to be a musician. His mother told him, "Make up your mind, son. You can't do both."



Island Bound. The first country music festival on the island of St. Lucia will take place Dec. 4-6. Making the announcement, from left, are St. Lucia Tourist Board deputy chairman Desmond Skeete, festival host Katie Haas, festival spokesman Neal McCoy, and St. Lucia Tourist Board director of tourism Agnes Francis.

COUNTRY CORNER



by Wade Jessen

SALUTE TO OUR FIRST STAR: Although his hometown of Meridian, Miss., was then known as a hotbed for traditional blues, **Jimmie Rodgers** emerged during the late 1920s as country music's first singing star and was subsequently heralded as "the Father of Country Music." Seventy years after his first recording session and more than 60 years after his death, "The Songs Of Jimmie Rodgers: A Tribute" bows at No. 31 with Hot Shot Debut honors on Billboard's Top Country Albums, selling 5,000 units.

That set includes performances by **Dwight Yoakam**, **Bono**, **Willie Nelson**, **John Mellencamp**, and **Alison Krauss & Union Station** (Music to My Ears, Billboard, June 28).

"We think this project strikes the perfect balance between contemporary Nashville and the adult rock audiences, and it coincides with the centennial celebration of Rodgers' birth," says **Greg Linn**, marketing director at Columbia's New York headquarters. "Jimmie is a member of the Rock and Roll Hall of Fame, and many of the performers who appear on the album will participate in the American Music Masters Series shows scheduled for Sept. 19-21 in Cleveland. We've also produced a video piece that should help our press coverage immensely, and we're working closely with the Jimmie Rodgers Foundation through their World Wide Web site."

Linn says that the album is the inaugural release on Columbia's Egyptian subsidiary (**Bob Dylan's** label) and has been serviced to several radio formats, including country. He says that Sony's Nashville division has been instrumental in securing point-of-purchase displays for the package.

Rodgers was among the Country Music Hall of Fame's first group of inductees, elected in 1961.

SHE'S GONNA BE BUSY: After opening with more than 9,000 units, **Lorrie Morgan's** "Shakin' Things Up" (BNA) increases 28% to take our percentage-based Pacesetter banner on Top Country Albums. That hike pushes Morgan's set 14-9 on the country chart and fuels a 119-98 leap on The Billboard 200, as she prepares for some heady media exposure in the coming weeks to launch her forthcoming book, "Forever Yours, Faithfully: My Love Story" (Music to My Ears, Billboard, Aug. 23).

CMT plans to feature Morgan as its October showcase artist. She has scheduled stops during September on NBC's "Dateline" and "Regis And Kathie Lee" shows and performs Sept. 24 at the Country Music Assn. Awards on CBS. **Susan Nadler**, who handles Morgan's personal management, tells Country Corner that the book tour will take her on a cross-country trek that includes several in-store appearances.

As Morgan will no doubt discuss her marriage to singer **Keith Whitley** during this time of heightened publicity for her autobiography, it's possible that some of Whitley's RCA catalog titles may reappear on Top Country Catalog Albums. He died of alcohol poisoning in 1989.

COUNTRY STANDARD TIME: Following national publicity for the annual pilgrimage of **Elvis Presley** fans to his Memphis burial site, and with this year marking 20 years since his death, "Elvis: Great Country Songs" opens at No. 73 on Top Country Albums. That package, which sold approximately 2,000 units, is a 24-track distillation of such classic country material as "Green, Green Grass Of Home" and "(Now And Then There's) A Fool Such As I."

WYNONNA REVISITS HER ROOTS 'SIDE'

(Continued from page 36)

when I was pregnant. I had taken a year-and-a-half off, and I had time, probably too much time, to sit there and think. And I had come back with all of these agendas. I had become sort of the woman [who was] a force to be reckoned with. I think I just wore everybody out and made them feel like I was sort of on my own path.

"You have moments when you feel like nobody gets it and then you have moments when you go, 'Oh, my gosh. I'm making the connection.' So I think I had experienced several albums where I really felt like I was on my own, and then I think people got to the point where they really didn't know what to do with me... I am my own person, and yet I can't seem to get anybody to understand my desire to be different. So it was a struggle, and it was painful because I wanted so badly to be accepted and adored and loved. Yet I think I went about it all wrong, and it's something you have to live with as an artist. You have to know when you've made your mistakes. I've had a lot of both mistakes and success."

Wynonna says that she harbors no ill feelings toward her former label and calls MCA Nashville president **Tony Brown** one of her "favorite people," but she felt it was time to make a change. "You never know when God is going to put someone in your life who makes the difference when you least expect it," Wynonna says. "I've known Mike Curb as long as I've sang... He's always been there somewhere... and Mike Curb reached out to me at a very sad time and gave me some hope again."

Executives at MCA Nashville could not be reached for comment at press time.

Wynonna says there's also a reason she's with Universal. "Back when I was still with MCA, a man approached me about being on a label called Rising Tide," she says. "Out of my loyalty to MCA, I stayed with them instead. Meanwhile, **Doug Morris**, who is now [chairman/CEO] with Universal [Music Group], was always someone in the back of my mind as someone who came to me and offered me a deal... The challenge is to try to stay loyal and look out for yourself and do what you think is right. At the time **Doug Morris** came to me, I wasn't really interested because I was with MCA/Curb, and then he moved over to Universal. So it was a way for me to stay within the MCA family, but to have sort of a new team, sort of a fresh

start. And Curb has always been part of the deal."

Curb/Universal is mounting a major marketing campaign for "The Other Side." "It's a project we've put a lot of time, a lot of thought, and a lot teamwork into," says Curb/Universal VP of promotion **Gerrie McDowell**. "We're going to start out with a little teaser campaign using buttons and postcards around the first of September. The [radio] release date for the single will be Monday, Sept. 29."

That song, "When Love Starts Talkin'," will be accompanied by a video. The commercial single will be released Sept. 23 on cassette, CD, and 7-inch. "We have a marketing piece that is a folder that looks like a working marketing plan with her pictures on it. We're using it for publicity, and we're using it to send the single in and for sales solicitation. It's something that's all-purpose. It gives all the information about where she's playing, TV shows she's doing—'Oprah,' 'Letterman,' 'The Tonight Show.'"

To boost sales on street date, the label has planned various events for the night before the album hits the shelves. "We have a very special surprise we are putting together for the album premiere party," says McDowell. "The premiere party and the SJS Satellite Radio premiere will be on Monday, Sept. 20. And in conjunction with that, we are going to have Wynonna album parties at the Hard Rock in Dallas, Los Angeles, Chicago, and Atlanta. It's going to be a huge event."

McDowell says Curb/Universal is planning a surprise for attendees at the Nashville Hard Rock party. Wynonna will kick off the radio special by performing "When Love Starts Talkin'" live from the venue's roof.

McDowell says the label also plans to utilize "win it before you can buy it" contests at radio and to run radio and TV spots. In addition, Wynonna is slated to be featured in numerous major publications.

McDowell says the promotional efforts at retail will include posters, flats, buttons, and other point-of-purchase materials. She says retailers who've heard the project are responding favorably. "We're getting commitments already," she says. "That's how excited people are about this thing."

Though Wynonna's relationship with country radio has been somewhat tenuous lately, McDowell feels this album

will be warmly embraced by country programmers. "We've got 10 cuts on this album that I know country radio is just going to love," says McDowell. "I think radio has always loved Wynonna. They need her voice. They need her because she's such a known identity to the people that listen to our format. And I think everything they've ever wanted from her is in this project."

Country radio programmers who've heard the album agree. "From what I heard, it sounds to me like Wy is back where she ought to be," says **Johnny Gray**, music director at WKHX/WYAY Atlanta. "The first single, I think, is going to really state that to radio and her listeners as well. It's a great up-tempo song. The production and everything is really where it ought to be. It's got a real modern groove to it, yet it's got that kind of Judds sound to it, which is quite interesting. And she's also got some really excellent ballads on the album... Brent has really got her back where I think country radio really wants her to be."

Scott Stewart, music director at WZZK Birmingham, Ala., echoes Gray's enthusiasm. "I was pleasantly surprised," Stewart says of hearing her new songs. "It definitely sounds like the Wynonna people are used to hearing—meaning Wynonna when she was with the Judds, more than anything. A lot of folks have criticized her most recent stuff as being too pop, too blues, too something, and said she's not driving the format like she used to be."

"The truth is, I think, she's very important to the format because so much of the music that either she as a solo artist or she with the Judds made is still very, very strong and still gets played a lot. I think she's one of the main voices people associate with the sound of country radio today, and for her to be putting out music again that sounds more like what we're used to hearing her sing is very good and makes me think very good of the future."

Mike Curb agrees with Stewart that Wynonna is important to the format. "Country radio desperately needs Wynonna," he says. "We can't afford to lose our superstar artists. We need her sound, her magic, her excitement."

Wynonna will perform select concert dates this fall, with a major tour kicking off next spring. At that time, Curb/Universal will initiate the second phase of the marketing plan.

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

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
31 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP)	53 FLUTTER (Irving, BMI/Two Bagger, BMI) WBM
32 ALL THE GOOD ONES ARE GONE (Acuff-Rose, BMI/Polygram Int'l, ASCAP/Ranger Bob, ASCAP) HL/WBM	13 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM
55 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL	16 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM
70 ANSWER TO MY PRAYER (Minka, ASCAP/Mavenck, ASCAP/WB, ASCAP/Acuff-Rose, BMI) WBM	64 HAND OF FATE (WB, ASCAP/Lunn, ASCAP/Warner-Tamerlane, BMI/Under The Bridge, BMI)
71 BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM	40 HE LEFT A LOT TO BE DESIRED (Starstruck Angel, BMI/Dead Solid Perfect, BMI/Sony/ATV Cross Keys, ASCAP) HL
11 CARRYING YOUR LOVE WITH ME (Warner-Tamerlane, BMI/Rancho Belita, BMI/Jeff Stevens, BMI) WBM	28 HELPING ME GET OVER YOU (Post Oak, BMI/LaSongs, ASCAP/Almo, ASCAP) HL/WBM
52 CLAUDETTE (Roy Orbison, BMI/Songs Of PolyGram Int'l, BMI/Barbara Orbison, BMI) HL	69 HERE'S THE DEAL (Sixteen Stars, BMI/John Juan, BMI) HL
14 COME CRYIN' TO ME (Sony/ATV Tree, BMI/Feed Them Kids, BMI/Starstruck Angel, ASCAP/Mark D., ASCAP) HL	35 HOLE IN MY HEART (EMI April, ASCAP/Desmobile, ASCAP/Joel David, ASCAP/EMI Blackwood, BMI/Vee One, BMI) HL
6 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM	29 HONKY TONK TRUTH (Sony/ATV Songs, BMI/Showbilly, BMI/Sony/ATV Tunes LLC, ASCAP/Kim Williams, ASCAP/Zomba, ASCAP)
15 DAY IN, DAY OUT (Warner-Tamerlane, BMI/Golden Wheat, BMI/Kicking Bird, BMI/Thomahawk, BMI) WBM	7 HOW A COWGIRL SAYS GOODBYE (Sony/ATV Cross Keys, ASCAP/SLL, ASCAP/Sony/ATV Tree, BMI/Teirite, BMI) HL
49 DON'T LOVE MAKE A DIAMOND SHINE (Almo, ASCAP/Daddy Rabbit, ASCAP/Wayland, ASCAP) WBM	17 HOW DO I GET THERE (EMI Princeton Street, ASCAP/Full Keel, ASCAP/Farrenuff, ASCAP) HL/WBM
34 DOWNS CAME A BLACKBIRD (M. Spiro, BMI/Hidden Words, BMI/Nakomis, ASCAP)	4 HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM
5 DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM	47 HOW DO I LIVE (Realsongs, ASCAP) WBM
21 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM	

3 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL	27 BMI/Yatata, BMI) WBM	83 YOU WALKED IN MY LIFE (PolyGram, ASCAP/Curb, ASCAP/Fore-runner, ASCAP)
9 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM	28 BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Mike Curb, BMI/Ron Williams, BMI/Diamond Storm, BMI) WBM	59 YOU WALKED IN MY LIFE (PolyGram, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP)
20 IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM	30 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM	
24 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP/Sony/ATV Cross Keys, ASCAP) WBM	31 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL	
42 I'M YOUR MAN (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Senior Partner, ASCAP) HL	30 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM	
26 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM	41 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) HL	
19 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, BMI/John Juan, BMI) WBM	60 SOMETHIN' LIKE THIS (Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP/Mike Curb, BMI/Ron Williams, BMI/Diamond Storm, BMI) WBM	
22 IT'S YOUR LOVE (EMI Blackwood, BMI) HL	39 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM	
73 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Gitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM	36 THANK-GOD FOR BELIEVERS (EMI Blackwood,	
62 LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Twang, ASCAP/Tom Collins, BMI)		
61 LIVING IN A HOUSE FULL OF LOVE (EMI, BMI/Al Gallico, BMI) HL/WBM		
25 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL		
51 LOVE TRAVELS (BMG, ASCAP/Wood Monkey, ASCAP/Careers-BMG, BMI/Elymax, BMI) HL		
63 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL		
68 NAKED TO THE PAIN (G.I.D., ASCAP/Warner-Tamerlane, BMI/Des Chalets, BMI) WBM		
45 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita, --- -- --		
	75 OPEN ARMS (Weed High Nightmare, BMI)	
	37 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL	
	54 THE REST OF MINE (WB, ASCAP/Sawng Cumprny, ASCAP/Milene, ASCAP/Loggy Bayou, ASCAP)	
	46 RIDIN' OUT THE HEARTACHE (Songs For Debin, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL	
	12 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)	
	74 SHE KNOWS ME BY HEART (Club Zoo, BMI/Katie Walker, BMI/Dabi Lu, BMI)	
	1 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	
	50 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/Kids, ASCAP)	
	10 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gio Monster, BMI) WBM	
	57 WICHITA LINEMAN (Polygram Int'l, ASCAP) HL	
	67 A WOMAN LIKE YOU (Rocking K, ASCAP/Warner Chap-pell, ASCAP/Little Poncho's, BMI/Little Big Town, BMI/Karfish, BMI) WBM	
	18 YOU AND YOU ALONE (Benefit, BMI) WBM	
	43 YOU CAN'T GET THERE FROM HERE (Little Tybee, ASCAP/Fore-runner, ASCAP)	
	48 YOU LIGHT UP MY LIFE (PolyGram, ASCAP/Curb, ASCAP) WBM	
	59 YOU WALKED IN MY LIFE (PolyGram, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP)	

India Serves Up Steamy Salsa

INDIA'S MANY-SIDED SUCCESS: In the past year, India has certified her sultry self as a diva for all musical seasons.

RMM's native New Yorker scored another No. 1 dance hit this year as the vocalist on Nuyorican Soul's "Runaway." In April, she earned a Billboard Latin Music Award for her Latin jazz disc with Tito Puente titled "Jazzin'."

Further, India chipped in a vocal cameo on "Señorita," a crunchy Spanglish track featured on Puff Daddy's best-selling rap album "No Way Out."

Of course, India's biggest claim to fame is as a sassy salsa belter who was chomping down on cigars on-stage long before it became the national rage.

India's Sept. 9 release, "Sobre El Fuego," marks her return to the salsa camp, where she still enjoys her largest following.

But as RMM's Bill Marín relates, his label wants to establish India as an artist for all markets.

"When we talk about pop in the music industry, it has always indicated a wide artistic range, and so we want to put a versatile star like India everywhere at retail," says Marín. "I have seen Gloria Estefan's Latin product put in every section at the record stores. We want to try to do the same by placing her in jazz, dance, and pop sections."

Likewise, at Spanish radio, Marín hopes to snare pop stations that might rotate tropical sounds.

"We are going after any pop sta-



by John Lannert

tion that leans towards playing a tropical record," says Marín. "So it is a salsa album, but we are trying to broaden her visibility at Spanish radio."

According to Marín, India's core fan base consists of females ages 13-35, "regardless of the type of album she puts out."

No doubt. Her salsa tunes, which usually focus on the woman's point of view in a variety of situations, have scored big with her large distaff following.

And "Sobre El Fuego," whose title cut is a remake of Chaka Khan's hit "Through The Fire," contains India's typically big-voiced, church-flavored styles matched up with equally robust brass arrangements.

Salsa queen Celia Cruz teams with India on a sizzling duet titled "Mar & Candela."

The album's leadoff single, "Me Cansé De Ser La Otra," was recently serviced to radio.

RMM clearly is going to the mat for India's first salsa disc since her smash 1994 album, "Dicen Que Soy."

RMM is betting that absence has made the hearts of India's fans grow fonder. Proof of its conviction can be found in the 250,000 units being

shipped upon release—a hefty tally for a tropical act.

Marín notes that RMM is supporting the album with a multifaceted retail campaign that emphasizes in-store play and co-op print advertising.

On Sept. 15, India will aid her own cause as she embarks on a 13-city promo campaign that will feature interviews and visits with radio, press, television, and retail. Later this year, she will launch a 24-city concert tour of the U.S. and Puerto Rico.

In November, RMM is kicking off an extensive television promotion in New York, Miami, Chicago, Los Angeles, and San Francisco.

"The real big next step for India is for her to cross over to the bilingual Hispanics in this country who are not into salsa," says Marín. "The hipness of what India has done is bringing her closer to that audience."

RMM is touting its marketing thrust for "Sobre El Fuego" as its most aggressive in its 10-year history.

The timing could not be better for RMM's project. After charting only one album in the top 20 of The Bill-

(Continued on next page)

LATIN TRACKS A-Z

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
13 ACEPTA MI ERROR (Edimonsa, ASCAP)	
33 AMOR A LA MEXICANA (Peermusic, BMI)	
25 AMOR NARCOTICO (Copyright Control)	
31 DESEOS (RONDANDO TU ESQUINA, NUESTRO JURAMENTO) (Copyright Control)	
4 DESESPERADAMENTE ENAMORADO (Teddy Sound, SESAC)	
9 DILE A ELLA (Copyright Control)	
15 EL DESTINO (BMG Songs, ASCAP)	
12 EL TRUCO (Copyright Control)	
19 EL TUCANAZO (Flamingo)	
30 ES LA MUJER (EMI Blackwood, BMI)	
21 ESTATUA DE MARFIL (Copyright Control)	
40 ES VERDAD (Flamingo)	
5 HOY ME HE VUELTO A ENAMORAR (Lanfranco, ASCAP)	
7 JEFE DE JEFES (TN Ediciones Musicales, BMI)	
11 LA INCERTIDUMBRE (BMG Songs, ASCAP)	
18 LA QUIERO A MORIR (Karen, ASCAP)	
39 MEN IN BLACK (Sony/ATV Tunes LLC, ASCAP/Treyball, ASCAP/Baby Fingers, ASCAP/Yamina, ASCAP/Freddie Dee, BMI)	
2 MIENTE (Fonometric, SESAC)	
6 MI ULTIMO ADIOS (Crisma, SESAC)	
26 MOTIVOS (Fonometric, SESAC)	
8 NO PRETENDO (STEAL YOUR HEART) (FIPP, BMI)	
36 NO PUEDO OLVIDARME DE TI (Ole Ole, ASCAP)	
20 NUBE VIAJERA (Rightsongs, BMI)	
17 O SOY O FUI (Crisma, SESAC)	
27 PELIGRO (Sony Latin, BMI)	
34 PERO TE AMO (Ernesto Musical)	
38 PERSONA IDEAL (Copyright Control)	
1 POR DEBAJO DE LA MESA (Tillandsia, ASCAP)	
35 PORQUE NO TE ENCONTRE (WEA Latina, ASCAP)	
24 QUE SE TE OLVIDO (Unimusic, ASCAP)	
10 QUE SOLO ESTOY SIN TI (Mas Latin, SESAC)	
23 QUISIERA (2000 Amor)	
37 QUIT PLAYING GAMES (WITH MY HEART) (Zomba, ASCAP/Creative, ASCAP/Megasongs, ASCAP)	
22 REGRESA A MI (UN-BREAK MY HEART) (Realsongs, ASCAP)	
28 SECUESTRO DE AMOR (Flamingo)	
16 SUFRO POR AMARTE (Garmex)	
12 TAL VEZ ES AMOR (TALVEZ SEJA AMOR) (Sony Discos, ASCAP/EMI April, ASCAP)	
3 TE SIGO AMANDO (BMG Songs, ASCAP)	
29 VIVIR SIN ELLAS (Copyright Control)	
14 YA ME VOY PARA SIEMPRE (EMI Blackwood, BMI)	

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	2	2	6	LUIS MIGUEL WE A LATINA	★★★ No. 1 ★★★ ◆ POR DEBAJO DE LA MESA L. MIGUEL (A. MANZANERO)
2	1	1	6	ENRIQUE IGLESIAS FONOVISA	MIENTE R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)
3	4	4	14	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
4	3	3	10	JORDI FONOVISA	◆ DESESPERADAMENTE ENAMORADO DYANGO (PMARTINEZ)
5	7	5	5	FRANKIE NEGRON WEACARIBE/WEA LATINA	HOY ME HE VUELTO A ENAMORAR LEM (J. L. PILOTO)
6	8	13	10	MARCO ANTONIO SOLIS FONOVISA	MI ULTIMO ADIOS M. A. SOLIS (M. A. SOLIS)
7	6	12	5	LOS TIGRES DEL NORTE FONOVISA	JEFE DE JEFES TN INC. (T. BELLO)
8	9	7	11	GLORIA ESTEFAN EPIC/SONY	NO PRETENDO E. ESTEFAN JR., K. SANTANDER (G. ESTEFAN, K. SANTANDER)
9	5	6	12	VICTOR MANUELLE SONY TROPICAL/SONY	DILE A ELLA NOT LISTED (G. FRANCISCO)
10	16	28	9	BANDA EL RECODO FONOVISA	QUE SOLO ESTOY SIN TI G. LIZARRAGA (M. A. SOLIS)
11	15	18	7	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	LA INCERTIDUMBRE J. GABRIEL, E. OKAMURA (J. GABRIEL)
12	21	11	3	CHAYANNE SONY LATIN/SONY	TAL VEZ ES AMOR R. FOSTER (A. CESAR, PS. VALLE)
13	20	33	9	LOS TEMERARIOS FONOVISA	ACEPTA MI ERROR A. ANGEL ALBA (G. A. ALVA)
14	24	40	22	LOS TEMERARIOS FONOVISA	◆ YA ME VOY PARA SIEMPRE A. ANGEL ALBA (J.V. FLORES)
15	11	8	19	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL, E. OKAMURA (J. GABRIEL)
16	NEW ▶	1	1	LOS HURACANES DEL NORTE FONOVISA	SUFRO POR AMARTE G. GARCIA (M. RUBALCAVA)
17	32	24	15	MARCO ANTONIO SOLIS FONOVISA	O SOY O FUI M. A. SOLIS (M. A. SOLIS)
18	NEW ▶	1	1	DLG SONY TROPICAL/SONY	LA QUIERO A MORIR S. GEORGE (F. GABRIEL)
19	12	14	13	LOS TUCANES DE TIJUANA EMI LATIN	EL TUCANAZO G. FELIX (M. QUINTERO LARA)
20	10	30	12	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	◆ NUBE VIAJERA PMARTINEZ (M. MASSIA)
21	29	—	5	VICENTE FERNANDEZ SONY DISCOS/SONY	ESTATUA DE MARFIL PRAMIREZ (M. URIARTE)
22	14	10	3	JAILENE EMI LATIN	◆ REGRESA A MI H. JIMENEZ (D. WARREN)
23	18	15	6	VICTORIA FONOVISA	◆ QUISIERA R. LIVI (R. LIVI, J. MARCELO)
24	—	—	8	BANDA EL LIMON FONOVISA	QUE SE TE OLVIDO M. CONTRERAS (P. GARZA)
25	—	—	2	CHICHI PERALTA + SON FAMILIA CAIMAN	◆ AMOR NARCOTICO C. PERALTA (J. FELIX)
26	22	27	14	MOJADO FONOVISA	◆ MOTIVOS L. LOZANO (F. BARRIENTOS, L. LOZANO)
27	13	9	4	GILBERTO SANTA ROSA SONY TROPICAL/SONY	PELIGRO J. LUGO, G. SANTA ROSA (R. MONCLOVA)
28	34	—	15	LOS TUCANES DE TIJUANA EMI LATIN	◆ SECUESTRO DE AMOR G. FELIX (M. QUINTERO LARA)
29	28	25	8	INTOCABLE EMI LATIN	VIVIR SIN ELLAS J. L. AYALA (D. ARIAN)
30	19	21	12	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ES LA MUJER PRAMIREZ (A. CHAVEZ)
31	38	16	3	CHARLIE ZAA SONOLUX/SONY	◆ DESEOS H. GUTIERREZ (C. PEREZ, E. CADICAINA, B. DE JESUS)
32	NEW ▶	1	1	ASHLEY SONY TROPICAL/SONY	EL TRUCO NOT LISTED (NOT LISTED)
33	31	—	10	THALIA EMI LATIN	◆ AMOR A LA MEXICANA K. SANTANDER, B. OSSA (M. PUPPARO)
34	23	29	11	BANDA Maguey FONOVISA	PERO TE AMO E. SOLANO (E. SOLANO)
35	NEW ▶	1	1	OLGA TANON WE A LATINA	PORQUE NO TE ENCONTRE O. TANON (G. MARQUEZ)
36	27	20	6	MDO SONY LATIN/SONY	◆ NO PUEDO OLVIDARME DE TI NOT LISTED (A. JAEIN)
37	NEW ▶	1	1	BACKSTREET BOYS JIVE	◆ QUIT PLAYING GAMES (WITH MY HEART) M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLLOW)
38	NEW ▶	1	1	ADOLESCENT'S ORQUESTA SONY TROPICAL/SONY	PERSONA IDEAL L. M. PORFI BALOA (L. M. PORFI BALOA)
39	NEW ▶	1	1	WILL SMITH COLUMBIA/SONY	◆ MEN IN BLACK POKE & TONE (W. SMITH, PRUSHEN, T. MCFADDEN, F. WASHINGTON)
40	NEW ▶	1	1	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD G. FELIX (M. QUINTERO LARA)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	69 STATIONS
1 LUIS MIGUEL WE A LATINA	1 FRANKIE NEGRON WEACARIBE/WEA LATINA	1 MARCO ANTONIO SOLIS FONOVISA
2 JORDI FONOVISA	2 VICTOR MANUELLE SONY TROPICAL/SONY	2 LOS TIGRES DEL NORTE FONOVISA
3 ENRIQUE IGLESIAS FONOVISA	3 LUIS MIGUEL WE A LATINA	3 BANDA EL RECODO FONOVISA
4 JUAN GABRIEL ARIOLA/BMG	4 DLG SIR GEORGE/SONY	4 JUAN GABRIEL ARIOLA/BMG
5 GLORIA ESTEFAN EPIC/SONY	5 JAILENE EMI LATIN	5 LOS TEMERARIOS FONOVISA
6 CHAYANNE SONY LATIN/SONY	6 GILBERTO SANTA ROSA SONY TROPICAL/SONY	6 LOS TEMERARIOS FONOVISA
7 BACKSTREET BOYS JIVE	7 ASHLEY SONY TROPICAL/SONY	7 LOS HURACANES DEL NORTE FONOVISA
8 WILL SMITH COLUMBIA/SONY	8 ADOLESCENT'S ORQUESTA SONY TROPICAL/SONY	8 LOS TUCANES DE TIJUANA EMI LATIN
9 MDO SONY LATIN/SONY	9 OLGA TANON WE A LATINA	9 VICENTE FERNANDEZ SONY DISCOS/SONY
10 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	10 SERGIO VARGAS RCA/BMG	10 ENRIQUE IGLESIAS FONOVISA
11 CHARLIE ZAA SONOLUX/SONY	11 CHAYANNE SONY LATIN/SONY	11 BANDA EL LIMON FONOVISA
12 BYRON CDT	12 BACKSTREET BOYS JIVE	12 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG
13 CELINE DION 550 MUSIC/SONY	13 WILL SMITH COLUMBIA/SONY	13 MOJADO FONOVISA
14 MARCO ANTONIO SOLIS FONOVISA	14 CHICHI PERALTA + SON FAMILIA CAIMAN	14 LOS TUCANES DE TIJUANA EMI LATIN
15 EDNITA NAZARO EMI LATIN	15 JORDI FONOVISA	15 INTOCABLE EMI LATIN

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

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NOTAS

(Continued from preceding page)

board Latin 50 this year, the label is expected to make a strong re-entry on the retail chart with the India disc and **Marc Anthony's** scheduled October release.

SKANK ON VMA: **Skank**, the hot Sony Brasil reggae/pop quartet that won three kudos recently at MTV Brasil's Video Music Brasil, is slated to appear Thursday (4) on MTV's Video Music Awards (VMA).

In addition, Spanish radio network 40 Principales has invited the band to perform Sept. 21 in Barcelona. **Skank's** 1996 anthem "Garota Nacional" topped Spanish radio playlists earlier this year. "Garota Nacional" is now gaining steam in France as well.

BRAZIL'S NEWEST INDIE: Two Brazilian record label veterans, **Manuel Barenbein** and **Yehuda Szapiro**, have formed a record label called RDS. Barenbein, a television producer and former artistic director of Philips, will be the label's artistic director. Szapiro, who previously worked at Som Livre and RGE, will be the company's sales and marketing director.

RDS, which thus far has not signed any acts, also will function as a distribution company. It currently distributes product for Brazilian indie Zimbabwe. The first album to be released under the deal is an eponymous disc by *samba pagode* group **Sem Compromisso**.

STATESIDE BRIEFS: WEA Latina recently dropped the fine Spanish-language bow by **Kid Abelha**, Brazil's star pop/soul trio fronted by **Paula Toller**. During the recording of the album, the group received a hand from labelmate **Nacho Caño** of the band **Presuntos Implicados**, who penned some of the Spanish lyrics; another labelmate, **Alejandro**

Sanz, duets with Toller on one track.

MTV Latin America has promoted **Christopher Daniels** to director, global business, advertising sales. He previously was account director of advertising sales.

The Gipsy Kings are on a three-week swing through the U.S. and Canada in support of their latest hit album, "Compas" (Nonesuch/Atlantic/AG). The band's remaining dates are Thursday (4) and Friday (5) in Boston; Saturday (6) and Sept. 7 in New York; Sept. 10 in Plainview, N.Y.; and Sept. 12-14 in Atlantic City, N.J.

Sony Brasil's highly regarded singer/songwriter **Djavan** is booked to play three U.S. dates, beginning Saturday (6) in San Francisco. His other scheduled shows are Sept. 8 in Boston and Sept. 10 in Miami.

MUSIC PRESERVATION: In the '70s and '80s, Brazil's arts foundation Funarte released more than 60 albums of excellent, culturally evolved records featuring sounds varying from 18th-century Brazilian classical music to samba. Though long out of print, the albums once again have become available through a sponsorship arranged by a cultural organization established by prominent Brazilian bank Banco Itaú. São Paulo imprint Atracção Fonográfica will remaster, market, and release the albums. The first disc, which was released in late August, is a Brazilian classical album titled "Sinfonia De Francisco Mignone."

BRAZIL NOTAS: Virgin Brasil, which started out as a youth-oriented rock label, has veered toward the sugary sounds of countrified *sertaneja*. In August, the label signed one of the biggest sertaneja stars, **Sérgio Reis**. His label debut, slated to ship in September, will coincide with his hourlong musical program that will run Sundays on the Man-

chete network. The show thus far has no title.

Might the zesty sounds of *forró* be making a comeback? **Maztrus Com Leite**, a band from Brazil's northeastern state of Ceará, recently struck platinum (for sales of more than 250,000 units) with "En Todo Canto Do Mundo Tem Um Cearense?" The album was released by Som Zoom, an indie imprint located in Fortaleza, Ceará.

Milan, long active in foreign film scores, is now getting active with Brazilian cinematic music. Just released is the film score to "O Que E Isso Companheiro?" The score was produced by former **Police** drummer **Stewart Copeland**, who opens the movie with his rendition of "Garota De Ipanema." Also out is the score to the picture "Homen Nu," directed by American composer/musician **David Tygel**. The music to "Homen Nu" is rooted in *chorinho*, a syncopated Afro-Brazilian instrumental music developed in Rio de Janeiro in the late 19th century.

Propelled by the hit "2345meia78," **Gabriel O Pensador's** third album, "Quebra Cabeça" (Sony), sold 260,000 units in one week in August, according to the label. Gabriel, whose album was No. 6 in Portugal on the Aug. 19 chart, is scheduled to play Saturday (6) at Ilha da Madeira.

Sony's esteemed singer/songwriter **João Bosco** has renewed his contract with the label. A Sony artist since 1986, Bosco has begun recording a new album, "As Mil E Uma Aldeias," which is due in October. Named after the book "1,001 Arabian Nights," the album blends a variety of sounds from bossa nova and *fado-bolero* to the music of Andalucía, Northern Africa, and the Mideast.

CHART NOTES: **Luis Miguel's** "Por Debajo De La Mesa" (WEA Latina) tops the Hot Latin Tracks' inaugural audience chart. Ranked songs that appear on Hot Latin Tracks are now based on the their number of listeners rather than on the number of detections (see story, page 1).

While the quantity of detections remains an important quotient of the chart, the tally detection exerts much more influence on Hot Latin Tracks, particularly if it is secured with large stations instead of smaller ones.

Puerto Rico's numerous big-audience stations flashed their influence on the chart this issue, as tropical titles ascended robustly. So did English-language songs, which continue to gain listeners in Puerto Rico. Both **the Backstreet Boys** and **Will Smith** made debuts on Hot Latin Tracks this issue.

Luis Miguel's smash ballad also rests atop the pop chart. Fonovisa's star singer/songwriter **Marco Antonio Solís** rules the regional Mexican chart with "Mi Último Adiós," taken from his latest album, "En Pleno Vuelo," which was released more than a year ago.

Fast-rising *salsero* **Frankie Negrón** claims the No. 1 slot on the tropical/salsa chart with "Hoy Me He Vuelto A Enamorar." (Weacaribe/WEA Latina). The song is Negrón's second tropical chart-topper and sits at No. 5 on Hot Latin Tracks.



An Angelic Premiere. Universal Music Latino recently staged a soiree to celebrate the label bow of Lucero, "Piel De Ángel." The album also was the first release by the label. On hand for the festivities at Miami's Hard Rock Cafe, from left, are Universal Music Latino managing director Marco Antonio Rubí, Lucero, and composer/producer Desmond Child.

At retail, sales of Luis Miguel's "Romances" plunged 36% (36,500 units), dropping the title on The Billboard 200 from 14 to 32. **The Gipsy Kings**, however, moved 108 to 97 thanks to a 15% sales increase, which

puts this week's total at 12,000 units.

Assistance in preparing this column was provided by Enor Paiano in São Paulo and Teresa Aguilera in Mexico City.

Billboard

SEPTEMBER 6, 1997

Top New Age Albums

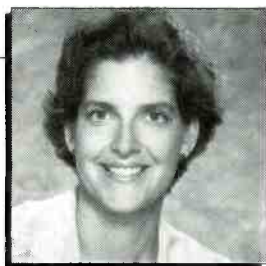
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	1	19	IN THE MIRROR PRIVATE MUSIC 82150/WINDHAM HILL	YANNI 19 weeks at No. 1
2	2	30	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
3	3	90	THE MEMORY OF TREES ▲² REPRISE 46106/WARNER BROS.	ENYA
4	4	25	AVALON GTSP 537112	JOHN TESH
5	5	17	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
6	6	14	SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
7	8	12	GUITAR ODYSSEY REAL MUSIC 0802	GOVI
8	9	19	WHITE STONES PHILIPS 534605	SECRET GARDEN
9	7	26	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
10	12	5	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
11	10	49	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
12	11	69	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
13	20	7	ETERNITY II - THE ENCORE REAL MUSIC 3223	VARIOUS ARTISTS
14	14	24	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
15	13	20	SONGS OF SANCTUARY CAROLINE 7524	ADIEMUS
16	15	14	OXYGENE 7-13 DISQUES DREYFUS 68009/EPIC	JEAN MICHEL JARRE
17	17	2	HARPESTRY A CONTEMPORARY COLLECTION IMAGINARY ROAD 536142	VARIOUS ARTISTS
18	18	6	ELECTRIC WORLD HIGHER OCTAVE 77595/VIRGIN	NEAL SCHON
19	21	13	HEAT NARADA 63040	OSCAR LOPEZ
20	19	64	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
21	16	7	PIANO DREAMERS A COLLECTION REAL MUSIC 4635	VARIOUS ARTISTS
22	22	48	GRAVITY NARADA 63037 [HS]	JESSE COOK
23	23	12	GRAND PIANO NARADA 61062	VARIOUS ARTISTS
24	25	11	MUSIC FROM THE HEART TIME LINE 11	LORIE LINE
25	24	2	VICTORY-THE SPORTS COLLECTION GTSP 531603	JOHN TESH

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



Gloria Es Número Uno. Sony Latin/Sony organized a dinner party to present Gloria and Emilio Estefan with a plaque commemorating her recent No. 1 on Hot Latin Tracks, "No Pretendo." The event took place Aug. 16 at Larios Restaurant in Miami Beach, Fla. Shown seated, from left, are Luis Iglesias, promotion manager, Sony Latin Puerto Rico, and Sandra Serrano, press and publicity manager, Sony Latin. Shown standing in the first row, from left, are Alba Eagan, national promotion manager; Carlos Pimentel, Northeast promotion manager, Sony Latin; Emilio Estefan; Gloria Estefan; Oscar Llord, VP/GM, Sony Discos; and Jorge Pino, VP/GM, Sony Latin. Shown standing in the second row, from left, are Jeff Young, VP of sales and distribution, Sony Discos; Frank Welzer, president, Sony Music International Latin America; Javier Sepúlveda, West Coast promotion representative, Sony Latin; Jorge Ramos, Southeast promotion manager, Sony Latin; and Otis Negrón, promotion representative, Sony Latin Puerto Rico.

Classical KEEPING SCORE



by Heidi Waleson

HAMPSONGS: For baritone **Thomas Hampson**, the Internet is extremely good news. He has his own World Wide Web site (<http://www.hampsong.com>), and is collaborating with the N2K site Classical Insites in a series of debut cybercasts and online chats.

The first, held Aug. 4 and centered around "To The Soul" (EMI Classics), Hampson's recording of songs based on **Walt Whitman** texts, attracted 1,000 listeners and yielded 200 questions for the chat; the second, which will feature a cybercast of his new recording of **Schubert's** "Die Winterreise" (release date Oct. 14), is scheduled for 8 p.m. EST Oct. 9. The promotions are a part of Hampson's role as EMI Classics' "Artist of the Year." Other releases include discs of songs by **Schumann**, which features the world premiere of an early version of "Dichterliebe" (Aug. 19), and **Mahler** (Nov. 11).

For Hampson, the Internet "affords a fantastically accessible, direct connection to people in myriad fields. It puts a whole new slant on information: People can find out what the artist himself thinks. In a way, that obviates the opinionmakers. The biggest response I've had to my site is that people feel like they are talking to me."

Hampson is especially interested in using the Internet to give listeners access to his research about the music he performs. "I can talk about projects I'm developing and include essays and information that just won't fit in a CD booklet," he says. "This gives people the information they need to connect the dots, to create a paradigm for themselves. Just enjoying a loud voice or some high notes—that visceral reaction—is part of it, but there is so much more. I'm a huge believer in the innerconnectedness of disciplines, in the renaissance of information. And if we don't do that audience development, music is just going to migrate further down the road of elite entertain-

ment."

The N2K Internet access to Hampson is part of EMI's push to keep him in the public eye through as many media as possible. The Whitman webcast, which was co-sponsored by several Whitman-related sites, including the Whitman Birthplace, brought poetry fans as well as music lovers to Classical Insites, where they could also buy the EMI set. The first 50 CD purchasers receive autographed copies of the liner notes. EMI spokeswoman **Jennifer Perciballi** says that the cybercast had had "some effect" on sales and expects that there will be more, given that the chat will be archived on the site along with 30-second sound bites of the recording.

The October cybercast will be a more widely publicized event, as EMI Classics will offer public radio stations the opportunity to give exclusive regional premieres of the "Winterreise" CD; stations in turn will announce the cybercast and post-concert chat and invite listeners to submit questions that will be posed to Hampson through the moderated chat forum.

EMI is also at work on a one-hour Hampson radio program, independently created by NPR producer **Naomi Person**, that is to be serviced to public stations in late September. The show, which the label hopes will be the first of a series called "The Angel Radio Hour," focuses on "To The Soul," with interviews with Hampson, former poet laureate **Robert Hass**, Whitman biographer **David Reynolds**, and others. It will be segmented for use in one-hour or half-hour time slots or as stand-alone vignettes.

Hampson's live appearances this fall include a performance of "Die Winterreise" with pianist **Wolfgang Sawallisch** (who also collaborates on his Schubert and Schumann recordings) in the Salzburg Festspielhaus, performances of "Eugene Onegin" and **Donizetti's** "Linda Di Chamounix" with the Vienna Staatsoper, the debut of a series he has programmed at the Amsterdam Concertgebouw (which will also have intense Internet activity and which Hampson hopes to kick off with a live cybercast recital), a tour of Japan, and performances of "Don Carlo" in December at the Metropolitan.

ALSO ON THE NET: On Sept. 11, Classical Insites will become the home of the official **Cecilia Bartoli** Web site.

ARISTA MAKES 'NOISE' ABOUT SMITH

(Continued from page 24)

of the late writer's fierce social commitment.

"Don't Say Nothin'" is a statement about personal responsibility, Smith explains. "The other title would be 'Say Something.' Protest. Don't let things slide by . . . We let so many things just go by us. We become CNN'd out. We can look at a starving child die right on TV, then go to a party."

"Peace And Noise" was collectively produced by Smith and her band—guitarists **Oliver Ray** (who also wrote or collaborated on much of the music) and **Lenny Kaye**, bassist **Tony Shanahan**, and drummer **Jay Dee Daugherty**. The lone guest on the record is R.E.M.'s **Michael Stipe**, who contributes vocals on "Last Call."

Explaining her decision to self-produce, Smith says, "If you really trust your band, you don't need a producer. We're a fairly evolved bunch of people, and we all have a lot of ideas. What I did instead was get a really fine person to record it—**Roy Cicala**, who used to run the Record Plant, has his own little studio in Weehawken, N.J. The whole record is basically live, with certain overdubs by the band. For instance, the long cut, 'Memento Mori,' was

just improvised live, without even knowing what the story was gonna be."

"Peace And Noise" will be introduced to radio with a sampler.

Arista executive VP/GM **Roy Lott** says, "We're doing a three-track CD that's going out to triple-A and modern rock and rock radio in early September, with the tracks sort of touching all the bases—[the rocker] 'Dead City,' '1959,' and 'Don't Say Nothin' . . . The most important thing is to make sure that people hear Patti Smith's music at this point in time, rather than getting bogged down in some sort of overly structured campaign."

A commercial sampler may also be in the offing. "We did a four-track sampler for retail stores that really helped us launch the Sarah McLachlan record ['Surfacing']," Lott says. "We may be doing something like that . . . We're looking at some value-added things to really prime the independent stores, which are so much the base which she's come from."

"Patti will be very present in the marketplace throughout the fall, through all the great press she will yield," says Arista senior VP of marketing **Jay Krugman**. "She's also on

a number of benefit albums this fall."

Smith's contributions to these projects include a live version of her 1988 track "People Have The Power," for the Neil Young-fronted "The Bridge School Album," due from Reprise in November; a live rendition of "About A Boy," her '96 elegy for Kurt Cobain, for a set drawn from this year's Tibetan Freedom Concert, from Grand Royal; and a version of "We Three Kings," for A&M's third "Very Special Christmas" compilation.

Smith is scheduled to appear on PBS' music series "Sessions At West 54th" Sept. 27; she will also appear on "Late Show With David Letterman" near the album's release date.

Smith, who is represented by **Rosemary Carroll**, toured theaters and small clubs as a headliner and opened large halls for **Bob Dylan** and **Young** behind "Gone Again." She will tour again this year, beginning with a series of dates in early September in Ireland, but she has certain priorities in place.

She says, "We're going to work as much as we can, but I have to work in relationship to my family responsibilities. I really can't go out and tour at length, because obviously I have a son and daughter."

TOP CLASSICAL ALBUMS™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★ ★ NO. 1 ★ ★	
1	6	32	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
2	1	35	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
3	2	49	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
4	10	56	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
5	4	23	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
6	3	14	DAVID HELFGOTT RCA VICTOR 46725 (9.98/15.98)	BRILLIANTISSIMO
7	8	2	KATHLEEN BATTLE DG 439949 (16.98 EQ)	MOZART: OPERA ARIAS
8	5	8	YO-YO MA SONY CLASSICAL 63368 (10.98 EQ/16.98)	TAN DUN'S SYMPHONY 1997
9	9	67	WYNTON MARSALIS SONY CLASSICAL 66244 (9.98 EQ/15.98)	IN GABRIEL'S GARDEN
10	7	4	KIRI TE KANAWA ERATO 17071 (15.97)	SOLE E AMORE: PUCCINI ARIAS
11	11	41	VANESSA-MAE ANGEL 55395 (10.98/15.98)	THE CLASSICAL ALBUM
12	NEW		ANDRE RIEU KOCH CLASSICS 4096 (10.99/14.99)	STRAUSS GALA
13	14	3	EVGENY KISSIN SONY CLASSICAL 62926 (10.98 EQ/16.98)	BEETHOVEN: PIANO CONCERTOS NOS. 2 & 5
14	13	83	BENEDICTINE MONKS OF SANTO DOMINGO DE SILOS ANGEL 55504 (10.98/15.98)	CHANT II
15	12	42	ITZHAK PERLMAN EMI CLASSICS 55475 (10.98/15.98)	A LA CARTE

TOP CLASSICAL CROSSOVER™

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★ ★ NO. 1 ★ ★	
1	1	4	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
2	2	39	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
3	3	32	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
4	NEW		VARIOUS ARTISTS SONY CLASSICAL 63046 (10.98 EQ/16.98)	SEPTEMBERS SONGS: THE MUSIC OF KURT WEILL
5	5	24	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
6	4	35	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
7	6	98	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
8	7	30	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
9	8	21	BOBBY MCFERRIN SONY CLASSICAL 62734 (10.98 EQ/16.98)	CIRCLE SONGS
10	14	28	MEMPHIS SYMPHONY ORCHESTRA (STRATTA) TELDEC 94573 (10.98/16.98)	SYMPHONIC ELVIS
11	12	11	SOUNDTRACK RCA VICTOR 68757 (9.98/15.98)	BRASSED OFF!
12	10	9	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3575 (16.98)	FORBIDDEN FOREST: IMPRESSIONS OF GEORGE WINSTON
13	9	44	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68598 (10.98/15.98)	RUNNIN' WILD
14	11	10	BOSTON POPS ORCHESTRA (LOCKHART) RCA VICTOR 68786 (9.98/15.98)	AMERICAN VISIONS
15	13	13	CINCINNATI POPS (KUNZEL) TELARC 80437 (10.98/15.98)	THE BIG PICTURE

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units; ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. For boxed sets, and double albums with a running time that exceeds two hours, the RIAA multiplies shipments by the number of discs and/or tapes. *Asterisk indicates vinyl available. †S indicates past or present Heatseeker title. Classical Midline compact discs have a wholesale cost between \$8.98 and \$12.97. CDs with a wholesale price lower than \$8.98 appear on Classical Budget. © 1997 Billboard/BPI Communications and SoundScan, Inc.

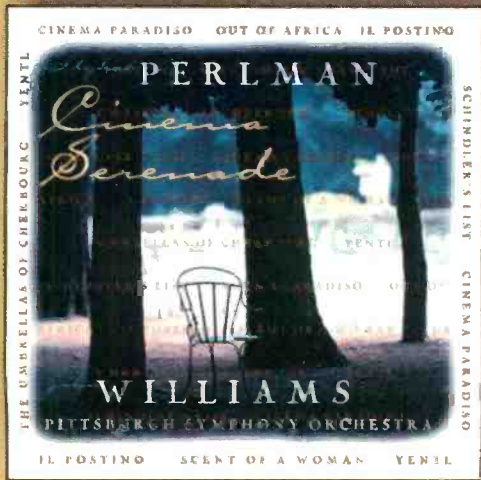
TOP CLASSICAL MIDLINE	TOP CLASSICAL BUDGET
1 VARIOUS MOZART IN THE MORNING PHILIPS	1 VARIOUS MOZART: OPERA HIGHLIGHTS LASERLIGHT
2 VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS	2 VARIOUS ROMANCE AND ROSES ● INTER-SOUND
3 VARIOUS MOZART FOR YOUR MIND PHILIPS	3 VARIOUS 20 CLASSICAL FAVORITES MADACY
4 LEONTYNE PRICE VERDI & PUCCINI ARIAS RCA VICTOR	4 VARIOUS PIANO BY CANDLELIGHT MADACY
5 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR	5 VARIOUS BEETHOVEN EDITION COMPACTOHEQUE DG
6 VARIOUS PACHELBEL CANON RCA VICTOR	6 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
7 VARIOUS BACH FOR BOOK LOVERS PHILIPS	7 VARIOUS ADVENTURES IN EARLY MUSIC DEUTSCHE HARMONIA MUNDI
8 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL	8 VARIOUS 25 GUITAR FAVORITES VOX CAMEO
9 VARIOUS BARBER'S ADAGIO RCA VICTOR	9 VARIOUS CLASSICAL TREASURES MADACY
10 VARIOUS MOZART FOR YOUR MIND PHILIPS	10 JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
11 HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR	11 VARIOUS VERY BEST OF MOZART VOX CAMEO
12 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL	12 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
13 VARIOUS MOZART FOR MEDITATION PHILIPS	13 VARIOUS CLASSICAL MASTERPIECES MADACY
14 VARIOUS MOZART FOR MASSAGE PHILIPS	14 VARIOUS VERY BEST OF BEETHOVEN VOX CAMEO
15 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL	15 THE CHOIR OF VIENNA MYSTICAL CHANTS SPECIAL

Billboard®
SPOTLIGHTS



CLASSICAL
MUSIC

Sony Classical Fall '97



John Williams • Itzhak Perlman
Cinema Serenade
SK/ST 63005



Yo-Yo Ma
Soul of the Tango
SK/ST 63122



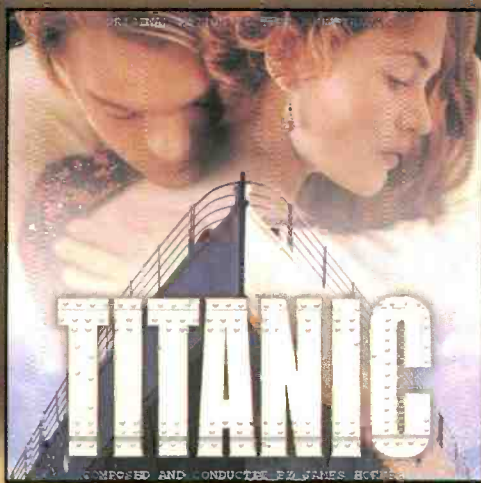
Joe Jackson
Heaven & Hell
SK/ST 60273



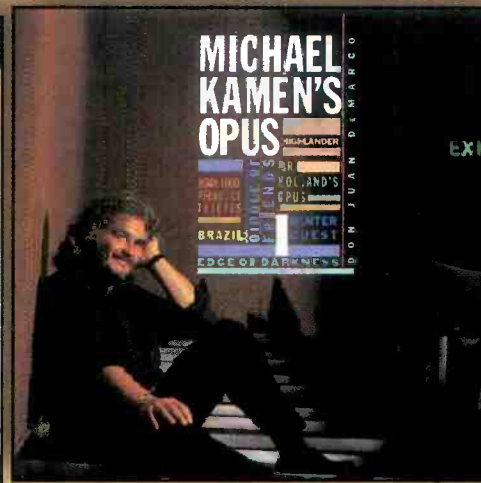
September Songs
The Music of Kurt Weill
featuring Nick Cave • Elvis Costello •
P.J. Harvey • Lou Reed • Teresa Stratas and
Others SK/ST 63046



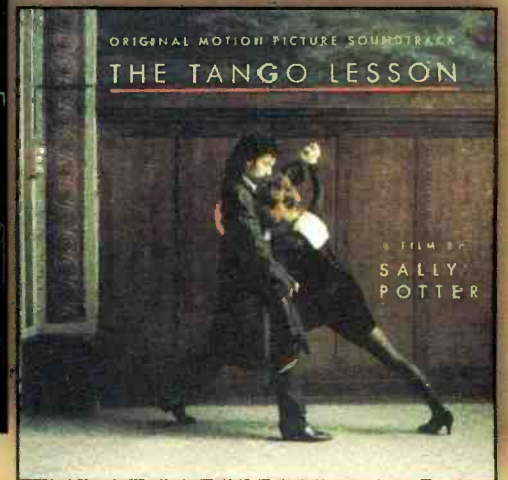
Ottmar Liebert
leaning into the night
SK 63105



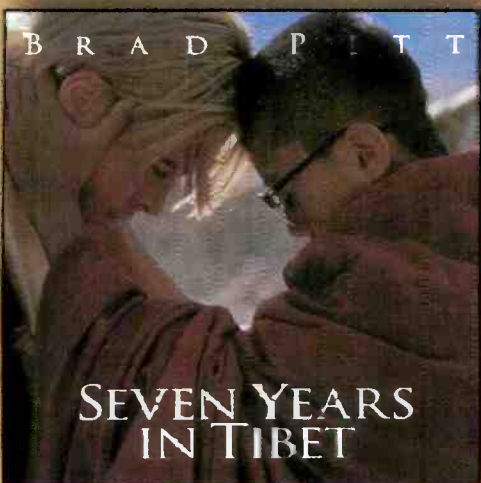
Original Soundtrack
Titanic
Score by James Horner
SK/ST 63213



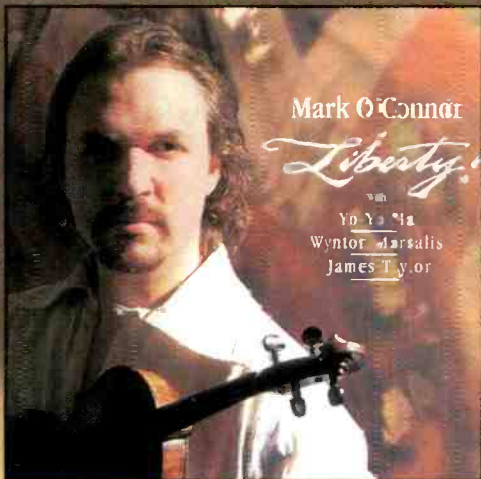
Michael Kamen's Opus
SK 60272



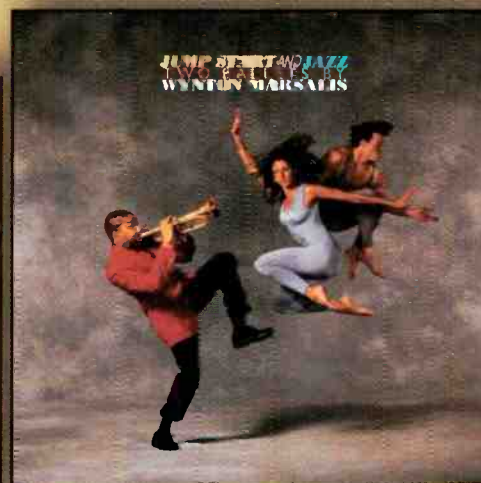
Original Soundtrack
The Tango Lesson
SK 63226



Original Soundtrack
Seven Years in Tibet
Score by John Williams
featuring Yo-Yo Ma
SK 60271



Mark O'Connor
Liberty
with Yo-Yo Ma • Wynton Marsalis •
James Taylor
SK/ST 63216



Wynton Marsalis
Jump Start & Jazz
SK 62998



**Plácido Domingo • Ying Huang •
Michael Bolton**
Merry Christmas from Vienna
(Christmas in Vienna IV)
SK/ST 62970
Also available on video



Labels Awake New ^{To The} Reality Of A Post-Blockbuster World

Crossover is nice, but ultimately core may mean more. Finding new and better ways to cater to the latter is becoming a very serious enterprise.

BY HEIDI WALESON

There have been huge convulsions and upheavals in the classical industry in the last several years, but despite the reports to the contrary, it is not dead. Nor has it given itself body-and-soul over to crossover projects and themed compilations. As labels settle into the post-boom-and-bust world, the landscape may be different, but the music lives on.

Although crossover projects (Yo-Yo Ma doing "Appalachian Waltz," many recordings of Astor Piazzolla tangos) and media-related hits (such as the David Helfgott recording of Rachmaninoff's Piano Concerto No. 3 on RCA) increasingly dominate the Billboard Top Classical Chart, retailers and labels report a continued commitment to the core classical repertoire and artists. Sometimes, it even does well. Asked for their top "core" sellers, retailers and labels came up with a variety of answers. Harmonia Mundi has shipped 60,000 copies of Arvo Pärt's "De Profundis," released in the spring. Tower Records' Lincoln Center location alone sold more than 900 copies of the Masterworks Heritage (Sony Classical) Bidu Sayao release and over 100 copies of the Emerson Quartet's new Beethoven cycle, released last March on Deutsche Grammophon.

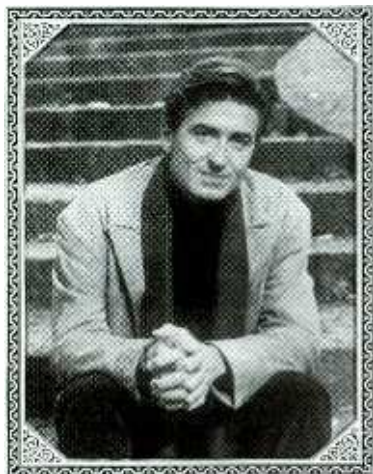
DG has six-figure sales worldwide for Maria Joao Pires' Chopin Nocturnes, which hit the pop charts in Portugal; Michael Tilson Thomas and the San Francisco Symphony on RCA Red Seal did serious business with a Villa Lobos recording. The 160 Borders stores did well with Lara St. John's solo Bach record (the violinist did a tour of in-store appearances), the Mozart Requiem conducted by Philippe Herreweghe, Erato's choral collection "Agnus Dei," a solo disc by violinist Leila Josefowicz on Philips, and Hesperion XX's portrait recording on Fontalis. Marc Christophulos and Mona de Quis, classical corporate buyers for Borders, also report reordering the Emerson's Beethoven box several times.

AN ODD SENSE OF REALITY

Core classical remains that—the core—and by streamlining their business, cutting release schedules, picking and choosing their projects and backing them up with marketing, labels are trying to hold on to their pieces of that 5% of the total worldwide market.

Greg Barbero, U.S. VP of London Records, sees the business right now as "a valley. It's the end of the blockbuster era. 'Three Tenors' and 'Chant' gave us an odd sense of reality, that this could happen on a regular basis. Now, I think we have the dawning of a new golden age, but it's going to take a little more time."

London, like many labels, is busy developing new artists whom they hope will be the sellers of the future. Performers like soprano Renee Fleming and pianist Jean-Yves Thibaudet had heavily promoted new releases this year, which Barbero says sold adequately, but more importantly, helped position them for the next recording. "You can't expect new artists to make up for the shortfall in catalog sales," Barbero says. His hope is that his bosses will be patient enough to let these seeds flower. "We have to keep everyone from panicking," he says. "What if they'd pulled the plug on Cecilia Bartoli after two years? We would never have gotten to 'Mozart Portraits.'" While Barbero says that Bartoli is "a miracle," he says that if his new artists do half as well as her records do, that will be excellent.



Jean-Yves Thibaudet



Philippe Herreweghe



Cecilia Bartoli

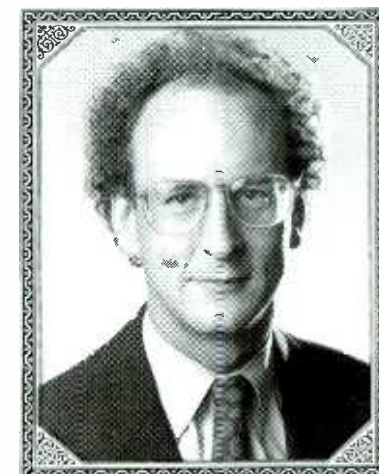


Yo-Yo Ma

BACH AND BUTTERFLY

Sony Classical has been particularly aggressive in entering the crossover field, but the company's president, Peter Gelb, is also signing up new artists whom he feels have a unique style of presentation for core repertoire, such as soprano Jane Eaglen and pianist Arkadi Volodos. For him, such artists make up "a very limited future of core classical repertoire" on recordings. It is a future, however: Gelb says that with Eaglen already signed up for "Ring" cycles in numerous opera houses, Sony is seriously contemplating a "Ring" recording for her, though with European opera house and broadcast partnership support, of course. He also believes that record labels need to drive core classical with innovative presentations: Yo-Yo Ma's re-recording of the Bach Cello Suites, for example—which are being created in collaboration with a

series of television films—and last year's recording of "Madama Butterfly," created for a French-made opera film starring soprano Ying Huang, which sold 40,000 copies in France as a result of the film's release in French theaters.



Sony's Peter Gelb

David Kuehn, VP of marketing and A&R for BMG Classics, sees the emphasis on marketing support for each release paying off. "As a result of the Michael Tilson Thomas/San Francisco Symphony campaign, which started with a key market, San Francisco, and spread out, the sales were higher than we expected," he says. While Kuehn says that the series is not yet profitable, "It's important to remember what these recordings will do in the catalog in years to come. We've sold more than 1 million St. Louis Symphony records. And the profit will

come sooner than some people think."

Chris Roberts, who became president of PolyGram Classics and Jazz in January 1996 and started streamlining and refocusing his three classical labels, says that he chose Karsten Witt to head Deutsche Grammophon "because he was incapable of giving in to pressure to do crossover projects, and that pressure is enormous." DG is to concentrate firmly on core classical repertoire, though not in the same old way.

ETERNAL LIFE AND OVERHEAD

Yet while label heads voice their optimism about the health of the classical business, those who sign the checks still have to deal with the realities of the market, and the kinds of numbers that one can realistically expect. Harmonia Mundi USA had seven releases in the last year that sold 10,000 or more copies. The rest didn't. "Nine out of 10 releases are dead in six months," says Rene Goiffon, president of the company. "It's like the pop world. It used to be [that] nothing died." Goiffon wonders if perhaps the major labels may find their overheads too large to focus on such a small business, speculating that "one day, they'll look at the figures and decide classical music is a waste of time—why go after that 3%? Then we [the independents] are in business." And a marketing executive at another label pointed out that there's a very small window of opportunity for the pop-style marketing that classical labels are now using to make an impact—and then you have to let the project go.

THREE OF THIS, FIVE OF THAT

Ray Edwards, classical sales manager for Tower Records, doesn't see an enormous fluctuation in his sales of individual frontline releases. "Sales are no

Continued on page 48

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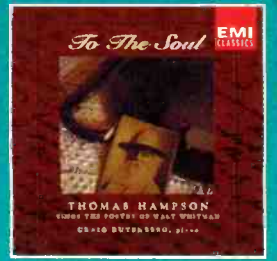
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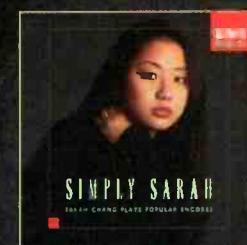
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Classical Music

LABELS AWAKE TO THE NEW REALITY
Continued from page 45

worse than they used to be," he says. "The change comes from the fact that there is so much competition in major markets. Of course, the core of our business is catalog—less than 15% of our classical business is new releases. But it's always three of this and five of that. It's not big numbers, and it never has been. You can't live on those blips."

The Borders buyers concur. "Classical has been as much as 20% of our sales," says Christopoulos. "The sales are spread over a large title base." If he were running a record label, Christopoulos says he would record more early music and do more with catalog. "Somebody needs to take the old stuff and reinvigorate it," he says. "There's all this reissue stuff at full price that nobody buys. Why not put it out at midline? Boxed sets of Mozart symphonies at a budget price—those are selling."

As PolyGram's Roberts points out, classical needs to do things differently if it is going to do well, and like other label executives, he is convinced of its potential. Bob Woods, head of Telarc, for example, is looking into other kinds of sales and marketing, such as direct mail. This year, he had a best-selling recording of solo harp music, and his Barber piano and violin concerto recording has already done 10,000 units since the spring. Now he's recording "Fidelio." ■

Previewing The Fall Winter Works

Among upcoming issues are long-awaited albums by some of the true stars of classical music, including the adventurous Kronos Quartet, medieval vocal specialists Anonymous 4, Spanish early-music maestro Jordi Savall, and the world's favorite mezzo, Cecilia Bartoli.

BY BRADLEY BAMBARGER

Record companies may be despairing these days, but if truth be told, there's never been a better time to be a lover of classical music than now. There are more great discs in the bins than ever, and despite the cutbacks in most labels' release schedules, there are plenty more on the way. And in keeping with a changing, more purpose-driven market, the best of the upcoming issues are truly new or at least have a special spin.

Two things that have made '97 a year of special releases are the centenary of Johannes Brahms' death and the bicentennial of Franz Schubert's birth. Although the first part of the year was slow to show it, both major labels and independents are celebrating the great composers' anniversaries with a raft of records. And highlights of the first part of the year (soprano Renee Fleming's lovely disc of Schubert lieder on London, Peter Bruns' period-instrument essay of Brahms' cello sonatas with fortepi-

anist Olga Tverskaya on Opus 111) will be more than matched with strong second-half issues.

In the fall, look for two more installments in pianist Graham Johnson's peerless, complete Schubert songs edition on Hyperion, as well as Deutsche Grammophon's rush release of Anne-Sophie Mutter's white-hot Brahms' Violin Concerto recorded live in July with Kurt Masur and the New York Philharmonic. Also, expect Kim Kashkashian's recording of Brahms' viola sonatas with pianist Robert Levin on ECM's New Series and the second half of the Auryn Quartet's complete Schubert string-quartet cycle on CPO.

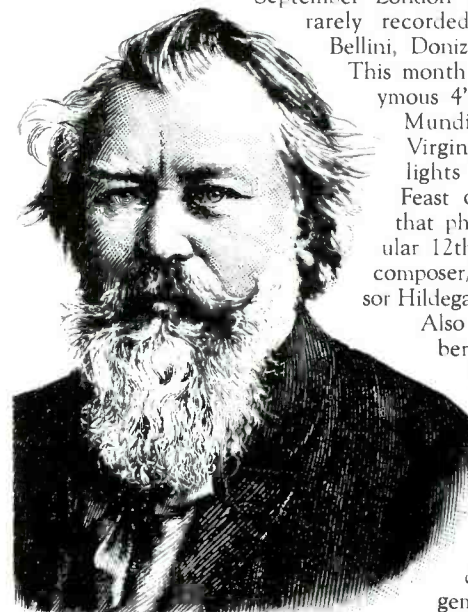
Beyond the boon of Brahms/Schubert year, fall '97 has in store long-awaited albums by some of the true stars of classical music, including the ever-popular, ever-adventurous Kronos Quartet, medieval vocal specialists Anonymous 4, Spanish early-music maestro Jordi Savall, and the world's favorite mezzo, Cecilia Bartoli. The season also includes releases on the grand scale—Deutsche Grammophon's voluminous "Complete Beethoven Edition," for instance—and issues that are modest yet no less attractive in their way, such as the output of Qualiton Imports' indie stable.

A Celestial Quartet

Bartoli's upcoming album is "An Italian Songbook," with the September London release featuring rarely recorded material from Bellini, Donizetti and Rossini.

This month also sees Anonymous 4's new Harmonia Mundi disc, "11,000 Virgins," which spotlights chants for the Feast of St. Ursula by that phenomenally popular 12th-century abbess/composer/feminist precursor Hildegard von Bingen.

Also due in September is the Kronos Quartet's first extended foray into the realm of early music. The Nonesuch disc, titled "Early Music," features dark-hued arrangements of timeless



Brahms

melodies by the likes of Perotin, Machaut and Dowland, as well as age-old folk tunes and new takes on ancient forms by such moderns as John Cage and Harry Partch.

Conductor/viola da gamba virtuoso Savall has a flurry of fall releases coming from his recently established Fontalis imprint (via the French distributor Auvidis, distributed in the U.S. by Harmonia Mundi). First off, he directs his period-instrument orchestra Les Concert Des Nations in Purcell's instrumental music for the semi-operas "King Arthur" and "The Prophetess." Next, he leads his chamber ensemble Hesperion XX in "The Spirit Of Gambo," a set of English consort and solo viol music. "El Cancioner De Montecasin"—another in Savall's series of

Continued on page 52

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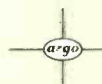
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Classical Music

Young, Gifted & Baywatched: The Perils Of Presenting New Talent

The classical catalog is littered with the names of youngsters, hyped beyond measure, who failed to make the grade as recording artists. Still, the majors continue to search for the next Heifetz or a natural successor to Horowitz. Presentation is important, label execs agree, but most insist that it's the quality of a performance that really counts.

BY ANDREW STEWART

For the sake of personal preservation, young conductors are taught not to admit to an orchestra of seasoned professionals that they have never performed the works on the program. Likewise, instrumentalists and singers usually offer their first thoughts on new repertoire to audiences remote from the main centers of international music-making.

Classical record companies, on the other hand, deliberately draw attention to an artist's debut disc, raising expectations and inviting comparisons with great performers past and present.

The classical catalog is littered with the names of youngsters, hyped beyond measure, who failed to make the grade as recording artists; those who survive to maturity in the studio are often overshadowed by reissues of legendary performances. And yet the major companies continue to search for the next Heifetz or a natural successor to Horowitz, sure that every generation deserves its own classical recording stars.

Peter Gelb, president of Sony Classical, is realistic about the shrinking market for new recordings of mainstream works, especially those made by names unknown to the record-buying public. "The opportunities for artists who interpret traditional classical repertoire are becoming scarcer," says Gelb, "so we have to be more selective than ever before in terms of identifying new artists to sign. Ultimately,

I believe that the artist who has the greatest gifts has the best chance of success as a recording artist."

Outstanding talent may still count a great deal, but sales matter too. Gelb agrees that imaginative presentation is important, but insists that it is the quality of a performance that really counts. "It doesn't concern me so much if the debut recording of an artist in traditional repertoire doesn't sell too well, providing that it establishes their classical credentials and that there's an overall plan for the second, third and fourth albums," he explains.

Gelb adds that the young or little-known artists recently signed to Sony Classical are distinctive musicians, quality performers with an individual approach to music-making. Young European and Asian artists in which the label has recently invested include the Austrian mezzo-soprano Angelika Kirchschrager, Danish baritone Bo Skovhus, the powerful British dramatic soprano Jane Eaglen (noted as a specialist in Bellinian bel canto and Wagnerian heroines), the Spain-based Russian pianist Arcadi Volodos and Chinese composer-conductor Tan Dun.

"The best marketing plans for an artist are those that arise as a

natural outgrowth of their artistry," says Gelb. "Critics and the public will respond best to that in an artist which is special."

SEXY RISE FROM THE SEA

Industry insiders will no doubt support Gelb's position while secretly coveting the sales figures achieved by EMI Classics with Vanessa Mae, an accomplished but far from extraordinary teenage violinist. Sexy promotional shots of the fiddle player emerging from the sea clearly helped her meteoric rise toward the top of the U.K. classical charts. Warner Classical is hoping for comparable success with the Finnish violinist Linda Brava, a Pamela Anderson look-alike and very fine player who formerly recorded under the name Linda Lampenius and recently has been signed to the Finlandia label.

Complaints about sexual exploitation and marketing hype hardly apply in the case of the British horn player David Pyatt, a handsome enough chap but one whose musicianship has proved the main turn-on for reviewers of his Erato debut disc of the Mozart horn concertos. The company has been rewarded by the Warner-distributed recording's high ranking in the U.K. specialist classical chart, an unexpected success for a disc of familiar repertoire performed by a little-known artist.

"He's really good news," says Tara Guha, press and promotions manager for Warner Classics in London. "People are comparing him favorably with the great Dennis Brain, which makes him very special to us. The fact that he's an up-and-coming British artist may be part of the appeal in the U.K., but I think the main factor has been the sheer quality of his playing, which should be appreciated anywhere."

PLACIDO PROTEGE

Erato has shrewdly signed José Cura, a Plácido Domingo protégé already in demand at the world's leading opera houses. The 34-year-old Argentine tenor has recorded an album of Puccini arias under Domingo's baton, scheduled for release later this year. "He has a larger-than-life presence to go with his excellent voice," Warner's Guha observes. Roberto Alagna without the temper tantrums, perhaps? "We're not making comparisons with other tenors. The Alagna campaign taught us all a lesson. Cura wants to go at his own pace, staying with the repertoire he knows best. Clearly, we're hoping he becomes a major name, since he has all the right ingredients. But he will not receive the push that has been the case with Alagna. He's a big talent, and we don't want that to be thrown away by putting him under too much pressure."

While EMI Classics continues to bang the drum for Alagna, the company is also investing more modestly, but no less importantly, in a budget-priced series, called Debut, devoted to young, "undiscovered" artists or those who have previously recorded for smaller labels. Debut was launched in the U.K. last spring with an initial batch of nine releases; six more discs are scheduled for release next February, with a further six the following October.

Although many of the artists featured so far are British, Debut already has attracted its share of different nationalities, including the French-Lebanese organist Naji Hakim, Siberian pianist Konstantin Scherbakov and the Norwegian accordionist Geir Draugsvoll. The series scored a critical hit with a disc devoted to music by the 25-year-old British composer Thomas Adès, "Living Toys," with a second in preparation for release alongside discs of percussion transcriptions, Dowland songs and saxophone quartets.

"There's a constant recording program of these going on at present," explains EMI Classical U.K. marketing manager Ascha Lutchmun. "The artists get all the benefits of the Abbey Road technology and recording experience but, because the sessions are held in what would otherwise be studio down-time, the costs aren't pushed too high. We have to be careful how we market the series, since many of the artists are unknown to the general record-buying public. I think it is a question of time before these discs are fully appreciated internationally, but we intend to build interest over the years."

Continued on page 54



Angelika Kirchschrager



David Pyatt

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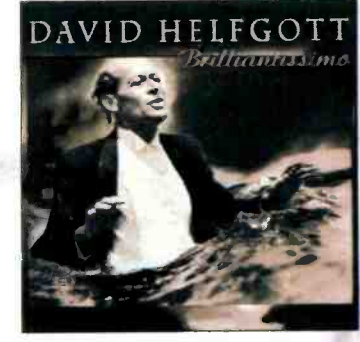
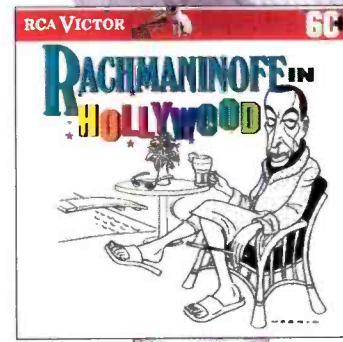
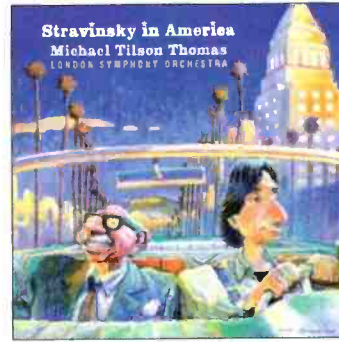
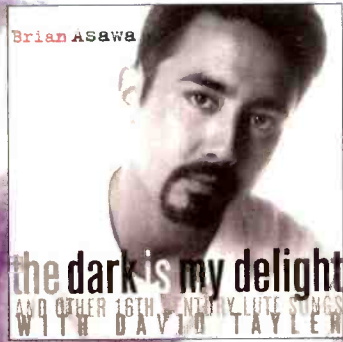
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Classical Music

Mas Que Tango

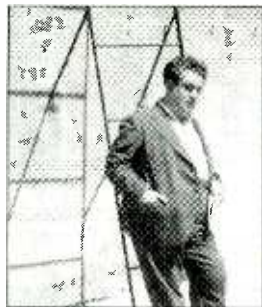
The Composers Of Latin America Are Hidden
In Plain Sight

Great treasure of the kind Humphrey Bogart failed to find south of the border awaits both the daring listener and the label willing to admit that Latin American music consists of more than the tango.

BY JOE GOLDBERG

Right now, Astor Piazzolla is the hottest composer around. There hasn't been anything like it since the Scott Joplin revival of the early '70s. Every label either has or wants a Piazzolla release. He is crossover incarnate. Sony has a release, "Los Tangueros," on which Emanuel Ax joins with Piazzolla's own pianist, Pablo Ziegler, for renditions that uncannily evoke the sound of Piazzolla's bandoneon, and will this month release a recording on which Yo-Yo Ma, through the magic of electronics, will perform with the late tango master himself. To date, Nonesuch has scooped the field with Gidon Kremer's exquisite "Homage A Piazzolla," which points up the similarities between the composer's instrumentation and that of Django Reinhardt's Quintet of the Hot Club of France. A second volume, "El Tango," should be out by the time this sees print. (Perhaps not coincidentally, Nonesuch started the Joplin boom with Joshua Rifkin's recordings. Back in 1990, it recorded a still-living Piazzolla with Kronos, and this fall will rerelease the three albums Piazzolla made for American Claves.)

Huge claims are made for Piazzolla. Composer John Adams begins his annotation to Kremer's album by saying, "Like Mahler, like Brecht, his soul is vast and imperfect." Conductor Michael Tilson Thomas finds that the music contains "an incredible depth of sadness, a kind of lyric sadness—these long, long motionless melodies sort of hanging there, expressing this enormous sadness. You read Marquez' novels or the poetry of these countries and you experience the same thing—this huge cauldron of energy with these great melancholy chants. It's very appealing stuff."



Silvestre Revueltas

Indeed it is, so much so that, just as Gabriel Garcia Marquez' great popularity after "One Hundred Years Of Solitude" tended to obscure the work of other Latin American novelists, so Piazzolla has cast a shadow over other Latin American composers.

Which is no fault of Michael Tilson Thomas. With his Miami-based New World Symphony, an "orchestral academy" for "gifted graduates of the country's most prestigious music schools," he has recorded an Argo album containing the work of, among others, Carlos Chávez, Silvestre Revueltas and Alberto Ginastera, as well as one of Thomas' own mentors, Aaron Copland.

Copland went to Latin America in 1941, sent by Nelson Rockefeller's "Committee For Inter-American Artistic And Intellectual Relations," and proved as much an excellent promoter of other countries' music as he was of his own. There he found Ginastera, whom he called, in the phrasing of the day, "the white hope of Argentine music," and Chávez, who had founded and was the chief conductor of the Orquesta Sinfónica de Mexico. Virgil Thomson called Revueltas, who died in 1940 when he was only a little over 40 himself, "the most original composer Latin America has produced."

It was Revueltas who initiated my own interest in this music. Alex North's music for "Viva Zapata!" has long been my favorite film score, and when I first heard Revueltas' music, I thought how much it sounded like North. Later, I learned that North had studied composition with Revueltas. Probably the best single Revueltas album is "Night Of The Mayas" on Catalyst, which includes his six-minute mini-"Le Sacre" and "Sensemaya," which

has been recorded by Thomas and Leonard Bernstein, among others. There is also chamber music conducted by David Atherton, more of which remains in BMG's vaults, as does more Revueltas, and a good deal of Chávez by Eduardo Mata, who conducts "Sensemaya" here.



Hector Villa Lobos

It was in collaboration with Mata that the Dorian label began a splendid series called "Music Of Latin American Masters," which continues after the devastating loss of Mata in a 1995 plane crash. Their output includes "The Unknown Revueltas," a CD of world-premiere recordings, one of them a chamber-group version of "Sensemaya," music of Ginastera, Chávez and Villa Lobos, including a survey of the latter's 17 string quartets, which so far stretches to three volumes. These are performed by the Quarteto Latinoamericano—three of whom are brothers—who recently returned to Mexico after nearly 10 years in residence at Carnegie Mellon University in Pittsburgh. They have also recorded, for New Albion, the complete Revueltas quartets and, like Kronos, will soon release a CD of quartets written for them by Latin composers.

ORCHESTRAS IN THE VAULTS

Other labels have much to offer. The Concerto For Strings (Chandos) is probably the best introduction to Ginastera. BIS is covering the complete piano music of Ernesto Lecuona (four volumes so far), including his compositions "Malaguena," "Cante Siboney" and "Andaluza," better known in the U.S. as "The Breeze And I." If Piazzolla is Joplin, Lecuona is Gottschalk. Chávez' influential "Tocatta For Percussion" is on Dorian, but Sony has in its vaults Chávez conducting his own orchestra in all six of his symphonies, as well as a wonderful orchestration of a



Ernesto Lecuona

Buxtehude organ chaconne and a powerful opera by Ginastera, "Bomarzo."

But the name that towers over all the others is that of the Brazilian, Heitor Villa Lobos (1887-1959). Like Walt Whitman, Villa Lobos is vast and contains multitudes. He wrote symphonies, chamber music and songs, for Broadway and films (Audrey Hepburn's "Green Mansions"). He wrote so quickly and naturally that it was said composing was like breathing to him. He wrote a fearfully difficult piano piece, "Rudepoema," for Artur Schnabel and, anticipating avant-garde practice, wrote a piece called "New York Skyline Melody" by putting transparent score paper over a picture of his subject and placing a note at every skyscraper. But his finest achievement may be his homage to Bach, "Bachianas Brasilieras," the best known of which, the gorgeous fifth, is on Sony, recorded by the composer with soprano Bidu Sayao. Michael Tilson Thomas has recorded four of the nine—and other Villa Lobos—on RCA with his New World Symphony, as "Alma

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FALL & WINTER WORKS

Continued from page 48

ancient Spanish songbooks performed with his wife, soprano Montserrat Figueras—is also due, as are two more installments in the Fontalis reduced-price "Portrait" series. The first anthology spotlights Les Concert Des Nations, and the second samples Savall's many solo viol discs.

DG's Beethoven Blockbuster

The high-impact classical event of the year comes from Deutsche Grammophon, as the label releases all the works of Beethoven performed by some of the greatest artists ever. DG issues the "Complete Beethoven Edition" Oct. 14 as a super-deluxe 20-volume, 87-CD boxed set, packaged with a limited-edition hardbound book. The first five volumes of the set also will be released separately in October, with five more out in November and the remaining 10 in December.

The highlights of the Beethoven set include both the "Leonore" and revised "Fidelio" versions of the composer's only opera, with John Eliot Gardiner leading the former and Leonard Bernstein the latter (Vol. 4); the complete piano sonatas in classic renditions by Wilhelm Kempf (Vol. 5); and a disc of historic recordings with the likes of pianist Annie Fischer and conductor Wilhelm Furtwangler (Vol. 20).

Qualiton's Indie Ethos

The Long Island City, New York-based Qualiton Imports has been bringing quality classical labels to the U.S. for more than 34 years, making its name with such companies as Sweden's BIS and Hungary's Hungaroton. But faced with the tightening retail situation familiar to most music firms, Qualiton had to take a hard look at its catalog this year. It acted decisively by deleting some 500 titles (one-third of its catalog) and by bringing domestic labels into the fold for the first time.



Schubert

Qualiton's new aim, according to VP of classical Ron Mannarino, was "uniqueness," to find niches of unexplored repertoire and regional specialty rather than attempt to compete on already well-trod ground. The distributor's new American labels include the Chicago-centered Cedille, which focuses on such up-and-coming area artists as violinist Rachel Barton, and the New York-based Vandenburg, whose first two entries in a complete (and electronically-processed) survey of Greek avant-gardist Iannis Xenakis have been well-received.

Another volume in the Vandenburg Xenakis series may be out before the end of the year, and Cedille has another Barton album on tap for November, featuring concertos by African-American composers of the 18th and 19th centuries. Qualiton's traditional European stock will also be active in the fall, including sets of Sibelius and Shostakovich symphonies from BIS. And with conductor Thomas Sanderling's specially packaged symphony cycle on the Italian RS label, the distributor has an offering for Brahms year that has already been highly praised in Europe.

Mid-Prices And Japanese Masters

From the indies: Continuing the general reappraisal of Erich Wolfgang Korngold's concert music (see London's "Entartete Musik" series), Naxos has a new, budget-priced recording of his opera "Die Tote Stadt" due soon. And this month, the Allegro-distributed Denon Records has two alluring albums of music by the late Japanese master Toru Takemitsu, guitar-focused "In Memoriam" and the world-premiere-heavy "Autumn." Also, the excellent British label Chandos (distributed in the U.S. by Koch) has initiated a new mid-price label, Enchant. New sets include star bass-baritone Bryn Terfel singing John Ireland works and Rapheal Wallfisch playing Sir Arthur Bliss' Cello Concerto.

More from the majors: In an inspired move, EMI is reissuing its all-time top 30 best-selling albums in mid-September as part of the label's centenary celebration. The discs include such classics as Sir Thomas Beecham's "La Boheme," Jacqueline du Pre's Elgar Cello Concerto, and Dietrich Fischer-Dieskau's "Die Schone Mullerin." Hot off the release of his "Ghost Opera" and "Symphony 1997," composer Tan Dun will have his opera "Marco Polo" out on Sony Classical by October. And RCA has true crowd-pleasing potential this month with clarinetist Richard Stoltzman's transcriptions of opera arias, as well as a possible contemporary favorite with Ensemble Modern's John Adams disc. ■

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London Symphony Orchestra
(Teldec 13150)

NIKOLAUS HARNONCOURT
Brahms: Symphonies 1-4
Berlin Philharmonic
(Teldec 13134)
Brahms: Violin & Double Concertos
with Gidon Kremer, Clemens Hagen
Royal Concertgebouw Orchestra
(Teldec 13137)

JOSÉ CARRERAS
My Romance
Showtunes & operetta by Rodgers &
Hammerstein, Jerome Kern and others.
(Erato 17789)

HÉLÈNE GRIMAUD
Piano Concertos by Gershwin & Ravel
(Erato 19571)

DANIEL BARENBOIM
CHICAGO SYMPHONY
ORCHESTRA
Tchaikovsky: Symphony No. 4
(Teldec 13193)

JOSÉ CURA
Puccini Arias
Conducted by Plácido Domingo
(Erato 18838)

KURT MASUR
NEW YORK PHILHARMONIC
Prokofiev: Symphony No. 5
and *Roméo & Juliet* (Suite)
(Teldec 96301)

JENNIFER LARMORE
My Native Land
American songs by Copland,
Barber and others.
(Teldec 16059)

CHANTICLEER
Wondrous Love
A World Folk Song Collection
(Teldec 16676)

JOEL COHEN
THE BOSTON CAMERATA
Kurt Weill: *Johnny Johnson*
(Erato 17873)

DAWN UPSHAW
KENT NAGANO
Canteloube:
Songs of the Auvergne, Vol 2 (Erato 17577)
Massenet: *Werther* (Erato 17790)

DONALD RUNNICLES
SAN FRANCISCO OPERA
Stewart Wallace: *Harvey Milk*
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Early Music
(Nonesuch 79457)

RICHARD GOODE
Chopin: *Polonaise-Fantaisie, Barcarolle,*
Mazurkas, other works
(Nonesuch 79452)

PHILIP GLASS
Original Soundtrack, *Kundun*,
a film directed by Martin Scorsese
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PROGETTO AVANTI
Orchestral Classics for Two Guitars
(Finlandia 18915)

IL GIARDINO ARMONICO
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KIRI TE KANAWA
KENT NAGANO
Sole e Amore: Puccini Arias
(Erato 17071)

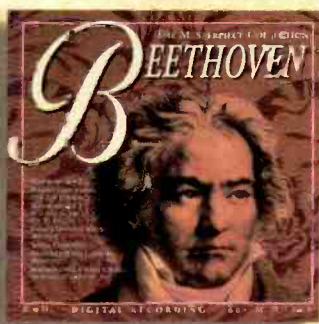
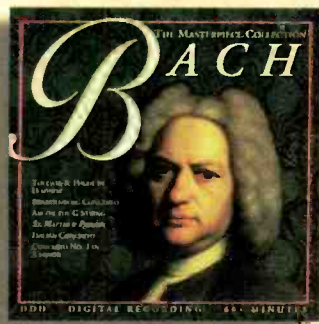
ART OF SINGING
Golden Voices of the Century
(NVC Arts 15893)

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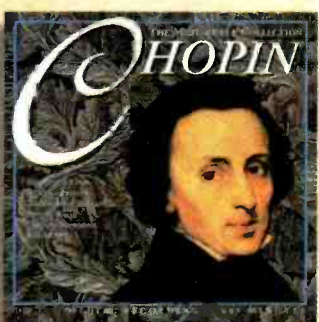
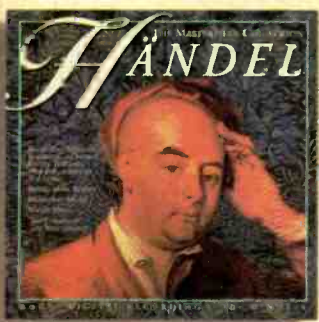


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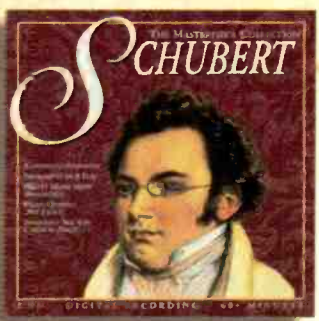
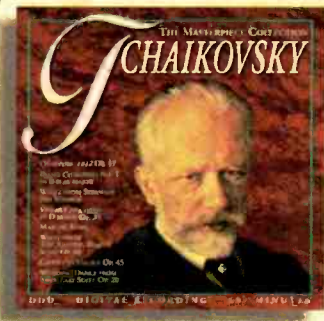
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NEW TALENT

Continued from page 50

BARDIC ENSEMBLE

Besides a number of high-profile young American musicians, the PolyGram stable is nurturing a handful of promising European artists. To date, Philips Classics in London has invested 1 million pounds in The Musicians Of The Globe, a flexible early-music ensemble under the artistic directorship of Philip Pickett.

The first release of two discs was delayed to coincide with the opening of Sam Wannamaker's Globe Theatre, a reconstruction of Shakespeare's playhouse on the south bank of the River Thames in London and a powerful marketing link for the record project. Five further discs of music associated with Shakespeare, including works by Purcell and Thomas Linley, are ready for release and other sessions are planned, providing a powerful start to Philips' first serious early-music venture.



"We're not expecting to recoup our investment next week," observes the company's U.K. marketing chief, Liam Toner. "But this is a good way of establishing early music on the label."

At Deutsche Grammophon, Christian Thielemann has been signed to record the mainstream of German Romantic music, opening his account with a Beethoven symphonies disc and a recording of orchestral extracts from Pfitzner's monumental opera "Palestrina."

"Since the demise of not only the great Herbert [von Karajan] and one or two others," Toner explains, "there has been no conductor to emerge on the yellow label who specializes in the central Germanic repertoire."

Thielemann's initial coupling of Beethoven's Fifth and Seventh symphonies followed the almost impossible act of Carlos Kleiber's legendary recordings of both works; his next release is of Schumann's Second Symphony, and he is set to explore the operas of Wagner, hardly under-represented repertoire in the DG catalog. "We're taking the 'softly, softly' approach with him," says Toner, "to show that he is part of an ongoing tradition of music-making." ■

LATIN COMPOSERS

Continued from page 52

Brazilera." All nine of the "Bachianas," along with several other compositions, were recorded by the composer for French EMI.

RHYTHMS UP FRONT

"So much of it was influenced by street music," Thomas says, "various kinds of pop music forms, and the essence of that music is basically what we call a rhythm track, provided by rhythm guitars and percussion, and when we perform these pieces with orchestra, it becomes necessary to think in that way, not so much symphonically, but as a pop composition—which would have a melody, harmony, rhythm track and bass line. If the rhythm's not up front enough, the performances can become too symphonic and droopy. He had a wonderful melodic gift, very much rooted in folk sequences and their relationship to baroque music, which was a very felicitous discovery on his part. You can hear the same kind of thing on some bossa nova music. It still stays fresh after all these years."

Dorian has recorded much of this music. The complete "Bachianas" with Batiz are in EMI's vaults, the complete piano concertos with Cristina Ortiz are in London's. Great treasure of the kind Humphrey Bogart failed to find south of the border awaits both the daring listener and the label willing to admit that Latin American music consists of more than the tango. What more can you ask of a music than that it contain enchanting melodies, irresistible rhythms and the cross between the blues and nostalgia that animates both bossa nova and Villa Lobos, and that the Brazilians call "saudades"? ■

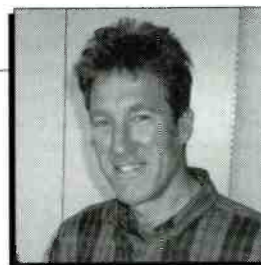
Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORES AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
			No. 1	
1	1	9	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	9 weeks at No. 1 SWING
2	3	8	HERBIE HANCOCK & WAYNE SHORTER VERVE 537564	1 + 1
3	2	26	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
4	4	10	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
5	6	50	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
6	5	15	DAVE GRUSIN GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI
7	11	94	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
8	8	29	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
9	10	6	CLARENCE "GATEMOUTH" BROWN VERVE 537617	GATE SWINGS
10	7	12	ROY HARGROVE'S CRISOL VERVE 537563	HABANA
11	12	10	LOUIS ARMSTRONG GRP 9872	PRICELESS JAZZ
12	13	10	WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA COLUMBIA 57694	BLOOD ON THE FIELDS
13	9	20	FRANK SINATRA WITH THE RED NORVO QUINTET BLUE NOTE 37513/CAPITOL	LIVE IN AUSTRALIA, 1959
14	20	2	T.S. MONK N2K ENCODED MUSIC 10017	MONK ON MONK
15	14	10	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
16	15	77	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL	NEW MOON DAUGHTER
17	17	9	ELLA FITZGERALD GRP 9870	PRICELESS JAZZ
18	16	76	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
19	19	7	BILLIE HOLIDAY GRP 9871	PRICELESS JAZZ
20	22	29	ELLA FITZGERALD VERVE 531762	LOVE SONGS: BEST OF THE VERVE SONG BOOKS
21	18	70	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
22	21	12	KEITH JARRETT ECM 21640	LA SCALA
23	23	9	THE MCCOY TYNER TRIO WITH SYMPHONY IMPULSE! 197/GRP	WHAT THE WORLD NEEDS NOW
24	24	3	VARIOUS ARTISTS MADACY 2127	BEST OF THE BIG BANDS
25	NEW		ELIANE ELIAS BLUE NOTE 53328/CAPITOL	THE THREE AMERICAS

TOP CONTEMPORARY JAZZ ALBUMS™

1	1	47	KENNY G ▲ ² ARISTA 18935	47 weeks at No. 1 THE MOMENT
2	2	13	BONEY JAMES WARNER BROS. 46548	SWEET THING
3	3	18	GATO BARBIERI COLUMBIA 67855	QUE PASA
4	4	9	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
5	5	21	RICK BRAUN BLUEMOON 92743/AG	BODY AND SOUL
6	7	4	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
7	6	2	ROBBEN FORD STRETCH/BLUE THUMB 7011/GRP	TIGER WALK
8	9	3	EARL KLUGH WARNER BROS. 46471	THE JOURNEY
9	11	24	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
10	10	15	SPYRO GYRA GRP 9867	20/20
11	8	6	NANCY WILSON COLUMBIA 67769	IF I HAD MY WAY
12	12	14	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
13	24	38	DAVE KOZ CAPITOL 32798	OFF THE BEATEN PATH
14	13	42	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
15	14	48	KEIKO MATSUI COUNTDOWN 17750/ULG	DREAM WALK
16	19	57	PETER WHITE COLUMBIA 67730	CARAVAN OF DREAMS
17	17	20	EVERETTE HARP BLUE NOTE 53068/CAPITOL	WHAT'S GOING ON
18	18	30	INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
19	15	6	PATRICE RUSHEN DISCOVERY 77065	SIGNATURE
20	RE-ENTRY		BELA FLECK AND THE FLECKTONES WARNER BROS. 46247	LIVE ART
21	RE-ENTRY		MEDESKI MARTIN AND WOOD GRAMAVISION 79514/RYKODISC	SHACK-MAN
22	16	24	NUYORICAN SOUL GIANT STEP/BLUE THUMB 1130*/GRP	NUYORICAN SOUL
23	21	10	GEORGE HOWARD GRP 9885	THE VERY BEST OF GEORGE HOWARD AND THEN SOME
24	25	21	BOBBY CALDWELL SIN-DROME 8925	BLUE CONDITION
25	22	14	BUCKSHOT LEFONQUE COLUMBIA 67584	MUSIC EVOLUTION

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.



by Jim Macnie

KRALL IS RUNNING FAST: When your breakthrough record sells 94,000 copies, according to SoundScan, you try to parlay that achievement into an even bigger bounty. Singer/pianist **Diana Krall** has been gaining popularity for the last two years, ever since her GRP debut, "Only Trust Your Heart," turned quite a few ears in 1995 (SoundScan places its U.S. sales at 39,000). The aforementioned breakthrough was '96's **Tommy LiPuma**-produced "All For You," a nod to the music of **Nat "King" Cole** that has sat proudly on Billboard's Top Jazz Albums chart for 76 weeks.

"Love Scenes," Krall's latest, follows up with a similar sound. The music was made by her combo, which includes **Russell Malone** on guitar and **Christian McBride** on bass. It streeted Aug. 26 and looks to explode with the momentum "All For You" has generated.

"It's one of our big records, absolutely," says **David Steffen**, GRP/Impulse!'s senior VP/GM. "The fall is going to be focused on Diana. She has amazing potential. I think we've caught her at the start of a career that's going to last 30 or 40 years."

GRP went to Universal Music and Video Distribution very early on for "Love Scenes," because it wanted to get what's formally thought of as a jazz title represented at the mass-merchant level. "Wal-Mart's not the largest jazz account in the world," says Steffen, "and to a degree most jazz is locked out of these accounts, which do enormous business on the pop side. We wanted to get the story of Diana Krall to every single store that carries records. And it's better to do at the grass-roots level with solicitation than do it bombastically with a series of ads somewhere. Let's go to the Virgins, Towers, J&Rs, but let's also hit Sally's Place in Westport [Conn.], too."

Retail is also psyched about the title, according to **Terry Currier**, chairman of the Board of Coalition of Independent Music Stores (CIMS). "The two records we're look-

ing at to go the farthest this fall are **Diana Krall** and the **Cassandra Wilson/Jacky Terrason** collaboration," he says. "Cassandra's other records have had an enormous crossover appeal for us. Non-jazz buyers really like it. The same kind of thing has taken place with Diana's last record; we still sell it steadily."

CIMS affiliates approached Impulse! about a monthlong project that would stress "Love Scenes" on several levels. They guaranteed in-store play, special pricing, positioning, and window display. "We think this is a great record, and the marketplace is ready to follow our lead," says Currier. "Records from the traditional side of jazz have been soft for the last couple of years. It's great to have this kind of comeback. This has the potential to sell a couple hundred-thousand units, and maybe some of those new people will get into buying jazz records again."

Currier thought that "All For You" was a strong move for Krall, but had no idea that it would have such marked success. "I was kind of putting her in with **Holly Cole**, doing the numbers she might do," he says, "but Diana's left that far behind."

Krall's profile is snowballing. An electronic press kit has been part of a Visa Jazz Card promotion since mid-June; it features performances and interview footage and is available only to Visa Jazz Card holders. On the day of the record's release, she and her trio played live on CNN's "Showbiz Today." That's not the end of her TV run. The pianist taped a guest appearance performing on Fox's "Melrose Place," due to air as the eighth episode of the fall season, sometime in late October.

"Peel Me A Grape," one of the songs from "Love Scenes," is slated to be part of the movie "The Kiss," a romantic comedy starring **Danny DeVito** that is scheduled for February release. There's talk of a video being made to coincide with the film's debut. For the last three weeks (Aug. 12-Saturday [30]), the Krall ensemble set up shop in the prestigious Oak Room at New York's Algonquin Hotel. The Oak Room run was the kickoff to an international tour that takes the pianist through the holiday season (**Ben Wolfe** will play bass on the tour). A cover story in *Jazziz* is also scheduled.

"We've been getting many calls for people wanting to use her music in commercials, as well," says Steffen. "It all adds up. We're going to ship on day one what it took us seven or eight months to get to last year, so everything is wide open."

TRIO DRIVES WATT'S 'ENGINE' ON HIS LATEST COLUMBIA SET

(Continued from page 26)

the singing for the first time in his career, enlisted drummer **Steve Hodges**, formerly with **Tom Waits'** band, and **Geraldine Fibbers** guitarist **Nels Cline**, who was featured on "Ball-Hog."

"Nels was so malleable," Watt says. "He abandons what he thinks he's supposed to be and just throws himself into. On one song, 'Boilerman,' I handed him D. Boon's guitar—his pop had given me a couple of his guitars. I just handed it to Nels and said, 'OK, do a little thing for D. Boon.' Just like that, with a guitar he had never played, and he went for it."

"Contemplating The Engine Room" will contain enhanced content. Fletcher says, "We created this great little [electronic press kit] called 'Pedro Bound.' It's like a six-minute film of Mike riding his bike and driving through Pedro, and he talks about making the record and all the points [of interest] in Pedro. There will be excerpts of that included on the CD. There'll be a browser on the CD that will link to his [World Wide] Web site [http://www.wattage.com]. He has always had a great Web site."

Fletcher says that college, alternative, and public radio will be serviced with the entire "Engine Room"; after the album is established, the company will issue the track "Liberty Calls!" to commercial outlets. He says that Watt

has been discussing the possibility of shooting a video for the track with **Spike Jonze**, who directed the clip for the last album's "Big Train."

Press attention will be key. Fletcher says, "The press, as they always do with Mike, recognizes how important a figure Mike is in music over the last 20 years, so they are receptive. Mike's already done interviews with *Alternative Press* and *Musician* that will hit upon release... [The publicity department] is working a lot of additional targets."

As ever, the peripatetic Watt will

promote his work by touring. Due to Cline's tour commitments with the **Fibbers**, his slot will be filled by **Joe Baiza**, formerly of the SST bands **Saccharine Trust**, **Universal Congress Of**, and the **Mecolodics**. After premiering the album at a college radio showcase on Friday (5) at the Elbow Room in New York that will be broadcast live on the Internet, Watt's trio will begin a long club haul.

"The tour is already planned for October and November," Fletcher says. "It's the typical Mike Watt tour: He's going to do 46 shows in 49 days."

MATTHEW RYAN'S 'MAYDAY'

(Continued from page 26)

largely playing for the converted, A&M hopes to put him on residency tours in September in the Northeast and Northwest. Show attendees will receive a CD sampler with songs from "Mayday" as well as interview snippets.

Ryan admits that singing about his private life in front of a roomful of strangers can be difficult. "It's harder to do the songs live than it was to record them," he says, "because recording is such a tunneled sort of experience. It's harder to share live, to look people in the eye, but it's more of a purge. I don't really go into much of an explanation before I do the songs; I don't want to

take that away from the listener."

Ryan's album is bound to draw comparisons to his very apparent influences—**Bob Dylan**, **Bruce Springsteen**, **Tom Waits**—but he says that doesn't bother him. "It's obvious that **Dylan** and **Springsteen** laid the sidewalk that we all have to crawl on. It doesn't offend me when people say I sound like them," he says. "I consider myself an individual, and I don't think I say the same things they do. We have to allow people to evolve. I've evolved to 25, and I'll continue to evolve. I've had 25 years of completely different experiences than they have."

Songwriters & Publishers

ARTISTS & MUSIC

Windswept Revamps Film/TV Dept. Licensing, Creative Functions Combined

BY IRV LICHTMAN

NEW YORK—Sizable growth in revenue from placement of songs in movies, TV, and commercials has given rise to a revamping of Los Angeles-based independent publisher Windswept Pacific's film and TV music department.

The department is now under the supervision of John Anderson, a company veteran who was formerly senior creative director—a sign itself that A&R sensibilities are regarded as a crucial cog in the section's fortunes. A key change within the department is Anderson's mission to combine the creative and licensing divisions into a single entity.

"This way," he says, "the client will work with a single person throughout the process, from research and placement of the song to negotiating the [dollar] quote. This will allow us the flexibility to make judgment calls on licensing a song within a film's budget or offer alternate ideas to replace a song they perhaps cannot afford."

The choice of Anderson to fill the film and TV unit slot—he replaces Alexia Baum, who has left the company after five years to seek other interests in New York—was keyed to the fact that "John comes out of the creative area and is so familiar with our catalog," says Evan Medow, president of the company. Anderson reports to him, as does Jonathan Stone, senior VP/GM.

In other executive changes, Lysa Grande, hired in 1993 to establish the company's licensing department, has been named senior director of film and TV/licensing. She will continue to oversee the licensing department while expanding her creative duties in film and TV, with a special emphasis on advertising's use of Windswept Pacific songs.

The department is rounded out by the promotion of former film and TV assistant Alyssa Siegel to film and TV music coordinator.

Grande says that the unification of the creative and licensing departments makes logical business sense because

"they are so closely related. It makes sense to tie them together to create one team." Grande herself has made commercial tie-ins with such companies as Ford, Reebok, and Burger King. In her new role, she plans to visit major ad agencies this fall in New York and Chicago.

Anderson is credited with such Windswept Pacific signings as Johnette Napolitano, Sky Cries Mary, and Meat Beat Manifesto, a responsibility he will continue to oversee. He says the boom in placement of songs and/or masters on soundtracks has long-range punch and has particular value now in view of today's business climate.

"Right now, the recording business is in a slump, but that's not the case for soundtrack albums. They're selling more than ever. They represent a good way for the average consumer to buy an album with 10 of their favorite artists rather than separate albums featuring them. Our sync fees have grown about 30% annually in recent years. At this point in 1997, we're actually doing better than that."

Anderson, who joined the company when it was formed in 1988, further notes that by placing a master on a film soundtrack, the task of finding a label home for the act can be made much easier.

"A publisher has to expand his thought processes these days. They're paying for demos that are just about master quality, so why not try to place them on soundtracks even before a label deal is struck. We're shopping a band called Coal, which we placed in the film 'Chasing Amy' . . . We went to the music supervisor, who was looking for a big ballad, and they put 'Stay' in. People we contact remember the song and the scene in which it was used."

Besides the company's several deals with bands that offer the hot electronica sounds that many film music supervisors seek, the Windswept Pacific catalog offers works by such songwriters as Pete Townshend, Burt Bacharach, John Mellencamp, and Paul Simon, among others.

On the jingles end, Anderson says he's putting the finishing touches on a new library that will feature original music. Windswept Pacific is also developing a World Wide Web site and creating licensing opportunities in other emerging technologies.

Anderson's department will continue to work closely with Windswept Pacific's in-house music supervisors, Joel Sill and Budd Carr in Los Angeles and Alex Steyermark in New York, as well as an in-house editing company, Pacific Music Editors.



Elliott's DreamWork. Songwriter/producer Damon Elliott recently signed a contract with DreamWorks SKG Music Publishing. On hand at the signing, from left, are Ron Handler, publishing executive, DreamWorks SKG Music Publishing; John Pierson, Elliott's co-manager, Pierson/Ballen Entertainment; Mike Badami, publishing executive, DreamWorks SKG Music Publishing; Chuck Kaye, president, DreamWorks SKG Music Publishing; Dionne Warwick, Elliott's mother; Elliott; and Gary Ballen, Elliott's co-manager, Pierson/Ballen Entertainment.

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"LISTENING TO THE RAIN"

Written by Don Devaney
Published by Surefire Music Co.
(BMI)

The main strength of Pam Gadd's new Vanguard album, "The Long Road," is the calibre of original tunes and the rich emotional tapestry they cover. Formerly a member of country's all-girl group Wild Rose, Gadd has a reputation around Nashville for being a triple threat—a vocalist, songwriter, and banjo player. All those talents shine on "The Long Road." Alongside her original tunes, Gadd also chose to salute her heroes, the Osborne Brothers, with a cover of "Listening To The Rain."

"I just really have so much respect for them, and to me the harmonies they brought to bluegrass music were so much ahead of their time," Pam Gadd says of the Osborne Brothers. "The way they stacked their harmonies with Bobby on the high lead and then Sonny would do those neat turns underneath. I dreamed of someday being able to carry on those styles of harmonies . . . And I wanted to play that banjo break just like Sonny."

Gadd says she wanted to do something fresh with the song, but really felt the pull to be true to the Osbornes' version. "You almost want to

do it like they did as a tribute to them," she says. "It's so ingrained in your head the way they did it, that you want to do it like that, too. At the same time, you want to be creative, and so we were. And one of the really special things on it to me is Steve Hinson's steel guitar playing."

Gadd says another thing that makes the song special was getting to record it as a duet with Carl Jackson. "He's my friend, and I love his voice," she says. "And I knew I'd be comfortable working with him . . . I'd been a fan of his for a long time. I think he's one of the most underrated singers."



NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
MO MONEY MO PROBLEMS	Christopher Wallace, S. Jordan, M. Betha, B. Edwards, Nile Rodgers	Big Poppa/ASCAP, Justin Combs/ASCAP, EMI April/ASCAP, Steven A. Jordan/ASCAP, Bernard's Other/ASCAP, Sony/ASCAP, M. Betha/ASCAP, Tommy Jymy/BMI
HOT COUNTRY SINGLES & TRACKS		
SHE'S GOT IT ALL	Drew Womack, Craig Wiseman	Emdar/ASCAP, Texas Wedge/ASCAP, Womaculate Conceptions/ASCAP, Almo/ASCAP, Daddy Rabbit/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	Tiffandsia/ASCAP

Joni Mitchell Inks To Sony/ATV Worldwide; 'Cinderella' Returns

JONI/SONY/ATV TIES: After decades as a songwriter, Joni Mitchell has found a single roof under which her publishing interests in the U.S. and abroad will be represented. In an administration deal with Sony/ATV Music Publishing, effective July 1, the writer/artist now has her first U.S. or worldwide publisher representation by one company, with the exception of Australia, Italy, and the U.K. Both catalog and new material are part of the arrangement. Previously, her catalog was administered in world markets on a company-by-company basis.

Earlier this year, Warner Bros. Publications marketed the first guitar-tab folios created for the star (Words & Music, Billboard, Nov. 23, 1996). Recently, she renewed her ties with the music print firm.

Mitchell is working on a new album for Reprise Records to be released in February, with a possible supporting tour in

the works. She is also planning two TV shows, and a tribute album to her songs is being assembled.

In recent years, Mitchell has received many honors, including Billboard's Century Award in 1995; two Grammy Awards in 1996 for best pop album and best artwork and packaging for "Turbulent Indigo"; and induction into the Rock and Roll Hall of Fame and the Songwriters' Hall of Fame this year. In addition, four of her songs have earned at least 1 million performance awards from BMI.

ONCE UPON A TIME, AGAIN: The 1957 TV production of "Cinderella," starring Julie Andrews in a break from her triumph in "My Fair Lady," was the first and only TV musical created by the team of Richard Rodgers and Oscar Hammerstein, although Rodgers, following the death of Hammerstein in 1960, wrote the songs for a 1967 TV version of "Androcles And The Lion." A new version of "Cinderella" was aired in 1965 that retained the original score plus a song, "Loneliness Of Evening," that R&H wrote for the Broadway version of "South Pacific," but was dropped only to reappear in

the film adaptation of the show. The 1965 version also featured an instrumental version of R&H's "Boys And Girls Like You And Me," originally written for "Oklahoma!"

"Cinderella" is now ready for another new TV production from Walt Disney to be aired Nov. 2 on ABC as part of "The Wonderful World Of Disney." The production, said to be the costliest TV program ever at a price tag of \$10 million, stars Whitney Houston, Brandy, Whoopi Goldberg, Jason Alexander, and Bernadette Peters.

Along with the original songs, the production also dips into the Rodgers canon with three additional songs he wrote with Hammerstein and Lorenz Hart and on his own.

The Hammerstein collaboration, "There Is Music In You," was originally sung by Mary Martin in a quickly forgotten 1953 MGM film, "From Main Street To Broadway." The lyrics of

Hart enter the score for the new "Cinderella" via the standard "Falling In Love With Love" from 1938's "The Boys From Syracuse." The third is another Rodgers solo turn, "The Sweetest Sounds," from 1962's "No Strings." Also, lyricist Fred Ebb has written some new lyrics for an existing piece from the original score. The two interpolations from the 1965 version have been dropped.

The first two editions of "Cinderella" appeared on Columbia Records. Negotiations are under way for a label to release the 1997 version. A home video version is set for release by Disney a few months following the "Cinderella" broadcast.

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

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

Masterdisk Stands Test Of Time

Talent, Hard Lessons Keep Facility On Top

BY PAUL VERNA

NEW YORK—Lined floor-to-ceiling with platinum and gold awards from a dizzying constellation of music stars, the walls of Masterdisk are an awe-inspiring testament to its track record as one of oldest, most highly respected, and most sophisticated mastering houses in the world.

Staffed by renowned veterans Scott Hull, Howie Weinberg, Greg Calbi, Tony Dawsey, Andy Van Dette, and Roger Lian, as well as up-and-coming star Steve Fallone, the studio has generated countless hits in every conceivable musical genre, from rock to rap to classical to jazz. Its rooms are the absolute state of the art in mastering—musical havens and testing labs for the latest audio inventions.

Masterdisk owner and president Doug Levine attributes the studio's success to its engineers, who are not only expert music listeners but are also at the forefront of technological progress.

"Mastering is the most stable aspect of the studio business," observes Levine, who started in Masterdisk's mail room 22 years ago, when the studio was owned by PolyGram. "You have

one engineer working in one room, and that room becomes an extension of them. Over the years, as they get a new piece of gear, the room's always getting tuned more and more to what they want. Before Greg Calbi started here [from a long tenure at crosstown competitor Sterling Sound], he used to come down on his own time and just sit in the room listening and listening, so he had a good idea of what it sounded like before he moved in."

Noting that the average apprenticeship of a top mastering engineer lasts approximately 10 years, Calbi says, "That's a lot of time to put in as a back-up. It's like a pitcher having to wait 10 years to get on the starting rotation."

Van Dette, who began at Masterdisk as a receptionist in 1984, adds that the industry demands consistency of mastering engineers. "When you write a hit song or record a hit song," he says, "you're going to get people knocking down your door, but when you master that record they say, 'What else have you done?' Or when you edit that album they say, 'Isn't the computer wonderful?'"

Weinberg, who started his career in 1977 as a driver at Masterdisk, marvels that, at age 39, he could be "a vet-

eran in the business and still be young."

Although Masterdisk's engineers generally do not collaborate on the equalization and processing aspects of a particular job, they sometimes pool their resources on such functions as editing and assembling a project.

"The ultimate goal here is for our clients to feel there's somebody here who's either a specialist or a general practitioner who's going to solve the problems that they come up with that they might not even know about until they show up," says Hull.

A 14-year veteran of Masterdisk who started as an intern and eventually moved up to the chief engineer's seat, Hull is self-effacing and deferential to his staff.

"He's a true chief engineer," says Levine. "He will delve into new equipment, analyze it, and if he thinks it makes sense, he's the first to tell the other engineers about it and get them to demo it as well. If he's mastered something like the Sonic Solutions editing system, he will help the other engineers. Instead of just having the title and trying to get his name out everywhere, Scott is really into being the chief of the engineering staff."

Hull says it's apropos that his room will be the last to be modified in a renovation project that has seen virtually every room in the facility undergo substantial improvements. Masterdisk currently has five mastering suites and two editing and production rooms and plans to have a sixth mastering studio on line soon.

Beyond its state-of-the-art rooms and top-notch engineers, Masterdisk is a facility that makes its clients feel comfortable by providing a home-like environment. Upon visiting the studio, clients are greeted by Masterdisk's congenial studio manager, Stephanie Goldberg, and ushered to a comfortable lounge that sits within hearing distance of Weinberg's studio, which at any point could be pumping out works-in-progress by the likes of the Smashing Pumpkins, Garbage, or U2.

The rooms—which offer the highest caliber of analog and digital storage media and processing tools—are intentionally not built to the acoustic specifications often reserved for recording and mixing environments.

"Our rooms are part studio, part living-room test," says Van Dette. "We don't believe in nonparallel walls; the rooms are pretty square. We're that crossover territory where it's gotta start sounding good at home."

Even though mastering houses churn out hundreds of albums a year, Masterdisk's engineers pride themselves on treating each one with a level of dedication that reflects the amount of work that went into it before it came into the studio.

"You learn that you can't exist doing second-rate work," says Calbi. "There's too much competition, and stuff is scrutinized too closely. Every project is somebody's life. I do 200 records a year, so if one of them fails [commercially], it doesn't necessarily mean any-

(Continued on next page)



Shown at Masterdisk, top row from left, are mastering engineer Roger Lian, chief engineer Scott Hull, mastering engineer Tony Dawsey, mastering engineer Greg Calbi, and chief technical engineer Don Cuminale. In the bottom row, from left, are mastering engineer Steve Fallone, mastering engineer Howie Weinberg, owner Doug Levine, and mastering engineer Andy Van Dette.

newsline...

INDUSTRY LUMINARIES BOB LUDWIG, ALLEN SIDES, AND ED CHERNEY and representatives from sponsoring companies Studer, Quantegy, BASF, JRF Magnetic Sciences, and ATR Service Co. will participate in a panel discussion titled "Analog Reality Check: Assessing Current Trends And Future Concerns." Scheduled to take place Sept. 27 at the New York Hilton, the event will coincide with the Audio Engineering Society's 103rd Convention but will not be part of the event, according to organizers Bruce Borgerson of Wavelength Communications and Keith Hatschek of Keith Hatschek and Associates.

Borgerson says the idea for the panel evolved from discussions with John French of JRM and Mike Spitz of ATR.

"If the digital prophets had been right, both John and Mike would have been out of work long ago," he says. "Instead, they are both working overtime to meet the increased demand for analog head refurbishing, half-inch 2-track conversions, and restoration of Ampex analog tape recorders. Yet this astonishing turnaround for analog has been largely submerged in the waves of digital promotion."

Despite many of the participants' known preference for the analog format, the session will not be a forum for "ranting and raving about analog vs. digital," according to Borgerson.

AUDIO TRACK

NEW YORK

A&M RECORDING ARTIST Sheryl Crow returned to the Magic Shop with producer **Mitchell Froom** and engineer **Steve Rosenthal** to track the theme song to the upcoming **James Bond** soundtrack, "Tomorrow Never Dies"; **Juan Garcia** assisted. Also at Magic Shop, producer **Brian Malouf** tracked a song with RCA recording act the **Verve Pipe** for the upcoming **Robert De Niro** vehicle "Great Expectations"; **John Frazier** engineered with Garcia assisting... At Beartracks in suburban Suffern, N.Y., **Largo** mixed a Blue Gorilla/Mercury project with producer **Rick Chertoff**, engineer **Bill Wittman**, and assistant **Rick Pohronezny**; **Dar Williams** mixed a Mercury session with producer/engineer **Ben Wisch** and assistant **Kristen Koerner**; and **Swamp Boogie Queen** tracked an N2K album with producer **Phil Ramone**, engineer **Elliot Scheiner**, and assistant **Steve Regina**.

LOS ANGELES

AT IMAGE RECORDING in Hollywood, **Green Day** has been mixing its third Warner Bros. project with its longtime producer, **Rob Cavallo**, and mixing veteran **Chris Lord-Alge**. The project is being done in the studio's Solid State Logic room, which also features a Sony 3348 digital multitrack.

NASHVILLE

AT WOODLAND STUDIOS, **Neal McCoy** tracked an Atlantic project with producer **Kyle Lehning** and engineer **Kevin Beamish**; **Janis Ian** overdubbed her upcoming High Street/Windham Hill project with producer/engineer **Brooks Arthur**; and **Russ Taff** overdubbed his Reprise project with producer/engineer **Doug Grace**.

OTHER LOCATIONS

AT SOUND TECHNIQUES in Boston, Capricorn act **Fools Progress** mixed a track with producer/engineer **Danny Bernini** and assistant **Ted Paduck**. **New Brown Hat** took a break from the H.O.R.D.E. tour to cut tracks with producer **Brad Young**, engineer **Paduck**, and assistant **Tom Richards**.

Please send material for Audio Track to Paul Verna, Pro Audio/Technology Editor, Billboard, 1515 Broadway, New York, N.Y. 10036; fax: 212-536-5358; E-mail: PVerna@billboard.com.

FOR THE RECORD

Contrary to a statement in a story in last week's issue, newly appointed Solid State Logic North America president Rick Plushner is a veteran of Siemens Audio, among other firms. The story also misspelled the name of Plushner's predecessor, Piers Plaskitt.

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Billboard

MASTERDISK STANDS TEST OF TIME

(Continued from preceding page)

thing to me, but if I'm instrumental in that one record not being really good for somebody, that's bad for that person. Each day is made up of a person in that situation, so each day has a certain responsibility and pressure, and I take it very seriously. I get really upset when somebody's not happy with what I do. It causes a lot of soul searching."

If Levine takes pride in the reputation of his engineers, he is equally gratified by Masterdisk's success on a business level.

"Success is the measure of how you bounce back after you hit bottom," says Levine, paraphrasing Gen. Patton. By

that yardstick, Masterdisk is easily one of the most successful studios in the history of the business, having undergone three near-death experiences and emerged stronger after each one.

"There were three times in the 22 years I've been at Masterdisk when I thought we were finished," says Levine. "One time was when [veteran mastering engineer] Bob Ludwig left [in 1992]."

Up until his departure, Ludwig had galvanized the facility, drawing a world-class clientele and instructing an entire staff in the art of record mastering. Ludwig's decision to open his

own facility—Gateway Mastering in Portland, Maine—left Masterdisk rudderless.

However, rather than hire an engineer to directly replace Ludwig, Levine decided to empower and reinforce his staff and continue to upgrade the facility. He brought in Calbi from Sterling, promoted Hull to chief engineer, and allowed the staff to blossom in their roles.

"Scott Hull has mushroomed since Bob has left, and so has Howie," says Levine. "Howie was very established, but he has even moved up a couple of notches, as has Tommy Dawsey. The

whole facility has. When I meet people in the industry I never know which engineer they're going to mention here, which is very refreshing. I'm happy for Boh, and there's enough business for both of us."

UNDER COVER OF NIGHT

Another time Masterdisk danced on the brink of extinction was when the facility moved from its original New York premises on 57th Street to 61st Street, where it remained until it relocated in the early '90s to its current site at 545 W. 45th St.

Masterdisk's lease had expired and its rent had been dramatically increased, forcing the company to look elsewhere. However, getting out of the building was not as easy as packing up and leaving because of an obscure lease clause that gave the landlord the right to collect the rent increase retroactively. As a result, Masterdisk owed a year's worth of gross billings—an amount Levine says he couldn't have paid even if he had wanted to.

"They say that possession is nine-tenths of the law, so if they didn't possess us anymore we figured they wouldn't be able to collect the back rent," says Levine.

To that end, he and the staff disconnected all the equipment on the last day of the lease and hired friends to load it into trucks and drive it to the new facility. But first Levine needed to figure out how to get past the night watchman.

"A friend and I found out what his favorite brandy was, and after three bottles of it he was rendered unconscious," recalls Levine, laughing. "As soon as he conked out, the dollies started rolling. We were out of there in four hours. We got everything on the trucks, we had one person sleep on each truck, and the next day, when the other building opened, we started moving in."

Once Masterdisk was out of the 57th Street building, the studio was able to negotiate a favorable settlement for the back rent.

The other time Masterdisk nearly went out of business was when it moved to its current space. Underneath the studio was a printing com-

pany that had an active six-color press and an idle four-color press. Masterdisk's contracted acoustician reassured Levine that the six-color press would not present a problem, and the four-color press was hardly ever used and it was assumed to be less noisy than the larger one anyway.

However, as soon as Masterdisk moved in—after nine months of building—the downstairs company received a huge order to print some 6 million Ultra Slim Fast labels, and it needed the four-color press to execute the job. Not only was the smaller press noisier than its counterpart, but the labels needed to be cut with a large, guillotine-like blade that made a horrendous noise. In short, the printing company went from being a non-issue to being a nightmare.

STOP THE PRESSES

The printing company agreed to allow Masterdisk to build an enclosure around the four-color press, but it said it would charge the studio for downtime on the machine—a figure that could have totaled hundreds of thousands of dollars.

Rather than throw in the towel, Levine decided to leave the printing press alone and rebuild Ludwig's studio, which was directly above the press and therefore most affected by the noise. And to minimize the noise from the blade, Levine and a friend built a concrete platform for it that absorbed most of the sound waves.

"We never heard the presses or the guillotine again," says Levine, "and all the employees downstairs thanked us because they were sick and tired of hearing that blade drop."

Although Levine's close calls with financial ruin were extremely harrowing at the time, he has learned enough from them to remember them fondly.

"These things are a great growing process—the rings on a tree," he says. "They create golden memories when I look back. I always remember the three times that it almost didn't happen, and the lessons from those experiences have helped me overcome any obstacle that comes my way or Masterdisk's way."

PRODUCTION CREDITS					
BILLBOARD'S NO. 1 SINGLES (AUGUST 30, 1997)					
CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	MO MONEY MO PROBLEMS The Notorious B.I.G. feat. Puff Daddy and Mase/ Stevie J., Sean "Puffy" Combs (Bad Boy/Arista)	NEVER MAKE A PROMISE Dru Hill/ Daryl Simmons (Island)	SHE'S GOT IT ALL Kenny Chesney/ Buddy Cannon, Nora Wilson (BNA)	FLY Sugar Ray/ David Kahne (Lava/Atlantic)	LISTEN Collective Soul/ Ed Roland (Atlantic)
RECORDING STUDIO(S) Engineer(s)	DADDY'S HOUSE/ CARIBBEAN SOUND BASIN (New York, NY/Trinidad, WI) Doug Wilson, Lane Craven, Axel Niehaus	SILENT SOUND STUDIOS (Atlanta, GA) Thom "TK" Kidd	WOODLAND STUDIOS (Nashville, TN) Billy Sherrill	NRG STUDIOS (Studio City, CA) David Kahne	HOUSE OF BLUES (Memphis, TN) Greg Archilla
RECORDING CONSOLE(S)	SSL 4000G	SSL 4064G	Neve 8068	Neve 8068	SSL G Series
RECORDER(S)	Studer A800 MKIII	Studer A820/A827	Sony 3348	Studer 827	Protools DA88
MASTER TAPE	Ampex 499	3M 996	Ampex 467	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	DADDY'S HOUSE (New York, NY) Michael Patterson	SILENT SOUND STUDIOS (Atlanta, GA) Jon Gass	SOUND STAGE (Nashville, TN) Kevin Beamish	SCREAM STUDIOS (Studio City, CA) David Kahne	LARABEE STUDIOS (Los Angeles, CA) Greg Archilla
CONSOLE(S)	SSL 4000G	SSL 4064G	SSL 9000J	SSL 4056G	SSL 9000J
RECORDER(S)	Studer A800 MKIII	Studer A820/A827	Ampex ATR 100	Studer A820	Studer A827
MASTER TAPE	Ampex 499	3M 996	Ampex 499	BASF 900	Ampex 499
MASTERING Engineer	POWERS HOUSE OF SOUND Herb Powers	HIT FACTORY Chris Gehringer	GEORGETOWN MASTERS Denny Purcell	PRECISION SOUND Stephen Marcussen	PRECISION MASTERING Stephen Marcussen
CD/CASSETTE MANUFACTURER	BMG	PDO-HTM	BMG	WEA	WEA

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TOP OF THE CHARTS

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Abdul Gets Royal Treatment. Paula Abdul has been working on overdubs for her upcoming best-of collection on Virgin Records. Shown at Royaltone Studio's Solid State Logic 4064 G+ console, from front to back, are producer Nile Rodgers, Abdul, engineer Gary Tole, and Royaltone assistant engineer Jeffery Thomas.

International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

RIM Charts Search For 'Buzz' Malaysian System Lacks Authority

BY ALEXANDRA NUVOICH

KUALA LUMPUR, Malaysia—While Malaysia's electronic point-of-sale retail charts have yielded international recognition for the local record industry's progressive thinking, they have yet to spark the same enthusiasm on a domestic level.

Nearly a year after their launch, the Recording Industry of Malaysia (RIM) rankings do not appear to have grown beyond what label executives here call a "useful reference." The sales-based album chart—or charts, since three separate lists cover



FERNANDES

Malay Bahasa dialect, Chinese, and English-language repertoire—is "not giving us the buzz that was expected," admits Tony Fernandes, managing director of Warner Music Malaysia and Singapore. "We're not breaking hits with it." Fernandes was a prime mover in the charts' development (Billboard, June 29, 1996).

Executives polled by Billboard, such as Sandy Monteiro, marketing manager of Universal Music, concur. "There is a lack of general exposure [for the charts] domestically," he says. They "haven't developed a credibility as a market brand." Adds Fernandes, "There's nobody putting stickers on their product proudly proclaiming that they had a top five hit on the RIM charts."

The one major label with plans to use official chart positions as part of its promotion and marketing efforts is Sony Music. Managing director Rick Loh says that the company will be setting up 250 Sony/RIM chart displays in 100 stores featuring the Sony artists currently on the charts.

Recording acts are said to view the rankings as no different from any promotional-based radio or retail chart. "I know my artist, Camelia, was excited when she got into the top 10," comments

Universal's Monteiro, "but I don't think she had a sleepless night the night before." One top-selling performer called by Billboard was not even aware the chart existed.

Some executives feel the lack of buzz is due to the nature of the accompanying TV shows. Production and marketing of three programs—each focusing on the different types of repertoire tracked—were given to an external sponsor, ASTRO, Malaysia's first satellite service.

These shows have slipped from their near prime-time slots on government-owned TV due to poor viewership. Industry observers include "static presentation" and "weak marketing" among the programs' problems.

A relaunch, originally slated for April, has yet to materialize, and

ASTRO representatives did not return calls at press time.

Label chiefs also acknowledge a lack of leadership from within RIM. Ultimately, the trade association—not an external sponsor—answers for all industry matters. "RIM leadership was definitely a factor," says Warner's Fernandes. The group has just acquired a new GM, Cheah Mun Kit, previously GM of Malaysia's Pony Canyon. Cheah says he intends to solve the TV dilemma. "The RIM chart shows would definitely be a priority, right up there with piracy," he comments.

There are also two chart-based radio shows (English and Bahasa) on ASTRO's Urban Hitz station and the private Time Highway Radio. A Chinese show is to be broadcast on terres-

(Continued on page 70)

Savage Garden Leads The Noms For ARIA Awards

BY CHRISTIE ELIEZER

SYDNEY—Savage Garden, who reached the top 10 on Billboard's Hot 100 Singles chart in the U.S. earlier this year with "I Want You," looks like it could make a clean sweep of September's Australian Record Industry Assn. (ARIA) Awards.



SAVAGE GARDEN

The Brisbane-based duo gained a record 13 nominations out of 26 categories, which were announced Aug. 25.

If the success rate of past multi-nominees are any indication (Cruel Sea got 10 in 1994, and You Am I eight last year), Savage Garden could end up taking home five trophies at least. "Like our music, our attitude to awards is probably uncool in that we're willing to

say thank you," says the band's Darren Hayes. "Unlike [Marlon] Brando at the Oscars, we're not hostile to the music establishment. We enjoy playing pop music, and we're honored that our peers have given us the thumbs-up by putting us in the same basket with some worthy acts. It's still completely unbelievable for me that just a year ago we were releasing our first single, [which] we wrote in a bedroom."

"I Want You" topped the charts in Australia, Canada, and Singapore, peaked at No. 11 in the U.K., and charted in various territories. The act's self-titled debut set has sold 1.8 million copies, according to its Australian label Roadshow Music, which is distributed by Warner Music. It has already been released through Columbia in Europe and is due for U.K. release Sept. 26.

The set topped ARIA's album chart for 16 weeks, yielded four hit singles,

(Continued on page 70)

newsline...

FORMER CLIMAX BLUES BAND KEYBOARDIST Peter Filleul plans to take a group of musicians to Montserrat for a concert Sept. 15 "to symbolize the spirit of return" to the beleaguered island. The free event, titled Many Happy Returns, coincides with the charity concert taking place at London's Albert Hall organized by Beatles producer Sir George Martin and promoter Harvey Goldsmith. Set to play are members of the original lineup of the Climax Blues Band—the first act to record at Martin's Air Studios on the island—British guitarist Richard Brunton, Antiguan *soca* band Burning Flames, and Anguillan group Bankie Banx & His Roots & Herbs, as well as local artists including singer Miss Goosie and stand-up comic Cheese. Filleul is inviting musicians who have worked on Montserrat and their managers, labels, and publishers to place a charity greetings message in the local press. He is also seeking further sponsorship and volunteers for the "expedition." Filleul can be contacted at 44-181-699-1245.

MARK SOLOMONS

GERMAN TRADE FAIR POPKOMM may switch from its traditional Friday-to-Sunday slot to Thursday through Saturday next year. According to Ralf Plaschke, deputy managing director of organizer Musik Komm, the idea is under discussion following this year's event, held August 14-17 in the Cologne Congress Center (Billboard, Aug. 30). One argument for change, says Plaschke, is that the slew of showcases and parties on Saturday night means many delegates are not at their best the following day. Regarding this year's event, Plaschke notes the record international presence but maintains that Pop-

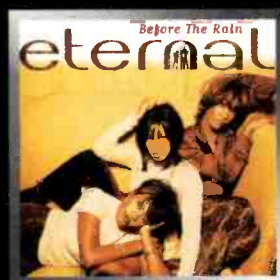


Komm is not in danger of being overwhelmed by foreign companies and losing its essential German flavor: "That's simply not going to happen," he states. "Because PopKomm and Musik Komm are so closely linked with the German industry and we have such close communication with them, I don't feel we are in danger of that. It would be a big mistake to let the focus drift." Many attendees have expressed their appreciation of PopKomm's increasing hard commercial edge, he adds. "That's a lot to do with the internationalization of the event."

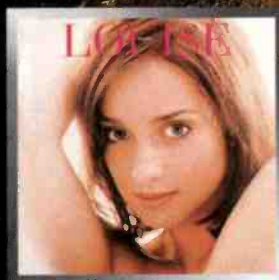
JEFF CLARK-MEADS

U.K. CONCERT PROMOTER the Mean Fiddler Organisation (MFO) has announced that it is considering a public listing by the end of this year, reportedly to raise cash for overseas expansion. The company owns 15 live-music venues in London, including the Forum, the Jazz Cafe, and the Clapham Grand. It also organizes the Tribal Gathering, Phoenix, and Reading festivals. MFO claims the Reading Festival, which took place Aug. 22-24, was a sell-out, with 45,000 attendees on each of the first two days and 55,000 on the third. MFO has not revealed any details of its flotation plans but is understood to be considering using the money raised to stage events in New York and Melbourne, Australia.

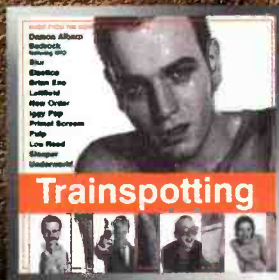
THE MECHANICAL COPYRIGHT PROTECTION SOCIETY, the U.K. rights body, has appointed Dominic McGonigal to the new post of head of member services. McGonigal, who joins after seven years with the Incorporated Society of Musicians, will be responsible for member registration and royalty tracking on behalf of the organization's 4,000 publisher and 8,000 composer members.



eternal
platinum



louise
platinum



trainspotting
platinum x2



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Italy's Mediaset To Expand Synergy With RTI Espagna

■ BY MARK DEZZANI

MILAN—RTI Music, the record label subsidiary of Silvio Berlusconi's media holdings group Mediaset, is planning to launch a Spanish label, RTI Music Espagna, in September.

RTI Music managing director Roberto Magrini says that the Spanish label will follow a similar strategy as the Italian operation by exploiting synergies with the Spanish private TV network Telecinco, in which Mediaset owns a 25% stake. In Italy, Mediaset is 51% owned by Berlusconi's Fininvest conglomerate, which runs three national TV networks.

"In addition to TV spinoffs and releases from our Italian catalog, we will have an active local A&R department," says Magrini, adding that the choice of Spain is strategically

important. "Spain is very important as it is a gateway to the Latin American market."

Magrini says that an official announcement, including executive appointments, is set for early September.

The first release for RTI Espagna will be a Spanish-language greatest-hits compilation by Italian signing Michele Zarrillo. Ambra, the Italian TV personality turned performer, is also slated for a Spanish release.

In a separate move, RTI Music has signed a twin agreement with Italian star Adriano Celentano's Clan record label and publishing company.

Celentano is one of Italy's most durable stars, having started his career in the late 1950s as one of the country's first modern pop singers.

He has also starred in and produced many movies and is well known in Europe, especially Germany, Switzerland, and Austria, where he had a string of successes in the '60s and '70s.

"We have signed a two-part agreement with Clan to license their catalog and to manage their publishing interests worldwide, except in Germany, Austria, and

Switzerland, where a previous contract with BMG still exists," explains Magrini.

The first project exploiting material from Clan's catalog will be a greatest-hits compilation featuring Celentano's hit singles between 1958-68 set for release in the fall. An album featuring new tracks by the artist is scheduled for release in the first half of 1998.

EMI Group Reportedly Sells Fona Chain For \$136 Mil.

COPENHAGEN—Swedish venture capital company Industri Kapital (IK) has purchased the Danish music and electronics chain Fona from the EMI Group through investment bank Morgan Stanley, according to unconfirmed reports. IK spokesmen are currently in Denmark and were unavailable for comment on the deal.

According to one report, IK will pay 950 million Danish kroner (approximately \$136 million) for the chain.

The then Thorn EMI acquired Fona in 1991. When the British group announced that it would demerge into Thorn and the EMI Group last year, Morgan Stanley International was given the job of selling Fona. The price was reportedly pumped up because several companies were bidding.

Fona has 58 stores under its own name in Denmark, two Electric City consumer-electronics outlets in the two largest Danish cities, and four M&M (formerly HMV) music shops. Fona logged 1.4 billion kroner (about

\$2 million) in 1996 revenue. The stores hold a 20% share of the Danish market.

IK specializes in picking up companies and selling them off in part or in whole, or by floating stock and



getting a stock listing for a company. IK is owned by a group of Scandinavian companies and its Swedish founder, Bjorn Saven. Analysts do not believe that IK will sell off the Fona chain in parts. They say it is a well-run operation and would be a prime candidate for a stock exchange listing.

Fona was founded in 1926 by Harry Hysten and through the years has gained a reputation as one of the best-run retail businesses in Denmark.

CHARLES FERRO

A&D Inks With Movimento Indie Also Makes Pub. Deal With BMG

ROME—Dance specialist A&D Music and Vision has signed a worldwide distribution deal with Movimento, the dance label launched in May here by BMG Ricordi.

The four-year contract was officially unveiled along with the announcement of a four-year subpublishing deal between A&D's publishing arm, ACV Edizione Musicale, and BMG Music Publishing during the PopKomm trade fair, held Aug. 14-Aug. 17 in Cologne, Germany.

A&D Music and Vision has had two singles on the Italian charts this year; one of which, Blackwood's pop/dance hit "My Love For You," sold 25,000 copies in Italy and reached No. 1 for several weeks. The other single, "Obsession," by pop/dance act Chase, is in the AFI/Musica E Dischi top 10 singles chart. Blackwood features New York-born singer Taborah Adams and is produced by A&D's managing director, Tony Verde.

Verde launched A&D in 1993 in London before opening a Rome office two years ago. For eight years, Verde has been involved in the production of techno music with the ACV label and started his musical career in 1970 as songwriter/guitarist for the Naples, Italy-based progressive rock band Sainte Juste.

"I am very happy to work with BMG, whose enthusiastic team, along with their global distribution reach and expertise, will, I am sure, be a great advantage in developing our artists," says Verde.

Roberto Gasparini, A&R director for BMG Ricordi in Rome, comments, "We are very pleased to work with A&D; their key artists Blackwood and Chase are both crossover pop/dance artists, which is the pop music of the future. Both artists have enormous international potential."

Gasparini confirms that the deal is worldwide but says that, in accordance with previous contracts, in France and Brazil local independents Scorpio and Globo, respectively, have an option on the next Blackwood and Chase singles.

BMG Ricordi's Movimento label will be the Italian affiliate's contribution to BMG's global Dance Network. Following two releases in June and July from local signing Double Dare, the label will be officially launched in September, when a new single and album from Blackwood, featuring tracks from the group's first two albums on A&D plus three new songs, will be released worldwide. A new Chase single, "Stay With Me," will also be released in early September.

In March, BMG Ricordi signed a worldwide distribution deal with another Italian dance indie, Milan-based Do It Yourself, which had two No. 1 singles in France this year with dance act Gala.

BMG Ricordi managing director Adrian Berwick says of the deal with Do It Yourself, "In addition to signings like Gala, the Do It Yourself label is owned by two very capable producers, Max Moroldo and DJ/producer Molella, who both have an excellent track record in the dance music scene."

The two-year deal with Do It Yourself involves the licensing of all product for Italy, collaboration on dance compilation projects, and first option on international distribution, except for France, Germany, and Poland, where previous contracts prevail with Scorpio, Grand Age, and Snake Music, respectively.

BMG Ricordi has also directly signed the critically acclaimed, Naples-based trip-hop outfit Almamegretta. Previously the band was with BMG-distributed, Rome-based indie Anagramma. Almamegretta is in the studio, recording a new album, due for release on BMG by the end of this year.

MARK DEZZANI

TO OUR READERS

Due to earlier publishing deadlines, Hits of the World charts from Japan, Germany, and France are repeated from last week. Copies of the unpublished charts are available from Raúl Cairo at Billboard's London office. Phone: 44-171-323-6686; Fax: 44-171-323-2314/2316.

U.K. Stations Start Labels Capital Scores Hit With 1st Single

This story was prepared by Mike McGeever, programming editor of Music & Media.

LONDON—Capital Radio is the latest U.K. broadcaster to turn its hand to the record business.

Wildstar, a new label venture between the London broadcaster, TV marketing label Telstar, and the London-based artist management company Wildlife, launched Aug. 18 with Conner Reeves' debut single, "My Father's Son." A Reeves album is also forthcoming. The single entered the U.K. chart for the week of Aug. 25 at No. 12.

Over the past year, U.K. radio stations Classic FM and Jazz FM have launched record labels, as radio companies continue to diversify into other business interests in an effort to increase their bottom lines. Capital has also moved into the catering business with its purchase last year of the My Kinda Town themed-restaurant chain.

Wildstar's A&R activities are being undertaken by Wildlife and Capital group PD Richard Park, according to Colin Lester, one of Wildlife's A&R directors. The distribution and marketing of Wildstar's

releases is being handled in the U.K. by Telstar through Warner Music.

"The main thrust of this venture is looking for new artists—about two a year," says Lester. "Particularly, we are seeking artists like Conner, who are live-performing artists. We want artists who can perform live, write, and sing."

However, the Wildlife director stresses that the new label will not be a laboratory for Capital's programming department.

He notes, "This new label is not only looking to sign acts that Capital Radio will playlist. At the same time, we are not looking for every act signed to Wildstar to be playlisted on Capital's stations."

He describes the Capital Radio's role—particularly Park's—as crucial to the development of the label. "[Park's] experience in marketing and building companies is incredible. He is also picking the hits week in, week out. So he is one of the greatest assets to have on board. We are giving [artists] a start to see what can happen."

Park says, "The key benefit for us is the chance to develop artists who we've heard, but whose future [else-

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EMI 100

A B I L L B O A R D I N T E R N A T I O N A L E X P A N D E D S E C T I O N

100 Years Later, EMI Execs Find The Familiar

INTEROFFICE MEMO

TO: Tania Berry, EMIssoft Content Group
FR: Christopher Hughes, Bicentenary Committee
RE: Music 200 Exhibition

June 20, 2096

Dear Tania:

Before the next formal meeting of the Bicentenary Committee, you and I should discuss what material from the EMIssoft archives would be suitable for next year's Music 200 exhibition at Docklands III.

For example, do we want to put any artist contracts on display, as they did at Music 100, and if so, which ones? My suggestions would include Garth Gates, the Jaggars, and Clarissa-Mae. Also, we could use DVD and WristMan as example of vintage technologies, while the MT[V] contract signed by Elizabeth Murdoch and Chuck Redstone in 2017 could show the evolution of softmedia in the early part of this century.

Finally, do we want to invite former EMIssoft employees to the GlobaLink launch of Music 200 on January 1? It would be a great gesture, assuming the venue is large enough.

Let me know what you cyber.

Could the people who helped create the sound recording industry a century ago imagine its contours today? Probably no more accurately than we can predict the industry's shape in 2097.

Would the individuals who in 1897 founded the Gramophone Co. Ltd. and the Columbia Graphophone Co. Ltd.—the firms to which EMI can trace its origins and therefore its

100th anniversary—recognize the \$5 billion enterprise it has become? Perhaps.

As EMI executives gather Tuesday (2)-Saturday (6) in London for a centenary conference, a stroll around Music 100, the exhibition at London's Docklands where EMI celebrates the recording industry's evolution (and its own), offers a surprisingly familiar landscape.

(Continued on next page)

Cecillon: Future Looks Bright Rich History, Right People Help Co. Thrive

EMI has grown to be a global player in the music market, yet its historical roots can be traced back to the founding in 1897 of the Gramophone Co. Ltd. and the Columbia Graphophone Co. Ltd. in London. So while the EMI Group worldwide marks its 100th anniversary this year, EMI Records U.K. and Ireland is leading the company's centenary celebrations. Jean-Francois Cecillon, chairman/CEO of EMI Records U.K. and Ireland, speaks with Billboard international music editor Dominic Pride about the past, present, and future of EMI.

EMI has a long history. It's now 100 years old, whereas BMG International, for example, is only 10 years old this year. People revere the history and those who made the company, such as L.G. Wood and Sir Joseph Lockwood. Does this sense of history hold you back?

Old does not necessarily mean senile. Old means rich in terms of the talents of those who built the company, the artists they signed and who made it a household name. Without the creative assets, they and the company have no reason for existing. What strikes me about the history is the continuity of the artist-friendly spirit; it's almost a noncontroversial spirit.

But isn't rock'n'roll all about controversy?

There's no controversy here. We prefer consensus.

How easy is it to achieve consensus when you have conflicting personal and financial interests at stake in the record company?

You have to surround yourself with people who share the same vision for the company as you.

One guy may have one or two points on the album, but he's the only one who cares. What's more important is to get the guy to sign the right artist, make the right record, and make everyone else understand that.

Is there an EMI way of communicating?

I encourage everyone to have strong personal relationships with each other. We don't have labels dotted around here and there, with people building a kingdom. We all look after each other. When one of the guys has a problem, people help.

Can looking at the past tell you anything about the future of the company?

Looking at the past can never tell you what's going to happen. God knows what'll happen in the next 20 years. Some jobs in a record company did not exist 20 years ago, such as video commissioner. It would have been unthinkable then to have six or seven people in-house commissioning videos.

Haven't people seen changes coming, such as the end of the 78 or the end of the LP?

No. People expect something to happen, and they want it to happen, but they don't predict it. The business of the late '70s, early '80s was in deep turmoil, and people expected a new format to save it. Without the vision and genius of a few people at Philips, without the industrial vision of the creative business, you would not have had the CD. Without that, where would we be now?

There are probably 300 people working here at EMI's Brook Green headquarters, and you have other labels, such as Food and First Avenue, feeding repertoire into the company. Are we going to see record companies continuing to sit in big offices, or will it change?

Geography is often an excuse for creativity. It's not a reason for existing. If someone is better off outside, then so be it. But people have to realize that business goes so fast and issues have to be addressed so quickly that the interactivity between the different business units runs to thousands of different communications a day. In that case, two floors can sometimes be a long way away. Being able to see each other, go to the same gigs together, have a drink together, makes the difference. And each month the company heads have a meeting for three to six hours, talking about the crucial issues.

What issues are at the forefront of your mind?

The No. 1 point is protection of copyrights in the digital age. We have to understand what kind of investment we have to commit ourselves to in order to adapt ourselves to the new age. Point No. 2 is to look at our assets. We have hundreds of thousands, if not millions, of copyrights. We are going to have to digitize them to make them

(Continued on page 64)



CECILLON

Music 100 Captures A Century Of Sound Progress Historic Recordings, Rare Displays Included In EMI-Sponsored Exhibit

BY CHRIS WHITE

Music 100, the EMI-sponsored interactive exhibition tracing the history of recorded sound, provides a colorful and entertaining audio and visual experience, embracing everything from late-19th century wax cylinders to current and futuristic sound technology.

After debuting in February at the Edinburgh City Art Centre in Scotland, the Music 100 exhibition relocated to Gallery West in London's redeveloped Docklands district, where it was relaunched June 28 by Diana Ross.

The exhibit is part of a yearlong centenary celebration by EMI Records, marking its 100th anniversary. The year has seen the U.K. rerelease of classic EMI albums from the Beatles, the Beach Boys, David Bowie, Pink Floyd, and others. The company has sponsored the publication of four books related to the history of EMI and the music business.

Other aspects of the EMI 100 celebration have included a gala evening of opera in April at the Glyndebourne Opera House and, in July, a program conducted by Sir Simon Rattle at the Birmingham Concert Hall. The celebration also will include the Oct. 14 world premiere of Paul McCartney's symphonic poem "Standing Stone" at London's Royal Albert Hall.

Proceeds from these three concerts, and those from the Music 100 exhibit, are being donated to the Music Sound Foundation. Set up by EMI, the Music Sound Foundation's aim is to improve people's access to music through listening, composing, teaching, or playing. The foundation will make grants to individuals, bodies, and institutions and support projects that encourage the musical education of the public and, in particular, young people, in the U.K. and abroad.

EMI Group chief executive Sir Colin Southgate has set a 6 million pound (\$9.6 million) target this year for the Foundation, and EMI

director of external affairs David Hughes reports that half of this figure has already been raised via Music 100, other centenary events, and merchandise sales.

Aside from the notable contracts and correspondence featured in Music 100 (see story, this page), audio and visual highlights of the exhibit include the opportunity to hear an amateur recording of the Quarry Men—later known as the Beatles—performing "Putting On The Style" at a church fete July 6, 1957, in Liverpool, England. Bought at auction by EMI three years ago, the recording is also historical in that it dates from the very day two schoolboys named John Lennon and Paul McCartney met for the first time.

The exhibition provides visitors with the opportunity to listen to early historic recordings, including what are doubtlessly the earliest preserved examples of world music, among them an 1899 recording by the Classic Theatre

(Continued on page 64)

Diverse And Promising Acts On The Horizon

Up-And-Comers, Veteran Acts Shape The EMI Of Tomorrow

The roster of EMI Records U.K. and Ireland displays the same variety and creativity that has been a hallmark of EMI throughout the past century. The company has a rich lineup of such developing acts as Mansun, Cecil, Murray Lachlan Young, Adam F, Feline, Lynden David Hall, Bentley Rhythm Ace, and Dubstar. It also has new albums on tap from established artists including Paul Carrack, Beverley Knight, Michael Nyman, Mica Paris, and the Sundays. Correspondent Sally Stratton writes about current activity by other key artists released through EMI's labels in Britain and Ireland.



BLUR

Artist: Blur
Album: "Blur"
U.K. Label: Food/Parlophone/EMI

The raw, experimental flavor of Blur's fifth album, with its nod to current American musical heroes like Beck, has just about put an end to the band's reputation as the cheeky chappies of British pop. Since the top 10 success of the single "There's No Other Way" in the U.K. in 1991, these Essex men have made the alternative popular. Two years ago, when Blur vs. Oasis mania was at its height and the act's single "Country House" topped the U.K. chart, Blur was best known for inherently English sing-along songs with attitude. With "Blur," the band has forced fans to reassess its appeal—and been rewarded with platinum album sales (300,000 units) of its new album on its home turf. The fourth U.K. single from the new album, "M.O.R.," will be released Sept. 15. "Blur," released by Virgin in the U.S., has reached No. 61 in its highest week on The Billboard 200.

Artist: Eternal
Album: "Before The Rain"
U.K. Label: First Avenue/EMI

When it launched its career in 1993 with the international hit "Stay" and the album "Always And Forever," which sold 4 million units worldwide, Eternal was seen as the U.K.'s answer to En Vogue. Comfortably straddling pop and R&B, the women slimmed down to a trio two years ago following the departure of Louise Nurdling (profiled below). "Before The Rain" was released by EMI worldwide earlier this year. This May, Eternal achieved its first U.K. No. 1 with "I Wanna Be The Only One," a duet with BeBe Winans. It is Eternal's 13th consecutive top 15 hit in the U.K., and all 13 will be featured on a "Greatest Hits" album to be released in October in Britain, along

with two new songs recorded in Los Angeles.

Artist: Kaydee
Album: as yet untitled
Ireland Label: Lime Records/EMI Ireland

Listening to a demo tape by this quartet from Kilkenny, Ireland, was all it took to lure Willie Kavanagh, managing director of EMI Ireland; Thomas Black, A&R director of Lime Records; and Keith Wozencroft, A&R director of Parlophone, to a showcase by Kaydee in the act's hometown. The band's melodic rock was displayed on a debut single, "Cradle," released in June, while an album is set for an October release in Ireland and an early 1998 release in the U.K. Singer Jan Keeley, who has lived in Spain, intends to record separate albums with Kaydee in Spanish and English.

Artist: Nigel Kennedy
Album: "Elgar's Violin Concerto"
U.K. Label: EMI Classics

With his spiky hair and famous recording of Vivaldi's "The Four Seasons," violinist Nigel Kennedy became the bad boy of British classical music in the early 1990s. Loved by the British public but often spurned by the critics, he has been in self-imposed exile recently. But this, his second recording of Elgar's Violin Concerto for EMI, marks his return to the classical fold. The album will be released in the U.K. in October. Though unlikely to reach the pop chart highs of "The Four Seasons," this release, which also features Vaughan Williams' "Lark Ascending," will attract considerable attention as critics seek to discover if the rebel has been tamed.

Artist: Louise
Album: "Woman In Me"
U.K. Label: First Avenue/EMI

Louise Nurdling left Eternal to pursue a solo



Paul McCartney works with the London Symphony Orchestra on his latest project, a symphonic poem titled "Standing Stone," commissioned by EMI to mark its centenary.

career in 1995, and her debut album, "Naked," with its mix of American-influenced R&B and '60s-style pop, sold more than 500,000 copies in the U.K. following its release last year, according to EMI. She also enjoyed considerable success in Japan. The first single from "Woman In Me," her second album, is "Arms Around The World," to be released Sept. 22 in the U.K. The album is set for U.K. release in early October. The 22-year-old Londoner is auditioning dancers and performers for her first tour as a solo artist. In November and December she will perform U.K. dates, including a night at Wembley Arena.

Artist: Paul McCartney
Album: "Paul McCartney's Standing Stone"
Worldwide Label: EMI Classics

Paul McCartney has acknowledged the influence of the Beatles' "Anthology" project on the recording of his current pop album, "Flaming Pie," his most successful solo album in years. However, an entirely different influence, Celtic mythology, inspired "Standing Stone," a symphonic poem, commissioned by EMI to mark its centenary. To be released by EMI Classics worldwide Sept. 29, the 75-minute work will receive its premiere Oct. 14 in a performance by the London Symphony Orchestra at Royal Albert Hall. Meanwhile, the third U.K. single from "Flaming Pie," the song "Beautiful Night," featuring Ringo Starr and orchestrated by George Martin, is slated for release Dec. 8.

Artist: Radiohead
Album: "OK Computer"
U.K. Label: Parlophone/EMI

It took the U.S. success of the single "Creep" to persuade British fans to embrace Radiohead in 1993. But four years later, "OK Computer" has completed a hat trick of platinum albums in the U.K. (300,000 units) for the Oxford-based band. "OK Computer" debuted at No. 1 in Britain, boosted by the success of the epic seven-minute hit "Paranoid Android." In the U.S., where Radiohead is released through Capitol, "OK Computer" peaked at No. 21 on The Billboard 200 July 19. "OK Computer" also has been nominated for the U.K.'s prestigious Mercury Music Prize. After a summer tour in the U.S., Radiohead is touring in September in the U.K., with European dates and more British shows to come before the end of the year. A third international single, "No Surprises," is due for release in early November.

Artist: Supergrass
Album: "In It For The Money"
U.K. Label: Parlophone/EMI

Signed in 1994 on the strength of its debut single, "Caught By The Fuzz," this young Oxford trio went on to top the U.K. singles chart with its

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100 YEARS LATER, EMI EXECS FIND THE FAMILIAR

(Continued from preceding page)

Artist relations? Consider an assured, assertive superstar with specific demands about music marketing. George Michael? Garth Brooks? No, it's Dame Nellie Melba, the Australian soprano whose worldwide popularity allowed her to tell the Gramophone & Typewriter Co. Ltd. in a 1907 letter that it should sell all her records at 12 shillings and 6 pence.

Barely a week later, the company was notifying Great Britain's "gramophonists" of the revised downward price structure of Melba's releases. The diva's royalty rate, incidentally, was around 25% of retail, and one of EMI's biannual accountings at Music 100 displays her international unit sales by city.

Downsizing and re-engineering? Here is Gramophone Co. managing director Alfred Clark in 1914, advising employees that because of the war, a large number of them have to be laid off. A letter from Clark to Miss L. Jones explains that the continuation of her employment "is conditional upon your accepting a reduction of 25% in the amount of your present salary."

Wondering when that new MTV contract is coming out of Business Affairs? Here's a familiar tone in a dispatch from the U.S. government's Office of War Information in June 1943 to U.K. rights body Phonographic Performance Ltd. (PPL) about the start of American Forces Network broadcasts. "You will remember," explains the official, "it was agreed informally at the meeting that we might begin our broadcasts without waiting on the completion of negotiations which would permit us to use commercial discs, the rights of which are controlled by PPL." As might be expected, PPL's legal advisers took their time with giving the official the formal documentation.

On the other hand, HMV's British recording star of the 1930s, Gracie Fields, took care of

business affairs herself. "Thanks for the time and the contract," she wrote in October 1938 to the head of the label's international artists department. "I'll be letting you have it back Sunday."

And composer Sir Edward Elgar may have been known as "Master Of The King's Musick," but he was not too preoccupied to put pen to paper April 21, 1921, to executives at his record company "with thanks for the cheque of 63 pounds for sessions in 1919 and 1920." No surprise, then, that 10 years later, Elgar was invited to officially open EMI's Abbey Road Studios.

In fact, Music 100 comes alive as much through the correspondence and the contracts, the signatures and the salutations, as through the recordings played on the exhibition's loudspeakers or listening posts. For those in the music business who are watching one century recede while another beckons, the Docklands display captures workaday insights just as effectively as it showcases the wider sweep of history.

"Caruso sang yesterday," declares a telegram dispatched to the Gramophone Co. Dec. 1, 1902. "Send cheque 200 pounds." Its author is "Michaelis," although we're not told whether this is a hapless A&R administrator sent to tend the firm's interests in turn-of-the-century Milan or an excited talent scout who knows he's witnessing the birth of a superstar.

Some EMI employees might have preferred anonymity, of course. Record industry historian Dr. Peter Martland, whose new book "Since Records Began" (B.T. Batsford, London) chronicles a century of the company, unearths a letter from Dave Dexter of Capitol Records. "We are in a most discouraging revolution in the pop singles field," he wrote in the late '50s to L.G. (Len) Wood, who ran EMI's U.K. record opera-

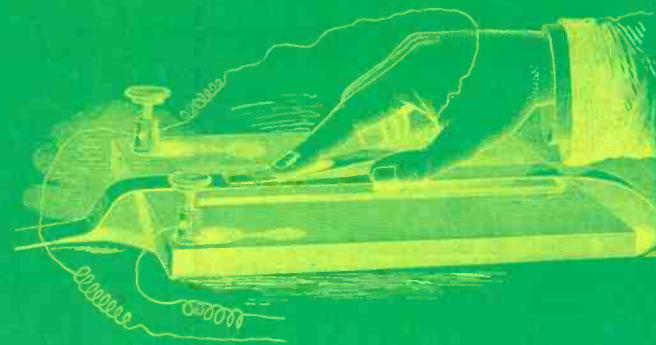


The popularity of Dame Nellie Melba, the Australian soprano, allowed her to dictate the price at which her records would be sold.

tions. "A great majority of singles are bought not by college students but by mere children, youngsters as young as 11, 12, and 13 years old. They buy strictly for 'the beat' and as you can tell by the Elvis Presley and Guy Mitchell hits over there, the lyrics are juvenile and maddeningly repetitious."

Dexter's disdain for rock'n'roll extended, some years later, to the Beatles. Indeed, his attitude affected the group's early relationship with Capitol. But Martland and the organizers of Music 100 appear to have kept those anecdotes out of public view. That history may just be a little too recent and a little too painful. Still, that's something for the Music 200 committee to investigate when they meet a century from now.

ADAM WHITE



1897 was the year of Queen Victoria's Diamond Jubilee; the year Marconi at last got a wireless message across the Atlantic; the year over a million miners rushed off to the Klondike. It was also the year New Yorkers licked the problem of sticky fingers with the invention of the ice cream cone. But the real event of note that year was when young Nipper cocked an ear to his master's voice and a hundred years of great music began. What a record!

Congratulations to EMI Records
from EMI Music Publishing

100
YEARS OF GREAT MUSIC



CECILLON: FUTURE LOOKS BRIGHT

(Continued from page 61)

compatible with computers. When you have a black box above your TV screen, where you just press "yes" if you want to buy a Pink Floyd concert, you have to send a message to EMI, to the publisher, to the artist's account, the distribution center, the courier company, to the guy who has bought it, to his credit card company. The number of transactions which have to be made at the speed of light is phenomenal, and there are millions of transactions taking place at the same time.

Doesn't the industry have legions of people working on such issues and lobbying in the British Phonographic Industry, the International Federation of the Phonographic Industry, and other organizations?

I don't like legions. I like individuals who make things happen. The legions all deal with a little bit of the jigsaw. Who's going to tell me what the jigsaw looks like? We also have to ask what kind of return we can get from a market which is declining. The major Western world is in trouble with its (music) market.

Here in the U.K., it's the first time in 17 years we have had two consecutive quarters in decline. There are three or four great albums—Radiohead, Prodigy, Spice Girls, Oasis—but this is a billion-pound market, and three or four albums won't sell the whole market. There are underlying issues which need to be analyzed.

Why are these issues coming to a head?

There are a million reasons, but what actions do you take? In the U.K., the market will decline in calendar '97. Another issue is that the pound has appreciated 25%-30% over the year. So, by getting the same chart success worldwide, our income has gone down by a third.

I'm also very concerned about the charts, about the negative downward spiral which is taking us down into the toilet. We have to do something.

Everyone wants something to change, but what can a record company do?

We don't have to release so many formats. We don't have to release every single. You have to decide what are the reasons for releasing a single. Instead of asking, "Which singles should I release?" you should be asking "Should I release a single?" At EMI, you will see single releases on two formats (cassette and CD). There will be fewer tracks on each format, and there will be fewer discounts.

A top 40 single is not a sign of success, it's a two-minute ego trip. The charts have completely lacked credibility internationally... In a market which is creatively the most influential one in the world outside the U.S., to lose credibility on the measurement of your performance is a big problem.

There have been changes in key personnel on the A&R front, most recently with the appointment of Julian Close to group A&R executive. What's behind these changes?

There are some very good artists and well-produced records coming from outside the U.K. We had success with Roxette. EMI U.K. was the last to release Roxette, but we sold 2.5 million-3 million units in this country. There are some other Roxettes around the world, and we need to put them in the right environment to succeed in the U.K. Julian understands music; he's great with artists and understands the mixes and production we need for this country. He'll have to be selective and then convince one of the three labels or the catalog team to work with it. I don't think such a position exists anywhere else.

He'll be working with the A&R (heads) of the three labels—Keith Wozencroft (Parlophone), who signed bands such as Mansun; Tris Penna at EMI; and Gordon Biggins at Chrysalis, all of whom I value greatly. Within the EMI U.K. team I have (group A&R exec) Chris Briggs, a man with 25 years' experience in A&R, who's also working for the other labels.

Tony Wadsworth (Parlophone managing direc-

tor) made Parlophone the big label it is today. He was responsible for developing this label as a "bands" label with Blur, Mansun, and Radiohead. Now it's moved into diverse signings such as (U.K. soul singer) Beverley Knight and (beats/electronic duo) Bentley Rhythm Ace.

Chrysalis managing director Mark Collen started last September with a clean sheet of paper. His objective is to turn Chrysalis into something like Parlophone, an established and credible label. The dance labels Positiva and Cooltempo work with (EMI Records U.K. division managing director) Neil Ferris, who is working with acts such as Terrorvision and Dubstar, plus five or six big artists from EMI's heritage. His goal now is to make (EMI U.K.) into a big pop label. Neil also worked on "Romeo + Juliet,"

so there's the soundtrack business there, too.

Is there room for more full-sized labels, not just boutique imprints?

I believe three fully fledged pop labels is the right number to have for EMI in the current environment, but we have more than 20 imprints which are under these three pop labels. You can have as many imprints as you like, as long as you are not creating overheads with them.

Guys like Positiva's Nick Halkes and Trevor Nelson at Cooltempo are concentrating on the creative environment and making records. When you ask them to un-focus themselves from that, that's how you create a monster.

That goes for Positiva, it goes for Food, although Food could grow into something bigger, as I've been saying to (Food managing director)

Andy Ross.

Anyone can release 50 average albums. To release 50 great ones, that's different. To do it you need time, you need to focus on what you're good at and have an amazing machine which then delivers the racking, chart position, and exposure.

The good news here is that we have trimmed the company when it was in a growth period and probably ahead of our competitors. Now the market's declining; all the bad news is behind us at EMI. Now the issues are get involved, understand, get a fix on our situation with the global, international issues, be there where the action is, and focus all the energy of this building onto creativity. That will help EMI and the industry to face those issues which lie ahead.

MUSIC 100 CAPTURES A CENTURY OF SOUND PROGRESS

(Continued from page 61)

Bengali Band from Sonar Swapon.

The voices of nursing pioneer Florence Nightingale, General William Booth (founder of the Salvation Army), Italian tenor Enrico Caruso, and Australian soprano Dame Nellie Melba, among other historical names, can also be accessed.

Other early curiosities include the actual HMV Monarch Gramophone taken by Captain Scott on his ill-fated 1910 expedition to the South Pole and the world's smallest record—which plays the anthem "God Save The King" and is a little over one-inch in diameter—originally created for the late Queen Mary's doll house at Windsor Castle.

"Nipper's Corner" is devoted to memorabilia of the world-famous mascot who is pictured, with head cocked before a gramophone, in the painting "His Master's Voice" by Francis Barraud. In 1899, Barraud licensed use of the painting to the Gramophone Co. Ltd., which later merged with the Columbia Graphophone Co. Ltd. to form EMI.

Various tableaux depict the different musical eras, including a wartime recreation of Piccadilly Circus Underground Station being used as an air raid shelter (complete with a Glenn Miller soundtrack), a 1950s living room with Danette record player, and a coffee bar of the same era featuring a vintage juke box.

The interactive aspects of Music 100 include the opportunity to remix the Hollies' classic hit "He Ain't Heavy, He's My Brother" (which includes piano by a young Elton John), while visitors can also replicate their voices on a

primitive cylinder disc, experiment with stereo, and hear the multidimensional sound of tomorrow's recordings.

Music 100 depicts the eras of rock'n'roll (with Bill Haley and Elvis Presley), the Beatles, heavy rock (with Pink Floyd), glam rock (including a display of one of Gary Glitter's exotic stage suits), punk, and '80s pop (including Live Aid and the arrival of MTV), through to the present day. The exhibition also includes a mock-up of a 1990s recording studio and offers the opportunity to preview studio technology of the future.

"The reaction of everyone who has seen Music 100 has been very positive," says David Hughes, EMI's director of external affairs. "We have done a survey among visitors, and it appears to have exceeded many expectations.

"This is the first time that there has been an exhibition chronicling the history of recorded sound and, since EMI has played such a major role in its development and we have so many rare and important artifacts within our



"His Master's Voice" was the name of the now-famous painting by Francis Barraud that was licensed in 1899 for use by the Gramophone Co. Ltd, which later merged with the Columbia Graphophone Co. Ltd. to form EMI.

archives, Music 100 has provided a great opportunity to share this with thousands of people. We are delighted with the success of Music 100 and anticipate even more interest in the coming months."

DIVERSE AND PROMISING ACTS ON THE HORIZON

(Continued from page 62)

debut album, "I Should Coco," and won a Brit Award as that year's best newcomers. Nominated for the Mercury Music Prize and honored at the Ivor Novello Awards for the single "Alright," Supergrass had a hard first act to follow. But this largely self-produced second album debuted at No. 2 on the official U.K. album chart in May. In September, a U.S. tour with the Foo Fighters will be followed by Japanese dates and then European and U.K. shows until mid-November. The band's next U.K. single, "Late In The Day," is slated for release Oct. 6.

Artist: Vanessa-Mae

Album: "Storm"

U.K. Label: EMI U.K.

In the coming months, Vanessa-Mae's career is expected to reach new heights with two major releases in the U.K. The first, "Storm," due in October on the EMI U.K. label, is aimed at the pop market; the other is "The Classical Album—China Girl," scheduled for early 1998 on EMI Classics. With worldwide sales of her previous album, "The Violin Player," now approaching 3 million units, according to EMI, this Singaporean-Chinese violinist is an international priority for the company. "Storm" features her vocal and violin interpretations of classical and pop compositions, including Donna Summer's "I Feel Love." The title track is slated to be released as a single in mid-October in the U.K. One of the highlights of the "China Girl" album will be "Happy Valley: The 1997 Re-Unification Overture," which Vanessa-Mae premiered at this summer's concert marking the handover of Hong Kong. "Storm," meanwhile, is expected to be released in early 1998 in the U.S.



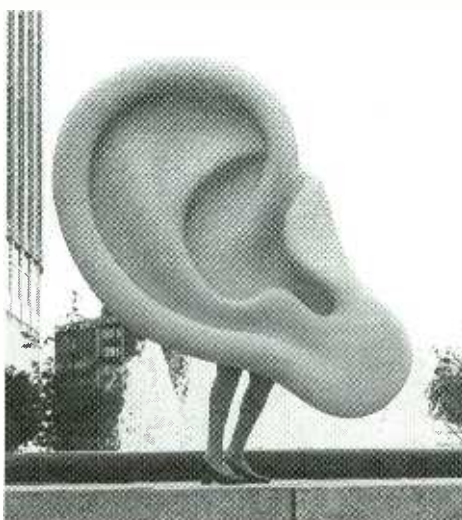
ETERNAL

Artist: Robbie Williams

Album: "Life Thru A Lens"

U.K. Label: Chrysalis/EMI

Robbie Williams is one of three former members of Take That vying for solo chart honors this year. His early departure from the group in 1995 gave him a head start, and his first single, a cover of George Michael's "Freedom," reached No. 2 on the U.K. singles chart last summer. This year, two additional U.K. top 10 hits, "Old Before I Die" and "Lazy Days," have proved Williams' talents as a co-writer and helped establish him at radio well ahead of the album's U.K. release, which will coincide with an October tour. Two more singles are due before Christmas, including the appropriately titled "Angels" in November.



An oversized ear is transported into the London Docklands gallery, which is hosting EMI's Music 100 exhibition. The show looks at the history of recorded music, including such milestones as the punk era and Live Aid.



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breaking records**

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BOOM!

GOSPEL

**We would like to take this opportunity to thank all our artists and staff
who have contributed their talent, dedication and individuality to this great company.**

Our formula for success continues...



HITS OF THE WORLD

CONTINUED

EUROCHART		MUSIC & MEDIA	NEW ZEALAND (RIANZ) 08/24/97	
THIS WEEK	LAST WEEK		THIS WEEK	LAST WEEK
SINGLES				
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAD BOY/ARISTA	1	1
2	2	MEN IN BLACK WILL SMITH COLUMBIA	2	3
3	4	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE	3	2
4	5	SAMBA DE JANEIRO BELLINI VIRGIN	4	5
5	3	(UN, DOS, TRES) MARIO RICKY MARTIN TRISTAR	5	4
6	7	C U WHEN U GET THERE COOLIO FEATURING 40 THEVZ TOMMY BOY	6	7
7	6	MMMBOP HANSON MERCURY	7	9
8	8	ALANE WES SAINT GEORGE/COLUMBIA	8	6
9	9	BITCH MEREDITH BROOKS CAPITOL	9	8
10	NEW	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. BAD BOY/ARISTA	10	NEW
ALBUMS				
1	2	BACKSTREET BOYS BACKSTREET'S BACK JIVE	1	1
2	NEW	OASIS BE HERE NOW CREATION	2	4
3	1	PRODIGY THE FAT OF THE LAND XL	3	2
4	3	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR	4	3
5	4	PUFF DADDY & THE FAMILY NO WAY OUT BAD BOY	5	5
6	8	RADIOHEAD OK COMPUTER PARLOPHONE	6	7
7	5	SPICE GIRLS SPICE VIRGIN	7	NEW
8	9	SOUNDTRACK MEN IN BLACK COLUMBIA	8	RE
9	6	MEREDITH BROOKS BLURRING THE EDGES CAPITOL	9	9
10	RE	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX EPIC	10	6

MALAYSIA (RIM) 08/26/97		HONG KONG (IFPI Hong Kong Group) 08/17/97	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
ALBUMS			
1	1	EDMOND LEUNG BEST FRIEND CAPITAL ARTISTS	1
2	2	VARIOUS ARTISTS TRIBUTE TO THE NOTORIOUS B.I.G. BMG	2
3	7	SAMMI CHENG OUR THEME SONG WARNER	3
4	3	ANDY HUI ANDY HUI'S NEW AND COMPILATION ALBUM CAPITAL ARTISTS	4
5	4	SOUNDTRACK OLD TIME BUDDY NICE TRACK	5
6	5	AARON KWOK LOVE SUMMONS WARNER	6
7	6	EKIN CHENG ETERNITY E.P. BMG	7
8	9	VARIOUS ARTISTS TIAN DIE JIA DUO POLYGRAM	8
9	10	MIRIAM YEUNG INSTINCT CAPITAL ARTISTS	9
10	RE	ALAN TAM PART TIME FAVOURITE VOL. 1 POLYGRAM	10

IRELAND (IRMA/Chart-Track) 08/21/97		BELGIUM (Promuvi) 08/29/97	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
SINGLES			
1	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	1
2	1	ALANE WES SONY	2
3	3	MEN IN BLACK WILL SMITH SONY	3
4	4	SAMBA DE JANEIRO BELLINI VIRGIN	4
5	5	ALS DE DAG VAN TOEN MAMA'S JASJE VIRGIN	5
6	6	PLEASE DON'T GO TOUCH OF JOY ARCADE	6
7	NEW	MMMBOP HANSON POLYGRAM	7
8	7	I'M DREAMING OF YOU/QUAND JE REVE DE TOI WORLDS APART EMI	8
9	5	SEX ON THE BEACH T-SPOON DINO	9
10	8	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS ZOMBA-ROUGH TRADE	10
ALBUMS			
1	NEW	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA-ROUGH TRADE	1
2	3	OASIS BE HERE NOW SONY	2
3	1	RADIOHEAD OK COMPUTER EMI	3
4	6	SAMSON & GERT SAMSON VOL. 7 POLYGRAM	4
5	4	PRODIGY THE FAT OF THE LAND XL	5
6	5	RADIOHEAD OK COMPUTER PARLOPHONE	6
7	2	ERA AMENO POLYGRAM	7
8	NEW	ELVIS PRESLEY ALWAYS ELVIS BMG	8
9	7	SPICE GIRLS SPICE VIRGIN	9
10	8	HANSON MIDDLE OF NOWHERE POLYGRAM	10

AUSTRIA (Austrian IFPI/Austria Top 40) 08/12/97		SWITZERLAND (Media Control Switzerland) 08/31/97	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
SINGLES			
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG	1
2	2	TIC, TIC TAC CARRAPICHO FEAT. CHILLI BMG	2
3	3	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ WARNER	3
4	4	SAMBA DE JANEIRO BELLINI VIRGIN	4
5	4	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/ROUGH TRADE	5
6	7	(UN, DOS, TRES) MARIA RICKY MARTIN SONY	6
7	6	MR. WICHTIG TIC TAC TOE BMG	7
8	8	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI	8
9	NEW	MMMBOP HANSON POLYGRAM	9
10	9	TIC, TIC TAC CHILLI FEAT. CARRAPICHO BMG	10
ALBUMS			
1	1	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI	1
2	5	SUNSHINE DR. MOTTE & WESTBAM BMG	2
3	NEW	BACKSTREET BOYS BACKSTREET'S BACK WARNER	3
4	2	OASIS BE HERE NOW SONY	4
5	NEW	PUFF DADDY & THE FAMILY NO WAY OUT BMG	5
6	4	ANDREA BOCELLI ROMANZA POLYGRAM	6
7	3	SENS UNIK PANORAMA 1991-1997 TBA	7
8	9	ELVIS PRESLEY FOREVER IN LOVE BMG	8
9	10	MEREDITH BROOKS BLURRING THE EDGES EMI	9
10	6	PRODIGY THE FAT OF THE LAND WARNER	10

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

HUNGARY: Having made a telling contribution to the soundtrack to the multiple-Oscar-winning movie "The English Patient" (Global Music Pulse, Billboard, March 8), **Márta Sebestyén** has recorded an album of traditional Hungarian music with her band **Muzsikás**. Whereas on her last solo album, "Kismet," Sebestyén experimented with an eclectic collection of songs from around the world, on "Morning Star" (Hannibal) she returns to a purer folk style, digging deep into the roots of central European history and combining Jewish, Ottoman, Hapsburg, and Gypsy influences. Several of the numbers were collected on field trips in Transylvania, including one song that Sebestyén, having lost her tape recorder, had to learn note by note from an old woman in the village of Gyimes, which is how such tunes were handed down over previous generations. The accompaniment by Muzsikás features authentic instrumentation, but inevitably the joy of the album resides in Sebestyén's voice. **Anthony**



Minghella, director of "The English Patient," described her singing as "the purest and strangest sound, the voice of an angel," and here Sebestyén sounds as angelic as ever. "Traditional music is very important to me," she says. "It gives us roots and identity, and while I have enjoyed working with other musicians such as **Deep Forest** [Columbia] and **Towering Inferno** [Island], I will always return to this music. It is not nostalgia. There is nothing else like it, and it would be stupid to let it die."

NIGEL WILLIAMSON

INDONESIA: Singer **Kris Dayanti** and her husband, **Anang Hermansyah**, earned a quadruple-platinum award July 20 from Warner Music Indonesia for sales exceeding 700,000 copies of their album "Cinta" (Love). Released in late 1996, "Cinta" was "probably the best-selling Indonesian album in the first quarter of 1997," according to Warner Music Indonesia's sales and marketing director, **Mark Lankester**. The duo's second album, "Kasih" (Affection), released two months ago, already has gone gold with more than 100,000 units sold, says Lankester. "The major part of the marketing campaign hasn't started yet," he adds. Both albums have also been released in Malaysia and Singapore. "Cinta" was recorded during the couple's engagement, and "Kasih" charts their love as a couple. "Many aspects of our love story influence our second album—love, fighting, happiness, and tears," Hermansyah says.

DEBE CAMPBELL

SPAIN: The little-known Barcelona group **Jarabe De Palo** (Spanish slang for "a thrashing") issued its debut album, "La Flaca" (The Thin Girl), in October 1996 on Virgin Records España. Greeted with widespread indifference, the album was soon being returned by music stores to the warehouses. Then, early this summer, a popular brand of Spanish black tobacco (Ducados) used the title track—about a girl whom the band's singer/leader **Pau Donés** met in Cuba—in a TV advertising campaign. Overnight "La Flaca" has become Spain's song of the summer, and it's not frivolous or especially catchy. Many compare Donés' voice to that of former **Radio Futura** singer **Santiago Auserón**, who, now renamed **Juan Perro**, has helped develop the Spanish-Cuban musical blend that is also the hallmark of Jarabe De Palo. According to record company sources, sales of "La Flaca" in its first nine months were about 10,000 units, but in the past six weeks the album has gone gold (50,000 units), and in mid-August it reached the top of the chart. The band has been swiftly signed up for more than 70 summer concerts, and Donés is wondering if the tale of his erstwhile Cuban love will end up being a one-hit wonder or something more durable.



HOWELL LLEWELLYN

GREECE/AUSTRALIA: Greek pop star **Anna Vissi** is touring Australia for the first time with concerts at the Sydney Entertainment Centre (Aug. 29), the Melbourne Entertainment Centre-Glasshouse (Friday [5]), and the Adelaide Entertainment Centre (Sept. 7). The singer will perform songs from her current album, "Trauma" (Wound), already certified double-platinum in Greece with sales approaching 130,000 units in two months, according to Sony Music there. "Trauma" has now been released in Australia with English-language artwork and packaging. At her concerts, Vissi will also showcase songs from her forthcoming debut English-language album, including the first single, "Forgive Me This," which was released Aug. 8 in Australia. The tour is being publicized by an advertising campaign, and Vissi is actively participating in a high-profile media campaign that includes press, radio, and national TV interviews and in-store signings.

COSMAS DEVELEGAS

NETHERLANDS: After six golden years with Sony Music, veteran rock band **Golden Earring** is back at CNR Music with a new 13-track album, "Naked II," due for release Sept. 20. The set is designed as a follow-up to the group's unplugged-style collection, "The Naked Truth," released in 1992 and since certified triple-platinum (350,000 units sold). That project featured acoustic versions of various hits from Golden Earring's illustrious past, including a stripped-down version of its 1973 worldwide smash "Radar Love." The set reached far beyond the 30-year-old band's loyal fan base, introducing it to a younger generation. "Naked II" will once again feature new acoustic arrangements of old Earring favorites, although the first single, "Burning Stuntman," is one of two new songs (along with "Mood Indigo"). The catchy tune features **George Kooyman's** brisk acoustic guitar and singer **Barry Hay's** unmistakable flute playing, plus a full-blast horn section. National Radio 3FM premiered the single and put it in Megahit power rotation (about 26 plays a week) right after its release Aug. 15. On Oct. 4 the band will perform live at the station to close a week that will place special emphasis on Dutch product.

ROBERT TILLI

RIM CHARTS SEARCH FOR 'BUZZ'

(Continued from page 59)

trial station Channel 5.

RIM has plans for a second retail drive, but the more immediate priority is the chart shows, whose popularity is expected to influence the lists' acceptance.

"There's no denying the power of television," comments Darren Choy, deputy GM of EMI Records. "It will influence many quarters, including the retail sector."

It has been pointed out that the chart lacks movement. Some argue it revealed a static, unvaried market—a state of affairs further reflected in the broadcast countdowns. Others express concern that without substantial movement on a week-to-week basis, public interest wanes.

Frankie Wan, manager of retail outlet Music Magic, which is not one of RIM's sampled stores, contends, "Celine Dion was there for ages. There are no noticeable changes in the top 10."

EMI's Choy comments, "The RIM chart is an album one. You can't expect it to be as volatile as a singles chart. The life span of a single is much shorter."

Universal's Monteiro agrees. "Most Asian markets are domination markets," he argues, "The top three is static, and the rest of the albums battle for the remainder. For three months, there'll be a release that conquers the market, like No Doubt or Michael Learns To Rock."

The imminent arrival of retailers like Tower Records, which have deep catalogs offering much more variety to the sales sampling, may change all this.

"It would be interesting to see how we affect the RIM charts," says Tower Records Malaysia director Melvin Elias, who notes that Tower will be setting up RIM display stands for the top 10 or 20 hits (the chain is scheduled to open its first store in September).

Tower's presence could project urban retail tastes into a nationally compiled chart, which might broaden taste bands. Aziz Bakar, GM of BMG Malaysia, points out that the store-sample choices were sympathetic to the changing retail landscape. "The mom-and-pop stores will eventually disappear with the coming of Tower Records and with the local megastore players like Music Valley expanding," he offers.

Bakar also notes that most retail stores still have a wait-and-see attitude toward going online with RIM, as the start-up costs are prohibitive for small businesses. For the first 40 stores, the label association subsidized half that cost.

For all the local concerns, the charts' international status endures.

According to Sony's Loh, the sampling system itself has proven so influential that the ASEAN Music Industry Assn. intends to send representatives to Malaysia to study the system in September.

SAVAGE GARDEN

(Continued from page 59)

and has sold 460,000 copies, according to the label. Recently, the act completed a promo tour of Southeast Asia and played shows in Japan.

Savage Garden, managed by veteran artist manager John Woodruff, is up for best band, best single, best album, best debut album, song of the year (nominated twice, for "Truly Madly Deeply" and "To The Moon And Back"), best independent release, and highest selling album and single. It is guaranteed to win the latter with "Truly Madly Deeply" (its current U.S. release), which has shifted 155,000 units here, according to Roadshow.

But Crowded House's "Recurring Dream—The Very Best Of" album has exceeded half a million sales, according to EMI, which may dash Savage Garden's hopes in the album category. In a list of "industry" winners announced simultaneously, the engineer and producer awards went to Charles Fischer, who helmed Savage Garden's album.

The veteran producer also took a special achievement award, for work with the Hoodoo Gurus, Air Supply, Radiators, Ol'55, 1927, and the

U.K. STATIONS

(Continued from page 60)

where] might not be so bright.

"This is a long-term thing," he adds. "In the case of Conner Reeves, there is an album coming up, and the next two singles from him are strong. Sure the single is being played [on Capital FM in London], but we are not desperate for chart position. We are interested in musical credibility. Of course, we will have to do well to bolster the bottom line."

Seekers, among others.

Other multi-nominees are Polydor's Powderfinger and Spiderbait, with seven nominations each, and past ARIA winners Silverchair (Murmur/Epic/Sony Music) with six. With four are Nick Cave & the Bad Seeds (Mute/Liberation/Festival), Paul Kelly (White/Mushroom/Festival), and Human Nature (Columbia/Sony). Longtime favorites Crowded House (EMI) and John Farnham (BMG) garnered three each, as did Dave Graney'n'the Coral Snakes (Mercury), Leonardo's Bride (Mushroom/Sony), and Fini Scad (Bark/Mushroom/Festival). Savage Garden, Silverchair, and Tina Arena are so far confirmed to perform at the awards Sept. 22 at Sydney's Capitol Theatre. More Australian and some international names will be announced.

During the show, Peter Andre will be presented with a special achievement award for 3 million record sales and 17 awards globally. Inducted into the Hall of Fame are highly respected singer/songwriter Kelly, the Bee Gees (who began their career Down Under), and jazz legend Graeme Bell. The show will be telecast nationally by the Ten Network and by Channel V throughout Asia and broadcast by the Today radio network. Major sponsors of this year's awards are the Brashers retail chain, Sony Australia, and Nintendo.

Voting for the ARIAs is decided by a panel of more than 500 record company execs, managers, publishers, booking agents, journalists, DJs, and other industry experts. Some "industry" winners, such as the producer award, were announced alongside the final nominations to allow a streamlined TV show. The industry winners will, however, be presented to winners at the same time as the artist awards.

Losses Leave Quality On The Brink

Canada's Compilation Leader Suffers Setback

■ BY LARRY LeBLANC

TORONTO—Despite being Canada's market leader in domestically produced TV-marketed dance compilations since 1990 and despite the outstanding sales breakthroughs of several of its dance/hip-hop compilations in recent years, Quality Special Products came perilously close to closing last month. Company executives blame losses from its international affiliates and a poorer-than-expected second quarter domestically.

This has led to a restructuring at the Canadian operation, including the resignation of Raymond Kives as president/CEO of Quality Dino Entertainment Inc., the parent company of Quality Music and Video and Quality Special Products, at the board's Aug. 11 meeting (he'll remain as director on the company's eight-person board); the mid-August departures of executive VP Glenn Moss and A&R and promotions director Dennis Garaces, who left for undisclosed jobs at the PolyGram Group in Toronto; and the announcement of a 25% staff reduction at the firm's Toronto operation and a plan to shift four remaining staff here from its Winnipeg, Manitoba, home office.

"We are not closing, and we don't have any plans to," says Lou Kircos, Quality's new president/CEO and a member of its board. "Our plan is to stick to our current release schedules. There are various [recordings] in various stages of production and planning. We'll probably be down, maybe 20%, in the number of releases from last year, but there will also be an increased focus in titles. The most important release we're focusing on right now is 'Dance Mix '97,' which will ship in Canada Aug. 26 with a Sept. 4 street date."

Quality Special Products is an independent label that descended from K-tel, which no longer operates in Canada. Quality Dino Entertainment Inc. is a Winnipeg-based company traded on both the Nasdaq and Toronto stock exchanges. Quality Special Products was established in 1985 when R-Teck Corp. of Winnipeg acquired the special-products division of Quality Records, which had operated as an independent label in Canada since 1950.

Today, Quality Special Products operates wholly owned subsidiaries in the U.S., U.K., Australia, and New Zealand. "Eight to 10 people or funds together control 50%-70% of the [Quality Dino Entertainment Inc.] shares," says Kircos. "It's closely held but still a publicly traded company."

"The Canadian operation has been very successful," continues Kircos, a former executive VP at the Handleman Co. in Detroit and former president of North Coast Entertainment, a Handleman subsidiary. "It has supported other operations outside of Canada. When the Canadian operation stumbled a bit, as it did this year, it didn't have its own resources to fall back on, because the resources have been used elsewhere."

Adds Ed LaBuick, who has served as president of both Quality Music and Video and Quality Special Products for the past five years, "During this [five-year] period, the company made \$8 million in profits in Canada, but [the Canadian company] also had to fund major problems in England and Minneapolis. If Canada had all the cash it had [made

in profits], it would still be in a good shape.

"The Hunter Group [a New York investment group] put in \$2½ million of funding of the parent company [two months ago] and agreed to put in a further \$4 million," he continues. "When it came time to put in the other \$4 million, based on results of the company, they decided not to. Unfortunately, Canada is trapped. Quality Canada still had a good year. Not as good as it had in past years, but it was OK."

"If Quality survives, it will have to go back to be a peripheral label rather than a mainstream one. Without new money, however, it will be very difficult to survive."

Kircos says he's working closely with Quality's three secured creditors, the Hunter Group, Morrison Financial [a Toronto financial group], and Cinram International Inc. "We've reached a temporary arrangement with our secured creditors, and their continued support will depend on the success of the company," he says.

"It's important that we now get [Quality] properly financed," says Kircos. "Without financing, it's tough to say at the moment if Quality could continue. That depends on vendor support. For a company that has operated without a credit line, vendor support is critical. Right now I'm trying to augment the vendor support with outside borrowing so everybody will feel more comfortable."

An early indicator of the long-rumored financial difficulties at Quality was that its second-quarter mechanical royalties, due to the Canadian Musical Reproduction Rights Agency (CMRRA) Aug. 15, went unpaid. While the company tendered financial statements to the CMRRA, it has yet to pay these past-due mechanical royalties, and a payment schedule is now being negotiated.

Says David Basskins, president of the CMRRA, "We recognized if we put them in breach now, or if we decided not to issue any more licenses for new products, we'd be putting the company into receivership. They have no hope of surviving unless they can release [product] and have a success, principally 'Dance Mix '97' and some other titles, as well. The money they owe us is not huge, and I'm willing to extend for another quarter or two, subject to a payment schedule agreement. I don't want to be the guy who kills them."

Ironically, Quality's own successful track record and its past influence within the Canadian music industry might be the biggest obstacles blocking its recovery.

In the '60s and '70s, such companies as K-tel International, Tee-Vee Records, and Silver Eagle Records spearheaded the TV marketing of hit, oldies, and party compilations in Canada. Today, however, all of the major labels here operate TV marketing divisions.

Starting with the debut and success of Quality's "Dance Mix" series in 1990, major labels began to aggressively work their catalogs while tightening their licensing policies to outsiders. Quality, like its chief competitor, PolyTel, was forced to move away from its traditional fare of mainstream pop and country hit-style releases toward lesser-known dance, rap, and hip-hop tracks.

Quality's big push into the dance

market, centered primarily in the provinces of Quebec and Ontario, came in 1993 with the release of "Chris Sheppard Presents The Techno Trip." So successful was the record that Quality went on to release or distribute numerous follow-ups.

Several Quality dance compilations that followed, including "Electric Dance Floor," "X-Tendmix Dance Mix," "Made In The '80s," "Dance Mix U.S.A.," and "Destination Dance Floor," many of which featured European-based tracks previously found only as imports, also heated up the market for domestic-originated dance compilations. The jewel in Quality's crown has been its perennial, MuchMusic-partnered "Dance Mix" series, which has sold 3 million units to date, according to LaBuick.

Sheppard, whose compilations have been distributed by Quality on his Pirate Record and Music label since 1995, says with Quality's recent trouble, other Canadian labels have come courting. "I've already had interest from a lot of other labels, and I'm going to make a decision soon as to where my future is going to be," he says. "I now consider my deals with Quality null and void, and I'm looking to progress to the future. Over the years I've had a great relationship with Quality, and I'm currently exploring my options, recording an album with Love Inc., planning a national tour, and looking forward to selling another million records."

Kircos contends that Quality is negotiating to have Pirate Record and Music remain with Quality.

Industry sources indicate that the scramble to pick up licensing of U.K. and European tracks became more intense three years ago, as majors became increasingly aware of the domestic potential of their international dance repertoire.

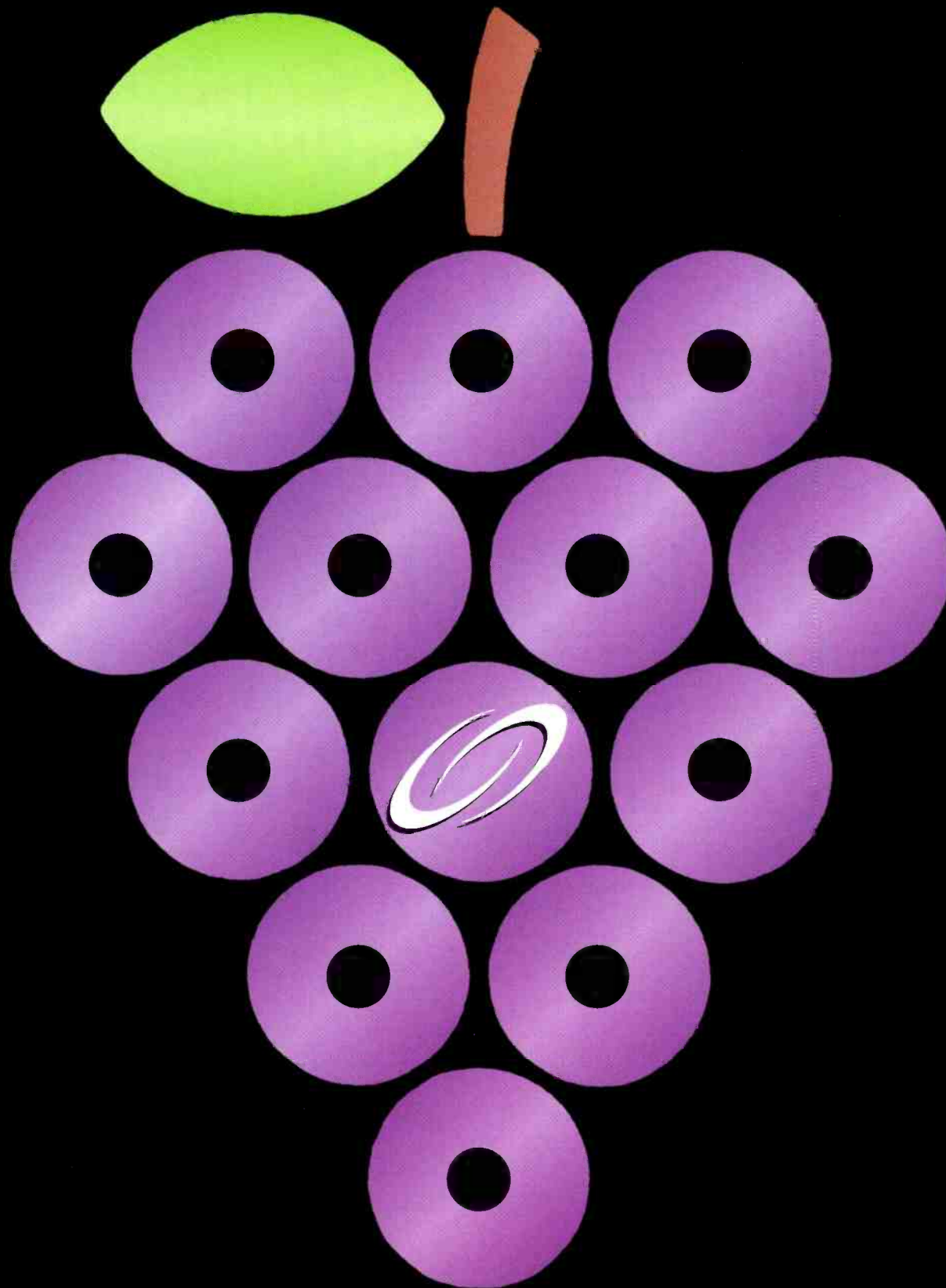
By 1996, fueled by an explosion in domestically produced dance compilations and the sizable sales of several packages, dance music represented an estimated 10%-12% of the music being sold in Canada, according to industry sources. They now estimate it has plummeted to 7%.

"There are now too many players in the compilation business," says long-term dance supporter Dominique Zgarca, GM of Koch International here. "I remember when you had 10 compilations to pick from overall. Now there are at least 30 compilations in retail stores. Quality should have simply concentrated on their winners, 'Dance Mix' and the Chris Sheppards, and not put out so many other compilations. If they had just concentrated on the winners, they'd have had a nice bottom line."

Canadian music retailers are more upbeat that Quality's dancing days will continue.

"Hopefully, they'll survive," says Roger Whiteman, VP of product support at the 78-store HMV Canada chain. "It would be a shame if anything happens to them, because we've done an excellent business with them."

Says Tim Baker, buyer with the 31-store Sunrise Records chain in Toronto, "As long as they've got 'Dance Mix '97' we're going to do business with them... They never said no to anything [in advertising], and in return we gave them the support they needed."



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From Vinyl To DVD, MPO Has Evolved And Succeeded Over Forty Years

**The Mère-And-Père Business Has
Become The World's Leading
Independent CD Manufacturer**

BY REMI BOUTON

In 40 years, MPO has grown from being a small family-owned company operating a vinyl pressing plant for the French market to the world's leading independent CD manufacturer, with divisions on three continents, embracing all the new digital sound, data and image carriers. And this impressive rise has been achieved without giving up either the company's roots in the Mayenne region or its family spirit.

To reach the headquarters of MPO from Paris, visitors drive some 160 miles southwest toward Le Mans, famous for its auto races, and head for Averton, a small village in the Mayenne region. At a crossroads, a barely noticeable sign points the way to MPO. Driving on through a dense forest, the visitor comes upon the striking combination of an old mansion, the castle of Lorgerie and a modern warehouse. Welcome to MPO.

In a country as highly centralized as France, with the music business driven from Paris, it's refreshing to note that one of the greatest success stories in the French music industry is that of a family-owned company established in the middle of the countryside, two hours from the French capital.

FOUR DECADES OF GROWTH

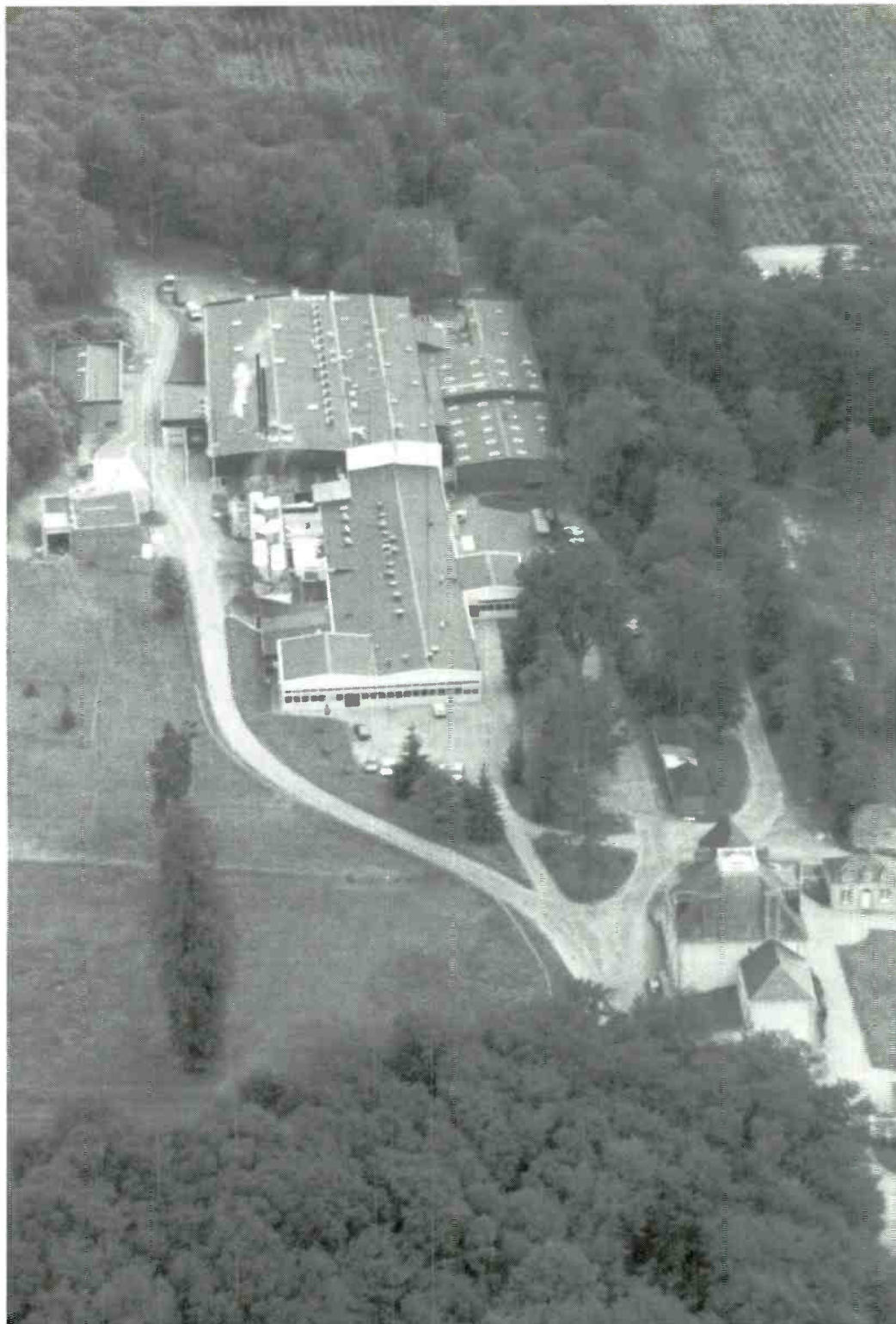
Started in 1957 in Averton by Pierre and Monique de Poix, Moulages et Plastiques de l'Ouest was originally a four-person operation. Today, the group employs 2,500 people on three continents at its seven pressing plants.

When Pierre and Monique decided to retire, they handed over the company to their two sons, Loïc and Serge, who have led the group's rapid international expansion during the past decade. AmericDisc, their North American division, was founded in 1987, and MPO Asia was launched in 1994.

"Nothing has really changed," says Loïc de Poix. "The foundations of the company remain the same. We put the same emphasis as in the early days on the importance of the family and human contacts. This is the case with the employees as much as with our clients. Our parents have built relationships that are more than simple business relationships and are more on a friendship basis. It is no surprise that most of them have remained faithful to the company."

Indeed, at MPO, business is first of all a family affair. Loïc de Poix summarizes what he believes makes MPO different by citing the company's motto: "Partners in your creation."

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The MPO headquarters are in Averton, France. Brothers Serge and Loïc de Poix are managing directors of the family business.





MPO In North America

Americ Disc Expands From Quebec To U.S. And Celebrates Its 10th Anniversary

BY STEVE TRAIMAN

Americ Disc celebrates its 10th anniversary this year as a major North American provider of CD, CD-ROM and DVD manufacturing services and other optical-disc media. The headquarters and first manufacturing facility were established with MPO France in Drummondville, Quebec, in 1987. In July 1993, Americ Disc became jointly owned by MPO and GTC Transcontinental Group Ltd., a leader in the printing, publishing and multimedia fields.

Americ Disc now has three manufacturing facilities, a distribution center and a service center in North America, with annual production capacity of more than 278 million optical-media units. The following timeline shows a decade of evolution in replication leadership:

- ◆ 1987—Opening of Drummondville, Quebec, facility. With three major expansions, it now has 125,000 square feet with an annual 125-million-unit capacity.
- ◆ July 1994—Opening of Miami, Fla., manufacturing facility—the first in the U.S. In three years, it has doubled its space to 65,000 square feet and has increased its manufacturing capacity five-fold to an annual 72 million units.
- ◆ April 1995—Opening of Stockton, Calif., Service Center.
- ◆ May 1995—Opening of Burnsville, Minn., Service Center. With 30,600 square feet, it offers specialized packaging, wrapping, spine-labeling and distribution services.
- ◆ November 1995—Acquisition of Triptych CD in Stockton, Calif., which had an annual disc capacity of 30 million units.
- ◆ July 1996—ISO Certification for Drummondville, Quebec, plant.
- ◆ October 1996—Opening of state-of-the-art, full-service manufacturing facility in Salida, Calif., merging the former Triptych plant and Stockton Service Center. With 90,000 square feet, it has an annual 81-million-unit capacity.
- ◆ January 1997—Acquisition of AstralTech Americas Inc. in Boca Raton, Fla., which added annual production capacity of 30 million discs.
- ◆ July 1997—Opening of new Distribution Center in Montreal.
- ◆ July 1997—ISO Certification for Florida and California plants.

- ◆ September 1997—DVD production due to commence at Americ Disc in Salida, Calif., with a production goal of 300,000 units a month by next year.

Americ Disc also has 20 sales offices located throughout North America and is present in South America through brokers working exclusively for the company.

In an industry where competitive prices and on-time delivery may make everybody look and sound alike, Americ Disc is one company with a human touch that makes a difference in the lives of its customers. This credo applies at every level of the management team:

Pierre A. Deschênes, president and CEO, has occupied senior management positions for 25 years in the industrial, university and government domains, with 14 patents registered in his name.

Claude Fragman, executive VP, sales and marketing, with extensive experience in senior management positions in marketing, purchasing and finance, joined Americ Disc in April 1989.

Pierre Francou, VP, operations, was production manager for an industrial business before joining Americ Disc in April 1990, with varied responsibilities from research and development

to production and planning.

Dennis Herrick, VP, U.S. operations, was a member of the team that formed Triptych before taking on his current responsibilities in July 1996. His professional career has been in the duplication industry in England and the U.S.

Frank Johansen, VP, audio sales, came to Americ Disc in March 1990 after many years of sales and marketing experience in the audio industry.

Rick Polhemus, VP, ROM sales, with over 20 years of senior-level sales, marketing and management experience in the data storage and service industries, has been with Americ Disc since the Triptych acquisition in late 1995.

"At Americ Disc, we truly care and understand our customers' needs," Claude Fragman emphasizes. "We pride ourselves on exceptional service and, quite simply, their priorities are our priorities.

"We expect to be a leader in DVD production and have all the resources necessary to produce

Continued on page 82



Americ Disc's Pierre Deschênes (left) and Claude Fragman (right) with K-tel's Jeffrey Koblick



Americ Disc's headquarters are in Quebec.

Changing With The Times

MPO Maintains Competitive Edge, Keeps Up With The Latest Technology And Trends

BY STEVE TRAIMAN

When Loïc and Serge de Poix decided to embrace the then-mysterious world of CD pressing, it was a dangerous gamble for the company. But they knew they were on top of something that would become massive.

"From the start, we believed in the future of CD because it was a standard developed jointly by Philips and Sony," recalls Loïc. "We were among the first to sign a licensing deal to manufacture CDs, back in 1983.

"My father, who was a visionary, had already evaluated the computer applications of this new carrier. He told me, 'I am convinced that we are making a good choice. This new carrier will not only keep us active in the audio sector, but it

low. We had neither the technological knowledge nor the financial capacity to risk such a gamble. But deep in our hearts, we knew it was the only way to ensure the future of the company."

"In general, manufacturers tend to wait until a market is mature before investing. With the CD, we did exactly the opposite," says Loïc proudly, summarizing the family's pioneering spirit. MPO has followed the same strategy with other carriers, such as CD-ROM, laserdisc, CD-R, recordable MiniDisc and DVD.

DETERMINED ENTREPRENEURS

But it took MPO 18 months of non-stop effort to find the right suppliers and produce its first optical disc. The De Poix brothers eventually found presses in Switzerland, inks in France and varnish in Germany. "What we did with our engineers, with the support of our suppliers, was to re-create the whole manufacturing process for optical discs," says Loïc. "We had to reinvent everything and even, sometimes, improve the technologies."

MPO developed a system of screen printing on discs, which had better aesthetic quality than offset printing. Loïc also says that improvements in pressing machines resulted in reducing the pressing time for each disc. MPO's pressing machine needed 18 seconds to produce a disc, against 22 for the initial machine developed by Philips, says Loïc.

"Today, this machine is still operational, but it takes only four seconds to produce a record," he explains. The most modern machines at MPO can now press some 1,800 CDs per hour, with a waste percentage lower than 5%.

A TECHNICAL TOUR

Each part of MPO's factory in Averton reflects the history and the evolution of the company. On the ground floor, near the entrance, 16 vinyl plants continue to process 30,000 12-inch vinyl records a day, destined mostly to U.K. dance labels. But to reach the high-tech, white-room CD section, with its production lines and its quality-control labs, visitors have to wear a special outfit.

In this part of the factory, five different production teams rotate with eight-hour shifts. Material is constantly upgraded to keep in tune with technological advancement. "We are now working with our fifth generation of CD

Continued on page 82



Screen printing at MPO

will allow us to diversify."

But soon, Loïc and Serge discovered that owning the license didn't mean they knew how to master this new technology. "We had the license but no know-how," admits Loïc. "The same way my parents learned how to press vinyl, we had to learn how to produce CDs. I went with our parents to the Philips plant in the Netherlands so that we could acquire this knowledge. But faced with the high costs Philips asked for to transfer the information, we had to give up."

On the plane back to France, Loïc was discouraged, but his father told him that they had some 25 years experience with vinyl and that they would find ways to acquire a similar experience with CDs. "In any case, we have to do it," Loïc remembers his father saying.

"In fact," he admits, "if we had made an evaluation of the risks, like in any other company, the board would have refused to fol-

A hand is shown holding a compact disc (CD) in the foreground. A small, pink rose is placed on top of the CD. The background is a deep blue, and a blurred image of a person's face is visible in the upper left. The overall lighting is dramatic, highlighting the hand and the CD.

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MPO In Bangkok

The Asian Operation's Monthly CD Production Is 1 Million Strong And Growing

BY MICK ELMORE

BANGKOK—The MPO Group hit the ground running in Asia nearly three years ago and hasn't looked back. MPO Asia Co. Ltd. set up shop in Bangkok in late 1994, started CD production in early 1995, and may reach 1.5 million production capacity in October.

"We started producing here in the beginning of 1995 and now, before the end of the year, we'll do 1 million a month," says Bertrand Distinguin, managing director of MPO Asia.

MPO chose Bangkok as its Asian base because of its regionally central location and because of a key local partner, the Bangkok Cable Company (BCC). Founded by the Nakornsri family in 1965, BCC spe-

cializes in the manufacture of electrical and telephone cables and has about 2,000 employees. BCC president Sompong Nakornsri saw a huge potential in the manufacturing of CDs and was looking for a partner the same time MPO was researching where to set up in Southeast Asia.

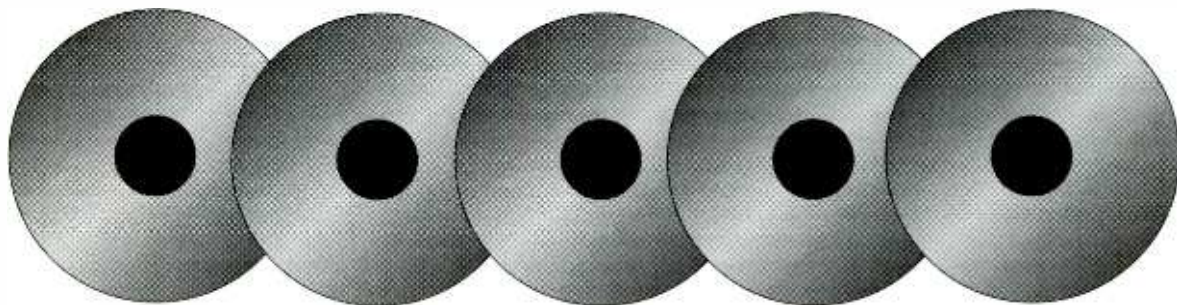
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In Thailand, the majors control less than 10% of the market, so if MPO wants to keep growing, it has to deal with all the local labels.

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BEST AND BIGGEST

The Thai market is currently only 10% CD, the remaining 90% being cassettes, but MPO expects that trend to change and they will be ready. MPO has five competitors in manufacturing CDs, all of them smaller.

Already, MPO is the biggest CD manufacturer in Thailand, producing discs for all the major labels and most of the smaller ones, too. In Thailand, the

minor adjustments for each of Southeast Asia's markets. Singapore, Hong Kong and Malaysia all offer big market potential. Thailand has the biggest potential, although it is currently in an economic slump.

As the CD takes more of the music market from cassettes, MPO will benefit. Also, piracy may decrease because CDs are much harder to produce and Thailand has made an effort to protect copyrights.

"Things are getting better. The 1995 copyright law in Thailand is better, but it's still not strong enough," says Distinguin.

But MPO Asia is confident the market will grow and this month will move to a new factory built to its specifications in Chachengsao 80, some 50 miles east of Bangkok. The new high-tech facilities will increase MPO Asia's efficiency and quality, says Distinguin.

Next month, the company expects its capacity to increase from the current 1.1 million CDs per month to 1.5 million. The demand will grow with the increasing popularity of CDs and the recent introduction of DVDs in Asia.

"DVDs are the future," says Distinguin. "That is a big potential market for us. Already, CD-Videos are nearing 20% of their market, and DVDs should take them further." ■

"WE ARE MORE THAN A CLIENT. Since we started Auvidis, almost 20 years ago, not a single record, be it vinyl or CD, has not been manufactured anywhere but in Averton. There is more than the price factor in our relationship with MPO. We have created, with the founders of MPO and the current management, a relationship that allows us to work in total trust and solve all problems, especially when it comes down to deadlines.

"Among many examples, I remember Midem '95. We recorded several performances of young classical musicians, and we wanted to distribute the record before the end of the trade fair, which lasts only five days. Thanks to MPO, we were able to make it on time. Of course, it was crazy to get all the material from Cannes to Averton and back to Cannes.

"MPO can react rapidly. When the soundtrack to the movie 'Tous Les Matins Du Monde' started to take off, we were selling some 10,000 units a day, which was a total surprise. MPO has been able to follow through without any problem. With them, our orders, even modest, get the same treatment as if we were a multinational company.

"What links us, also, is that we are—on a different scale—two independent companies. We grew in parallel, and we even created affiliates in the same country, Spain, at the same time, with MPO Iberica and Auvidis Iberica. As a matter of fact, we are now going to press our records for the Spanish market there. These will be the first records on Auvidis not to come out from Averton."

—Louis Bricard, president, Auvidis

MPO HISTORY

Continued from page 73

Loïc de Poix points out that the company grew along with the success of its clients. "Our achievements are not those of an industrial group, cold and faceless," he adds. "This is the philosophy that our parents have passed on to us and to the management. We are sometimes able to meet impossible deadlines, not simply because we have the proper tools, of course, but, above all, because everyone working at MPO has the commitment to be a partner in the success of our clients."

In 40 years, without sacrificing its original attitude, MPO grew from a small craftsman unit to an industrial concern based on its primary assets: long-term relationships, reliability and quality, and constant technological innovation.

STARTING FROM SCRATCH

But the start-up was quite hectic, when Pierre de Poix decided to embrace the new technology of vinyl recordings with his wife, Monique, and his father, Henri. The latter was in the rubber-manufacturing business and had passed on to his son the passion for technological enhancement and research. Pierre was convinced that there was a future for this new sound carrier, but neither he nor his wife knew anything about making vinyl records.

They set up their first pressing machine, hand-operated, in one of the rooms of the family castle at Lorgerie. At the same time, they created their own company, Moulages Plastiques de l'Ouest, which evolved into MPO.

"I remember when my father was lighting up the boilers at 4 in the morning; it used to wake the whole house up!" recalls Serge de Poix.

"However, creating such a business 250 kilometers [160 miles] away from Paris wasn't easy," adds Loïc.

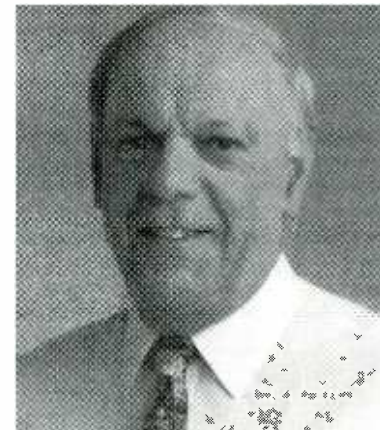
Their mother, Monique, was in charge of finding clients for the struggling company. It proved to be a tough task, at least in the beginning. The leading independent label owner, Eddie Barclay, one of the pioneers of France's music industry in the late 1950s and early 1960s, once told her, "Why would I want to work with you? We are based in Paris, and you are more than 200 kilometers

from us. Besides, you just have one pressing machine; I can find some 300 presses within 20 kilometers of Paris."

Such comments didn't deter the family. With just one pressing machine initially, MPO's capacity hardly reached 300 units a day. But clients such as Thomson, Musidisc, Jacques Canetti and La Guilde du Disque soon became regular customers. Even Barclay eventually changed his tune and became an MPO client.

These were also long, hard days for Pierre and Monique de Poix, recalls Loïc. "My father would leave the house very early in the morning to Paris for the deliveries and was usually back at night with the raw material necessary to press the records," he remembers.

Loïc spent most of his childhood in the plant and remembers those



Pierre Deschênes encouraged expansion.

days with fondness. "The plant was in the house; it was part of our natural environment," he says.

"I really enjoyed staying in the working room," echoes Serge. "I still like it. I often go there during the weekends, and it is always with great pleasure. I think we really fell for it when we were kids. It is like a virus. My only wish was to be able to work in the factory."

In the 1960s, MPO grew with the music industry and with the development of the vinyl market. In the early 1970s, the family castle proved too small to contain the growing company. Extensions were built on the adjacent lawn to accommodate new presses and a printing plant for the sleeves.

Pierre de Poix, always keen to keep on the edge of new technologies, rapidly invested in new

Continued on page 78

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MPO HISTORY

Continued from page 76

carriers, first the 8-track cartridge, then cassette tapes. As business grew, the plant constantly required additional space, and new production units were built.

By 1976, MPO had become the

leading pressing plant in France, with a daily capacity of 225,000 vinyl records and 115,000 cassettes. MPO by then employed 250 people in Averton. During the summer, Pierre and Monique's children worked in the factory, learning every aspect of the production process.



"WE ARE A VERY IMPORTANT CLIENT FOR MPO, as each year we order several million CDs and CD-ROMs. We remain faithful to them because of the quality of their work. Our products bear the logo of the channel, and we want to offer the top quality to our customers. Besides, MPO is more than simply a supplier; it is a real partner, which has been able to combine rigor and professionalism with smoothness. And we experience it all the time. When we produce our magazines, which have a 300,000 print run, our production deadlines are always very tight. MPO has always delivered on time. Last but not least, they know perfectly well the services they can offer—leaflets, printing—and can adapt to the demands. We keep being offered deals [by other manufacturers], because we are a good client that orders massive quantities and always pays on time. But we have no reason to go elsewhere. We are very satisfied with our relationship. And as we are starting to produce DVDs, there is no reason for us to go elsewhere."

—Robin Leproux, deputy general manager, French TV channel M6

"WE RECENTLY ORDERED 2.5 MILLION CDs for delivery in three weeks time, and MPO's schedules were all filled. Yet, MPO did all they could to meet the deadline—and they did. When we set up these huge promotional operations, with free CDs, the volumes are usually massive and the deadlines, imposed on us by our clients, very tight. What we like about MPO is that, when they say yes, we know we can count on them, that there won't be problems, and that the deadlines will always be met. MPO is a company of great quality to deal with, very fast to react and sympathetic besides."

—Jean-Claude Gastineau, VP, Sony Music France

NEW MARKETS, FORMATS

By the late 1970s, however, vinyl sales in France were declining, forcing the company to revise its strategy and look for new clients. The De Poix family turned to export. Their first clients outside France came from the U.K. This is when Loïc de Poix joined the company full-time. "I started as a sales manager in France, and I was scared to death to meet the clients," he recalls. "I rapidly realized that it was quite a pleasant job, after all."

The factory was at full-capacity, but MPO was already looking at the new carrier that would revolutionize the music industry—the compact disc.

Serge also joined the family team. The two brothers decided in 1983 to acquire the necessary expertise to produce optical discs. The move represented a dramatic step forward in the history of the

company, but it took them some 18 months to master this new technology. MPO manufactured its first commercial CD on Dec. 7, 1984.

"It was 'Missa Gallica' by Bernard Lallement from the independent label Auvidis," remembers Loïc. "I did [the project] myself, with probably the same emotion my parents had 27 years earlier, when they pressed their first vinyl record."

"In a way, we were living the same adventure as our parents did," adds Loïc. "The only difference was that we were absolutely convinced that there was a market for this product."

Yet MPO's faithful clients didn't see it that way. "Instead of encouraging us, they thought we were completely crazy," jokes Loïc. But a few months later, the number of clients started to rise, as the industry soon realized the value of the new carrier and the shortage of production plants. "Our orders list was overbooked," says Loïc. "We had to set some priorities and very rapidly, we invested in a second production unit, followed almost instantly by a third one."

Serge adds, "We were working for major companies such as Sony Music, Warner, EMI and RCA, but we knew that, one day or another, they would be using their own plants, so we tried to be as close as possible to the independent labels."

THE ATLANTIC CROSSING

The growth of the CD propelled MPO in the premier league in this business and, in 1987, it became the leading independent European CD manufacturing plant. Also that year, the company began an impressive international diversification with the creation of its first affiliate in Quebec.

"We got in touch during MIDEM with a representative from the Quebec government, who convinced us that we should export our technology there," says Loïc, who remembers that the project was supervised locally by Pierre A. Deschênes on behalf of governmental agency Sodici.

"[Deschênes] never eased up his pressure on us until the project

Continued on page 80

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MPO

FORTY YEAR ANNIVERSARY

MPO HISTORY

Continued from page 78

materialized," recalls Loïc. "In a way, he has been a key element in our internationalization. Without him, we wouldn't have gone at the same pace." The Quebec project took off in 1987 with the creation of Americ Disc—with Deschênes as its president.

By the late '80s, MPO's plant in Averton exported 70% of its total production. The company's strategy was to find new locations to create subsidiaries and new plants. In Europe, MPO diversified into countries where it had its primary clients. "We exported a lot to Spain, hence our decision to create

MPO Iberica in 1990," says Serge. "It is now the leading independent plant in Spain."

MPO also opened a factory in Ireland in 1996. "Most of the big computer firms are based there, so there was tremendous potential for CD-ROMs," says Serge, who is in charge of MPO's European operations. But the plant in Averton, which is MPO's principle CD factory, with a daily capacity of 500,000 units, still exports 50% of its production, primarily to Germany and the U.K.

"In those two countries, we have created service centers to get closer to our clients, and it is not unlikely that we will set up a new pressing plant in Italy," notes Serge.

Outside Europe, MPO has set up several joint ventures, a system that allows the company "to develop more rapidly than if we were to create 100%-owned affiliates," says Loïc. In a partnership with the Bangkok Cable Company, a plant opened in 1994 in Thailand under the name MPO Asia, whose director is Bertrand Distinguin.

"The major companies active in

the region are pleased to be able to work with a company that completely respects copyright laws and which is not a risk in terms of piracy," stresses Loïc. "We are very careful and control-minded. The only danger would be to deal with a dishonest label that would supply us with fake [copyright] certificates."

In Asia, MPO plans to expand its production capacity in Thailand and has among its goals the creation of a plant in China. MPO operates three plants in North America and is currently planning to open its first plant in Latin America, probably in Brazil. "We are already very active in this market via our plants in Miami and in Spain," says Loïc.

WORLD LEADER

MPO claims a 9% share of the worldwide CD manufacturing market, after the five multinational labels, and is the world's leading independent CD manufacturer. Quite an achievement, 40 years after the first vinyl record was pressed in the castle of Lorgerie.

CONGRATULATIONS TO MPO ON THE 40TH ANNIVERSARY



WE ARE VERY PROUD TO HAVE BEEN ASSOCIATED WITH MPO DEVELOPMENT IN THE CD MARKET SINCE ITS BEGINNING

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"K-TEL INTERNATIONAL (USA) INC. AND AMERIC DISC began a mutually rewarding relationship in 1991. Since then, AmericDisc has produced more than 6 million CDs for K-tel's U.S. operations and K-tel Canada.

"Americ Disc's Claude Fragman, who had the task of developing the U.S. market, was unprepared for the good old American way of doing business. I remember well the offer made by Claude at a 1991 meeting of a '90-day rebate program' on the first CDs to cross the border into K-TEL's Minnesota warehouse. When the 90 days were up, Claude came back to state that 'the rebate is over.' the look on his face was one to be remembered when he realized that it was not that simple!

"It has now been six years—and no more 90-day rebates. As far as K-tel is concerned, Americ Disc has earned its place as an industry leader in the replication of audio CDs, and its future is bright."

—Jeffrey Koblick, senior VP, purchasing and operations, K-tel

"MADACY ENTERTAINMENT GROUP IN MONTREAL has been in business for over 16 years. When the CD boom started in the late 1980s, it began looking for a company that would provide high quality and service on a long-term basis.

"We tried out AmericDisc when it started operations here [in 1987] and have maintained the relationship ever since. They were the key to our successful entry into the CD Audio business. The incredible pace of their growth has been a major factor in our own success and expansion, thanks to their staff and their ability to adjust with the times to our diverse needs.

"Madacy will be working closer with AmericDisc for our future development. We expect to have them launch us into DVD next year, and whatever comes next."

—Ronald Brasseur, VP, international licensing and export, Madacy

Rather than rest on its laurels, the company continues to explore new technologies. Music, which has been the motor of the growth, is no longer MPO's main source of income. Some 50% of the company's turnover comes from CD-ROM production, against a mere 4% four years ago.

"We started producing CD-ROMs as early as 1987, after we acquired a premastering unit in California, but this market has been very slow to take off," admits Loïc. "The core of the market was originally the professional applications and started to reach consumers about five years ago with the development of CD-ROM magazines. We are very active in this market because, once again, we were there before the others."

MPO also has diversified into the production of laserdiscs since 1990. "The market was almost nonexistent," says Loïc, who points out that although today its laserdisc production unit is working at

full capacity, MPO has decided to stop investing in this carrier in order to concentrate on the development of DVD.

"The experience we gained with the laserdisc will be very useful in embracing the new revolution represented by DVD," says Loïc. "It has taught us how to control the different techniques, such as how to handle the two sides of a carrier or the mastering of films. We've also gotten to know the [film industry] clients better."

The first DVD pressed by MPO came out Dec. 7 in Averton—exactly 12 years after the company made its first CD—and MPO has great faith in the future of the carrier.

"Today, DVD is the unquestionable worldwide standard," says Serge. "This carrier is here to stay for years because it is a mass-market carrier, far superior to anything we have known to date."

MPO's initial DVD production capacity reaches 150,000 units per

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month. The company in Europe will first produce single-sided DVD carriers (with a capacity of 5 to 10 GB). Double-sided, 17 GB capacity DVDs will come out in 1998, according to Serge. In addition, MPO is already working on the creation of a DVD-ROM production unit.

"We expect to release our first unit in 1998," says Loïc. "We think this is what may help this carrier take off, and eventually DVD will replace the old VHS videoplayers."

MPO has always had faith in recordable carriers, such as cassettes in the early 1960s or MiniDisc in the mid-1990s, or CD-R.

"We have been producing the recordable MiniDisc since 1994. We probably have been too soon for it, but it is taking off now," says Loïc.

All these products are produced under the trademark Hi-Space or on behalf of licensees. "With the arrival of online services, recordable carriers are bound to develop," suggests Serge. "But competition will be on a worldwide basis and fierce."

"With pre-recorded products, there are only five competitors, and the market is more or less captive. But with recordable products, we'll have competitors in all the countries, especially in Southeast Asia."

STAYING ON TOP

To make sure that MPO stays competitive and on the edge of technologies, the company invests some 5% of its turnover in research and development. "It is a huge amount for a company like ours, but it is necessary," explains Loïc. "Because of these investments, we can remain on top of things with the current products and also improve the production process, quality and efficiency. It also helps us make good choices when it comes to new products. We take nothing for granted, and we are very careful to keep our market position."

Modern and highly competitive 40 years after its creation, MPO remains nevertheless a family affair. Pierre de Poix, founder and still president of the company, recently wrote that "the history of MPO is intimately linked to that of the history of records and its various developments, but this history is far from over." He added, "It is also the history of our family, and that bears a lot of importance to me."

While Pierre and Monique de Poix no longer manage the company on a day-to-day basis, they are still "very much present and involved," notes Loïc. "We are in charge of the day-to-day management and of the international development, but they are fully part in the decision-making process, and we are always listening carefully to their comments and advice."

The management system at MPO is collective. In addition to the four members of the De Poix family, all top executives are part of the MPO management committee. "They are also friends," says Loïc, who adds, "It is not always easy to make collective decisions, but it often prevents you from making mistakes."

Today, the factory's staff includes some of the children of MPO's

Continued on page 82

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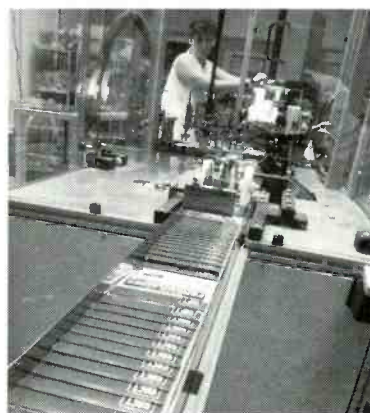
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TECHNOLOGY

Continued from page 74

presses," explains Loïc. Over the years, MPO has upgraded its quality standards to the highest levels (ISO 9001 and 9002). Loïc de Poix says all the control systems have been developed in-house. "Today, anyone can buy a press and pretend to be a CD manufacturer," says Loïc. "Yet, the control over the production process is crucial. On a regular basis, we control products manufactured by some of our competitors, and we often see cases where the products are not up to the highest standards. It is



CD packaging at MPO

mainly the case with CD-ROM, where some products don't run under the speed imposed by the new players."

The factory is also an experimental lab for technologies that will be transferred to other sites owned by the company around the world. A system of production management assisted by computers has been developed in the MPO plant in Averton, using a bar-code system, so orders may be tracked through the different steps of the production, from mastering to the delivery of finished goods.

The first DVDs were also pressed in Averton, where MPO has set up its own research and development department, made up of some 20 physics, chemical and electronics engineers. Last, but not least, MPO has developed in Averton, in partnership with Thomson Multimedia and in collaboration with several labs, the DVD-Rom, which is bound to replace the current VHS video tapes.

MPO is getting increasingly involved with communication technology, with a plan to connect all its plants on a single computer network. "This way, we would be able to transfer masters and films via modem, which will allow us to absorb more easily the ups and downs in production," explains Serge de Poix.

"All things considered," concludes Loïc, "acquiring this know-how might have cost us more than what Philips was asking [to supply it], but it's probably what kept us going forward." ■

AMERIC DISC

Continued from page 74

high-quality products. The combined experience of Americ Disc and MPO of more than 40 years and our extensive product range, which includes CD-Audio, CD-ROM, CD-R, Mini-Discs, Laserdiscs and now DVD, show our real expertise in optical media replication.

"Together with MPO, with facilities in France, Spain, Ireland, Thailand and England, Americ Disc is part of an extensive international network that offers all our customers a decisive competitive advantage in a global market." ■

MPO HISTORY

Continued from page 81

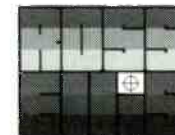
early-days employees, and Pierre and Monique already have nine grandchildren, so the future looks secure. "We'll have to create nine new affiliates," jokes Serge. "The eldest children are already studying so that they will be able to work within the family business."

"Serge and myself form a very complementary duo, which has been very important in the development of MPO," adds Loïc. "We have been blessed to have parents like this, who have been able to make sure that not only would the company go on, but also progress." ■

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Music Becomes Tool For Tourism City, States Produce CDs For Promotions

BY PATRICIA BATES

NASHVILLE—Music isn't just for the accidental tourist anymore. International meeting planners are discovering it through CD samplers made by U.S. convention and visitors bureaus and by most major record companies.

Travel is now America's third-highest-grossing industry—behind automobiles and food—with sales of \$467 billion. A record 46.3 million vacationers visited the U.S. in 1996.

Foreigners spent \$84 billion in America last year, and repeat business is nearly 76%, according to the Travel Industry Assn. (TIA). However, there is more competition than ever from Europe and Australia, so the U.S. is looking toward "public/private" deals for marketing, like these CDs.

"I think music has been way overlooked for promotions, whether it's by tourism boards or corporations," says Steve Armstrong, director of advertising and creative marketing

of New York. We have gotten very positive feedback from our double CD, 'Musica San Antonio,' which featured 37 artists and cost \$32,000 to make with local and Texas suppliers."

And it's not just cities, but also states wanting CD identity. There's a "Georgia On My Mind" disc, as well as "Tennessee Music," "Country Of Kentucky," and "Texas Tens-Gallon Tunes."

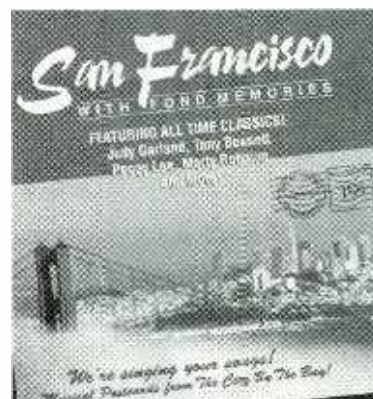
Meanwhile, this year Congress abolished the U.S. Trade & Tourism Administration within the U.S. Department of Commerce, which had spent \$15 million on overseas promotion last year. The U.S. Trade & Tourism Administration has been replaced by the U.S. National Tourism Organization to increase the amount of money that foreigners spend domestically. It was formed Oct. 11, 1996, when President Clinton signed the 48-member advisory board into law.

The Visa Waiver Pilot Program was also extended through Sept. 30,

lived in Ashland, Ky., on that state's official "Country Music Highway 23."

They want to peer into America's music archives, from the Rock and Roll Hall of Fame in Cleveland to the Country Music Hall of Fame in Nashville, from the Georgia Music Hall of Fame in Macon to the Memphis Music Hall of Fame. They want

(Continued on next page)



CD samplers like those above offer a musical identity.

Listening Library Outlasts Competition Audiobook Publisher Started Back In '50s

BY SHAWNEE SMITH

NEW YORK—Forty-two-year-old audiobook publishing house Listening Library Inc. has come a long way from its days of selling multi-LP sets to Veterans Administration hospitals.

Now a major force in the unabridged-audiobook arena, Listening Library first opened its doors for business in 1955, when the only consumer base available was blind Korean War vets.

"My father, Anthony Ditlow, lost his sight during the war and figured a perfect way to earn a living would be to provide recordings of literature for veterans who'd lost their eyesight in the war," says Ditlow's son, Tim, president of Listening Library. "There was no retail market then."

Back then, Listening Library produced 16 rpm multi-LP sets of recorded readings from the works of Edgar Allan Poe, F. Scott Fitzgerald, and Ernest Hemingway, while the other two audiobook publishers were offering public domain titles.

"We did more literary works than mass-market types of books like self-help and business, because my father was a literary professor," says Ditlow.

It wasn't until President Johnson began enacting his Great Society-era programs in the '60s that the company took off. "[Johnson] afforded all this money to the schools and public libraries, and it was like a new market developed overnight," says Ditlow. "My father was getting orders for everything he had in stock and then some."

About that time, Listening Library began venturing into children's recordings, adding titles like Pippi Longstocking to its catalog to cater to schoolchildren. The company currently offers four categories of recordings for children, in addition to its adult titles. The "Follow The Reader" series has read-alongs for beginning readers; the

"Mid Grade Cassette Library," for ages 8-12, includes such Judy Blume titles as "Superfudge"; the "Words Take Wing" series offers titles from Bruce Coville and full-cast performances by the Syracuse University Drama Department; and the "Young Adult Cassette Library" for teenagers includes Beverly Cleary and older Judy Blume titles like "Are You There God, It's Me Margaret."

The "Cliffhanger" series records stories until their most suspenseful

great."

Ditlow also credits the company's consistently small staff, currently at 12 people and based in Old Greenwich, Conn., as a major factor.

"I enjoy being the little tugboat in the marina. I get to move fast while the bigger ships only get to go in one direction. Staying small allows me to run circles around the big boats," he says.

Other key reasons are the company's free lifetime replacement policy, a 400-title catalog that never goes out of print, and the various teaching/student aid accessories Listening Library provides its stable of school clients.

Acknowledging that the company's reputation is currently fueled by children's titles—Listening Library recently gained major attention for its release of Brian Jacques' "Redwall" series (Child's Play, Billboard, July 5)—Ditlow is beginning to place more emphasis on adult titles.

"I think I went a little overboard with the children's titles, because I got addicted," says Ditlow, who moved heavily into the genre when he became a father 14 years ago. He contends that the balance of revenue remains 50/50 in adult and child titles, but with new titles, the scale currently tips 70/30 in favor of children's.

"I'm now becoming more conscious of not losing the adult audience that my father helped to create," he says. "I have to make sure our title list doesn't get out of whack."

Picking new adult titles, he says, is proving to be a "tightrope-walking act," as he tends not to choose titles according to The New York Times best-sellers list.

"I have to look for titles that I am confident will be selling 50 years from now. I have to feel a gut reaction, because if you look at the best-sellers list of about 20, 30 years ago, at least 80% are out of print."



ity Songs' Southern California and San Francisco gift packs.

r MCA Nashville. "We did 'The ashville Collection Volume II' re for the Nashville Convention & sitors Bureau, but most of our ensing goes through the MCA ecial Products division in Los eges. For us, it can be as simple repackaging our catalog."

America can be distinguished rough its music, such as the ano and conjunto rhythms of San tonio, Texas; the Tex-Mex of stin, Texas; Memphis soul; shville country and gospel; San ncisco's '60s psychedelic pop; the surf melodies of Los Ange-

It's a regional issue," says Dee Poteete, public relations man- for the San Antonio Conven- & Visitors Bureau. "For exam- New Orleans jazz isn't like that

so that citizens from 26 nations could jet to America without a visa.

"We know we're not in the music business; we're in tourism," says Poteete. "But nearly every group that comes to San Antonio will have entertainment—whether it's a mariachi band welcoming them at the airport or Spanish dancers greeting them at a fiesta."

While international visitors like the talent in the U.S., they also want to go to where it all began: a singer's birthplace, home, or grave site—from Elvis Presley's Graceland in Memphis to the Buddy Holly Statue in Lubbock, Texas. They'll take walking or driving tours through San Francisco's Haight-Ashbury District to go sightseeing around the Grateful Dead's former apartment or where the Judds once

MUSIC BECOMES TOOL FOR TOURISM

(Continued from preceding page)

to view the outdoor music festivals, from the New Orleans Jazz & Heritage Festival to the 18-day Kerrville (Texas) Folk Festival.

The Memphis Convention & Visitors Bureau (MCVB) bills Memphis as "the Home of the Blues and the Birthplace of Rock 'N Roll" in all its logos. In 1996, its "The Music That Made Memphis" CD was sold exclusively at the downtown Visitors Information Center in its City Store, but it was also free to tour operators, group planners, travel agents, and the media.

"We had a strong focus with 'The Music That Made Memphis' CD on Europe with France, Germany, Holland, and the U.K.," says Regina Bearden, MCVB's VP of tourism development. "The response has been so outstanding for us that we need to re-press about 15,000 more CDs."

"The Music That Made Memphis" disc was endorsed by Rufus ("Walking The Dog") Thomas, who had recorded at the legendary Sun and Stax studios in Memphis. In the CD introduction, he described "the Memphis Sound" as having "Delta blues," "rock'n'roll," and "soul" and originating from the churches and cotton fields.

Three years ago, the MCVB produced a CD to publicize itself as "America's Blues Alley," with KLM Royal Dutch Airlines. However, the follow-up "Music That Made Memphis" was more about Memphis' her-

itage, according to Bearden.

"We will probably do another CD in the next two years, if our budget grows like we hope," says Bearden. "The Music That Made Memphis" cost \$65,000—including artwork and writers' and lawyers' fees and pressing all 15,000 copies at \$3.51 cents apiece through Warner Special Products, she says.

"We do customized CDs, but normally we need about 25,000 to make it [more economical]," says Tony Pipitone, president of Warner Special Products in Burbank, Calif. "The determination of how many CDs [a convention and visitors bureau] needs should be done in advance, instead of repressing. The Warner Music Group labels can also do projects with them on an individual basis."

Both the San Francisco Convention & Visitors Bureau (SFCVB) and the Los Angeles Convention & Visitors Bureau (LACVB) work with an outside vendor, San Francisco-based City Songs Inc. At least 25% of City Songs' revenue comes from items that go to meeting planners, according to Mary L. Stephenson, president of City Songs.

City Songs makes gift packs for the two CDs: "San Francisco—With Fond Memories" (1989 and 1994), adding wooden Powell & Hyde Street cable cars or Chinatown fortune cookies, and "Southern California—With Fond Memories"



An advertisement for Kentucky's tourism guide in which the first 2,000 respondents received the "Country Of Kentucky" CD.

(1994), with "California" imprinted plastic CD cases or Hollywood Walk of Fame tote bags.

"We have sold over 80,000 units of the CDs," says Stephenson, who says that City Songs also belongs to the SFCVB and the Hollywood (Calif.) Chamber of Commerce. "We are in more than 150 retail stores statewide with consignment or net 30-day terms, such as Camelot, Tower, Warehouse, Borders, Sam Goody/Musicland, and Virgin."

Stephenson was a tour guide and bus driver in the 1980s when she realized that all those San Francisco classics—from Tony Bennett's "I Left My Heart In San Francisco" to Peggy Lee's "San Francisco Blues"—weren't available on one disc. She thought that the "San Francisco—With Fond Memories" CD would be a "musical postcard" and souvenir for fans.

"EMI Special Markets said yes to the project as long as we at City Songs Inc. would finance and distribute it," says Stephenson. "With EMI Special Markets, all clearances and royalties were paid at the time of their manufacturing." EMI-Capitol Special Markets has authorized a New York CD, due in spring 1998, so Stephenson is now going through 150 Big Apple gems from the "I Love New York" jingle to Frank Sinatra's "New York, New York."

Both the SFCVB and the LACVB issued their respective City Songs CDs in media kits at the TIA Discover America International Pow Wows during 1992 in San Francisco and during 1996 in Los Angeles.

The TIA Discover America International Pow Wow is the most well-attended travel show around the globe, according to organizers. This year, more than 5,600 delegates came to the 29th annual event in Nashville to book more than \$3.5 billion in vacations with 75 nations.

The Nashville Convention & Visitors Bureau (NCVB) was the host, and it furnished complimentary "Nashville Collection Volume III" CDs in every Opryland Hotel room. The Country Music Assn. also had free "A Gift Of Country" CDs for attendees, with a note saying that "the sounds of Nashville reach over 34 million listeners in 32 countries."

Nashville draws upon the U.K., because that nation's tourists are interested in country and gospel

music sites like the Grand Ole Opry. Three years ago, the NCVB produced for retail two CDs—"The Nashville Collection Volume I And II"—in the U.K. and held a British-vacation giveaway around Volume I, but not for Volume II.

"We bartered a trip to Nashville around the sale of the Volume I CD in England, and we purchased additional CDs at cost for us," says NCVB spokeswoman Betsy Ladner. "The response from everyone about the CDs has been overwhelming. All the songs on 'The Nashville Collections' have been previously cut by the artists, so they are already hits."

Hit Label Inc. of London did Volume I and Volume II in its studios, but MCA Nashville and Decca Records made "The Nashville Collection Volume III."

Kentucky Department of Travel held a sweepstakes in 1996 with Country America magazine around the "Country Of Kentucky" CD to get the public to ask for its Kentucky Vacation Guide. The fulfillment was done by the Kentucky Department of Travel, which saw 46,859 entries, of which 19,389 asked for a guide.

The first 2,000 to reply got the "Country Of Kentucky" CD, and one person won an all-expenses-paid trip for two to a show by a Kentucky headliner during the Kentucky State Fair in Louisville.

Country America assembled the "Country Of Kentucky" CD with Mercury Nashville, featuring its past or present roster hailing from Kentucky: Billy Ray Cyrus, the Everly Brothers, Tom T. Hall, Bill Monroe, and others.

"The total value of the entire sweepstakes was around \$250,000. The most expensive item was just

the advertising buy, yet Country America worked out the CD at no cost to Kentucky," says Daniel Bennett, deputy commissioner of the Kentucky Department of Travel. "Mercury Nashville already had the licensing, so the stars did not have to be involved."

Country America has also negotiated two Texas Department of Commerce CDs. 1997's "Texas Ten-Gallon Tunes," released through Sony Music Entertainment/Columbia Records, features such acts as Asleep At The Wheel doing "Boogie Back To Texas" and Joe Diffie on "Houston, We Have A Problem"; 1996's "Scootin' Across Texas" with MCA Nashville includes tracks by George Strait, Mark Chesnut, and others.

Meanwhile, the Convention & Visitors Bureau of Greater Kansas City did a direct mailing in 1996 with the soundtrack from the Robert Altman film "Kansas City." It sent three business postcards each to about 4,000 meeting planners, and about 5% qualified for the free CD or an audiocassette.

The Tennessee Film, Entertainment, and Music Commission (TFEMC) also gives a "Tennessee Music" CD to Hollywood producers after talking with them at their offices. "One of them really liked it, and he telephoned us back about two of the songs on the CD," said Marsha Blackburn, TFEMC executive director.

"For us, everything is built on the foundation of music at the Tennessee Film, Entertainment, and Music Commission," says Gordon Caldwell, media director of the organization. "It's all about recruitment—why you should move your business or home and why you should vacation in Tennessee."

Tourism Sampler Discs Capture Regional Sounds

Following is a rundown of seven travel music CD samplers:

- "Austin Music Sampler," the Austin Convention & Visitors Bureau, The Austin-American Statesman newspaper, and Michael Corcoran and Louis Jay Meyers (1995). Contains 10 songs by such artists as Jimmy LaFave ("Never Be Mine"), Toni Price ("Hey"), Naughty Ones ("Skiddy-Wo"), and Wannabes ("Keys").

- "Country Of Kentucky," the Kentucky Department of Travel, Country America magazine, and Mercury Nashville/PolyGram Records (1996). Contains eight songs by such Kentucky-bred artists as the Kentucky Headhunters ("Walk Softly On This Heart Of Mine"), Loretta Lynn ("Coal Miner's Daughter"), the Everly Brothers ("Born Yesterday"), and Billy Ray Cyrus ("Some Gave All").

- "Georgia On My Mind Volume 1: Vintage Georgia," the Georgia Department of Industry, Trade & Tourism, Planet Earth Recording Co., and Sony Music Entertainment (1996). Contains 10 songs by such artists as Gladys Knight & the Pips ("Midnight Train To Georgia"), Brook Benton ("Rainy Night In Georgia"), Boz Scaggs ("Georgia"), and Willie Nelson ("Georgia On My Mind"). Some proceeds went to the Georgia Music Hall of Fame.

- "Musica San Antonio," the San Antonio Convention & Visitors

- Bureau (1996). Contains 37 songs by such artists as George Strait ("Baby Blue"), Flaco Jimenez ("El Pseudo"), Emilio ("Lucero De Mi Alma—Bright Star Of My Soul"), Patsy Torres Y Su Grupo ("Te Juro—I Swear"), and the San Antonio Symphony ("Pifiata").

- "Tennessee Music," the Tennessee Film, Entertainment, and Music Commission and MCA Nashville (1997). Contains 13 songs by such artists as the Osborne Brothers ("Rocky Top '96"), Sam & Dave ("Hold On, I'm Coming"), and Anointed ("Under The Influence").

- "The Music That Made Memphis," the Memphis Convention & Visitors Bureau and Warner Special Products (1996). Contains 18 songs by such artists as Elvis Presley ("My Happiness"), Sam & Dave ("Soul Man"), Carl Perkins ("Blue Suede Shoes"), Sam The Sham & the Pharaohs ("Wooly Bully"), B.B. King ("Every Day I Have The Blues"), Isaac Hayes ("Don't Let Go"), and Jerry Lee Lewis ("Great Balls Of Fire").

- "The Nashville Collection Volume III," the Nashville Convention & Visitors Bureau, MCA Nashville, and Decca Records (1997). Contains six songs by such artists as Marty Stuart ("Tempted"), Patsy Cline ("Crazy"), Tracy Byrd ("Holdin' Heaven"), and Patty Loveless ("Timber, I'm Falling In Love").

PATRICIA BATES

EXECUTIVE TURNTABLE

DISTRIBUTION. BMG Distribution in New York names **Robert Noyes** VP of credit and collection and promotes **Bob Garbarini** to senior director of sales and sales team liaison. They were, respectively, VP of corporate credit at Phillips Van Heusen and director of catalog sales.

K-tel International Inc. in Minneapolis names **Duncan Hutchison** GM of distribution in New York. He was COO at Alliance Entertainment Corporate Music Distribution.

The Good Guys! in San Francisco appoints **Jayne Spiegelman** senior VP of merchandising. She was strategy consultant at Andersen Consulting.

Universal Music and Video Distribution in Universal City, Calif., promotes **Chris Clancy** to director of college marketing and retail merchandising. He was director of merchandising.

INTERACTIVE. BoxTop Interactive in Los Angeles appoints **Chuck Copin** senior VP of sales and marketing. He was executive VP/GM of the North American division of Asatsu/BBDO.

HOME VIDEO. Trimark Home Video in Santa Monica, Calif., promotes **Jill Sanderson** to VP of home video marketing. She was director of home video marketing.



NOYES



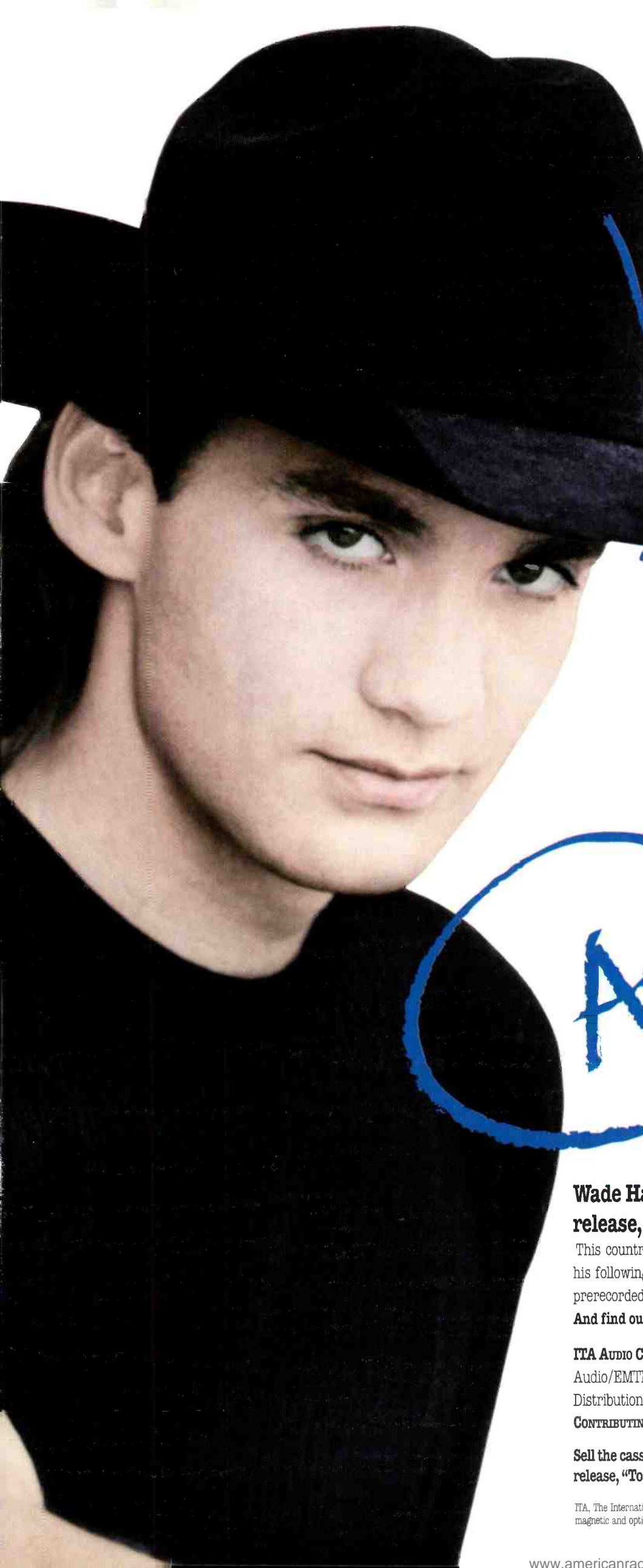
HUTCHISON

October Films in New York names **Scott Greenstein** co-president. He was senior VP of motion pictures, media, and publishing at Miramax Films.

MANUFACTURING. Pioneer Electron in Long Beach, Calif., appoints **Mitell R. Witten** VP of market development. He was VP of market development at Infinity Systems Inc.

Allied Digital Technologies Corp. Hauppauge, N.Y., promotes **Chai Kavanagh** to executive VP; **Charles Mantione** to VP of finance. They were, respectively, senior principal financial officer and financial consultant.

RELATED FIELDS. New Line Television in New York promotes **Christ Manna** to VP of pay-per-view sales and marketing. She was direct pay-per-view.



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CONTRIBUTING MEMBERS: AMI • Concept Design • Olamon Industries • Replication News

Sell the cassettes. Wade Hayes's "Old Enough To Know Better," "On A Good Night," and the upcoming fall release, "Tore Up From the Floor Up," are all distributed by Sony Distribution.

ITA, The International Recording Media Association, is a 27-year old industry trade association with 450 member companies throughout the world. Members include magnetic and optical recording media manufacturers, program rights holders, recording and playback equipment manufacturers and audio and video duplicators.

Stock Prices Suggest Turnaround May Be At Hand

IN 1994, THE BOTTOM began to fall out of the music retail marketplace. In the subsequent 18 months, the industry had the displeasure of watching what one wag termed the "race to zero," as the value of publicly traded securities of music chains experienced a meltdown. Since then, vulture funds, or "distressed investors" as they prefer to

be known, have been circling the music retail business, waiting for it to hit bottom so they can move in and make a killing.

If anyone reading this is one of those investors, and hasn't made a play yet, current market valuations suggest that you have missed the boat. Music retail securities have appreciated noticeably over the last

few months, with the most obvious example Trans World Entertainment Corp.'s stock, which closed Aug. 26 at \$23.875, up from its 52-week low of \$5.375. Over the last few weeks, the stock of the Musicland Group has enjoyed a resurgence: On Aug. 26, it closed at \$5, compared with its 52-week low of about 69 cents in early February. Moreover, its bonds are trading at about 85 cents on the dollar, while its bank debt is trading in the mid 90s. Similarly, Camelot Music's bank debt has rebounded from the mid-30s to the mid-60s and is beginning to push toward the 70s, while National Record Mart stock is at \$2.69, as compared with its 52-week low of \$1.125. Spec's Music appears to be alone in trading at what some might consider to be depressed prices: in this case, about 69 cents.

After a dark two years, music retail is clearly on the rebound. It's evident in the recently announced quarterly performances. But a word of caution: Music chains have worked hard at pruning overhead and closing unprofitable stores, but a strong quarter does not a year make. For this to be a sustainable rebound, the consumer must continue to hear the right notes coming from the labels' release schedules. And sanity must continue to reign among discounters. In other words, they mustn't forget that when they sell 33,000 copies of an album in its debut week at 81 cents below cost, that results in a loss of \$26,730.

LOOK FOR COLUMBIA to step up

to the plate in support of the cassette. Tom Donnarumma, senior VP of sales at the label, says that the eagerly awaited Mariah Carey album "Butterfly" will come in a "value pack." The label will offer both the cassette and CD versions of the album in one package at a list price of \$24.98, or \$3 less than if bought separately.

Donnarumma reports that the value pack will be shipped for the album's Sept. 16 street date and that he is ensuring it is included in the advertising that "is still open."

A couple of months ago, Mercury Records made some noise about coming out with a value pack for one of its artists, but to the best of Retail Track's knowledge, that offering never came to fruition, which would make Carey's album the first to try this interesting marketing strategy.

Donnarumma explains the strategy by noting, "The demand for the cassette is stronger than some of us think. There are still a hell of a lot of Walkmans out there and cars with cassette [players]. Hopefully, there is a market for this package, which offers the consumer a convenience. Who knows, we might be surprised."

Of course, the consumer will be the judge on this one, but from where Retail Track sits, you have to applaud Columbia and Carey for trying something new.

ON THE BLOCK: Retail Track hears that the Wall's merger into Camelot Music continues to move along. Sources suggest that the way

(Continued on page 90)

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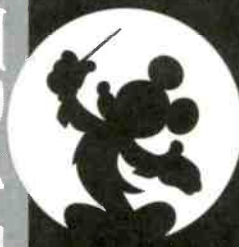
RETAIL TRACK

by Ed Christman

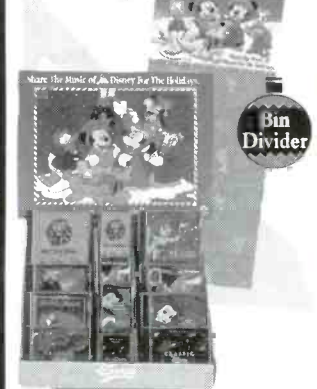


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Using A Birthday To Note Shifts In The Indie Sphere

MILESTONES AND CHANGES: While cruising through an index of stories we maintain on the computer the other day, we realized that a significant personal landmark had been overlooked.

This column turned 5 years old in August.

As Declarations of Independents' half-decade anniversary arrived, we found ourselves musing about the multitude of changes in the independent record business.

A few reflections were stirred by some astonishing passages in "Space Is The Place," John F. Szwed's extraordinary biography of intergalactic jazz icon Sun Ra (Billboard, Aug. 2).

As some readers may know, from the 1950s on, Sun Ra operated his own indie record company, known variously as Saturn or El Saturn. Szwed notes that the label operated on a policy that the bandleader's aide-de-camp Danny Thompson termed "no bullshit c.o.d."—all business was transacted "by hand, face to face, cash on the barrelhead." Once, when asked about Saturn's policy for the return of defective records, Thompson replied, "The Creator works in mysterious ways."

Saturn's quixotic business practices is perhaps the most extreme and eccentric example of the indie way of doing things back in the day. As students of the business will recall, in the era when Sun Ra established his imprint during the '50s, dozens of independent distributors were fighting for a piece of the pie in their regional territories, and it was still not uncommon for labels to move their product into stores from out of a sedan trunk.

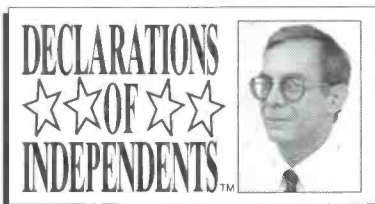
Brother, have things changed. In July, Billboard's most recent survey of distributor market share found that, during the first six months of 1997, indies were No. 1 in total U.S. album market share and current-album market share (Billboard, July 19). That's a far cry from the scuffling, shoe-leather style of the not-too-distant past.

It has been Declarations of Independents' privilege and curse to cover the independent business during a period in which the landscape was altered in unprecedented ways.

Forgive us if we reminisce for a moment. In 1993, assigned to cover our first National Assn. of Independent Record Distributors and Manufacturers (NAIRD) convention for this column, we found no room at the inn at the host hotel in Washington, D.C., on the first night of the confab. We accepted an invitation from a then recently established national indie distributor to crash on a cot in its suite. (Ah, the glamour-filled life of a working journalist!) At 7 a.m. the next day, we were shaken awake and evicted, as the principals of the company had scheduled a meeting to iron out the details of their new partnership.

Today, the original partners in that distributor have long since parted ways (the company has itself moved its headquarters and is helmed by a staffer from a now-defunct distributor); another firm that was formed in the wake of that divorce has changed ownership; and NAIRD itself has taken on a new name to reflect the evolution of its membership.

It's been a turbulent ride for indies



by Chris Morris

ing the preparation of a story on the outlook for the second half of '97 that appeared in these pages last issue, indie distributors told us that, though returns remain steep, the prognosis for sales this year is robust. This forecast is in marked contrast to the shell-shocked depression expressed by virtually every major indie as recently as last fall.

During the last 18 months, we often found ourselves wondering when things would begin to look brighter, as an industrywide downturn darkened the indie picture. We also frequently asked ourselves how many of our friends on the indie side pursued their mission with such unflagging zeal, as what looked like disaster loomed on the horizon.

If we've learned anything in five

years, it's that most indies exhibit a rare combination of courage, stubbornness, intelligence, and chutzpah, and that it has carried them through some of the tightest straits the record biz has experienced in nearly two decades. And maybe we should add that—not unlike Sun Ra—more than a few of our friends are also infected with a streak of inspired madness, which keeps the indie side a consistently exciting and unpredictable sector to cover.

We can think of no better way to celebrate Declarations of Independents' fifth birthday than by saluting the indies' energy, commitment, and tireless creativity; we also thank them for tolerating us as we sometimes groped to cover a complex, ever-unfolding beat.

FLAG WAVING: As its name suggests, the Negro Problem is designed to strike nerves and ruffle feathers.

The quartet, a product of L.A.'s fertile Silver Lake scene, plays subversive pop with an in-your-face attitude on its debut album, "Post Minstrel Syndrome," released on the band's own Aerial Flipout label. The record's lead-off song, "Birdcease," takes a swipe at The Los Angeles Times' powerful critic Robert Hilburn, while such songs as "Doubting Uncle Tom" and "Ghetto Godot" evince a twisted take on race relations.

Stew (full name Mark Stewart), the group's African-American singer/guitarist, says, "I like the idea of catchy tunes, but not the idea of a

(Continued on next page)

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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

catchy tune that's just a catchy tune. There's got to be a thorn somewhere. After you've sung it four times, you should think, 'What the fuck am I singing?'"

The Negro Problem is not above mucking around with some of pop music's sacred texts: The band alters a crucial lyric in the chorus of Jimmy Webb's "MacArthur Park" to read, "Someone left the crack out in the rain."

Stew—who notes that the titular L.A. park, today a major drug-dealing

locus, was formerly the site of outdoor weddings—explains, "It's just an update. If [Webb] had written the song today, that's what he would have said... We weren't trying to take the piss out of him." However, some have raised objections, he adds. "We had a huge Jimmy Webb fan freak on us. He apparently wasn't thrilled with the substitution in the song."

The Negro Problem's gnarly take did not immediately endear the band to local popsters, though the foursome ultimately played at L.A.'s Poptopia

festivals.

"The truth is, when our tape was originally sent into that realm, the official response was 'This isn't the kind of pop we're looking for,'" Stew says.

He continues to believe that pop music has to be more than just bright melodies and dull sentiments.

He says, "The biggest problem with the pop music being made now for me has always been the lyrics. A lot of guys think that you've got to write about some girl you're longing for or left you. For me, that couldn't be more boring."

The Negro Problem—whose debut-album lineup also includes keyboardist/accordionist Jill Meschke Blair, drummer Charlie Pagano, and bassist Gwynne Kahn—will be on view Sept. 19 at Jacks Sugar Shack in L.A.

RETAIL TRACK

(Continued from page 88)

the deal is constructed, W H Smith, the Wall's parent, will get about 27% of the merged entity. Already conversations are under way about how the board of Camelot will be constructed. One scenario has a nine-seat board, with Camelot and W H Smith each getting two seats, and creditors getting the other five.

According to sources, most of the banking group is ready to sign off on the deal. Sources suggest that W H Smith, which has completed its negotiations with Camelot, still has some issues over which to haggle with the banking group before it signs off on the deal.

Meanwhile, in Milford, Mass., Retail Track hears that Bill Teitelbaum and National Record Mart (NRM) decided to come late to the auction. After the creditors' committee accepted Trans World Entertainment's \$25 million bid for the 120-unit Strawberries, which has been operating under Chapter 11 protection since February, Teitelbaum made a bid, which sources suggest is higher than the Trans World bid. But those sources also say that the NRM bid is more convoluted and for less cash than Trans World's bid, which is a straightforward offer of \$21 million cash and \$4 million in notes, due for the post-petition debt.

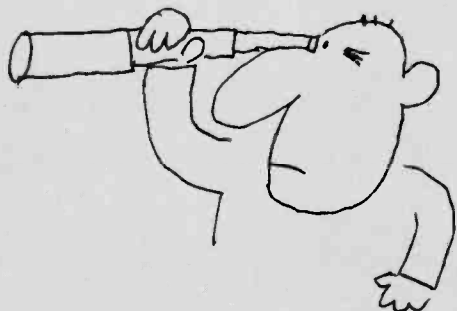
In addition to NRM, Cerberus Partners, which is the majority owner of Warehouse Entertainment, also was said to be sniffing around after the Trans World bid was accepted. But it doesn't appear that Cerberus will make an offer, according to those in the know.

Retail Track couldn't determine when NRM will have its day in court, but in case that should happen and NRM prevails, the court recently approved a "breakup fee" of \$675,000 for Trans World if it were outbid.

At press time, executives at Strawberries, Camelot, NRM, W H Smith, and Warehouse either were unavailable or refused to comment.

MAKING TRACKS: Ira Derfler, previously of Geffen's sales department and, before that, head of sales at I.R.S., is looking for opportunities. He can be reached at 201-261-8174.

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BUYCYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

WHO READS ANYMORE? Or, more to the point, who reads music criticism? And does this activity have any influence on the purchase of records? In a pop cultural universe dominated by MTV and its clones and radio formats for every conceivable taste, why should anyone need to learn about the latest music from a medium as mundane as reading?

The statistics certainly show that as an element of influence in purchasing recordings, the written word ranks well below its visual and aural kin.

In a general telephone survey of consumers conducted by Strategic Record Research, 80% of respondents said that hearing a song on the radio influenced them to buy records. Seeing a video was in second place, at 43%. After that came factors like word-of-mouth (36%), in-store visibility (36%), fan loyalty (28%), sale pricing (24%), and seeing a performance on TV (23%).

Then, way down in eighth place, comes the modest activity of reading a review, named by 15% of respondents. Now, matters could be worse, so there's no need for the collective music critics of America to suddenly shut down their computers, nor for label publicity departments to worry that their attempts to coddle and cajole the press are in vain. After all, review-reading does beat out seeing a concert by an artist (13%) as the motivation for buying an album, and no one's suggesting canceling tours.

Who are these people, demographically speaking, who still turn to the printed page for guidance?

Strategic breaks out the purchase-influence data for music buyers, who are defined as those who have bought at least three recordings in the past six months. And the results are a mixture of the obvious and the striking.

Overall, only 13.2% of active music buyers, on average, purchase an album because they read about it. That compares to 74.6% of actives who were turned on by radio.

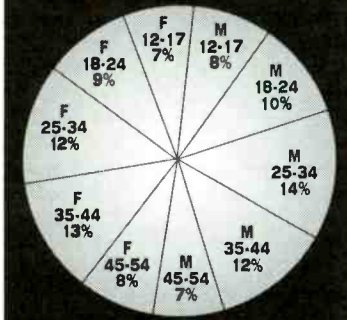
For women, the reading ratio lags behind that of males. Only 10.3% of active female music buyers get their motivation from print. For men, it's 15.3%. Industry observers speculate that the audience for articles on music is mostly male, and that women would rather read about other things.

The highest percentage of female active buyers who cite reading as the determining factor is 25- to 34-year-olds (12.6%); the lowest is the 45-54s (7.7%). For males, the highest percentage is for the older guys, 45-54 (16.4%); the lowest is for the youngest, 12-17 (13.4%).

As for education, it should surprise no one that people with the greatest amount of schooling (those holding advance degrees) rely more on print than radio or video shows (16.7%), nor it is incomprehensible that those with "some high school education" would be the least reliant on print (11%).

Income, which for other demographic studies of music-buying behavior seems to work in lock step

ACTIVE BUYER Demographic Profile



Composition:

51% are men
66% are over the age of 25

Music purchasing (last 6 months)

Bought an average of 11 albums
58% bought more than 6 albums
47% bought at least 1 single
25% belong to a record club
79% have been to a record store (or record department) within the past 30 days



with education, operates inversely to schooling when it comes to reading. Those with the lowest incomes (\$20,000 and under) rely on reading the most (16.1%), while the biggest earners (\$75,000 and up) count on it the least. Maybe people who make the most money only have time to read about making money.

Where do these music purchasers tend to live?

The research indicates that the biggest readers are in the Northeast (19.8%), which regional chauvinists might say is because the best schools tend to be here. But who can guess why residents of the West North Central region (Minnesota, Iowa, Missouri, North Dakota, South Dakota, Nebraska, and Kansas) are the least influenced by reviews? More independent-minded, perhaps?

And the print-influenced tend to be suburban (14.1%) rather than city dwellers (11%).

As to where those most influenced by reading shop, the results indicate it to be small chains and indie record shops (18.9%), which makes sense because the people who are probably the most avid readers about music are those who seek out the most interesting record stores. The lowest percentage was for the bookstores (9%), which is not a slap at Borders or Barnes & Noble, because most people still go to record shops for music and bookstores for books.

Regarding which specific places readers shop in, the results showed that the highest percentage was for Coconuts, the Trans World-owned music and video chain (22%), and the lowest was for Circuit City, the discount electronics retailer (3.9%).

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)		TITLE	TOTAL CHART WEEKS	
		★★ NO. 1 ★★				
1	7	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS 1 week at No. 1		263	
2	2	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210/ISLAND (10.98/17.98)	LEGEND		428	
3	1	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE		216	
4	3	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON		1066	
5	4	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA		315	
6	6	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) HS	40 OZ. TO FREEDOM		43	
7	14	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS		138	
8	5	SARAH McLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) HS	FUMBLING TOWARDS ECSTASY		154	
9	10	JAMES TAYLOR ▲ ¹¹ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS		357	
10	9	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) HS	JAGGED LITTLE PILL		115	
11	11	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART		343	
12	13	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL		312	
13	12	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1		109	
14	15	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS		148	
15	8	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS		141	
16	17	311 ▲ ² CAPRICORN 942041/MERCURY (11.98 EQ/17.398)	311		77	
17	20	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING		150	
18	18	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL		109	
19	19	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS		188	
20	21	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER		146	
21	22	BUSH ▲ ⁶ TRAUMA 92531/INTERSCOPE (10.98/16.98) HS	SIXTEEN STONE		137	
22	—	LINDA RONSTADT ▲ ⁵ ASYLUM 106VEEG (7.98/11.98)	GREATEST HITS		81	
23	16	ELVIS PRESLEY ● RCA 6382 (10.98/16.98)	THE NUMBER ONE HITS		11	
24	25	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE		193	
25	26	VAN MORRISON ▲ ⁹ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON		351	
26	30	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)		57	
27	24	PINK FLOYD ▲ ¹¹ COLUMBIA 36183* (15.98 EQ/31.98)	THE WALL		452	
28	37	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) HS	RAGE AGAINST THE MACHINE		153	
29	—	BILLY JOEL ▲ ⁹ COLUMBIA 40121* (15.98 EQ/28.98)	GREATEST HITS VOL. I & II		206	
30	28	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL		388	
31	31	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS		416	
32	32	CREEDENCE CLEARWATER REVIVAL ▲ ⁴ FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1		233	
33	—	ELVIS PRESLEY ▲ ⁵ RCA 67462 (11.98/16.98)	ELVIS' GOLDEN RECORDS		51	
34	44	BRUCE SPRINGSTEEN ▲ ³ COLUMBIA 67060* (10.98 EQ/16.98)	GREATEST HITS		56	
35	40	GUNS N' ROSES ▲ ¹⁵ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION		332	
36	27	SHANIA TWAIN ▲ ⁹ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME		130	
37	33	STEVE MILLER BAND ▲ ⁴ CAPITOL 46101 (7.98/11.98)	GREATEST HITS 1974-78		323	
38	29	SOUNDTRACK ▲ ⁷ COLUMBIA 40323 (7.98 EQ/11.98)	TOP GUN		241	
39	35	AEROSMITH ▲ ³ Geffen 24716 (12.98/17.98)	BIG ONES		63	
40	34	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.		322	
41	23	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES		227	
42	49	ELTON JOHN ▲ ¹³ ROCKET 512532/ISLAND (7.98/11.98)	GREATEST HITS		285	
43	43	METALLICA ▲ ³ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING		342	
44	39	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD		88	
45	36	JANIS JOPLIN ▲ ⁷ COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS		277	
46	38	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS		243	
47	47	KORN ▲ IMMORTAL 66633/EPIC (10.98 EQ/16.98) HS	KORN		78	
48	45	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD		141	
49	41	CELINE DION ▲ ⁴ 550 MUSIC 57555/EPIC (10.98 EQ/16.98)	THE COLOUR OF MY LOVE		183	
50	46	METALLICA ▲ ³ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS		360	

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.

INTERPRETATION IS THE SINCEREST FORM OF FLATTERY.

As an artist whose lyrics draw comparisons to the likes of John Steinbeck & Woody Guthrie, **BRUCE SPRINGSTEEN** has attracted some not-so-usual adoring fans who've contributed renditions of his work to the new two-album set **ONE STEP UP/ TWO STEPS BACK: THE SONGS OF BRUCE SPRINGSTEEN.**

"Like everyone else in the world, I've thought he was speaking directly to me."
-John Wesley Harding "Jackson Cage"

"I have always loved the depth of Bruce's writing. He has the ability to chronicle our life and times."
-Richie Havens "Streets of Philadelphia"

"Bruce is, in my opinion, one of the best songwriters alive."
-Marshall Crenshaw "All Or Nothin' At All"

"Springsteen influenced me to sing about what hurt inside. And hope."
-Kurt Neumann "Atlantic City"

"I think that in another lifetime, I carried his guitar home from school."
-Syd Straw "Meeting Across The River"

"Bruce is a master storyteller. He paints a picture so bleak it disturbs you, then startles you into gratitude at the awesome beauty."
-Nils Lofgren "Wreck on the Highway"

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The Enter*Active File

MERCHANTS & MARKETING

Made-To-Order CDs Available On The Web

■ BY BRETT ATWOOD

LOS ANGELES—Customized music CDs have arrived in cyberspace. A new music retail World Wide Web site is offering Internet made-to-order CDs to consumers, who can pick and choose among tracks from several hundred developing and established artists.

Arlington, Va.-based superSonic BOOM is selling customized CDs over the Internet for \$16.99 plus \$3 shipping and handling at <http://www.supersonicboom.com>.

"We are avoiding the risks that are traditionally associated with pressing CDs, since we don't press a CD until after it is ordered," says superSonic BOOM president Ted Hooban.

Consumers can choose as many or as few songs as they like, as long as the songs do not exceed 55 minutes of total audio, according to Hooban. The packaging of each CD contains generic artwork and a standard jewel case, but the company will soon offer Internet users the ability to select customized artwork and inscriptions for each CD. Consumers typically receive their customized CD via mail in less than three weeks.

The superSonic BOOM site has quietly been operational since January with tracks from several unknown and independent acts, but

it is about to boost its profile with the addition of offerings from several well-known acts.

The company recently signed a licensing agreement with the Kruger Organisation (TKO), a British multimedia entertainment company engaged in music publishing, film and video licensing, and concert promotion. TKO's catalog features 30,000 classic jazz and oldies tracks, including such artists as Louis Armstrong, Ella Fitzgerald, Nat "King" Cole, Duke Ellington, Billie Holiday, Benny Goodman, Scott Joplin, Tony Bennett, Carmen McCrae, and Charlie Parker.

About 200 tracks from the TKO catalog are expected to debut by early September.

It is unlikely that the service will find much support from the major music companies, since they make much of their revenue from the sale of full-length albums rather than individual singles. No major labels are supplying content for the service, but that does not deter Hooban from his goal of finding strong content for the service.

"We'd love to have the major labels buy into this, but I know that it may not be realistic to expect them to," he says. "The major music companies are fairly well served by the traditional distribution avenues, so they may not value our service.

But we are targeting independent artists who have trouble getting their music distributed, as well as companies that license tracks to others for marketing. Those are our ideal partners."

SuperSonic BOOM is negotiating with several music companies for additional content, including Madacy Entertainment Group, Monster Music, Drive, Magnum, and Urban



Squirrel Records. SuperSonic BOOM does not charge artists or labels that participate in its customized CD service. Nor does the company pay any advances, according to Hooban.

The company tracks mechanical and publishing royalty payments due to copyright holders on a song-by-song basis and pays a master-use licensing fee for each minute of playing time of each recording sold. In addition, there is payment of a mechanical licensing fee in the amount equal or greater to the minimum statutory mechanical rate.

A private area of the Web site allows participating artists and labels to check on the current accounting records of their music

sales.

Participating artists and labels are encouraged to create their own Web presence to promote their online music through the use of free server space and tools, according to Hooban.

Create-your-own music compilations are not a new concept in the music industry. An attempt by Personics to establish customized music cassette kiosks in participating retailers throughout the U.S. ended in bankruptcy (Billboard, Jan. 19, 1991), and Blockbuster Music briefly flirted with a make-your-own-CD program in the early '90s (Billboard, Jan. 23, 1993).

However, Hooban says that the upstart company does not face the same business pitfalls its predecessors did.

"How economically feasible was it to have to maintain the operation of separate kiosks in hundreds or thousands of record stores?" he says. "Having a centralized production facility is a more efficient model. Unlike Personics, we are not involved in the physical distribution of machinery to each store. Instead, we press the CDs in-house after the order is placed."

The company has the capacity to press and distribute about 100 discs per day and plans to expand its capacity in the near future.

CDnow, Yahoo! Link; Fab 4 Gets Web Store

YAHOO! AND CDNOW TEAM: Top Internet search company Yahoo! is teaming with the largest Internet-specific music retailer, CDnow, for a strategic partnership that will make CDnow the preferred music seller on the popular World Wide Web guide service. As a result of the deal, Yahoo! will offer direct links to related CDnow music products when consumers use the site to search for music-related topics. In addition, Yahoo! will integrate CDnow links into several content areas, including My Yahoo!, Yahoo! Yellow Pages, and the Netscape Guide by Yahoo!

In related news, CDnow's Web-based music magazine debuts Oct. 15.

FAB 4 STORE: A new retail Web site known as the Fab 4 Store is offering all-Beatles music and merchandise at <http://www.fab4store.com>. The site features the entire online catalog of Beatles music, as well as an online auction for rare collectibles. The site also contains a service that gives free appraisals of Beatles memorabilia.

POINTCAST GOES TO COLLEGE: Internet push technology pioneer PointCast has launched a service aimed specifically at college students. PointCast College Network, which is available free to Web users at <http://www.pointcast.com>, contains news and entertainment content from Billboard, Rolling Stone, SonicNet, E! Online, N2K, and other sources. The ad-revenue-supported service automatically retrieves Web content for computer users viewing offline.

N2K's Music Boulevard is the exclusive online retailer for the service's music channel, the Music Zone.

MTV AWARDS NETCAST: MTV Online plans to netcast behind-the-scenes happenings at the 1997 MTV Video Music Awards Show, held Thursday (4) in New York. The exclusive netcast will include a live pre-show performance by Meredith Brooks and is accessible at <http://www.mtv.com> and at keyword "MTV" on America Online.

NETCASTS RELEASED ON CD: World Domination Recordings and the Web site imusic are teaming to release "Live At Moe," a music CD that contains content pulled exclusively from performances on the Internet. The disc features performances from the Presidents Of The United States Of America, Pond, Gus, and other rock acts and will be available commercially and online at <http://www.imusic.com> beginning Sept. 23.

BITS & BYTES: Mika Salmi has joined Seattle-based PhotoDisc as director of business development. He was formerly business development manager of media content services at Progressive Networks. . . The Microsoft Network will netcast U2's Aug. 31 performance in Dublin. The event will also include a live chat with bassist Adam Clayton. Internet participants will be able to control remote PopCams at the concert, which allow users to see the performance from several perspectives. The event will be accessible to any Internet user at <http://u2popmart.msn.com>.

COMPETING DVD-RAM FORMATS MAY CAUSE CONSUMER CONFUSION

(Continued from page 10)

ment of the DVD-RAM standard, Sony and Philips joined with Hewlett-Packard to apply to the European Computer Manufacturers Assn. for approval of a competing optical storage format that can hold up to 3 gigabytes of data per side.

The move to establish a competing computer optical storage format was a surprise to the remaining eight members of the DVD Forum, which include Toshiba, Time Warner, Hitachi, Matsushita Electric, Pioneer Electronics, Thomson SA, Mitsubishi Electric, and Victor Co. of Japan. It had been expected that the DVD Forum would collectively join forces to promote a single DVD-RAM standard.

However, Rick Clancy, VP of corporate communications for Sony Electronics, says that its format, which will play current CD-ROM and DVD-ROM discs, will not be marketed as DVD-RAM.

"This is not DVD-RAM," says Clancy. "It is a new format that we've yet to name, but it will be more compatible with DVD-ROM than other DVD format variations. This is developed primarily for computer data storage applications, not for home recording."

There are no plans for Sony to develop DVD-RAM hardware or software, according to Clancy.

Sony, Philips, and Hewlett-Packard are probably motivated by the larger royalties that they will receive from the proprietary format, according to Mark Hardie, a senior analyst for Forrester

Research's entertainment and technology strategies team. Royalties for the DVD-RAM format are likely to be split among many companies.

"This is happening because it is still early enough in the game for them to succeed with their own standard," says Hardie. "Sony and Philips are best positioned to succeed with this. They are both strong

'There has to be a compelling argument for consumers to adopt any new technology'

global technology companies, and Hewlett-Packard is a manufacturing guru."

There is also new competition to the DVD Forum's proposed DVD-RAM standard from NEC and Fujitsu, which have each separately developed DVD-based storage technologies. Though each of these formats is physically the same shape and size, they are all incompatible due to differing recording processes.

The heated competition among DVD-based optical storage devices may foreshadow similar problems awaiting the DVD audio format, which promises to bring rich multichannel digital sound to the next

generation of music recordings.

Sony and Philips, the two companies behind the CD format, are aiming to position their own proprietary digital audio technology, known as direct stream digital (DSD) (Billboard, June 29, 1996), as the successor to the CD. The two technology giants are not likely to easily give up their lock on audio discs, since they both reap royalties on the sale of each CD that is sold. DSD offers multichannel sound and improved-quality audio in the recording, archiving, and distribution of music and is backward-compatible with the existing audio CD format.

Both companies are hoping that their proposed format for what would become the next-generation CD, or DVD audio, will be embraced by the International Steering Committee (ISC), which is coordinating the efforts to establish and implement a standard for DVD audio. The ISC, which includes the Recording Industry Assn. of America, the International Federation of the Phonographic Industry, and the Recording Industry Assn. of Japan, announced general guidelines for DVD audio in May, and it is expected that a specific technical standard will be chosen by the end of the year.

Proposed technical solutions for the new digital audio format have also been offered by Dolby Laboratories, as well as Toshiba and Digital Theater Systems.

Listening tests will be held in New York, Los Angeles, London,

Berlin, and Tokyo over the next few weeks to determine the most appropriate system for the industry.

Sony's Clancy says that it may pursue DSD as a successor to the audio CD—even if the ISC chooses a technical solution for DVD audio from a competing company.

"DSD is a next-generation music format aimed at meeting the requirements of the ISC," says Clancy. "It is one of many initiatives by us to develop new technologies within and outside the DVD family."

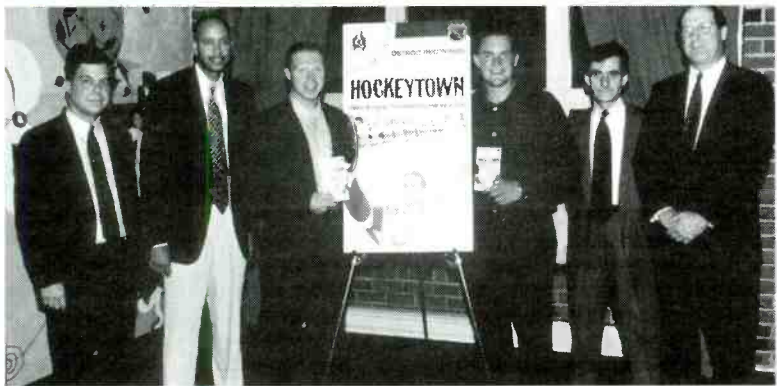
As with DVD-RAM, competing digital standards in audio could stall consumer acceptance for the likely successor to the CD.

"There has to be a compelling argument for consumers to adopt any new technology," says Forrester's Hardie. "The presence of different formats would be chaos for the consumer. It's not like consumers are already running out to the stores asking for DVD products. Competing formats will confuse and ultimately deter would-be consumers."

One major-label executive adds, "I don't think anyone believes that the DVD audio market is lucrative enough to support more than one format."

Hardie says that Sony and Philips both have the muscle to establish a consumer standard of any kind.

"It's a typical Microsoft play, where the strongest companies are in a position to push through a standard—even if the technology is not necessarily better," says Hardie.



The Puck Stops Here. Detroit Red Wings' stars Kris Draper, center-left, and Darren McCarty, center-right, joined with 20th Century Fox Home Entertainment to promote the \$19.98 "Hockeytown: Detroit Red Wings 1996-97 NHL Championship Season." Joining them, from left, are Curtis Roberts, Fox Home Entertainment business affairs senior VP; Hosea Belcher, marketing VP; Ellis Prince, National Hockey League (NHL) VP; and Steve Solomon, NHL senior VP.

Christian Vids Find Faithful Viewers CBA Pleased With Recent Boom In Titles

■ BY PATRICIA BATES

ATLANTA—When it comes to faith, seeing a Christian video can mean believing. This year, retailers in the Christian Booksellers Assn. (CBA) will have at least 20%-40% more titles—from movies to longform concerts—with which to proclaim the Gospel.

Americans have become familiar with the Christian genre in the 1990s through everything from spiritual books ("Conversations With God" and "The Bible Code") to uplifting television ("Touched By An Angel"). The CBA, which held its annual interna-

tional convention in July here, sees the VCR as another vehicle for its message. The divine law at retail is that everything is priced to sell.

"Christian videos have traditionally been made by the book publishers, who focused on education," says Wayne Zeitner, VP/GM of Everland Entertainment, distributor of Lyrick Studios' "VeggieTales," a popular Christian series for children. Lyrick, encouraged by its CBA sales of 1.2 million units, is taking "VeggieTales" into mainstream distribution this fall.

"A few years ago, CBA stores had just two or three films which were originally shot in 16 mm and later transferred to videotape," Zeitner says. There have been exceptions, such as Group Production's perennial best-seller, the 14-part "Ancient Secrets Of The Bible," but the current flow of titles is a recent phenomenon.

Consider just the Bible. Visual Entertainment now has the "The Visual Bible"; Tommy Nelson has the "Visual Bible For Kids: The Story Of Christmas"; and Sparrow has the "The Beginner's Bible."

Viewers are watching documentaries about angels ("Angels Sent On Assignment," from Group Productions); prayer ("The Voice Of God," from Gospel Light); and miracles ("Miracles Are Real," from Questar Video). They're also showing interest in pilgrimages and travelogs, such as Questar's "Song Of The Holy Land" and "The Gates Of Jerusalem: A History Of The Holy City," both of which hit stores Aug. 26, and epics like A&E Home Video's "Old Testament Collections."

Nearly 50 Christian video vendors

exhibited at the 48th annual CBA International Convention, held July 12-17.

Trade shows are key to spreading the word on Christian videos, which will be highlighted at the CBA Expo Jan. 27-31, 1998, in Nashville and at the Christian Music & Video Retailers show April 19-23, 1998, during Gospel Music Week in Nashville. CBA International returns next year in Dallas.

Much of the merchandising is done in peak Christian gift-giving seasons—starting in October for Christmas, in February or March for Easter, and beginning in April for Mother's and Father's Days. This year's Christmas videos include Word Distribution's "Christmas In Belfast" and "Bethlehem Star" and Christian romance novelist Janette Oke's "Spunky's First Christmas" from Tyndale Family Video.

Changes in distribution could improve the videos' retail coverage. Earlier this year, Ingram Entertainment, the reigning video wholesaler, acquired Spring Arbor Distributors in Belleville, Mich. Ingram is closing several branches and should complete the transition by year's end. Ingram's size gives it an edge on three independents—Appalachian, Riverside Distributors, and Whitaker House—that were present at the show.

KIDS FIRST

Like their parents, children are taking on moral issues through Christian videos, but their preferred titles are animated and action-adventure-oriented. "The Storykeepers" series, from Zondervan/Focus On the Family

(Continued on page 98)

Beleaguered Rental In U.K. Faces An Unlikely Foe: Broadcast Television

This week's *Picture This* was prepared by guest columnist Peter Dean.

WHO'S TO BLAME? Unless British retailers can handle sell-through, 1997 is proving memorable for the wrong reasons. Rentals are having a sticky year that turned sour in the second quarter. The decline, as well as the torrid summer heat, which has pushed VCR owners outdoors along with everyone else, is still on.

But the drop of as much as 20% in rental turns is due to more than the good weather. Until the current heat wave, the U.K. had been swamped with the wettest June since the government began keeping records—and customers still stayed away in droves.

They might not for A-list titles like "The English Patient" and "Shine." Unfortunately, Buena Vista Home Video has elected to release both at sell-through prices. Dealers who counted on those for rental profits will have to look elsewhere, if not for titles then for the culprit robbing them of business.

Many trade observers would have the decline begin with the advent of satellite TV. Rupert Murdoch's BSkyB is now accessed by 6 million homes, nearly as many as subscribe to direct broadcast satellite services in the U.S. In a brief span, Murdoch has reached fully 25% of British TV households, which pay nearly \$50 a month for movies, sports, and news.

The fee would pay for an armful of rentals, but direct satellite isn't wholly responsible. First, the growth of BSkyB has tailed off as cable soared, the opposite of the American experience. Second, while there's no doubt that hardcore renters found satellite impossible to resist in the beginning and cut down their trips to the local video store, the thrill has diminished. BSkyB now accounts for an estimated 10% of rental's slide, vs. 20% previously.

If BSkyB's impact is less, what other novelties are out there vying for leisure time? Almost unbelievably, British Video Assn. analyst Douglas Hopper points to nothing more exciting than the launch of Channel 5, the latest terrestrial TV station.

Point of fact, the launch of TV stations on the Continent has always hurt rentals, particularly in Spain. Retailers there took it on the chin whenever a new frequency went on the air, which at one time was frequent and as welcome as ants at a picnic. But the Channel 5 situation offers a twist that doesn't bode well for the video trade. Spanish newcomers have drawn audiences with movies fresh from theaters—competition that stores found hard to overcome.

Channel 5, though, airs features that have gone through

a year's worth of rental and sell-through, but are still viable. And the station's everywhere: Three-quarters of Great Britain can receive the signal and the identifying logo in the top left corner of the screen. "People assume that Channel 5 has had no impact, but we do wonder," says Hopper. "The dip in rentals is possible because, for the heavy renter, the second-division films are an attraction."

He adds, "There is no proof, but the start of transmission and the decline coincide exactly." Worse still for retailers, Hopper notes, "there is a complete confusion about windows." Last year, the ebbing rental tide was stemmed with TV ads that clearly stated when titles were to arrive and how long dealers would have them before cable horned in.

The campaign, which helped for as long as it lasted, likely will return. Hopper happens to believe that rental volume should

finish no worse than last year, an improvement over 1995. However it turns out, you can bet the major video chains are better equipped to survive a further downturn. They already have the muscle to expand into other areas.

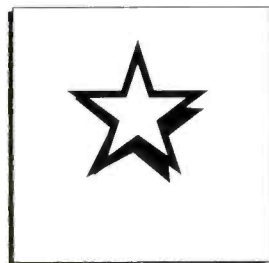
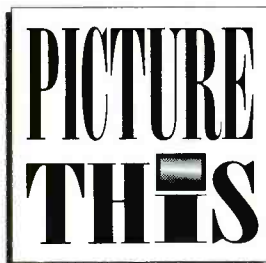
Blockbuster, for example, is testing Internet bars in three locations while trying to exploit music retailing opportunities. Unlike Blockbuster in the U.S., which is dumping products unrelated to rental or sell-through, the British division wants to be known for more than video.

None of this, of course, warms the hearts of the independents that have borne the brunt of the rental roller coaster. They've had an especially bad year, and if Channel 5's debut is any indication, it likely will get worse.

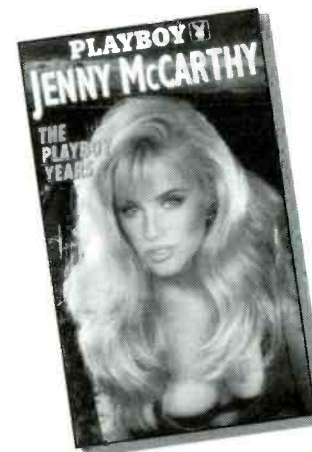
SEE EVIL, DO EVIL: According to a U.K. report, aggressive behavior is accentuated by watching violent videos. Release of the government-funded study, and the Cabinet's insistence that the British Board of Film Classification (BBFC) should be more accountable, comes weeks after the resignation of BBFC director James Ferman.

Although Britain has the strictest video censorship in the world, Ferman was considered sympathetic to the trade, permitting the video distribution of "Natural Born Killers" after consulting director Oliver Stone and giving the green light to David Cronenberg's "Crash." To Ferman, context was everything. A former film editor, he eschewed a checklist approach to classification.

Prime Minister Tony Blair's government thinks otherwise. Cassettes have been an easy target for British politicians from Margaret Thatcher to her fellow Conservatives Graham Bright and David Alton. Ferman's departure is a hint Blair will follow the same path.



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- 
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Spelling Ends Republic's Rentals; 'Hercules' On Hold

REPUBLIC FADE: Increased competition from the major studios has forced Spelling Entertainment Group to shut down rental operations of subsidiary Republic Entertainment. Distribution of the current slate of titles will be handed over to Paramount Home Video.

The move will result in 23 layoffs, leaving 45 employees, according to a Spelling spokeswoman. Republic will continue to market and distribute its sell-through catalog, which includes the perennial favorite "It's A Wonderful Life" and several John Wayne classics.

Republic president/CEO **Robert Sigman** remains, as do other executives, including senior VP and former Blockbuster executive **Tom**

Szwak and director of sales promotion **Mimi Wunderlich**.

The decision to shift rental to Paramount is hardly a surprise, since Paramount, Spelling, and Republic are all under the Viacom umbrella. In 1994, Spelling bought Republic, whereupon Blockbuster bought Spelling. Viacom then purchased Blockbuster for the cash flow needed to finance its acquisition of Paramount Pictures.

Republic has seven movies in the pipeline, including "Night Falls On Manhattan," due Oct. 14, which it produced and Paramount distributed theatrically. Other titles include "Night Of The Demons III," "Hostage Train," "Night Of Abandon (The Red Shoe Diaries, Vol. 8)," "End Of Summer," "Lethal Tender," and "Ravager."

Sigman earlier announced Republic would distribute new rental releases in DVD, but that plan has gone by the boards since Paramount hasn't committed to the format. However, Republic will release DVD at sell-through prices.

Republic hasn't solved the financial problems that forced it to drop rental. The vendor does not have a catalog of the depth that kept MGM Home Entertainment afloat in the early '90s. In addition, it's a different sell-through market these days.

Increased sell-through competition has worn down list prices to bargain-basement levels, slashing already thin profit margins. By the end of the year, for example, Republic will have 72 titles at \$6.98 each.

SUPER HERO POSTPONE-MENT: Universal Studios Home Video has announced that it is postponing the release of "Hercules & Xena: The Battle For Mount Olympus" to Jan. 6. Originally, the direct-to-video animated feature was scheduled for an Oct. 14 release.

"It wasn't ready," says a Universal spokeswoman, citing production delays. The new date will put more than a few kinks in an extensive marketing plan that includes a cross-promotion with Carl's Jr. and Topps

Comics (Shelf Talk, Billboard, July 26).

The title also carries a rebate from Tropicana, which probably can be salvaged since the juice maker is owned by Universal parent Seagram Co. Ltd. But a bus tour scheduled to begin rolling to 10 cities in August will have to be rescheduled, the spokeswoman says.

However, there's no way to reschedule the fourth quarter, and missing those sales has got to be a major concern at the studio.

SCI-FI LANDING: Another branded video line, Sci-Fi Channel Home Video, is entering the market. According to terms of an agreement, Rhino Home Video will li-

cence and market programs from the cable channel, which will provide additional marketing support.

No specific plans have been nailed down. "We're working on those cross-promotions, but there's nothing up our sleeves right now," says Sci-Fi Channel director of consumer products **Jason Korfine**. "We need to establish shelf space first."

On Sept. 30, Rhino will release "Roswell: Coverups & Close Encounters," a special that aired on the channel to mark the 50th anniversary of the date on which many believe an alien spaceship crashed near the New Mexico town. The video is priced at \$19.95.

Rhino will release two more titles from "The Adventures Of Spiderman" Oct. 21, priced at \$9.95 each. The first three arrived June 3. An additional pair is due in January.

Other Sci-Fi-brand releases will include programs from the series "Mysteries, Magic, & Miracles." The videos will be released during the first quarter of 1998, says Rhino VP **Arny Schorr**.

Rhino, which has a knack for marketing the bizarre and unusual, is looking forward to establishing the line at retail. "Like any of our other products, once they're in stores, consumers buy them," says Schorr. "The trick is getting them into retail." Schorr also handles "Mystery Science Theater 3000," which went from Comedy Central to the Sci-Fi Channel.

However, Rhino will not market the series under the Sci-Fi Channel Home Video banner because of a separate deal with the show's producers. Meanwhile, Rhino has picked up rights to a making-of documentary of **Paul McCartney's** "In The World Tonight," due in November.

The supplier has also acquired rights to a similar making-of series called "Classic Albums," which began airing on PBS in August. Rhino will ship videos in January, starting with "Grateful Dead: Anthem To Beauty," about the Dead's 1970 album "American Beauty." Other tapes include **Fleetwood Mac's** "Rumours" and **Paul Simon's** "Graceland."



by Eileen Fitzpatrick

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	25	2	PLAYBOY CELEBRITY CENTERFOLD: FARRAH FAWCETT	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
2	1	12	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
3	2	5	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	26.99
4	3	3	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
5	6	2	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99
6	7	2	SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
7	4	9	DAS BOOT-THE DIRECTOR'S CUT	Columbia TriStar Home Video 22203	Jurgen Prochnow	1981	R	24.95
8	5	7	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98
9	10	65	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
10	9	27	LORD OF THE DANCE ▲	PolyGram Video 4400431893	Michael Flatley	1997	NR	24.95
11	8	7	TURBO-A POWER RANGERS MOVIE	FoxVideo 4181	Mighty Morphin Power Rangers	1996	PG	19.98
12	24	2	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	19.99
13	12	7	ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE	Warner Reprise Video 38476	Alanis Morissette	1997	NR	19.98
14	13	12	THE ROCK	Hollywood Pictures Home Video Buena Vista Home Video 8887	Sean Connery Nicolas Cage	1996	R	19.99
15	11	12	HAPPY GILMORE	Universal Studios Home Video 82820	Adam Sandler	1996	PG-13	14.98
16	15	6	PLAYBOY'S GIRLS IN UNIFORM	Playboy Home Video Universal Music Video Dist. PBV0811	Various Artists	1997	NR	19.98
17	16	19	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
18	14	12	I'M BOUT IT ▲	No Limit Video Priority Video 53423	Master P	1997	R	19.98
19	17	3	BIOHUNTER	Urban Vision Entertainment 1001	Animated	1997	NR	19.95
20	18	5	BEAVIS & BUTT-HEAD: INNOCENCE LOST	MTV Music Television Sony Music Video 49332	Animated	1997	NR	14.98
21	20	6	PLAYBOY'S BIKER BABES-HOT WHEELS & HIGH HEELS	Playboy Home Video Universal Music Video Dist. PBV0815	Various Artists	1997	NR	19.98
22	31	14	THUG IMMORTAL-TUPAC SHAKUR STORY	Xenon Entertainment 1085	Tupac Shakur	1997	R	24.95
23	19	5	A RUGRATS VACATION	Nickelodeon Video Paramount Home Video 837793	Animated	1997	NR	12.95
24	23	82	GREASE ▲	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
25	22	24	SPACE JAM	Warner Home Video 16400	Michael Jordan	1996	PG	22.96
26	26	61	JURASSIC PARK ◊	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
27	29	91	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
28	21	10	PLAYBOY'S REAL COUPLES II	Playboy Home Video Universal Music Video Dist. PBV0809	Various Artists	1997	NR	19.98
29	30	25	FARGO	PolyGram Video 8006386933	Frances McDormand William H. Macy	1996	R	19.95
30	28	2	ESCAPE FROM L.A.	Paramount Home Video 332493	Kurt Russell	1996	R	14.95
31	32	23	GOODFELLAS	Warner Home Video 12039	Robert De Niro Joe Pesci	1990	R	19.98
32	27	22	DUNE ◆	Universal Studios Home Video 80161	Kyle MacLachlan Sting	1984	PG-13	14.98
33	35	19	PLAYBOY'S VOLUPTUOUS VIXENS	Playboy Home Video Universal Music Video Dist. PBV0820	Various Artists	1997	NR	19.98
34	NEW ▶		DRACULA, PRINCE OF DARKNESS	Anchor Bay Entertainment 10170	Christopher Lee	1966	NR	14.98
35	33	79	PRETTY WOMAN	Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
36	34	38	VERTIGO	Universal Studios Home Video 82940	James Stewart Kim Novak	1958	PG	19.98
37	NEW ▶		WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
38	38	149	THE GODFATHER	Paramount Home Video 8049	Marlon Brando Al Pacino	1972	R	24.95
39	36	84	AMADEUS ◆	Republic Pictures Home Video 5805	Tom Hulce F. Murray Abraham	1984	PG	14.98
40	NEW ▶		SPICE GIRLS: GIRL POWER!-THE UNAUTHORIZED BIOGRAPHY	MVP Home Entertainment 801	Spice Girls	1997	NR	19.98

● RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Rosie Is Cabbage Patch Queen

ROSIE FUTURE: Talk show host Rosie O'Donnell, whose on-air endorsement of BMG Video's "Cabbage Patch Kids" last spring sparked a massive sales increase for the line, has designated the cassettes as the centerpiece of a major fund-raising campaign.

Called "Norma Jean And The Cabbage Patch Kids Raise Money For Kids!" the drive will directly benefit O'Donnell's nonprofit For All Kids Foundation, which distributes money to children's charities nationwide. It coincides with the Sept. 30 release of BMG's third and latest title in the series, "The Screen Test" (30 minutes, \$12.98). All three are available in a boxed set for \$29.98.

According to **Stephanie Kovner**, director of marketing for BMG Video,



by Moira McCormick

the fund-raiser kicks off this month, when "The Rosie O'Donnell Show" begins its new season. O'Donnell will be giving away copies of "The Screen Test" to audience members during her show, and she will also be auctioning off 100 limited-edition, hand-stitched Cabbage Patch Kids dolls based on the popular character Norma Jean, each signed by creator **Xavier Roberts**.

BMG Video will donate a portion of revenues from each "Cabbage Patch Kids" video purchased during October. Toy manufacturer Mattel is contributing \$1 from every Cabbage Patch Kids doll bought in September. BMG Video and Mattel have jointly pledged a minimum guarantee of \$100,000 to the For All Kids Foundation, says Kovner, "and we're confident we can do more than that."

The company is cross-promoting "The Screen Test" with Mattel, which will include \$4 worth of coupons for select dolls in every video. Tags featuring the tapes will be included on Mattel's television ads throughout the fourth quarter. In addition, national post-street-date advertising will appear on cable and in print.

Under the umbrella title "Cabbage Patch Kids Film Festival," the three titles were screened at more than 140 General Cinema theaters in 23 states for some 700,000 kids enrolled in camp programs. At each event, Cabbage Patch Kids videos, stickers, and dolls were given away; at 10 of these events, costumed characters appeared.

Kovner is optimistic about the effect O'Donnell will have on sales of "The Screen Test" since her endorsement of the first two releases, "The New Kid" and "The Clubhouse," boosted sales 740%. The cassettes "remained at a very nice level for two months, and they're still selling higher than... before Rosie began talking about it," Kovner says. With combined sales of 325,000 units, "we'll be building on the terrific momentum we'll get from Rosie," she predicts.

OF PARAMOUNT IMPORTANCE: Paramount Home Video has cooked up holiday promotions for its "Rugrats" and "Peanuts" lines. Two new titles, "Rugrats Chanukah" and "Rugrats: Bedtime Bash," both \$12.95, are the focus of the push.

In addition, ten older releases are being re-promoted: "A Rugrats Vacation," "Grandpa's Favorite Stories," "Return of Reptar," "Tommy Troubles," and "Phil & Lil: Double Trouble," are \$12.95 each; "The Santa Experience," "Chuckie The Brave," "Angelica The Divine," "Tales From The Crib," and "A Baby's Gotta Do What A Baby's Gotta Do," are \$9.95 each.

More holiday titles from Paramount include two new-to-video titles from Nickelodeon. "Hey Arnold! Arnold's Christmas," at \$12.95 suggested list, and "Maurice Sendak's Little Bear: Winter Tales," at \$9.95, are being released Oct. 7, as are holiday-themed titles from such series as "Allegra's Window," "Eureeka's Castle," "Rocko's Modern Life," "Ren & Stimpy," and "Doug."

A corporate tie-in with Kraft is the major component of Paramount's holiday promotion for "A Charlie Brown Thanksgiving," "A Charlie Brown Christmas," and "Happy New Year, Charlie Brown." A \$4 mail-in rebate is available to consumers who buy two of the three videos plus two qualifying packages of Kraft Macaroni & Cheese.

Kraft is introducing a new packaged food—with pasta shaped like Charlie Brown, Linus, and Lucy—to help celebrate "A Charlie Brown Christmas." The mail-in rebate offer will be pro-

(Continued on next page)

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	3	5	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
2	1	8	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
3	2	6	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
4	4	5	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
5	5	5	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
6	6	6	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
7	7	5	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
8	15	3	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
9	8	6	SHINE (PG-13)	New Line Home Video Warner Home Video N4546	Geoffrey Rush Armin Mueller-Stahl
10	18	3	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
11	10	3	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
12	36	2	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
13	14	6	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek
14	25	2	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
15	9	10	MARS ATTACKS! (PG-13)	Warner Home Video 14480	Jack Nicholson Glenn Close
16	13	12	JERRY MAGUIRE (R)	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.
17	12	7	VEGAS VACATION (PG)	Warner Home Video 14906	Chevy Chase Beverly D'Angelo
18	11	11	MICHAEL (PG)	Warner Home Video T6303	John Travolta Andie MacDowell
19	16	7	BEVERLY HILLS NINJA (PG-13)	Columbia TriStar Home Video 82503	Chris Farley
20	19	14	RANSOM (R)	Touchstone Home Video Buena Vista Home Video 8295	Mel Gibson Rene Russo
21	17	12	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
22	30	2	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
23	21	7	FIERCE CREATURES (PG-13)	Universal Studios Home Video 82824	John Cleese Jamie Lee Curtis
24	22	13	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
25	20	6	GHOSTS OF MISSISSIPPI (PG-13)	Columbia TriStar Home Video 95103	Alec Baldwin James Woods
26	NEW		MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
27	23	8	JACKIE CHAN'S FIRST STRIKE (R)	New Line Home Video Warner Home Video N4456	Jackie Chan
28	NEW		LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
29	29	3	ALBINO ALLIGATOR (R)	Touchstone Home Video Buena Vista Home Video 10460	Matt Dillon Faye Dunaway
30	NEW		EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
31	27	4	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne
32	34	13	ONE FINE DAY (PG)	FoxVideo 4145	Michelle Pfeiffer George Clooney
33	32	7	THE CRUCIBLE (PG-13)	FoxVideo 0414485	Daniel Day-Lewis Winona Ryder
34	40	23	THE FIRST WIVES CLUB (PG)	Paramount Home Video 326123	Diane Keaton Goldie Hawn
35	35	13	DAYLIGHT (PG-13)	Universal Studios Home Video 82828	Sylvester Stallone Amy Brenneman
36	26	8	TURBULENCE (R)	HBO Home Video	Lauren Holly Ray Liotta
37	24	10	MARVIN'S ROOM (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10496	Diane Keaton Meryl Streep
38	38	21	SLEEPERS (R)	Warner Home Video 14482	Jason Patric Brad Pitt
39	NEW		DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
40	NEW		ZIGZAG (NR)	FM Entertainment 2500	Kim Kopf Nicol Zanzarella

Top Kid Video

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Year of Release	Suggested List Price
			★ ★ ★ No. 1 ★ ★ ★		
1	2	5	FUN AND FANCY FREE Walt Disney Home Video 9875	1947	26.99
2	1	25	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996	26.99
3	3	187	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942	26.99
4	13	89	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995	12.95
5	5	5	A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793	1997	12.95
6	NEW		POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Video 16030	1997	24.99
7	6	3	GOOSEBUMPS: THE HAUNTED MASK II FoxVideo 4398	1997	14.98
8	7	23	MARY-KATE & ASHLEY: CASE OF THE VOLCANO ADVENTURE Dualstar Video/WarnerVision Entertainment 53336-3	1997	12.95
9	4	23	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997	12.95
10	11	43	WALLACE AND GROMIT: A CLOSE SHAVE BBC Video/FoxVideo 8399	1996	9.98
11	RE-ENTRY		SCHOOLHOUSE ROCK: MULTIPLICATION ROCK ABC Video/Paramount Home Video 47023	1995	12.95
12	RE-ENTRY		SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995	12.95
13	10	27	SESAME STREET: BEST OF ELMO Sesame Street Home Video/Sony Wonder 51229	1996	9.98
14	8	15	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997	14.95
15	9	7	BARNEY'S CAMP WANNARUNNAROUND Barney Home Video/The Lyons Group 2018	1997	14.95
16	RE-ENTRY		SCHOOLHOUSE ROCK: SCIENCE ROCK ABC Video/Paramount Home Video 47024	1995	12.95
17	15	71	THE ARISTOCATS Walt Disney Home Video/Buena Vista Home Video 0252	1970	26.99
18	NEW		IT WAS MY BEST BIRTHDAY EVER, CHARLIE BROWN! Paramount Home Video 837430	1997	12.95
19	14	5	GEORGE OF THE JUNGLE FoxVideo 4102531	1997	14.98
20	NEW		DISNEY SING-ALONG SONGS: THE EARLY YEARS Walt Disney Home Video/Buena Vista Home Video	1997	14.99
21	20	5	RUGRATS: A BABY'S GOTTA DO Nickelodeon Video/Paramount Home Video 833693	1997	9.95
22	12	3	DISNEY SING-ALONG SONGS: THE MAGIC YEARS Walt Disney Home Video/Buena Vista Home Video	1997	14.99
23	16	5	RUGRATS: CHUCKIE THE BRAVE Nickelodeon Video/Paramount Home Video 833573	1997	9.95
24	22	137	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992	24.99
25	19	3	DISNEY SING-ALONG SONGS: THE MODERN CLASSICS 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.

◆ 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.

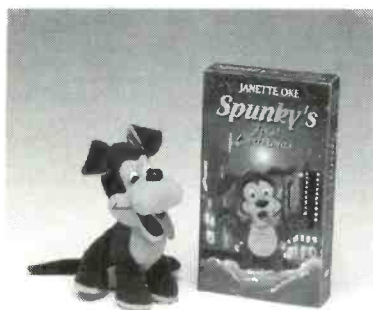
CHRISTIAN VIDS

(Continued from page 93)

(\$14.99 each), for example, deals with idol worship in "Trapped." Earlier this year, Chariot/Victor introduced four "Fabulicious Day" cassettes, including "Honesty Is Up To Me," about truthfulness, and "You Can Always Come Back To Me," about forgiveness.

Among the leaders in the children's segment is Tyndale House's "McGee & Me" 12-title line, which has sold 2.5 million copies. "I'd say about 90% of our total video sales is for kids," says Joe Smith, director of purchasing for the 21-unit Berean Christian Stores chain.

The success of some lines has opened the door to accessories. "Veg-



Tyndale Family Video has a toy puppy to accompany Janette Oke's "Spunky's First Christmas."

gieTales," which becomes available in Spanish this month, has spun off greeting cards, stuffed toys, ties, activity sets, jigsaw puzzles, board games, gifts, and stationery. Everland Entertainment does "VeggieTales" audiotapes, CDs, and read-along books. Some suppliers are having toys manufactured, such as the 5-inch puppy "Spunky," which accompanies Tyndale's "Spunky's First Christmas."

Also, Christian live performers are developing fans among toddlers. This year, Tom Toombs took on the role of Lil' Tommy in Brentwood Kids' "Tommy's Treehouse: Little Kids Can." Brentwood received seven Recording Industry Assn. of America certified sales awards in April for its
(Continued on next page)

CHILD'S PLAY

(Continued from preceding page)

moted on 3 million packages. Also on Paramount's fall list are "It's The Great Pumpkin, Charlie Brown," "It's Christmastime Again, Charlie Brown," and "It Was My Best Birthday Ever, Charlie Brown!" All are \$12.95, except for the \$9.95 "Christmastime."

PEEP-PEEP: "Thomas Meets The Queen," the 18th title in the series "Thomas The Tank Engine & Friends" from Anchor Bay Entertainment in Troy, Mich., is being supported by an instant-win promotion.

Grand prize is a trip for four to attend a "Friends Of Thomas" event, including a four-day, three-night stay at a hotel. First, second, and third prizes consist of multiple units of Thomas the Tank Engine wooden and battery-operated train sets and die-cast engines from major toy manufacturers. In each of the first 150,000 cassettes is a coupon for a free bag of Thomas gummy candy from SL Kaye.

THE NUMBER ONE MOVIE OF 1997

MR. JONES MR. SMITH

MIB MEN IN BLACK

"Two thumbs up. Absolutely hilarious, remarkably clever and hip."

Gene Siskel, SISKEL & EBERT



STREET DATE:
11/25/97

Also available: VHS with yellow Spanish subtitles, Laserdisc, DVD and VHS WIDESCREEN (in Widescreen Collection packaging)



1997! \$240+ MILLION BOX OFFICE

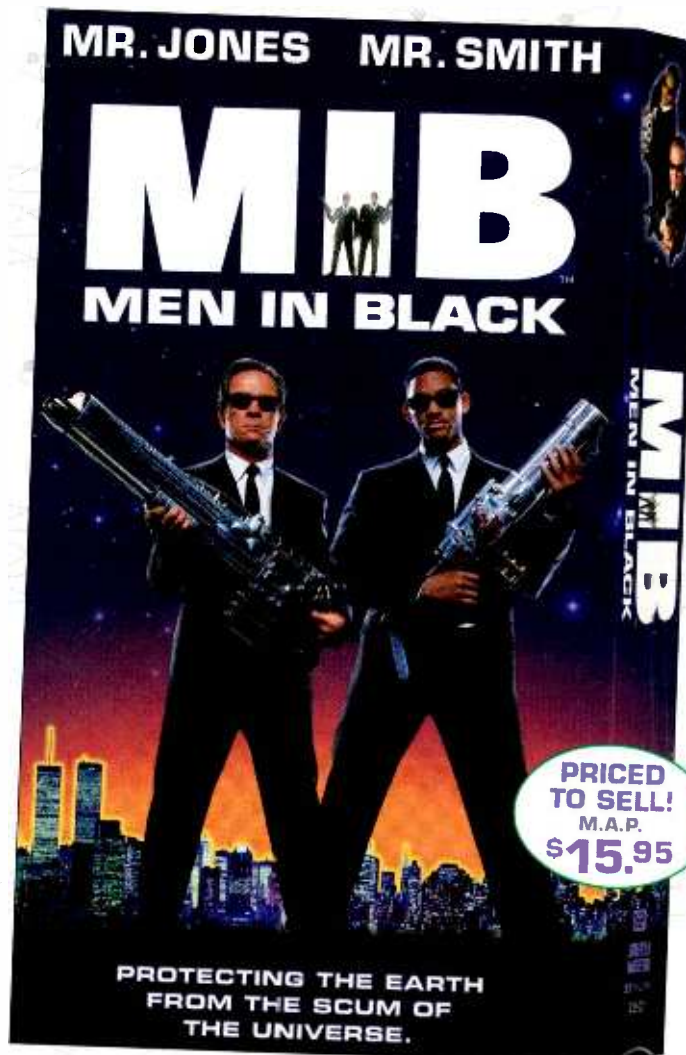
The coolest government agents in the galaxy are turning up the heat on alien terrorists in the biggest sci-fi comedy hit in the universe.

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Alien-busting floor and counter displays. Ask your distributor for details.



Special Rainbow Foil Packaging*

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- ❖ Intergalactic Star Power!
TOMMY LEE JONES and WILL SMITH
- ❖ Cosmic Co-Stars:
LINDA FIORENTINO (*The Last Seduction, Unforgettable*)
VINCENT D'ONOFRIO (*The Whole Wide World, Ed Wood*)
RIP TORN (HBO's "The Larry Sanders Show")
TONY SHALHOUB (*Big Night, TV's "Wings"*)
- ❖ Under Investigation:



- ❖ Directed by BARRY SONNENFELD (*Get Shorty, The Addams Family*)
- ❖ Screen Story and Screenplay by ED SOLOMON
- ❖ Each cassette includes Will Smith's #1 hit "MIB" Music Video
- ❖ #1 Certified Double Platinum Album available from Columbia
- ❖ Based on the best-selling Marvel comic book by LOWELL CUNNINGHAM
- ❖ Animated TV series will launch Fall 1997. Guaranteed to be a hit with kids.

68-day PPV Window

National Radio Promotion in the U.S. and Canada

COLUMBIA PICTURES PRESENTS AN AMBLIN ENTERTAINMENT PRODUCTION
 IN ASSOCIATION WITH MACDONALD/PARKES PRODUCTIONS A BARRY SONNENFELD FILM STARRING TOMMY LEE JONES WILL SMITH "MEN IN BLACK" LINDA FIORENTINO VINCENT D'ONOFRIO RIP TORN
 ASSOCIATE PRODUCER STEVEN R. MOLEN ALIEN MAKE-UP EFFECTS BY RICK BAKER SPECIAL ANIMATION AND VISUAL EFFECTS BY INDUSTRIAL LIGHT & MAGIC MUSIC BY DANNY ELFMAN FILM EDITOR JIM MILLER PRODUCTION DESIGNER BO WELCH DIRECTOR OF PHOTOGRAPHY DON PETERMAN, ASC
 PRODUCED BY GRAHAM PLACE EXECUTIVE PRODUCERS STEVEN SPIELBERG BASED ON THE MARVEL COMIC BY LOWELL CUNNINGHAM SCREEN STORY AND SCREENPLAY BY ED SOLOMON PRODUCED BY WALTER F. PARKES AND LAURIE MACDONALD DIRECTED BY BARRY SONNENFELD
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CHRISTIAN VIDS

(Continued from preceding page)

sing-along kids' videos, including "Mother Goose Gospel: Volume 1" and "Kids Sing Praise." Also new this year: "God's Wacky Animals," which has real-life chimps and chickens.

The next step for Christian kid vid is multi-unit displays. In Atlanta, Tynedale showed off its McGee's Video Satellite Station, which holds 181 tapes, including its "Last Chance Detectives." Everland has updated its Kid City 2 kiosk to include a 17-inch touch-screen monitor.

Teenagers may be a riper market than their younger siblings, who already have plenty of Christian products to choose from, according to some observers. So far, CDs rule. "Music they can take with them everywhere, but video they can't," says Everland's



Everland Entertainment's kiosk features the ever-popular "VeggieTales" line.

Zeitner. "We have done specialty marketing lately to the youth pastors."

Focus On the Family earlier this year aimed "Masquerade: Unveiling Our Deadly Dance With Drugs And Alcohol" at the junior high and high school set, which is also attracting the attention of such producers as Bob Garner, who made "Masquerade" and "Sex, Lies, And The Truth," and actors like Willie Aames, from the TV sitcoms "Eight Is Enough" and "Charles In Charge," and Jim Varney of the mainstream "Ernest" series.

Down the road, there could be alternatives to "Goosebumps" and "The X-Files," which some churchgoers feel rely too much on the supernatural. A few science fiction titles, such as Heirborne's "The Sword," with Commander Kelly and the Superkids, already are available. More may be coming.

GROWN-UPS COUNT, TOO

Observers say adult Christians are usually interested in witnessing, confession, and revelations. Gospel Films Direct Video hopes to help with three one-hour tapes that show how to overcome negative behavior; "Dancing With Yesterday's Shadows."

The Atlanta show displayed evangelism videos by Billy Graham and Reinhard Bonnke Ministries with titles like "A Blood-Washed Africa" and "Into The Gates Of India." And for those intrigued by the converted, Group Publishing offers "Forgiven," featuring Charles "Tex" Watson, who is serving a life term in prison for his role in the Charles Manson killings.

Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

TALK SHOW

PRODUCERS: Talk Show
Atlantic 83040
Dave Coutts, formerly of Ten Inch Men, and Stone Temple Pilots members Robert DeLeo, Dean DeLeo, and Eric Kretz make up this alternative rock quartet, which—as one might expect—sounds remarkably like STP. Even without controversial front man Scott Weiland, the three remaining members of the popular alternative rock outfit deliver their trademark grinding guitars, propulsive grooves, and ultra-catchy melodies and harmonies, especially on such standout cuts as “Ring Twice,” lead single “Hello Hello,” and “Peeling An Orange.” Expect swift action at modern rock, with crossover potential at pop, hard rock, and mainstream rock outlets. Whatever the ultimate fate of STP, this record sends a clear statement that the band’s players intend to move ahead.

BACKSTREET BOYS

PRODUCERS: various
Jive 41589
Young quintet debuts with an album that both lives up to its billing as a vocal-oriented pop sensation and bears out comparisons to New Kids On The Block. Cuts like pop smash “Quit Playing Games (With My Heart)” and equally hit-worthy entries like “As Long As You Love Me” and “All I Have To Give” showcase the Boys’ gift for delivering lethally catchy pop gems. Other cuts, especially the group’s cover of P.M. Dawn’s “Set Adrift On Memory Bliss,” suggest slightly more sophisticated musical leanings. Already a smash at pop radio, group stands to benefit from a climate that has made superstars out of Spice Girls and Hanson.

RAP

COOLIO

My Soul
PRODUCERS: various
Tommy Boy 1180
Notwithstanding the braided, I-saw-a-scare hair, rapper Coolio has an ingratiating personality, a knack for crafting catchy hip-pop, and a wealth of street experience that, unlike his gangsta-rap comrades, he doesn’t wear like a pimp-bold badge of honor. Musically, he comes from the same place as Snoop Doggy Dogg and Ice Cube, but his funk is chewier and more fun, employing tuneful and obscure samples. Instead of using his corner cred to reinforce ghetto stereotypes, Coolio squeezes his juice to poke fun at them while also delivering hope for the salvation of his brothers and sisters still trapped on the bricks. In the hit single “C U When U Get There,” he tells those who feel helpless, “I guess I’ll see you when you get there . . . if you ever get there.” Elsewhere, he gets playfully frisky (“Throwdown 2000”), and in “Knight Fall,” he criticizes beleaguered Death Row CEO Marion “Suge” Knight.

SPOTLIGHT



NATHALIE STUTZMANN: BRAHMS LIEDER

Inger Södergren, piano
PRODUCER: Teije van Geest
RCA Red Seal 68660
Although Nathalie Stutzmann has shone in Bach and Handel, Schumann and Fauré, her warm, burnished contralto is the ideal voice for Brahms’ brand of deep song. She embodies the melancholy at heart of the 20 settings here, working magic with a luscious tone and lithe phrasing. But whether it’s a wistful nostalgia or the more tragic end of the scale, Stutzmann avoids any trace of overt sentimentality, channeling the composer’s emotional eloquence with grace. This is one of the finest Brahms albums of the year, as well as one of the most heart-melting *lieder* records you’ll ever hear. For a taste of the more operatic side of Stutzmann’s art, you can turn to the new Hanover Band album on RCA, “Concert In Sanssouci,” on which she sings two virtuoso castrato arias by late-Baroque composer C.H. Graun.

SPOTLIGHT

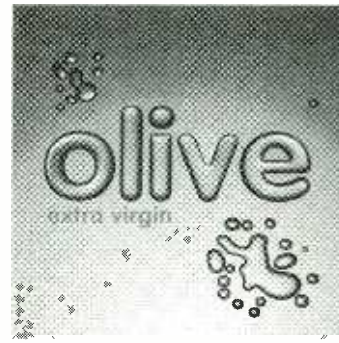


DIANA KRALL

Love Scenes
PRODUCER: Tommy LiPuma
Impulse!/GRP 233
Canadian vocalist/pianist Diana Krall follows up her chart-ruling Impulse! debut with this thoughtful celebration of love songs, accompanied solely by Russell Malone on guitar and the ubiquitous Christian McBride on bass. Krall’s smooth, expressive vocals betray more than a hint of Carmen McRae’s throaty timbres, especially on such standards as the spare, intense “All Or Nothing At All”; the breathy “They Can’t Take That Away From Me”; the haunting “How Deep Is The Ocean (How High Is The Sky)”; and the infectious “You’re Getting To Be A Habit With Me.” Krall has a ball sampling the R&B flavors of Percy Mayfield’s “Lost Mind” and Billy Myles’ “My Love Is” and turns at once kittenish and commanding on Dave Frishberg’s bluesy “Peel Me A Grape.”

With McBride, however, it seems perfectly natural: She is, after all, still little and loud. That said, there is no doubt this is her finest album to date. Her song selection is, as always, spot-on, and her gift for finding women’s anthems and making them her own continues with the powerful “A Broken Wing.” Album ends with McBride’s 2-year-old reprising that song.

SPOTLIGHT



OLIVE

Extra Virgin
PRODUCERS: Robin Taylor-Firth & Tim Kellett
RCA 67507
This U.K. trio founded by former Simply Red keyboardist Tim Kellett and featuring sultry-voiced newcomer Ruth-Ann Boyle comes across with a refreshing combination of melody and dance grooves, evoking the finest work of Everything But The Girl, Lisa Stansfield, Sade, and Massive Attack. Sporting catchy tunes, insightful lyrics, and inventive but accessible arrangements, Olive shines on such alluring tracks as “Safer Hands,” “Outlaw,” “Blood Red Tears,” and lead single “You’re Not Alone”—a smash in the U.K. and a huddling hit on the U.S. Hot Dance Music/Club Play and Hot Dance Music/Maxi-Singles Sales charts. If there is a place where pure melody meets tribal/techno adventurism, Olive has found it. One of the year’s finest debuts, this is a record that pop, dance, college, and modern rock programmers should check out.

JAZZ

★ ORNETTE COLEMAN & JOACHIM KÜHN

Colors
PRODUCER: Denardo Coleman
Harmolodic/Verve 537 789
Jazz visionary Coleman, whose revolutionary approach banished the piano from his band for decades, surprises everyone by releasing a saxophone/piano duet album with Euro-progressive Joachim Kühn. In

SPOTLIGHT



BILLY JOEL

Greatest Hits Volume III
PRODUCERS: various
Columbia 67347
Featuring Billy Joel hits starting with tracks from his 1983 multi-platinum album “An Innocent Man” through his “River Of Dreams” collection, the third volume of Joel best-of albums may be the most noteworthy because of the inclusion of three new recordings: a cover of the Goffin-King nugget “Hey Girl,” a version of Leonard Cohen’s “Light As The Breeze” (previously released on a Cohen tribute album), and a show-stopping track titled “To Make You Feel My Love,” penned by Bob Dylan. The latter cut has already garnered substantial airplay at top 40 and deserves consideration as one of the year’s most outstanding songs and performances. An album that marks a milestone in the Billboard Century Award-winner’s pop oeuvre as he prepares to embark on a classical career.

a set recorded live last year in Leipzig, Germany, Coleman’s urgent, keening alto lines merged well with Kühn’s Jarrett-on-acid keyboard style (which might make it a fair introduction to Ornette for those who fear his more thunderous ensembles). Coleman’s off-kilter lyricism and harmonically rolling, polytonal orientation energize this brilliant set, which finds its highlights in the soulful alto cries and jagged piano chimes of “House Of Stained Glass”; the joyous, dissonant folk-dance of “Cyber Cyber”; and the delicately rendered poignancy of “Story Writing” and “Passion Cultures.”

GOSPEL

★ ALBERTINA WALKER

I’m Still Here
PRODUCER: Sanchez Harley
Verity 01241-43096
A lifelong resident of Chicago, gospel matriarch Walker brings inevitable touches of blues and jazz to her bedrock gospel in a voice that’s big when it needs to be, but is just as readily subtle and understated, and always filled with both the craft and commitment of one who’s spent a lifetime perfecting her art. The title track is a potent gospel/R&B affirmation of Walker’s stamina in the face of hardship, as well as her commercial staying power. “Lord, I Thank You” has a jazzy swing to it that defies the listener to sit still, while “Sanctify Me (I’m Available)” is a passionate, pop-leaning ballad. More than 40 years and 60 albums into her singular career, Walker is as vital and vibrant as ever.

COUNTRY

▶ MARTINA McBRIDE

Evolution
PRODUCERS: Martina McBride & Paul Worley
RCA 67516
“Evolution” opens with a tape of then 7-year-old Martina McBride singing “Little Jimmy Dickens’ ‘I’m Little But I’m Loud.” With a lesser artist, that might be received as conceit.

VITAL REISSUES

MSTISLAV ROSTROPOVICH

The Russian Years (1950-1974)
PRODUCER: Ken Jagger
EMI Classics 72016
Deep, diverse, and vibrantly poetic, this 13-CD boxed set is a testament to one of the great talents of 20th-century music, Russian cellist Mstislav Rostropovich. He recorded for nearly a quarter-century in Moscow before his expulsion from the U.S.S.R. in 1974, and at EMI’s urging, he has compiled a dozen CDs’ worth of rare recordings from the period as a way of marking his 70th birthday. Rostropovich also returned to Russia to make several new recordings, included on a bonus disc (the set sells for the price of 12 midprice CDs). The program of “The Russian Years” includes short pieces by the likes of Stravinsky, Villa-Lobos, and Debussy, as well as several longer works by Britten, Shostakovich, and Prokofiev. There is also considerable space dedicated to lesser-known Russian composers, and a fair share of Classical- and Romantic-era

repertoire gets its due. Of special note is a disc titled “Composers In Person,” which includes Shostakovich at the piano accompanying Rostropovich on the composer’s D minor sonata. The CD of new recordings finds room for both Alfred Schnittke’s nervy Cello Sonata No. 2 and Astor Piazzolla’s sensual “Le Grand Tango.” Despite great remastering by Andrew Walter, the vintage recordings are sonically less than sterling in spots (and the Russian audiences were audibly ailing), but Rostropovich’s regal tone resonates nonetheless.

J.J. JOHNSON

J.J. Inc.
REISSUE PRODUCER: Michael Cuscuna
Legacy 65296
Trombonist/composer/arranger J.J. Johnson is one hero of modern jazz who, if perhaps not unsung, is certainly not-enough-sung. A veteran of heady Third Stream jazz/classical crossovers, Johnson was ever determined to explore sophisti-

cated harmonies, unexpected tempos, and atypical charts, especially on the surging, bittersweet tone-colors of “Minor Mist” and the hypnotic, intersecting melodies of “Aquarius.” Despite his progressivism, Johnson kept the blues close by. His searching, powerful solo style is solidly mounted on such blues-oriented numbers as the eloquently swinging “Mohawk” and the vocally phrased “Fatback.” This 1960 Teo Macero-produced sextet date features tenor saxman Clifford Jordan, trumpeter Freddie Hubbard, pianist Cedar Walton, bassist Arthur Harper, and drummer Albert Heath. With new liner notes from admiring trombonist Steve Turre, this reissue includes an alternate “Fatback,” plus the frenetic pop theme “Blue ‘N Boogie” and full-tilt fanfare “Turnpike.” Other simultaneous Legacy releases are a classic Art Blakey & the Jazz Messengers date, two albums from Bud Powell, and one from Dexter Gordon.

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫): New releases deemed Picks which were featured in the “Music To My Ears” column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send R&B albums to J.R. Reynolds, Billboard, 5055 Wilshire Blvd., Los Angeles, CA 90036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

SINGLES

EDITED BY LARRY FLICK

POP

▶ LE CLICK FEATURING KAYO Don't Go (3:54)

PRODUCERS: Brenner & Saraf
WRITERS: G.A. Saraf, M.S. Applegate
PUBLISHERS: Editron Beam/Neue Welt/Warner-Tamerlane, BMI
REMIXERS: Darren Friedman, Peter Reis
Logic/RCA 64974 (c/o BMG) (cassette single)
Although lotsa folks are still jamming to "Call Me," Le Click front woman Kayo trots out another festive treat from the act's eponymous debut. The chorus is not as maddeningly catchy, but it's mighty sticky nonetheless—and Kayo's performance has a winning, memorable quality. She sashays through the track's thumping hi-NRG beats and flamenco guitars with saucy soul, and it sounds like she's having a good time with the chirpy "la la la's" that fill the gaps between the verses and chorus. Continued commitment from the label will result in a top 40 home run for this single—which also has a lot of club potential, given its floor-savvy remixes by Darren Friedman and Peter Reis.

▶ TAJA SEVILLE I&I (no timing listed)

PRODUCER: R.J. Rice
WRITERS: R.J. Rice, T. Seville
PUBLISHERS: Arrival/Warner-Chappell, ASCAP, O.W., BMI
550 Music 3048 (c/o Sony) (cassette single)
In a field of tedious, sound-alike fodder, Seville's first single in eons washes over the senses like a cool breeze. She warbles and vamps like a jittery cross between Ofra Haza and Alanis Morissette atop an inventive track that sews together elements of hip-hop, metallic rock, jazz, and good old-fashioned pop. The real grabber here are Seville and collaborator R.J. Rice's playfully narcissistic (and insanely catchy) chorus, which will have many a radio jock joyfully tapping into the refrain "It's all about me." A smash waiting to happen.

★ CYNTHIA Like A Star (3:50)

PRODUCER: Tony Moran
WRITERS: T. Moran, N. Richards, T. Coluccio
PUBLISHER: not listed
REMIXERS: Joey Gardner, Tony Moran, Steve Chavez, Albert Castillo, Charles Chavez, Glenn Gutierrez
Timber/Tommy Boy 795 (cassette single)
My, my, my . . . this one-time freestyle cutie has grown into a formidable woman, delivering this irresistible pop/disco anthem with notable confidence and finesse. Ever-savvy producer/songwriter Tony Moran dresses her in lush strings and pillow keyboards, giving her plenty of room to flex her voice to maximum effect. There is a pile of remixes to choose from, though popsters are advised to go directly to Joey Gardner's shrewdly structured edit, which packs quite a punch. Justice prevailing, this single will keep punters warm well into the winter season.

★ STACEY Q. Tenderness (3:41)

PRODUCERS: Michael Eckart, Dain Noel
WRITERS: J. Ian, B. Mondlock
PUBLISHER: not listed
ENo 001 (cassette single)
The '80s-era siren resurfaces after an extended absence from recording with a solid, rock-edged sound that is miles away from her dance roots. On this first single from the album "Boomerang," she takes on a sweet Janis Ian tune and gives it a charming, youthful tone. It takes a second to get used to Stacey's squeaky, girlish voice amid the track's rootsy organs, finger-picked electric guitars, and hippie-like bongos. By the chorus, you're completely drawn in and thoroughly enjoying the ride. While other acts from the '70s and '80s are hitting the comeback trail with tired retreats, it's a pleasure to see Stacey bravely reinvent herself to such solid effect. In the end, we're betting that she'll reap the benefits of such a daring move

and enjoy a lofty new career phase. Contact: 213-651-9300.

2 EIVISSA Oh La La La (3:35)

PRODUCERS: Team 33
WRITERS: Ricco, Brunett, Cratti
PUBLISHERS: LR/Warner-Chappell, ASCAP
REMIXERS: Mirko von Schlieffen, Stefan Grunwald
Edel America 06369 (CD single)

If you're seeking a single that will change the world or feed your brain, look elsewhere. This is good-time dance fodder with no lofty agenda. Instead, Euro-pop producers Team 33 has crafted a galloping bassline that make you want to twirl and sing along with the song's giddy chorus. Fun, fun, fun stuff that is showing early signs of enjoying rapid crossover radio success.

ANYTHING BOX Conscious (How Does It Feel) (no timing listed)

PRODUCERS: Anything Box
WRITER: Claude S.
PUBLISHER: not listed
REMIXER: Jobe
Jarrett 001 (CD single)

It seems like eons since Claude S. led this act into pop terrain with the cult hit "Living In Oblivion." With "Conscious," he leaves behind the techno-dance sound of that song in favor of a decidedly Beatlesque ballad. His voice has matured considerably, giving weight to the melancholy tone of his performance. The instrumentation effectively builds from a quiet, faux-orchestral point to an electronic shuffle. All the while, Claude smartly emphasizes melody over gimmicks. The audience for this single is hard to peg. It has the potential to lure popsters, as well as modern rock regulars and even AC listeners. Contact: 512-458-3011.

THE OUTHERE BROTHERS La-De-Da-De-De (We Like To Party) (3:54)

PRODUCERS: The Outhere Brothers
WRITERS: Hula, K. Mayberry
PUBLISHERS: Chicago Style/Zomba Enterprises/Deshane, ASCAP

REMIXERS: The Outhere Brothers
Aureus 412 (c/o Warlock) (cassette single)
The Chicago-rooted dance music team that scored crossover radio success a couple of years ago with "Boom, Boom, Boom" returns with a similarly rousing and infectious anthem. This time, the boys flesh out their party chatter with vocals by Toni Ferrari and Joylynn Murray—a move that should help attract more women to the fold. The act's rhymes are mildly amusing and clever enough to get over with kids. The club remixes are cute and floor-credible, though the concise radio version packs a more powerful punch since it gives the group less room to ramble. Contact: 212-673-2700.

R & B

★ COLOUR CLUB Tenderness (4:15)

PRODUCERS: Les Pierce, Bernard "Skipper" Wise
WRITERS: L. Pierce, S. Wise, L. Taylor
PUBLISHERS: Colour Club, BMI; Drama Queen, ASCAP
JMI 152 (c/o JVC) (cassette single)

This "club" deservedly grows in membership with each release, and this lovely R&B shuffler should only draw more new fans. Lead singer Lisa Taylor strikes a convincing old-school chanteuse pose, as bandmates Les Pierce and Bernard "Skipper" Wise surround her with simple yet lush instrumentation. The song builds from a quiet, almost-mournful beginning into a full-throttle, gospel-charged climax that will have listeners clapping and testifying as Taylor throws down with choir-styled backing vocals. An excellent introduction to the forthcoming album "Sexuality."

NADANUF FEATURING KURTIS BLOW The Breaks (4:02)

PRODUCER: Babyboy
WRITERS: R. Ford, R. Simmons, J.B. Moore, K. Walker, L. Smith, NADANUF, Young Rich, Babyboy
PUBLISHERS: Neutral Gray/Original J.B./Funkgroove, ASCAP
Reprise 8920 (c/o Warner Bros.) (cassette single)
"The Breaks" introduces NADANUF as

an early-TLC-mimicking group. The concept is actually a good one, as TLC has shed its energetic high jinks for a more sexy, cool attitude. Even more to this act's credit is getting old-school rapper Kurtis Blow back in the studio to provide not only the breakdown, but also a full verse. The track should live a little at R&B radio, as mature and young listeners will be familiar with this modern-day takeoff of Blow's classic of the same name.

CAPLETON Hurts My Heart (no timing listed)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed
Def Jam 173 (cassette single)

Look for Capleton to rise above his firm reggae base and win the props of the R&B community with this slick, jeep-fashioned chugger. His earthy toasting is offset by a flow of smooth female harmonies and plush keyboards. Hip-hop youth will dig the rugged beat and intelligence of Capleton's lyrics, while the rest of the world will simply jam on the song's sweet and contagious chorus.

COUNTRY

▶ REBA McENTIRE What If It's You (3:59)

PRODUCER: Reba McEntire
WRITERS: C. Majeski, R.E. Orrall
PUBLISHERS: Sony/ATV Tunes/Cross Keys/All Around Town/EMI-April/Skids, ASCAP
MCA 72001 (c/o Uni) (CD promo)

The title track from McEntire's current album is a pretty ballad about wondering if someone is really the one—and what happens if the opportunity for that one true love is missed. McEntire is at her best when examining affairs of the heart in ballads like this. It's a strong offering that should find favor with country programmers.

▶ RICK TREVINO See Rock City (2:59)

PRODUCERS: Steve Buckingham, Doug Johnson
WRITERS: M.D. Sanders, B. DiPiero, J. Jarrard
PUBLISHERS: Little Big Town/American Made, BMI; Alabama Band/Starstruck Writers Group/Mark D., ASCAP
Columbia 78669 (c/o Sony) (7-inch single)

Anyone who has traveled America's highways, particularly anywhere in the Southeast, has seen this phrase adorning the roofs of rural barns. It was just a matter of time before some enterprising tune-

smith—or in this case three of them—used this catchy title. Mark D. Sanders, John Jarrard, and Bob DiPiero hit the hook and churned out this entertaining ditty with lines like "We've done lost Elvis and Conway Twitty/Don't you think it's time we see Rock City?" Trevino has fun with the lyric, and the result is an enjoyable little record that should have lots of radio appeal.

★ BILLY YATES When The Walls Come Tumblin' Down (2:36)

PRODUCERS: Garth Fundis, Billy Yates
WRITERS: B. Yates, M. Criswell
PUBLISHERS: Music Corp. of America/So Bizzy/Hillbillion/Hamstein Cumberland, BMI
Almo Sounds 8030 (CD promo)

This is country music of the highest order—with a great traditional up-tempo melody, laced with fiddle and steel guitar, and a personality-packed vocal from Yates. He's been one of Music Row's most gifted songwriters for years. With songs like his last single, "Flowers," and this lively number, Yates should soon be well regarded for his vocal talents, too. He's one of the great, natural-born country stylists and looks to have a bright future ahead.

AC

▶ AARON NEVILLE Say What's In My Heart (4:00)

PRODUCER: Keith Andes
WRITERS: K. Edmonds, D. Warren
PUBLISHERS: Ecal/Sony/ATV Songs, BMI; Realsongs, ASCAP

A&M 00525 (cassette single)
Neville's voice is like fine wine: It only gets richer and smoother with time. He opens his new album, "To Make Me Who I Am," with a sleek, pop-framed R&B ballad that carries the unmistakable imprint of its writers, Babyface and Diane Warren. However, Neville brings his own distinctive style to the table, and that keeps this from sounding like another in a long time of singles cashing in on a sound that sells. His feather-light falsetto flutters over the melody, bouncing atop the track's subtle acoustic guitar lines to soothing effect. An essential programming choice for adult formats, though top 40 and R&B outlets would be wise to give this one a close listen, too.

NEW & NOTEWORTHY

4.0 Have A Little Mercy (4:14)

PRODUCERS: Jimmy Jam, Terry Lewis
WRITERS: J. Harris III, T. Lewis
PUBLISHERS: Flyte Tyme Tunes/EMI-April, ASCAP
REMIXERS: Big Yam, Victor M.

Savvy/Perspective 00489 (cassette single)
Not every act gets to cut its first single with hotshot producers like Jimmy Jam and Terry Lewis. But then again, not every act exudes such immediate star power, as evidenced on this quietly percussive soul ballad. This four-man harmony troupe will have no trouble standing strong against the inevitable comparisons with Boyz II Men. In fact, they will easily carve out their own niche, thanks mostly to personable lead vocals that linger in the mind long after the song fades. And, of course, the golden touch of Jam and Lewis is unmistakable—but gratefully not overpowering. A nice initial run at R&B radio should trigger a lot of welcoming arms at top 40.

DAVID HOLMES Gritty Shaker (no timing listed)

PRODUCER: David Holmes
WRITER: not listed
PUBLISHER: not listed

A&M 00523 (12-inch single)
"Gritty Shaker" is not merely another sample-laden electronic chugger—though narrow minds may initially describe it that way. Further investigation into the track

will reveal a refreshing and innovative effort that melds elements of traditional funk and free-form jazz with bits of ambient-dub and sprawling orchestral pop. Holmes has an impressive, almost classical sense of melody, which he sharply contrasts with his street-wise method of spinning raw beats. "Gritty Shaker" is not for listeners hungry for a taste of sugar. Instead, it provides nourishment for folks who are starved for music that assumes intelligence.

REMEDY Seen It All (3:15)

PRODUCER: not listed
WRITER: not listed
PUBLISHER: not listed

Fifth Angel 002 (cassette single)
Remedy is the first white rap artist to break out of the ever-fertile Wu-Tang camp. He hits mighty hard on this edgy jam, on which he vividly traces the lines of racism and street honor atop a spare and harshly aggressive beat. A wafting jazz trumpet adds melodic flavor, adding a darkly haunting quality to a track that will score high marks from genre purists. It should also connect with popheads interested in broadening their horizons. A solid first offering from the must-hear debut collection, "Words To Live By." Contact: 212-334-3454.

★ JOE JACKSON Angel (Lust) (4:28)

PRODUCERS: Joe Jackson, Ed Roynesdal
WRITER: not listed
PUBLISHER: not listed

Sony Classical 8572 (CD promo)
It seems like a lifetime since Jackson has graced the world with his clever mind. His highly ambitious first recording for Sony Classical, "Heaven & Hell," is previewed by this complex and utterly compelling composition that features the beatnik ramblings of Suzanne Vega and the operatic musings of Dawn Upshaw. Jackson dresses them in intricate jazz piano lines, tribalistic percussion, and soaring orchestra strings. It's an odd musical blend that will best suit sophisticated minds and adventurous hearts. However, all are encouraged to have a taste and take a chance at broadening their horizons. It's certainly time well spent.

ROCK TRACKS

★ BRUCE DICKINSON Accident Of Birth (4:23)

PRODUCER: Ray Z.
WRITERS: B. Dickinson, Ray Z.
PUBLISHER: not listed

CMC International 87228 (c/o BMG) (CD promo)
As heavy metal inches closer to its mainstream resurrection, now is a good time for this former Iron Maiden front man to issue a firm reminder of his skills as a guitarist and belter. Paired with longtime guitarist/collaborator Adrian Smith, Dickinson's thrashing, deliciously dramatic "Accident Of Birth" is designed to bring out the air-guitar hero in us all, while inspiring a few to test the boundaries of their rebel yells. It's impossible not to work up a good sweat to this one. An excellent way to introduce Dickinson's way-cool collection of the same name.

POSTER CHILDREN 0 For 1 (3:36)

PRODUCERS: Bryce Goggin, Poster Children
WRITERS: Poster Children
PUBLISHERS: Junior Citizen/Bug, BMI
Reprise 8896 (c/o Warner Bros.) (CD promo)
Poster Children's fifth full-length offering, "RTFM," is not a huge creative progression, though it does deliver a shrewdly crafted pop hook amid a thick haze of fuzz guitars and pounding beats. Not in the mood for grunge? Don't understand electronica? "0 For 1" is the place to be. It has maximum rock force without pretensions. And isn't it nice to occasionally find a record that doesn't try to be more than a cool record to tap your toe to?

RAP

▶ AZ FEATURING SWV Hey AZ (4:07)

PRODUCERS: Poke, Tone
WRITERS: A. Cruz, S.J. Barnes, J.C. Oliver
PUBLISHERS: Life's a Bitch/Slamuwel/Jelly's Jams, ASCAP; 12 & Under/Jumping Beans, BMI

EMI 11643 (c/o Virgin) (cassette single)
AZ enlists the aid of SWV and a sample of the World's Famous Supreme Team's "Hey D.J." to fuel "Hey AZ." While the track itself offers the same musings of comfortable living and life "jewels" (advice) found on his debut, "Sugar Hill," AZ's interpolation of the Supreme Team's classic hit is admirable and, it is hoped, will propel new-schoolers to dig in the crates and experience the glory of the original.

★ NOI.D. Sky's The Limit (3:54)

PRODUCERS: NOI.D.
WRITERS: P. Kang, E. Wilson, D. Thomas
PUBLISHERS: Invisible/Infinite, BMI
REMIXER: Dug Infinite
Relativity 0631 (CD single)
A classy little track helps fuel NOI.D.'s "Sky's The Limit," which espouses positive lyrics about reaching your full potential—all by legal means. A welcome entry in the "ghetto savior" realm of rap, the chorus of this jam is the kicker: "Sky's the limit/when you know that you can have what you want/not take what you want." Nuff said.

Reviews & Previews



MUSIC

PATH TO STARDOM: TIM MCGRAW

Kultur/White Star Video

30 minutes, \$14.95

Beginning this summer, White Star will be bringing the entire "Path To Stardom" country music TV series to video. This tribute to Tim McGraw typifies the reason the program, produced by restaurant chain Cracker Barrel Old Country Store, has been popular with fans. It features its share of music videos and performance clips but really shines in its delivery of extensive interviews. Included are segments with the artist, selected peers, and family members, who give a unique perspective on the professional and personal moments that occurred on the road to stardom. Other recording artists in the series are Aaron Tippin, Chely Wright, Collin Raye, and Tracy Byrd. Contact: 800-458-5887.

CHILDREN'S

HANS CHRISTIAN ANDERSEN: THE WILD SWANS & THE WOODCUTTER'S WISH

MPI Home Video

125 minutes, \$19.98

Children will feel like they're getting the royal treatment with these two beautifully animated stories centered on princesses. "Swans" is the story of a princess who goes out into the world to save her 11 brothers. Her siblings have fallen under the spell of a wicked stepmother and have been transformed into swans. "The Woodcutter's Wish" features a simple woodcutter who is given magical powers when he saves the life of a friendly fairy. But when he unknowingly uses his new gifts to help win over Princess Marguerite, he learns just how strong they are. The videos, which are packaged in a handsome two-pack, make for a nice stocking stuffer or a gift for any occasion.

HAPPILY EVER AFTER: THE LITTLE MERMAID

Time Life Video

30 minutes, \$19.99

This story and other retellings of popular fairy tales have been running as part of a series on HBO that is narrated by actor Robert Guillaume. The animated "Happily Ever After" line takes on the nontraditional, and highly commendable, task of retelling popular children's stories with a cast of multicultural characters. The gimmick works in helping viewers broaden their views of the world as well as expanding their imaginations. In this version of "The Little Mermaid," the action takes place in an underwater kingdom below the city of Taipei, Taiwan. The characters are fresh, and the script, brought to life by the voice of Margaret Cho and others, is a real treat that eschews stereotyping. Also new from Time Life is "Happily Ever After: Pinocchio," which casts African-Americans in the main roles along with an infusion of blues music.

DOCUMENTARY

TIGERS OF THE SNOW

National Geographic Home Video/Warner Home Video

55 minutes, \$12.98

The setting is coastal Siberia. The subject matter is the Siberian Tiger, the largest and one of the most ferocious cats on earth, which is in danger of extinction due to ruthless poachers and the disappearing forest habitat. Because of Cold War restrictions, scien-

tists were unable to capture the tigers, but here a team of risk-taking Russian and American wildlife biologists track the remaining 300 Siberian Tigers. In the process, they begin to understand their habits, which could lead to saving their lives. Capturing magnificent footage in the wild is a trademark of National Geographic, and this program does not disappoint.

INSTRUCTIONAL

THE TEENAGER'S GUIDE TO SUCCESSFUL BABYSITTING

American Production Services

30 minutes, \$19.95

A seasoned teenage baby sitter teaches her younger neighbor the tricks of the trade in this tape that seeks to help all viewers start their own baby sitters' club. Keeping her eye on the prize of being able to buy a new pair of shoes at the mall all by herself, the sitter in training asks a barrage of questions she hopes will set her on the path to becoming a successful baby sitter. Her friend has lots of information to share; she offers cursory explanations coupled

with onscreen demonstrations. Topics covered include starting a service, safety guidelines, dealing with a pet, and what to do when parents return late or intoxicated. The touchy issues of setting a price and other guidelines are also explored, as are some nitty-gritty details, including whether it's OK to eat any of the client's food. Contact: 704-544-1719.

HOW TO'S FOR PARENTS: HELPING YOUR CHILD LEARN POTTY TRAINING

4 Generations Productions

15 minutes, \$19.95

Using as its basis the theory that children aren't likely to master the toilet after watching cutesy videos, this concise instructional addresses parents and caretakers instead. Created by a psychologist specializing in behavioral change, the program lays out a series of activities parents can enjoy with their children to help them know what to do when nature calls. The psychologist is also a mother of six, making for additional credibility. Although it's short, the tape is rife with tips on how to set aside time dedicated to the task, how to

integrate activities into daily routines, and how to curb frustration at the countless accidents that are bound to happen along the way.



PIRATE RADIO (U.K.)

http://www.pirate-radio.co.uk

The electronic sounds of the club underground are now accessible to the connected masses via Interface Pirate Radio. Computer users with RealAudio can tune in to the DJ culture-driven sounds found at this site. The music comes straight from the streets of London and is available on two distinct music feeds. The Global Channel is an electronic music-based netcast channel with several recurring and guest DJs. Interface Pirate Radio contains jungle, house, techno, drum'n'bass, and elec-

tronic tracks with live DJs. Users can simultaneously chat with fellow listeners and make instant requests to the DJs in a graphical chat room. The turntable mixmasters frequently give verbal "shout outs" to chat room participants in between the music grooves. Pirate Radio is a cool, positive site that maximizes the creative potential of interactive music and netcasting.

THE LEMMING SHEPHERDS

Exzel Music Co.

enhanced CD

Windows PC/Macintosh

This interactive children's disc and storybook is a cut above the usual kids' fare. "The Lemming Shepherds" tells the intelligent story of Arthur and Jewel, whose goal is saving their fellow lemmings from ecological doom. Nineteen original songs accompany this musical journey, as well as a 40-page colorful storybook. The book and music are automatically synchronized when users play the disc in their computer. "The Lemming Shepherds" is a great read-along and sing-along for parents and kids with or without computers.

ON ★ STAGE

ON THE TOWN

Directed by George C. Wolfe

Music by Leonard Bernstein

Lyrics by Betty Comden and Adolph Green

Delacorte Theater, New York

"On The Town," the collaboration between composer Leonard Bernstein, lyricists Betty Comden and Adolph Green, and choreographer Jerome Robbins, opened in 1944 in New York. It depicts a lighter side of wartime as three sailors embark on a 24-hour leave in the city looking for romance and excitement. Despite some double-entendre lyrics and compromising sexual situations, there is an innocence to this story that seems quaint in this time of let-it-all-out entertainment.

But one would have to be a joyless drudge not to be seduced and delighted by the charms of this revival, produced by the Joseph Papp Public Theater/New York Shakespeare Festival in Central Park. It is seamlessly directed by George C. Wolfe, who won Tony Awards for his staging of "Bring In 'Da Noise, Bring In 'Da Funk," and "Angels In America: Millennium Approaches."

Theatergoers entering the al fresco Delacorte Theater are greeted by an Adrienne Lobel-designed set that is inspired by New York's many bridges. It's a scenic designer's marvel highlighted by a four-story, 120-foot-long edifice, in the center of which the woodwinds-and-brass orchestra performs under a sheltering canopy. Below is a bare stage onto which various witty and colorful New York set pieces, including a subway interior, a Bergdorf Goodman window, and nightclubs, are wheeled.

Bernstein's bluesy, jazzy score insinuates itself right off with the languid opening number, "I Feel Like I'm Not Out Of Bed Yet," sung almost

like a soulful lament by Luiz-Ottavio Fabia.

The song announces the new day, when three sailors in whites decide to venture from the Brooklyn Navy Yard into Manhattan for a day of thrill-seeking. The men are more types than fully developed characters—small-town wide-eyed rube, the hopeless romantic, the brash city boy—but the actor/dancer/singers Robert Montano as Ozzie, Jesse Tyler Ferguson as Chip, and Jose Llana as Gabey perform their parts with verve, comic flair, grace, and musicality.

Special mention must be given to Llana. At this review performance, during his solo song and dance on the gracefully melodic "Lucky To Be Me," which takes place literally and figuratively in Central Park, he slipped on a leap and came down on his back. But he picked himself up, jumped up on a lamppost and swung from it, finishing the song without missing a beat although in obvious pain.

That incident and the threat of further mishaps on an outdoor stage slickened by rain earlier that day convinced the producers to abbreviate and in some cases forgo the more lively dance sequences and ballets choreographed for this revival by Eliot Feld. The Times Square ballet at the end of Act One

and the Imaginary Coney Island dance in Act Two had to be sacrificed for safety, although the audience was treated to the orchestra's playing of Bernstein's elegant music.

But there were many other charms in this production to ease the disappointment of missing some dances.

The score and choreography often echo the cacophonous welter and syncopated rhythms of a New York street. And there is a panoply of popular songs, like the poignant ballad "Some Other Time" and the witty "New York, New York," with its unforgettable lyric.

The show-stealer in the cast is Lea DeLaria, a hefty comedian who plays Hildy, the man-crazy cabdriver who takes a shine to skinny Peorian Chip. She enters from a trap door center stage in a truncated yellow cab, picks up the sailor, and takes him on a lusty joy ride through the city as they duet on the somewhat risqué "Come Up To My Place." Back at her place, Hildy is hilarious when she sings "I Can Cook Too" to her new paramour, during which she demonstrates the theatrical belt of an Ethel Merman crossed with the scat jazz feel of an Ella Fitzgerald.

Playing Gabey's love interest, Ivy, is Sophia Salguero, who has the perky charm of an ingénue and the athletic grace of a fine dancer. Ozzie's girlfriend, the oversexed anthropologist Claire, is played by Kate Suber, who possesses a lovely soprano.

Also deserving of note are the dramatic and colorful lighting of Paul Gallo and the crisp, amusing, just-right period costumes of Paul Tazewell. All of these elements conspire to take you for an enjoyable night out on the town.

DON JEFFREY



Pictured above, from left, in a scene from "On The Town" are Kate Suber, Robert Montano, Lea DeLaria, Jesse Tyler Ferguson, and José Llana.



EDITED BY TRUDI MILLER ROSENBLUM

HOLY WATER

By Faye Kellerman

Read by David Colacci

INCONVENIENCE STORE

By Max Allan Collins

Read by Jean Reed-Bahle

Stellar Audio (an imprint of Brilliance Corp.)

ISBN 1-56740-955-5

90 minutes (unabridged), \$4.99

Each of the tapes in this new line of budget-priced audios will contain one or two unabridged short stories in a particular genre. In this case, mysteries are the featured genre. In the extremely funny "Holy Water," a sharp-witted but good-natured rabbi is kidnapped by men who turn out to be working for a soft-drink company. They want the rabbi to divulge the secret formula for a rival company's new cola, which was certified kosher by the rabbi. But the clever rabbi comes up with his own plan that will benefit both the cola company and himself, without giving away any secrets. It's a witty and entertaining tale, and reader David Colacci strikes just the right lighthearted note, perfectly evoking the bemused rabbi, the inept kidnapers, and an overly dramatic cola executive. "Inconvenience Store" is based on a comic book about a female detective named Ms. Tree. It's a fairly standard action tale about a robbery at a mini-mart. The twist is that the robbery is foiled by a female P.I. who's pregnant.

THE RAPTURE OF CANAAN

By Sheri Reynolds

Read by Melissa J. Hayden

Putnam Berkley Audio

ISBN 0-399-14355-6

3 hours (abridged), \$17

This colorful novel tells the story of Ninah, a young girl growing up in a tiny, ultra-religious community ruled by her zealous grandfather. The community sticks together but is unforgiving when it comes to human frailties. When Ninah and another young churchgoer, James, are paired as prayer partners, they fall in love, and Ninah becomes pregnant. Although the pregnancy is an apparent catastrophe for Ninah, it ultimately changes the community in a surprising manner. Hayden is perfectly cast as Ninah. Reading in a youthful Southern accent, Hayden captures Ninah's struggle between pleasing her elders and her rebel side, which wants to find her own truth.

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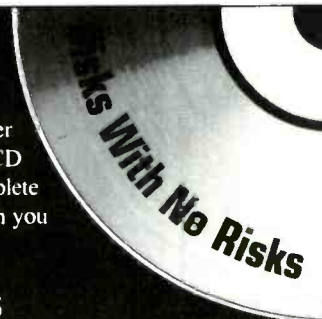
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SEPTEMBER

Sept. 8-11, **MIDEM's Latin America & Caribbean Music Market**, Miami Beach Convention Center, Miami Beach, Fla. 212-689-4220.

Sept. 10, **SESAC Latin Music Awards**, Big Time Studio, Miami Beach, Fla. 212-957-7945.

Sept. 11, **Remixing The Producer: How The Role Of The Producer Is Being Changed By Technology**, New York chapter of the National Academy of Recording Arts and Sciences, New York. 212-245-5440.

Sept. 11, **Opportunities In Broadcasting Seminar**, sponsored by On the Air Studios, Sobelson School, New York. 212-362-0830.

Sept. 11-14, **National Assn. Of Record Merchandisers Fall Conference**, Marriott's Laguna Cliffs Resort, Dana Point, Calif. 609-596-2221.

Sept. 11-14, **Burlington Music Conference**, City Hall and Conitois Auditorium, Burlington, Vt. 802-865-7166.

Sept. 12-13, **Second Reggae On The River**, Town Point Park, Norfolk, Va. 757-441-2345.

Sept. 16, **National Academy Of Recording Arts**

And Sciences Fall Symposium Series, "Breaking Down The First Door: Part II," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Sept. 17-20, **National Assn. Of Broadcasters Radio Show**, New Orleans Convention Center, New Orleans. 202-775-4970.

Sept. 18-20, **Cutting Edge Music Business Conference**, Music Business Institute, Contemporary Arts Center, New Orleans. 504-945-1800.

Sept. 20-21, **Second Business Of The Music Conference**, West Las Vegas Library Theater, Las Vegas. 702-647-7735.

Sept. 20-25, **Australian Music Convention Seminar, Fair And Festival**, Sydney, Australia. 011-612-9380-6864.

Sept. 24, **Country Music Assn.'s 31st Annual Country Music Awards**, Grand Ole Opry House, Nashville. 615-244-2840.

Sept. 25, **SESAC Country Music Awards**, SESAC headquarters, Nashville. 615-320-0055.

Sept. 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 Seminar Series**, "Working Live Shows: The Ins & Outs Of Touring," ASCAP, 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.

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.

OCTOBER

Oct. 1, **Program Director Seminar**, sponsored by Arbitron, Atlanta Airport Hilton and Towers, Atlanta. 410-312-8311.

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.

LIFELINES

BIRTHS

Girl, Jessica Lea, to Nick and Lena Casinelli, Aug. 7 in Stamford, Conn. Father is director of retail information services/A&R rep at Atlantic Records.

Boy, Parker Bennett, to Dana Kornbluth and Steven Apple, Aug. 18 in Wynnewood, Pa. Mother is president of DKPR, a publicity firm. Father is an executive at West Coast Entertainment.

MARRIAGES

Jon Rosner to Amy Moore, Aug. 3 in Los Angeles. Groom is creative director of the Bicycle Music Co.

DEATHS

Sam Chase, 80, of heart problems, Aug. 11 in San Miguel, Mexico. Chase helped shepherd *Billboard* through several major changes as assistant publisher and editor in chief starting in the late '50s. Chase was a native of Brooklyn, N.Y., whose career included stints at the Associated Press and as a producer of early TV shows and, after he left *Billboard* in 1963, associations with two New York radio stations and the founding of a classical consumer publication, *Ovation*. At *Billboard*, which he joined in the '50s, Chase's tenure was marked by enormous growth of the music industry starting in the early '60s, both domestically and internationally. *Billboard's* coverage then expanded into international markets, most notably Europe and Latin America. At the same time, the magazine began its first application of four-color artwork and coated-stock paper, including four-color reproductions of album covers reviewed each week. After leaving *Billboard*, Chase worked as a programming and operations VP at WBLS-FM and WLIB-AM New York. In 1969, he exited those stations and a year later

Interoffice Memo

From: Hal Cook
To: Sam Chase

Effective with the first issue of the "new" *Billboard* in 1963, please change our masthead on Page 4 to read:

Editor-in-chief... Sam Chase
Editors... Robert Rolontz
Aron Sternfeld

Associate Editor... Ren Grevatt

As Editor-in-Chief, you will continue to direct all editorial activities. Reporting to you, Bob will continue to have editorial responsibility for the music-record department, Aaron will continue to handle all coin machine editorial duties and Ren will continue to edit the phonotape merchandising department; in addition, Ren now will assume the additional editorial responsibility over the production of special issues. Niki Kalish, in consideration of her valuable contributions to our overall editorial department, is now to be listed in our masthead also.

Congratulations to you and your staff for your long months of planning for the maximum utilization of our new mechanical process.

publisher, producer, and A&R executive, began his career as a singer/songwriter in New York in the late '60s. He joined the publishing division of Capitol Records in 1970 and later was VP of ABC-Dunhill Music. Yoergler also served as a judge in ASCAP's Annual Songwriter's Award for many years. In 1977, he became West Coast VP of A&R for Polydor Records. Yoergler is survived by his children Patrick, Niki, Gwyn, and Christopher.

Roy Dea, 57, of a heart attack, Aug. 20 in Nashville. Dea came to Nashville in the mid-1960s from his native Shreveport, La., at Jerry Kennedy's urging. Dea went on to work at Sun Records and Mercury Records. He produced hit records with Tom T. Hall, Dotts, and Gary Stewart and, as director of A&R for Mercury, signed Johnny Rodriguez. At RCA, he produced a string of hits for Gary Stewart. In recent years, he produced comeback albums for Rodriguez and Stewart. Dea is survived by his wife, Delores; sons Dan and David; daughter Cheryl Mahoney; brother Peyton; sisters Donna Lewis and Deborah Oden; and five grandchildren.

FOR THE RECORD

In the Aug. 20 issue's Executive Turntable, the promotions of Dan Zucker to senior VP of business affairs and Mary Kay Bua to director of licensing and business affairs at Zomba Recording Corp. in New York should have run under Record Companies.

Two articles on Boyz II Men in *Billboard* incorrectly stated the relationship between band members Wanya Morris and Nathan Morris (*Billboard*, Aug. 23 and Aug. 30). The two men are not brothers.

Reprinted above is *Billboard's* Jan. 15, 1963, announcement of Sam Chase's promotion to editor in chief.

formed his own company, Sam Chase Associates, which produced several radio shows tied in with consumer publications. He founded *Ovation* in 1980. Chase is survived by his wife, Nancy; two sons, Marc and Bradley; and two grandchildren. A private memorial service will take place in September.

Hal Yoergler, 60, of cancer, Aug. 18 in Los Angeles. Yoergler, a music

Programming

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Mac Daddies. Members of the newly revived Fleetwood Mac recently stopped by the Westwood One studios in Los Angeles to do interactive satellite interviews promoting the band's new live album. Fleetwood Mac's current single, "Silver Springs," is working its way to radio. Shown, from left, are Mick Fleetwood, Westwood chairman Norm Pattiz, VP of affiliate relations music programming Liz Laud, and Lindsey Buckingham.

Singles Are Hot In The Summer Labels, Stations Aim For Hits That Fit The Season

■ BY STEVE KNOPPER

CHICAGO—A summer single has to have the perfect chorus, like "doo-doo-doo," "wop-wop-wa-oom," or "mmm-bop."

It has to stick in your head around Memorial Day and refuse to leave until Labor Day. It has to sound great at beaches, pools, and in convertibles. And it has to dominate the charts, like the Lovin' Spoonful's No. 1 "Summer In The City" in 1966 or Billy Joel's top three hit "Uptown Girl" in 1983.

Though blockbuster movies get all the attention these days, 1997 has been a banner year for summer songs with incredibly catchy melodies (and, in some cases, weird new dances). Will Smith, Third Eye Blind, OMC, Hanson, Spice Girls, Backstreet Boys, Sister Hazel, even the Verve Pipe have surfaced on the charts with as much sea-

sonal spirit as Ray Parker Jr.'s 1984 chart-topper "Ghostbusters."

In fact, radio stations and record companies acknowledge that they still search for the ultimate beach-time single, just as they did in the early '60s, when the Beach Boys and Beatles were competing for summer stereo superiority.

"Definitely, you look for that. You want to find *that* song," says Leslie Loewus, research director and music assistant at hot AC WKTI Milwaukee. "[OMC's] 'How Bizarre,' at least for me, really sums up this summer. It's got to be upbeat. It doesn't necessarily have to be 'dancey,' but it has to have that catchy beat that makes you snap your fingers constantly. That type of Go-Go's music, like 'We Got The Beat.'"

Adds Kerry Wood, VP of adult top 40/AC promotion for Mercury Records, "We look for more 'tempo' summertime records—for instance, right now we're working [The Impression That I Get' by] the Mighty Mighty Bosstones, which is a great summer type of record. I think we tend to stay away from ballads more in the summertime."

"When you're describing a song to a radio station, you certainly mention the fact that it's a great summertime record," Wood says, adding that labels try to pitch certain songs to stations for beach or street-festival promotions.

The season, logistically, is a significant time for the industry, because so many artists are touring and so many big movies come out with soundtrack tie-ins. Take, for instance, Olivia Newton-John and John Travolta's "Summer Nights" from "Grease," which hit the top five in the summer of 1978, or "Maniac" from Michael Sembello,

which became a No. 1 hit clearly because of its inclusion in "Flashdance" in the summer of 1983.

More recently, that seasonal crossover has helped build the career of rapper/actor Smith. With D.J. Jazzy Jeff, the then Fresh Prince had a summer hit in 1991 with "Summertime"; as an actor, he has landed starring roles in last summer's blockbuster "Independence Day" and this year's "Men In Black," whose title track is No. 2 on the Hot 100 Airplay chart this issue.

According to Todd Cavanaugh, PD of top 40/dance WBBM Chicago, summer is also a time when radio is willing to take a few more chances. "The summer [Arbitron] book is important; however, it's the least important ratings period," he says. "We open up a little more—the kids are out of school, there's a little more activity going on. We do tend to play a little more new music in the summer. The other times of year, we tend to be safer and a little more conservative."

Further, defining a "summer single" is a little tricky. Sometimes, like with Bryan Adams' "Summer Of '69," the hit is actually about summer. But Elvis Presley's "Hound Dog" in July 1956 perfectly captured a hot Memphis day without even mentioning the word "summer," and John Fogerty's 1985 album "Centerfield" indirectly invoked summer by focusing on baseball.

And some of the most definitive summer songs in pop history didn't even come out during the summer. The Surfari classic "Wipe Out," for example, first aired in January 1963. And while the Beach Boys' "California Girls" and "Surfer Girl" did break in
(Continued on page 108)

SFX Buy Gives Hicks, Muse 314 Outlets

■ BY CHUCK TAYLOR

NEW YORK—With its acquisition of SFX Broadcasting, investment firm Hicks, Muse, Tate & Furst moves into the world of large-mar-

ket radio players for the first time.

The \$2.1 billion deal, announced Aug. 25, will absorb SFX's 71 stations in 19 markets into the 243 outlets already owned by Hicks, Muse, the holding company for

Capstar Broadcasting. As a result, Dallas-based Hicks, Muse will become the dominant owner of radio stations in the U.S., with a staggering 314 properties serving 79 markets. It also will make the broadcast giant the third-largest radio group, based on revenue.

Before the transaction, Capstar's largest-market holdings were in markets ranking in the 50s: Birmingham, Ala.; Honolulu; and Greenville, S.C. Numerous other properties are licensed in small municipalities not even ranked in Arbitron's 265 recognized markets.

SFX has two stations in Dallas, the seventh-largest U.S. radio market, four in No. 9 Houston, and others in such large cities as San Diego; Pittsburgh; Milwaukee; Providence, R.I.; Hartford, Conn.; and Nashville. Greenville/Spartanburg, S.C., is the only market where Capstar is adding stations.

Thomas Hicks, chairman/CEO of Hicks, Muse, will serve as chairman of the combined company following completion of the transaction. The company's senior management team will also include president/CEO Steven Hicks and the other current members of Capstar's management team.

SFX chairman Robert F.X. Silberman is expected to walk away with \$100 million from the deal. According to reports, he will also maintain an interest in concert promoter Delsener/Slater Enterprises, which SFX purchased in 1996.

The deal is expected to be consummated in the second quarter of 1998.

newsline...

DISNEY FLAGSHIP. ABC's KTNZ-AM Los Angeles has flipped from talk to ABC Radio Networks' Radio Disney, becoming the 24-hour children's network's flagship outlet. The syndicated format is soon to be carried on KKDZ-AM Seattle, which ABC has just purchased, and WPZE-AM Boston.

LOAN CREDIBILITY FIRES UP FOR RADIO. Syndicated bank loan volume for the radio industry reached an all-time high in 1996, and year-to-date increases this year guarantee a record-setting 1997. This according to a report issued by BancAmerica Securities, which says that loans increased more than 116% in '96, with volume of \$5.7 billion vs. \$2.6 billion in 1995 (before passage of the Telecommunications Act). In the first seven months of 1997, radio volume totaled more than \$9.67 billion. From 1993-1997, BancAmerica says, the bank loan investor base for radio transactions has expanded by 440%.

FOXX RELEASED. Veteran Phoenix personality Carla Foxx has been released from jail after serving a one-year sentence for leaving the scene of an accident in which she struck and killed a pedestrian in November '95. Foxx spent eight years at AC KESZ.

SALES TALK. According to a report in The Chicago Sun Times, Douglas Broadcasting, which had agreed to buy hip-hop WEJM-AM (We Jam 950) from Evergreen Media for \$7.5 million, may actually spin off the station to One-on-One Sports Radio Network. Originally, Douglas had planned to operate the station with an ethnic/foreign-language format. In other sales news, Regent picks up classic rock WRFQ Charleston, S.C., currently in a local marketing agreement with Wickes Broadcasting, to pair with its country WEZL and oldies WXLV. Meanwhile, Regent is spinning modern WXZZ/classic rock WLRO Lexington, Ky., to HMH Broadcasting.

GROWING STERN. Howard Stern adds his second Canadian outlet this week, picking up mornings at album CILQ (Q107) Toronto.

Houston 'Lights Up' Rimes KILT Breaks Song A 2nd Time

This story was prepared by Sean Ross, editor of the *Airplay Monitors*.

LeAnn Rimes' remake of Debby Boone's "You Light Up My Life," at No. 48 on this issue's Hot Country Singles & Tracks chart, gained early radio support from KILT-FM Houston, a station with history regarding the song.

KILT's AM was one of the two Houston top 40s that broke Boone's record exactly 20 years ago.

KILT and FM top 40 rival KRBE Houston both added Boone's record out of the box. By the time it charted two weeks later, the song was already No. 4 at both stations.

KILT PD Debbie Brazier, who joined the station in 1980, shortly before it switched to country, says she "vaguely knew" that KILT had a role in breaking "You Light Up My Life," but that

the song's heritage at the station wasn't invoked this time around.

"We never really talked about the fact that KILT broke it in the top 40 days, but we plan on breaking it in its country days," she says.

Despite the eventual critical backlash against the first "You Light Up My Life"—which might explain why nobody was talking much about having a role in breaking it by 1980—Brazier says KILT has received "lots of positive calls" from a wide spectrum of listeners and only "one or two" negative calls.

Meanwhile, even KRBE has a sideways connection to the record. It's not playing the new "You Light Up My Life," but it was one of the major top 40 champions of Rimes' version of "How Do I Live," her first top 40 hit, at No. 5 in this issue's Hot 100 chart.

Sarah McLachlan's Recent Emergence On Radio Is Anything But A 'Mystery'

BUILDING A BREAKTHROUGH: Despite the revealing step-by-step growth that has led to newfound status as a breakthrough artist, Sarah McLachlan remains awed by the runaway success of her current hit single, "Building A Mystery," and its accompanying album, "Surfacing."

"I'm very, very surprised by it all. I don't go into any of these things with preconceived notions," says the Canadian singer/songwriter. "For me, this was a long, hard record to write. I was so happy when I could let it go. I didn't give it another thought when it was done."

And just look what happened. As the Arista album maintains top 10 status for a sixth week, "Building A Mystery" has reached the top 15 of Hot 100 Airplay, as well as No. 1 on Airplay Monitor's triple-A radio chart, top five on modern adult, and top 10 on adult top 40. And perhaps foremost, it romps to No. 6 with a bullet this issue on Billboard's Modern Rock Tracks, one of only two tracks by female solo artists in that chart's top 40 (the other is Fiona Apple).

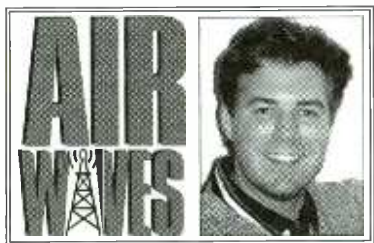
The single, which McLachlan describes as a dreamlike reflection on a person trying hard to be cool within the trappings of their insecurities, typifies the solemn yearning of much of her previous work, especially "Possession," a single on her previous album, "Fumbling Towards Ecstasy," which has spent the course of a year-plus on numerous radio stations nationwide.

"Building," she says, "was one of those blissful songs that came out of nowhere easily. I started playing guitar first, and [album producer] Pierre Marchand came over immediately and said he had come up with lyrics to go with it. I started singing a chorus and jumped onto the mike and hit 'record' and just started humming along."

"It's a very hypnotic tune with absolutely no burn to it. The more you hear it, the more allure it has," says Paul Peterson, PD of modern rock KZON Phoenix, where "Building" is up to 30 spins a week. "It just seems that it's the right time for her. The

project is really nice, her face is everywhere, and they did a great job marketing the Lilith Fair."

Indeed, the summer's highly successful, headline-grabbing Lilith Fair tour, which the artist masterminded (Billboard, Aug. 9), has been a key tool in bringing McLachlan into the



by Chuck Taylor

spotlight, both as a performer and representative voice for the all-female event.

The artist adheres to the hope that, at the least, the experience will open radio ears to the gifts of female performers.

"Whether it's immediate or long term, I really hope that Lilith spawns some kind of new thinking or perhaps a reaffirmation of people's ideas that women are a strong force to be reckoned with in the music industry and other areas," she says of the recent popularity of co-Lilith artists like Jewel, Fiona Apple, Sheryl Crow, and Joan Osborne. "We have gained power by making money, and radio can't ignore that people want to hear the music. The public demand is speaking loud."

And her beef with radio: "I like to think that the climate now exists where women can get past roadblocks at radio, where three years ago, I know we couldn't," she says. "There's always been a 'girly' wall, where you can get so far up a chart on a modern rock station, and then they'll say you're too soft."

"They're actually being sexist, because it's a woman and they can't answer to that. There have definitely been walls broken down, but there are still a lot more," McLachlan adds.

"The whole arena of modern rock has swung away from the dark side now. It's much more of a pop-based format that lends itself to female artists," acknowledges KZON's Peterson. "Three years ago, women just weren't getting any airplay, so the whole sound is fresh now."

McLachlan's hit, Peterson says, is appealing to the format because "it has a little bit of guts to it; it's not a wimpy record at all. Some songs make you cringe, like some of the Jewel stuff. On modern rock, it's good for about five minutes, then people start throwing stuff at the radio." He adds that perceptually, many listeners are just now identifying "Possession" with McLachlan, which is adding to her presence as an artist whom modern rock is now ready to embrace.

McLachlan acknowledges the importance of the groundwork she has established with a decade of touring, promoting, and serving up new product to the public. Since 1989, she has released five albums, including "Fumbling" in 1994, which took two years to forge sales of 2 million. In that, she nods that perhaps a bigger slice of the industry pie was due.

"To the industry, this is all very much a slap in the face," she says. "I've always been seen as a fringe artist; I've never had the cover of Rolling Stone or Spin, and there's never been a spin machine around me. I've just quietly had my career. People always seem to be amazed by the number of records I've sold, because they don't hear the hype."

The label, for one, agrees that the timing was right, if not overdue, to break McLachlan into the mainstream consciousness. "Sarah has a tremendous fan base based upon her songs and her performance abilities," says Arista president Clive Davis. "The last album built slowly, steadily, continuously, to a point that it went double-platinum. We always knew she was one of the biggest stars in the world, but without a major hit single to propel it, the charts did not reflect her steady growth."

"For the rest of the world, her success shows the enormity of what her audience has grown to, the power of her songs, the word-of-mouth, and the live dates, coupled with the increasing presence of radio," Davis adds.

With Lilith having strummed its last chord Aug. 24 in Vancouver (Fear not: McLachlan vows the tour will return next year), the artist will now hit the road for U.S., Australian, Asian, and European solo dates through next spring. It's a factor that makes McLachlan realize there are some things she may have lost with

(Continued on next page)

WPOC's DeYoung Proves A.M. Hosts Can Be Dears

WOMEN WANT TO HEAR their voice out there," says WPOC Baltimore morning host Laurie DeYoung, one of the few women in any format headlining a major-market morning show. "They want to have a representation of their life beyond some goofy girl who laughs at everything the male DJ says."

For years, DeYoung says, radio has stuck with a three-person morning-show formula consisting of "the dick, the dear, and the dork." Through much of her career, DeYoung was the dear in that scenario. Like most women on morning shows, she says, "I was always referred to as the second banana, the sidekick."

Interestingly, her WPOC show now follows a similar formula. Weatherman Marty Bass is "the dick," DeYoung says, and newsman Bill Vanko is "the dork; he's the science guy." That once again leaves her in the role of "the dear," although that is only one element of her real-life persona. "Everybody thinks I'm so sweet," she says. "They really don't know me."

Although not entirely sure why female air personalities have long been kept out of the lead role, DeYoung first offers, "I think men are afraid we're going to take over and rule the world." Then she suggests that because they haven't been tried much, solo female morning shows don't have a track record, so programmers are afraid to take a chance on them.

Ironically, DeYoung first joined WPOC 12 years ago as half of a morning team. When her partner left after two years, the station tried pairing her with someone with whom the vibe was so bad, she says, there was "negative chemistry." She says being a solo morning host "wasn't something I pursued," but that's exactly what happened when the new partnership failed.

DeYoung, who has earned three

nominations as Billboard/Airplay Monitor air personality of the year in her career, has worked at numerous stations in Grand Rapids, Mich. After a stint at KBST San Diego, she joined WPOC, where, for the first time, she is working at a station where half the air personalities are women.

In her early years in Grand Rapids, she was paired in mornings with Tony Gates, and she remembers "women being angry with me, at my presence on the air, because he was their guy. Women were the hardest for me to bring over. That was my biggest hurdle." Interestingly, DeYoung says, "once you have children, that changes. Then you are one of them" and are no longer seen as a threat.

DeYoung says she is pretty much herself on-air. "A lot of people do almost a character on the air." She's worked with jocks over the years "who are so meek and mild, and you get them on the air behind closed doors, [and] they are wild. I'm pretty much what I am on the radio, [but] probably a little less sarcastic on the air."

In between about eight records an hour, DeYoung's show is lifestyle-oriented, with frequent conversations about music, movies, and books. "It's very relatable to people's lives, because we talk a lot about everyday things, like going to the salad bar and [it] having brown lettuce. It's a little Garrison Keillor-ish, only not that dry."

Beyond that, DeYoung can't quite identify the basis of her show's appeal. "I'm not really sure why our lives are interesting," she says. "I'm always kind of amazed myself that there is an interest at all of us getting on the radio and playing music and talking about our lives."

But because there's "a lot of Howard Stern stuff" on radio, she thinks there's "a legitimate need" for shows like hers, which represent "the

(Continued on next page)



McLACHLAN

And the Winner is . . .

find out at the

Billboard & Monitor

RADIO AWARDS

hosted by

Casey Kasem

October 18th • The Orlando Renaissance Resort, Orlando

Adult Contemporary

T WK	L WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
①	4	5	8	*** No. 1 *** HOW DO I LIVE CURE 75022	◆ LEANN RIMES 1 week at No. 1
②	1	1	20	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
3	2	2	16	GO THE DISTANCE COLUMBIA 78554	◆ MICHAEL BOLTON
4	3	3	18	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	◆ MONICA
⑤	6	8	11	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
6	5	4	13	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	◆ JAMES TAYLOR
7	7	6	16	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
⑧	10	10	9	A SMILE LIKE YOURS ELEKTRA ALBUM CUT/EEG	NATALIE COLE
⑨	9	12	7	TO MAKE YOU FEEL MY LOVE COLUMBIA 78641	BILLY JOEL
⑩	12	14	4	FOOLISH GAMES ATLANTIC ALBUM CUT	◆ JEWEL
⑪	14	17	6	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
⑫	13	18	4	SILVER SPRINGS REPRISE ALBUM CUT	◆ FLEETWOOD MAC
13	11	9	30	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
14	8	7	21	HERE IN MY HEART REPRISE ALBUM CUT	CHICAGO
⑮	20	21	4	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
16	16	11	35	FOR THE FIRST TIME COLUMBIA ALBUM CUT	◆ KENNY LOGGINS
17	15	13	27	I'LL ALWAYS BE RIGHT THERE A&M ALBUM CUT	BRYAN ADAMS
18	17	20	64	CHANGE THE WORLD REPRISE 17621	◆ ERIC CLAPTON
19	18	16	47	UN-BREAK MY HEART LAFACE 24200/ARISTA	◆ TONI BRAXTON
20	19	15	22	I DON'T WANT TO LAFACE 24229/ARISTA	◆ TONI BRAXTON
⑳	21	22	6	I AM NOT HIDING COLUMBIA ALBUM CUT	KENNY LOGGINS
⑳	NEW ▶	1	0	*** HOT SHOT DEBUT *** SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET ALBUM CUT/A&M	ELTON JOHN
23	23	23	19	ALONE POLYDOR 571006/A&M	◆ BEE GEES
24	24	24	18	BUTTERFLY KISSES DIAPHEM ALBUM CUT/JIVE	◆ BOB CARLISLE
25	22	19	10	HARD TO SAY I'M SORRY LAFACE 24223/ARISTA	◆ AZ YET FEAT. PETER CETERA

Adult Top 40

T WK	L WK	2 WKS	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	1	19	*** No. 1 *** ALL FOR YOU UNIVERSAL 56135	◆ SISTER HAZEL 4 weeks at No. 1
2	2	2	28	SUNNY CAME HOME COLUMBIA 78528	◆ SHAWN COLVIN
3	3	3	18	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	◆ THIRD EYE BLIND
④	4	8	8	FOOLISH GAMES ATLANTIC ALBUM CUT	◆ JEWEL
5	5	5	17	HOW BIZARRE HUH! ALBUM CUT/MERCURY	◆ OMC
6	6	4	23	ONE HEADLIGHT INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
7	8	7	19	THE FRESHMEN RCA 64734	◆ THE VERVE PIPE
⑧	10	11	9	BUILDING A MYSTERY NETWORK 13395/ARISTA	◆ SARAH McLACHLAN
9	7	6	16	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	◆ SHERYL CROW
⑩	12	14	7	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS.	◆ PAULA COLE
11	9	9	45	BARELY BREATHING ATLANTIC 87027	◆ DUNCAN SHEIK
12	11	10	10	MORE THAN THIS Geffen 19411	◆ 10,000 MANIACS
⑬	16	17	9	PUSH LAVA ALBUM CUT/ATLANTIC	◆ MATCHBOX 20
14	14	13	10	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	◆ TONIC
⑮	15	15	8	THE DIFFERENCE INTERSCOPE ALBUM CUT	◆ THE WALLFLOWERS
16	13	12	28	CRASH INTO ME RCA ALBUM CUT	◆ DAVE MATTHEWS BAND
17	17	16	42	YOU WERE MEANT FOR ME ATLANTIC 87021	◆ JEWEL
18	20	20	31	I WANT YOU COLUMBIA 78503	◆ SAVAGE GARDEN
19	18	19	20	BITCH CAPITOL 58634	◆ MEREDITH BROOKS
20	19	18	32	WHERE HAVE ALL THE COWBOYS GONE? IMAGO 17373/WARNER BROS.	◆ PAULA COLE
⑳	24	25	6	*** AIRPOWER *** THE IMPRESSION THAT I GET BIG BIG ALBUM CUT/MERCURY	◆ THE MIGHTY MIGHTY BOSSTONES
22	21	22	15	SHAME ON YOU EPIC ALBUM CUT	◆ INDIGO GIRLS
⑳	23	24	7	*** AIRPOWER *** QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	◆ BACKSTREET BOYS
24	22	21	22	MMMBOP MERCURY 574261	◆ HANSON
⑳	26	26	8	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

WPOC'S DeYOUNG PROVES A.M. HOSTS CAN BE DEARS

(Continued from preceding page)

other side of the coin. People call and know they can talk to me and [not] get harassed. I'm not out to make anyone look stupid or intentionally hurt anyone's feelings to prove myself funny. If someone wants to sound like an idiot, they can do that all by themselves."

Some days, DeYoung thinks that "one day, [morning shows] will all be people putting naked women on the air. Other days I think that we're not a dying breed, that there are people who want to hear us encourage their hearts and want shows where they don't have to explain to their children in the car what a blow job is. It's not some reckless and wild thing. It's a comforting thing."

After years of working with long-time PD Bob Moody, DeYoung is still getting used to new PD Scott Lindy's vastly different management style. The biggest contrast is Moody's more regimented style ("the advantage with Bob is you knew you'd never be embarrassed by the station") vs. Lindy's looser ship ("the freedom he brings is refreshing, and a lot of people have

thrived on it. He's not the kind of person to say 'You forgot to do the temperature at 8:20.'").

For her part, DeYoung would prefer a happy medium between the two management styles. Unlike many jocks, she feels most air talent needs a strong PD to help with self-editing or to say when a bit has run its course. She says, "In the country format, I've never fooled myself into thinking people aren't there for the music. That's not all they want to hear, but that's what drew them."

One thing DeYoung is known for doing well is artist interviews. She does her homework and tries to ask unusual questions. She keeps a fishbowl full of oddball questions in the studio, the kind of questions that, she says, elicit "meaning-of-life answers," and she sometimes lets guests pick one. Questions in the bowl range from "What are you more afraid of, living or dying?" to "What's the one thing you're afraid to admit you can't do?" to "Are you hard to live with?" The fishbowl idea came from something De-

Young tried with dinner guests.

The most important element of a successful artist interview, she says, is "to ask them questions that not everyone asks them. Don't just read the bio and ask about that or open with, 'So, your new album's out. Talk about that.' Either find out some interesting piece of information about them that they'll be surprised you know, or start by inviting them into the conversation you're already having on-air. Another thing is not to be star-struck, to treat them like a person instead of just gushing. That gets old fast and sounds insincere.

"A lot of artists get really angry when they get run through a bunch of interviews with people who don't know anything about them," DeYoung adds. "Act like for 10 minutes you are interested in their career, and know your stuff. The biggest honor for me is when an artist leaves and I hear them say to their publicist, 'Now that was a good interview.'" PHYLLIS STARK

SINGLES ARE HOT IN THE SUMMER

(Continued from page 106)

the summer, "Good Vibrations" was an October hit, and "Fun, Fun, Fun" entered the charts in February. In California, perhaps, seasonal moods don't matter so much.

In a similar vein, KLOS Los Angeles PD John Duncan says he still can't explain why rock stations began airing Counting Crows' 1996 single "Long December" in the early fall. Record companies don't worry much about the timing of song themes, Duncan says, and stations air singles when the labels release them.

"I recall saying to my music director, 'Boy, ["Long December"] would really be better if they worked it the last week in November,'" Duncan says. "But they don't think that way anymore. I think [the idea of summer singles] has, to a large extent, gone by the wayside. It's more of a historical idea these days than a programming concept. I'm not sure anybody's making programming decisions that way."

Furthermore, some programmers say that come Memorial Day, the music industry doesn't exactly transform itself into a slick, high-

stakes starmaking machine nearly as much as the movie industry.

Yes, says Randy James, operations manager/PD of hot AC WRQX Washington, D.C., listeners' tastes differ in the summer. "Lifestyle is different, moods are different, the sun's out longer, it's warmer, people are vacationing, you're more active than in the winter, da da da da."

He emphasizes, though, that record company decisions—and artists' touring schedules—almost exclusively determine what singles get aired during which times of year. More music comes out in the

summer than any other time of year, he says, and therefore radio stations add more songs to their playlists.

"The record companies go totally nuts in the summer," James says. "It isn't that we're choosing [a single]. It's that this is what the record companies are giving us."

So while radio stations are beholden to record labels' release schedules, labels say they're beholden to the artists' recording schedules. "It just depends on when the album is finished," says Mercury's Wood. "It's not always timed the same way you time movies."

McLACHLAN

(Continued from preceding page)

her newfound status.

"It's scary to lose your anonymity," she says. "I didn't get into this to be a celebrity or a superstar. I'd rather keep the quiet part. I like being able to go to the mall and do my grocery shopping. I certainly don't want to be put on a pedestal."

She was recently reassured, however, by a fan during a Lilith stop in

Camden, N.J.: "I was spending two hours in the Village there with my big ol' hat and sunglasses on, and this guy came up to me, put his hand on my shoulder, and said, 'This is so great. Thank you.' That was just so respectable and reassuring."

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

EXECUTIVE TURNTABLE

FOLKS: KQKS (KS107.5) Denver promotes morning jock (and veteran programmer) **Rick Stacy** to PD, replacing **Mark Feather**. Stacy formerly programmed the late WAPW (Power 99) Atlanta, **KKFR** (Power 92) Phoenix, and, most recently, did afternoons at **KYSR** (Star 98.7) Los Angeles with his current morning partner, **Leah Brandon**. He'll continue to do mornings.

Former **WIRK** West Palm Beach, Fla., PD **Scott Johnson** has been named PD at **KOAZ** Phoenix, which flipped to country Monday (1) as **KWCY** (Wild Country 103.5). The first day the station stunted with songs of every format containing the word "wild." Regular programming debuted

Tuesday (2).

Bill Shearer, former GM of L.A. R&B outlets **KACE** and **KGFJ**, joins the American Urban Radio Networks (AURN) in the newly created position of VP of West Coast operations. Former **WHYY** Philadelphia manager **Fred Brown** joins AURN in the new VP of sports and news programming job.

FORMATS: Flinn Broadcasting's new Memphis top 40, currently known as **WJOI**, becomes **Kiss FM**, with new calls to come.

Michael St. John's classic rock **WCRQ** Huntsville bowed its new format Friday (29), becoming oldies **WAFN** (Fun 92.7).

Jerry Clifton's New Planet Radio in

Honolulu is inching closer to debuting its new FM at 104.7, which will reportedly use the call letters **KBLZ**.

Triple-A **WXKR** Toledo, Ohio, shifts to modern rock. Cheyenne, Wyo., also gets a new modern rock outlet as new frequency **KZCY** (Z105) signs on under GM/PD **Tom Bauman**.

Biloxi, Miss., gets a new modern-leaning top 40 outlet this week, as **WLNF** (Live 95) debuts under GM/morning man **Darren Kies** (formerly with crosstown **WUSD**) and VP of programming/morning co-host **Scott Sands**, last in mornings at **WNSL** Laurel, Miss. And **WLRD** Fayetteville, N.C., flips calls to **WKSL** (Kiss) to go with its new R&B adult format.

A paean to the pleasures of La Jolla, Calif., "My Town" by ska septet Buck-O-Nine regales listeners with a tale of the seaside. As the band's front man, Jon Pebsworth, explains, "The song is all about kicking it. Living here is like being on vacation: sunny weather all the time, great beaches, skateboarding. Me and my girlfriend go down to the beach—the Windandsea, which is kind of secluded—and catch the sunsets, and I go there sometimes and drink beer and listen to the band's rehearsal tapes and write lyrics. And you can go surfing on Christmas day here. That's rad."

The startling commercial appeal of the third wave of ska bands—whether they be punk-inflected, like the Voodoo Glow Skulls, or pop-oriented, like No Doubt, or a cross of the two, like Buck-O-Nine—obviously flows

out of the good-time vibe to which Pebsworth alludes. "Ska is straightforward, and it's happy—it makes you want to jump around," he says. "People don't want to headbang all their lives. They get tired of headache music, and they just want to move and groove."



"Living in La Jolla is like being on vacation. You can go surfing on Christmas day. That's rad."
—Jon Pebsworth of Buck-O-Nine

No. 35 on Modern Rock Tracks, "My Town" comes from Buck-O-Nine's third album, "Twenty-Eight Teeth" (TVT). Although the record features a remake

of Joe Jackson's "I'm The Man" and the band has covered the Clash and the Misfits in its shows, Pebsworth is quick to acknowledge that Buck-O-Nine's core sound owes much to its true ska forebears—from the roots bands in Jamaica to the Specials and the Beat, then on to Fishbone, Operation Ivy, and the Mighty Mighty Bosstones. Now, the Bosstones, No Doubt, and Sublime have scaled The Billboard 200 to far greater heights than any of their predecessors, but Pebsworth and his mates realize that the surf may not be up forever.

"Ska bands are doing really, really well right now," Pebsworth says, "but the attention span of the average member of the MTV generation isn't all that long, and the next big thing might be just around the corner." But, no matter what, he adds, "ska and a day at the beach will always go together."

Billboard®

SEPTEMBER 6, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★ ★ ★ No. 1 ★ ★ ★ 1 week at No. 1				
1	7	16	PINK NINE LIVES	AEROSMITH COLUMBIA
2	2	22	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
3	3	9	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
4	1	16	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
5	6	5	MARCHING TO MARS MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
6	11	7	TOUCH, PEEL AND STAND DAYS OF THE NEW	DAYS OF THE NEW OUTPOST/GEFFEN
7	5	15	TRUST CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
8	8	13	BLEEDING ME LOAD	METALLICA ELEKTRA/EEG
9	9	26	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
10	4	17	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
11	12	7	LAZY EYE "BATMAN & ROBIN" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
12	10	13	CAROLINA BLUES STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
13	16	7	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DOGS	MIGHTY JOE PLUM ATLANTIC
14	14	12	LAST CUP OF SORROW ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
15	20	8	SOUL OF LOVE NOW	◆ PAUL RODGERS VELVEL
16	19	11	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
17	15	28	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
★ ★ ★ AIRPOWER ★ ★ ★				
18	21	6	I CHOOSE IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
19	13	14	BATON ROUGE THE NIXONS	◆ THE NIXONS MCA
20	18	8	LOCKED & LOADED CUT THE CRAP	JACKYL EPIC
21	22	3	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
22	23	4	SUGARCANE DIAMONDS & DEBRIS	CRY OF LOVE COLUMBIA
23	17	10	YOU HEAR IN THE NOW FRONTIER	QUEENSRYCHE EMI/VIRGIN
24	24	7	VILLAINS VILLAINS	◆ THE VERVE PIPE RCA
25	27	3	CONGO CALLING ALL STATIONS	◆ GENESIS ATLANTIC
26	25	6	AENEMA AENIMA	◆ TOOL ZOO/VOLCANO
27	NEW	1	HELLO HELLO TALK SHOW	◆ TALK SHOW ATLANTIC
28	32	2	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
29	28	3	ONE ANGEL STR	STIR AWARE/CAPITOL
30	30	2	FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
31	37	2	HIT THE GROUND RUNNING LIE TO ME	JONNY LANG A&M
32	35	3	HIGH PUSHING THE SALMANILLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK ROCKET/POLYDOR/A&M
33	26	12	WALKING IN A HURRICANE BLUE MOON SWAMP	◆ JOHN FOGERTY WARNER BROS.
34	33	4	BRING IT ON TWENTY	LYNYRD SKYNYRD CMC INTERNATIONAL
35	31	18	MONKEY WRENCH THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
36	36	4	D' YOU KNOW WHAT I MEAN? BE HERE NOW	◆ OASIS EPIC
37	34	4	FADE TO BLUE RESOLUTION	38 SPECIAL RAZOR & TIE
38	NEW	1	HAVE YOU SEEN ME LATELY? RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
39	29	5	PLACE YOUR HANDS GLOW	◆ REEF EPIC
40	NEW	1	SHUTTERBUG EIGHT ARMS TO HOLD YOU	◆ VERUCA SALT MINTY FRESH/OUTPOST/GEFFEN

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 104 Mainstream rock stations and 81 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.
◆ Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

Billboard®

SEPTEMBER 6, 1997

Modern Rock Tracks™

T. WK.	L. WK.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★ ★ ★ No. 1 ★ ★ ★ 6 weeks at No. 1				
1	1	11	FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
2	2	8	WALKIN' ON THE SUN FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
3	3	19	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
4	4	13	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
5	5	8	D' YOU KNOW WHAT I MEAN? BE HERE NOW	◆ OASIS EPIC
6	7	10	BUILDING A MYSTERY SURFACING	◆ SARAH MCLACHLAN NETTWERK/ARISTA
7	6	13	WRONG WAY SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
8	9	6	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
9	12	7	CRIMINAL TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
10	8	20	6 UNDERGROUND BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
11	11	10	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
12	10	9	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
13	14	16	SELL OUT TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL
14	18	5	THE RASCAL KING LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
15	16	6	JACK-ASS ODELAY	◆ BECK DGC/GEFFEN
16	13	12	THE IMPRESSION THAT I GET LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
17	17	11	SICK & BEAUTIFUL MELT	◆ ARTIFICIAL JOY CLUB CRUNCHY/INTERSCOPE
★ ★ ★ AIRPOWER ★ ★ ★				
18	24	6	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
19	19	9	BREATHE THE FAT OF THE LAND	◆ PRODIGY XL MUTE/MAVERICK/WARNER BROS.
20	20	7	LAZY EYE "BATMAN & ROBIN" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
21	15	17	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
22	23	5	GRADUATE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
23	21	22	SONG 2 BLUR	◆ BLUR FOOD/PARLOPHONE/VIRGIN
24	22	24	NOT AN ADDICT PARADISE IN ME	◆ K'S CHOICE 550 MUSIC
25	29	5	VILLAINS VILLAINS	◆ THE VERVE PIPE RCA
26	25	9	WHAT DO YOU WANT FROM ME? MUSIC FOR PLEASURE	◆ MONACO POLYDOR/A&M
27	35	2	DREAM FOREST FOR THE TREES	◆ FOREST FOR THE TREES DREAMWORKS/GEFFEN
28	NEW	1	HELLO HELLO TALK SHOW	◆ TALK SHOW ATLANTIC
29	30	4	(CAN'T YOU) TRIP LIKE I DO "SPAWN" SOUNDTRACK	◆ FILTER AND THE CRYSTAL METHOD IMMORTAL/EPIC
30	31	4	LET DOWN OK COMPUTER	RADIOHEAD CAPITOL
31	33	4	NOT IF YOU WERE THE LAST JUNKIE ON EARTH COME DOWN	◆ THE DANDY WARHOLS TIM KERR/CAPITOL
32	27	15	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
33	38	2	MOST PRECARIOUS STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
34	NEW	1	PRISONER TRANSISTOR	311 CAPRICORN/MERCURY
35	32	5	MY TOWN TWENTY-EIGHT TEETH	◆ BUCK-O-NINE TVT
36	39	2	HAVE YOU SEEN ME LATELY? RECOVERING THE SATELLITES	COUNTING CROWS DGC/GEFFEN
37	NEW	1	SUMMERTIME STATIC & SILENCE	◆ THE SUNDAYS DGC/GEFFEN
38	26	10	TRANSISTOR TRANSISTOR	◆ 311 CAPRICORN/MERCURY
39	37	15	TRIPPING BILLIES CRASH	◆ DAVE MATTHEWS BAND RCA
40	40	22	IT'S NO GOOD ULTRA	◆ DEPECHE MODE MUTE/REPRISE



HITS! IN TOKIO

Week of August 17, 1997

- ① I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- ② MMMBop / Hanson
- ③ Sunshine Day / Matt Bianco
- ④ Serial Thrilla / Prodigy
- ⑤ Just A Freak / Crystal Waters
Featuring Dennis Rodman
- ⑥ Smile / The Supernaturals
- ⑦ Samba De Janeiro / Bellini
- ⑧ Honey / Mariah Carey
- ⑨ Best Days / Juice
- ⑩ Waiting For You / The Trampolines
- ⑪ All Kinds Of People / Big Mountain
- ⑫ It Must Be Love / Robin S.
- ⑬ Snow On The Sahara / Anggun
- ⑭ Men In Black / Will Smith
- ⑮ Should I Walk Away / Summercamp
- ⑯ Not Where It's At / Del Amtri
- ⑰ No Communication / Namie Amuro
- ⑱ Star / Primal Scream
- ⑲ Happiness / Vanessa Williams
- ⑳ Bitch / Meredith Brooks
- ㉑ Love Love Mode / Dimitri From Paris
- ㉒ I Say A Little Prayer / Diana King
- ㉓ Melody / Ram Jam World Featuring Lisa
- ㉔ You Are The Universe / The Brand New Heavies
- ㉕ Anymore / Sarah Cracknell
- ㉖ Buddy / Kenji Dzawa
- ㉗ Timemachine / Chara
- ㉘ Dajjobu / Touko Furuuchi
- ㉙ Akaka Falls / Keali'i Reichel
- ㉚ Fly / Sugar Ray
- ㉛ D'You Know What I Mean? / Oasis
- ㉜ Whatever / En Vogue
- ㉝ Ain't That Enough / Teenage Fanclub
- ㉞ Nervous / Cory Sippier
- ㉟ Don't Wanna Be A Player / Joe
- ㊱ Endless Summer Nude / Magokoro Brothers
- ㊲ Hannah / Sugarplum
- ㊳ Let's Start Over Again / Shakatak
- ㊴ History / Michael Jackson
- ㊵ Koiba Itsumo Maborosino Youni / Hofudiran
- ㊶ Someone / SWV Featuring Puff Daddy
- ㊷ C U When U Get There / Coolio
- ㊸ Feel That Natural / Jennifer Brown
- ㊹ Roadblock / C.J. Lewis
- ㊺ Lie To Me / Jonny Lang
- ㊻ So Help Me Girl / Gary Barlow
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Music Video

PROGRAMMING

TC Network Taps Bilingual Demos With Clip Programs

BY BRETT ATWOOD

LOS ANGELES—The untapped bilingual Latino audience is the target of TC Network, a music video service that uses English-language hosts to present Spanish-language clips.

TC Network programs Spanish-language clip specialty shows, such as "Tejano Country" and "Tu Visión Televisión," for English-language TV stations. The San Antonio, Texas-based service, which is already seen in 18 U.S. markets, is planning to soon expand nationwide on a major Spanish-language station, according to TC Network president Michael Fletcher.



"In order to get on English-language TV stations, we knew that the show had to be presented in English," says Fletcher. "This is a huge untapped area. Many Spanish-language networks are propagating the idea that Hispanics prefer to watch television in Spanish. But, we believe that is not necessarily the case. Hispanics are assimilating and becoming more bilingual and are just as likely to be interested in an English-language show like [ABC's TV news program] '20/20' as a Spanish-language show."

TC Network's flagship show, "Tejano Country," which debuted in 1994, features clips for Tejano and country hits from several English- and Spanish-language acts, including Emilio, La Mafia, George Strait, and Dolly Parton.

Tejano, which originated in Texas, is a blend of Mexican *norteña* and American pop. The show's music format has caught the attention of Mexican Americans and Latinos who are comfortable speaking both

Spanish and English, as well as advertisers anxious to reach this highly lucrative demographic.

The program, which is edited in 30- and 60-minute versions, airs in 18 markets with large Latino populations, including Dallas, Houston, Los Angeles, and San Antonio.

"In the Hispanic culture, there is a lot of mutual appreciation for both country and Tejano music," says Fletcher. "Programming both forms of music together is a natural fit."

Another TC Network-created program, "Tu Visión Televisión," contains salsa, Latin pop, and Tejano videoclips. The show, which is hosted by recording artist Maritza, airs in 10 markets, including Los Angeles, Dallas, San Antonio, and Austin, Texas.

Both "Tejano Country" and "Tu Visión Televisión" also air in Monterrey, Mexico.

In addition, TC Network periodically produces artist documentaries and pay-per-view specials, as well as the dance show "Tejano Country 2-Step."

TC Network's programming competes for the attention of viewers with other Latino-targeted music services, such as MTV Latino, HTV, and CMT Latin America.

TC plans to significantly expand its reach through a new distribution deal with a national Spanish-language network. However, Fletcher declines to identify with which channel TC would team.

TC Network programming is cross-promoted on several radio stations owned by Spanish programming giant Heftel Broadcasting, which also is a shareholder and marketing partner for the music video programmer.

PRODUCTION NOTES

LOS ANGELES

Director **Marty Thomas** and director of photography **Rocker Meadows** are the eyes behind the death-defying clip for "The Wake Up Show" by **Tha' Mexakinz**.

Yo La Tengo chose **Phil Morrison** to direct "Sugarcube." It is the second video he's helmed for the band.

Director **Troy Smith** worked on a clip for the **Lost Boyz**. **Vicki Mayer** produced "Me And My Crazy World" for **Spi Productions**.

NEW YORK

Deborah Gibson spent the day in Central Park filming the video for her single "Only Words." Her co-director was **Paul Morphos**.

Davina also picked the park as the location for her self-directed "So Good," featuring guest rapper **Raekwon** of **Wu-Tang Clan**. The track is the lead single for the "Hoodlum" soundtrack.

Lance "Un" Rivera is the eye

behind **Aaliyah's** "Hot Like Fire" and "The One I Gave My Heart To" videos. Both were produced for **361 Degrees Inc.** by **Dean MacKay**.

NASHVILLE

LeAnn Rimes completed her video for "You Light Up My Life" under the direction of **Chris Rogers**. Rogers also shot **James Bonamy's** "Naked To The Pain."

"The Way She's Looking" by the **Raybon Bros.** was directed by **Steven R. Monroe**.

OTHER CITIES

Director **John Clayton** pursued a '60s-era British spy feel for the debut video from **Linoleum**. "On A Tuesday" was filmed in London.

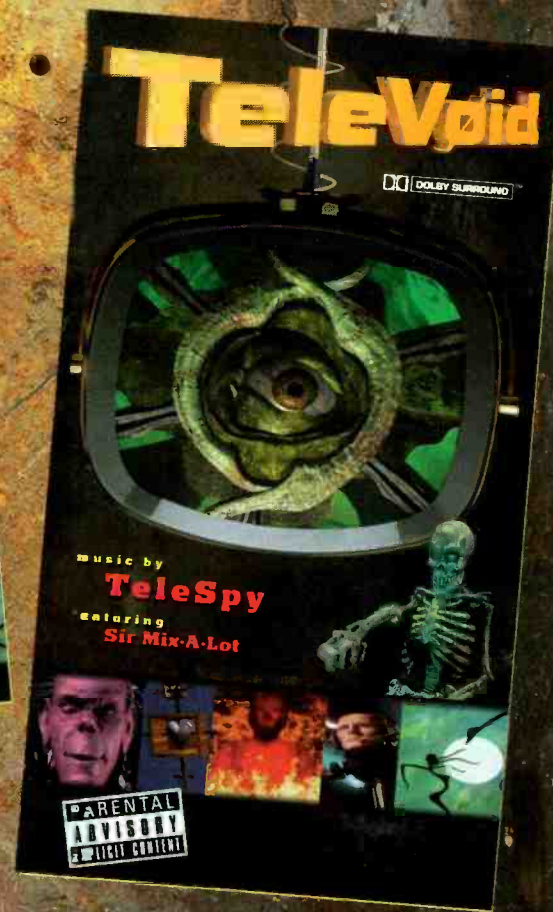
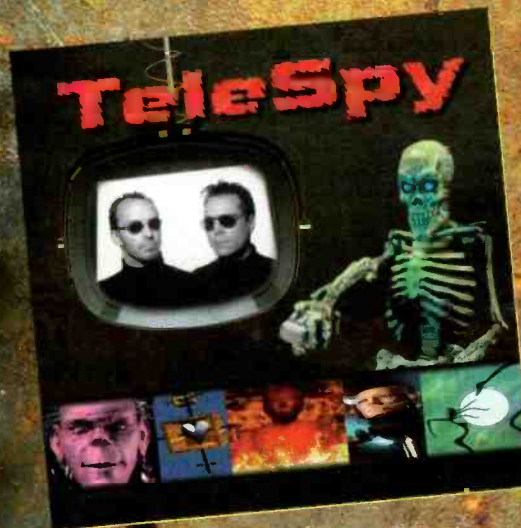
Type O Negative's cover of "Cinnamon Girl" at **Amsterdam Dynamo Open Air Fest** was caught on camera by director **Thomas Mignone**. The cameraman surfed atop 50,000 fans to achieve unique angles.

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- 1 Puff Daddy, It's All About The Benjamins
- 2 Usher, You Make Me Wanna...
- 3 Foxy Brown, Big Bad Mamma
- 4 The Notorious B.I.G., Mo Money Mo Problems
- 5 Mary J. Blige, I Can Love You
- 6 Vanessa Williams, Happiness
- 7 702, All I Want
- 8 Erykah Badu, Outside Of The Game
- 9 Immature, I'm Not A Fool
- 10 Lil' Kim, Not Tonight
- 11 Brian McKnight, You Should Be Mine
- 12 Busta Rhymes, Put Your Hands Where...
- 13 Blackstreet, Fix
- 14 SWV, Someone
- 15 Wu-Tang Clan, Triumph
- 16 Mary J. Blige, Everything
- 17 Wyclef Jean, We Trying To Stay Alive
- 18 Lisa Stansfield, Never, Never Gonna Give...
- 19 Ron Service, Ain't Nuthin' Wrong
- 20 Mariah Carey, Honey
- 21 K-Ball, Do It On The Upside
- 22 Big Bub, Need Your Love
- 23 Missy "Misdemeanor" Elliott, The Rain
- 24 Myron, We Can Get Down
- 25 Magoo & Timbaland, Up Jumps Da Boogie
- 26 Joe, The Love Scene
- 27 Davina, So Good
- 28 Eric Benet, True To Myself
- 29 Jamiroquai, Alright
- 30 Maxwell, Whenever Wherever Whatever

★ ★ NEW ONS ★ ★

Erika Yancey, Wait A Minute
Damage, Wonderful Tonight
Chico DeBarge, Igin' Me
Refugee Camp All Stars, Avenues
Coolio, Ooh La La
God's Property, You Are The Only One
Shola Ama, You Might Need Somebody
Ginuwine, When Doves Cry
Nadanuf/Kurtis Blow, The Breaks
Christian, Bring Back Your Love
MQ3, Everyday



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Michael Womack, Drunk, Swear, Steal & Lie
- 2 Lee Ann Womack, The Fool
- 3 George Strait, Carrying Your Love With Me
- 4 Kenny Chesney, She's Got It All
- 5 John Anderson, Somebody Slap Me
- 6 Tracy Lawrence, How A Cowgirl Says Goodbye
- 7 Neal McCoy, The Shake
- 8 Toby Keith, We Were In Love

- 9 Alabama, Dancin', Shaggin' On The Boulevard
- 10 Trisha Yearwood, How Do I Live
- 11 Diamond Rio, How Your Love Makes Me Feel
- 12 Lorrie Morgan, Go Away
- 13 Wade Hayes, Wichita Lineman
- 14 Michael Peterson, From Here To Eternity
- 15 John Michael Montgomery, How Was I To Know
- 16 Reba McEntire, What If It's You
- 17 Ricochet, Blink Of An Eye
- 18 Bryan White, Love Is The Right Place
- 19 Alison Krauss & Union Station, Looking In...
- 20 John Fogerty, Southern Streamline
- 21 Dean Miller, Nowhere, USA
- 22 Jason Sellers, I'm Your Man
- 23 Matraca Berg, That Train Don't Run
- 24 James Bonamy, Naked To The Pain
- 25 River Road, Nickajack
- 26 Lila McCann, Down Came A Blackbird
- 27 Sons Of The Desert, Hand Of Fate
- 28 Tim McGraw With Faith Hill, It's Your Love
- 29 Joe Diffie, Somethin' Like This
- 30 Blackhawk, Hole In My Heart
- 31 Brady Seals, Natural Born Lovers
- 32 Travis Tritt Feat. Lari White, Helping Me...
- 33 Blake & Brian, Another Perfect Day
- 34 Bryan Smith, Texas Twist Her
- 35 Raybon Bros., The Way She's Looking
- 36 Rodney Atkins, In A Heartbeat
- 37 Skip Ewing, Answer To My Prayer
- 38 Buffalo Club, Nothin' Less Than Love
- 39 Jack Ingram, Flutter
- 40 Vince Gill, You And You Alone
- 41 John & Audrey Wiggins, Crazy Love
- 42 Victoria Shaw, Don't Move
- 43 Lonestarr, You Walked In
- 44 Kinleys, Please
- 45 Delevantes, I'm Your Man
- 46 Matt King, A Woman Like You
- 47 Jd Myers, When I Think About You
- 48 Bill Engvall, Warning Signs
- 49 LeAnn Rimes, You Light Up My Life
- 50 Asleep At The Wheel, Boogie Back To Texas

★ ★ NEW ONS ★ ★

A. Tippin, M.Collie, J. Wood, Fire Down Below
Brooks & Dunn, Honky Tonk Truth
Kacey Jones, 1-900 Bubba
Patty Lovejoy, You Don't Seem To Miss Me
Tim McGraw, Everywhere



Continuous programming
1515 Broadway, NY, NY 10036

- 1 Matchbox 20, Push
- 2 Sublime, Wrong Way
- 3 Sugar Ray, Fly
- 4 Puff Daddy, It's All About The Benjamins
- 5 The Notorious B.I.G., Mo Money Mo Problems
- 6 Wyclef Jean, We Trying To Stay Alive
- 7 Busta Rhymes, Put Your Hands Where...
- 8 Fiona Apple, Criminal
- 9 Live, Turn My Head
- 10 Jewel, Foolish Games
- 11 Sarah McLachlan, Building A Mystery
- 12 Mariah Carey, Honey

- 13 Wu-Tang Clan, Triumph
- 14 Lil' Kim, Not Tonight
- 15 Smash Mouth, Walkin On The Sun
- 16 Foxy Brown, Big Bad Mamma
- 17 Hanson, Where's The Love
- 18 OMC, How Bizarre
- 19 Forest For The Trees, Dream
- 20 Foo Fighters, Everlong
- 21 Oasis, D' You Know What I Mean?
- 22 Chris Rock, Champagne
- 23 Spice Girls, 2 Become 1
- 24 Coolio, Ooh La La
- 25 Tool, Anemna
- 26 The Mighty Mighty Bosstones, The Rascal King
- 27 Fleetwood Mac, Silver Springs
- 28 Sneaker Pimps, 6 Underground
- 29 Will Smith, Men In Black
- 30 The Verve Pipe, Villains
- 31 Blackstreet, Fix
- 32 Beck, Jack-Ass
- 33 Reel Big Fish, Sell Out
- 34 Dandy Warhols, Not If You Were The Last...
- 35 Mary J. Blige, Everything
- 36 Ginuwine, When Doves Cry
- 37 Sister Hazel, All For You
- 38 Backstreet Boys, Quit Playing Games (With My Heart)
- 39 Jimmie's Chicken Shack, High
- 40 Filter & The Crystal Method, (Can't You) Trp...
- 41 Lauren Christy, Breed
- 42 Prodigy, Breathe
- 43 Reef, Place Your Hands
- 44 Puff Daddy & Faith Evans (Feat. 112), I'll Be...
- 45 Erykah Badu, Outside Of The Game
- 46 Our Lady Peace, Superman's Dead
- 47 Veruca Salt, Shutterbug
- 48 Squirrel Nut Zippers, Put A Lid On It
- 49 Dru Hill, Never Make A Promise
- 50 U2, Last Night On Earth

★ ★ NEW ONS ★ ★

Boyz II Men, 4 Seasons Of Loneliness
311, Prisoner
Adam Sandler, The Lonesome Kicker
Aaliyah, Hot Like Fire
Elton John, Something About The Way You Look Tonight
Milestone, I Care 'Bout You
MxPx, Chick Magnet
The Verve, Bitter Sweet Symphony
Wyclef Jean/Refugee All Stars, Guantanamo



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- 1 Toby Keith, We Were In Love
- 2 Wade Hayes, Wichita Lineman
- 3 Chris LeDoux, This Cowboy's Hat
- 4 John Michael Montgomery, How Was I To Know
- 5 Lee Ann Womack, The Fool
- 6 Neal McCoy, The Shake
- 7 Kenny Chesney, She's Got It All
- 8 Alabama, Dancin', Shaggin' On The Boulevard
- 9 Trisha Yearwood, How Do I Live
- 10 Diamond Rio, How Your Love Makes Me Feel
- 11 Lorrie Morgan, Go Away
- 12 Travis Tritt Feat. Lari White, Helping Me...

- 13 Sara Evans, Three Chords And The Truth
- 14 Tracy Lawrence, How A Cowgirl Says Goodbye
- 15 Michael Peterson, Drink, Swear, Steal & Lie
- 16 Clay Walker, Watch This
- 17 Buffalo Club, Nothin' Less Than Love
- 18 George Strait, Carrying Your Love With Me
- 19 Sawyer Brown, This Night Won't Last Forever
- 20 Joe Diffie, Somethin' Like This
- 21 Blake & Brian, Another Perfect Day
- 22 Lila McCann, Down Came A Blackbird
- 23 Blackhawk, Hole In My Heart
- 24 Chely Wright, Shut Up And Drive
- 25 John Anderson, Somebody Slap Me
- 26 David Lee Murphy, All Lit Up In Love
- 27 Vince Gill, You And You Alone
- 28 Mark Chesnut, Thank God For Believers
- 29 Bryan White, Love Is The Right Place
- 30 Restless Heart, Why Does It Have To Be

★ ★ NEW ONS ★ ★

John Fogerty, Southern Streamline
Alison Krauss & Union Station, Looking In...
Tim McGraw, Everywhere



Continuous programming
1515 Broadway, NY, NY 10036

- 1 J. Geils Band, Centerfold
- 2 Paul McCartney & Michael Jackson, Say...
- 3 Michael Jackson, Billie Jean
- 4 Tracy Chapman, Fast Car
- 5 Thomas Dolby, She Blinded Me With Science
- 6 Billy Joel, Keeping The Faith
- 7 Pat Benatar, Love Is A Battlefield
- 8 Olivia Newton-John, Physical
- 9 Jacksons, Torture
- 10 Cyndi Lauper, Girls Just Want To Have Fun
- 11 John Mellencamp, Pink Houses
- 12 George Michael, I Want Your Sex
- 13 John Mellencamp, Jack & Diane
- 14 Lionel Richie, Hello
- 15 Van Halen, Hot For Teacher
- 16 Jewel, Foolish Games
- 17 Dave Matthews Band, Crash Into Me
- 18 Shawn Colvin, Sunny Came Home
- 19 OMC, How Bizarre
- 20 Third Eye Blind, Semi-Charmed Life
- 21 Meredith Brooks, Bitch
- 22 Hanson, Where's The Love
- 23 A-Ha, Take On Me
- 24 Janet Jackson, Nasty
- 25 Duran Duran, Rio
- 26 Elton John, Sad Songs
- 27 Beach Boys, Kokomo
- 28 Spice Girls, 2 Become 1
- 29 Human League, Don't You Want Me
- 30 Billy Idol, White Wedding

★ ★ NEW ONS ★ ★

Elton John, Something About The Way You Look Tonight
John Fogerty, Blue Boy
Dave Matthews Band, Tripping Billies
Milestone, I Care 'Bout You
Sinead O'Connor, This is Mother To You
Billy Porter, Show Me
Talk Show, Hello Hello

NAZI-BANNED MUSIC REVIVED IN LONDON SERIES

(Continued from page 5)

music of composers banned, murdered, and exiled by the Third Reich. The name is drawn from the title of the Dusseldorf exhibit of 1938, in which the Nazis branded music that was avant-garde, included jazz influences, or was written by Jews, as degenerate.

Some of the names are familiar—Erich Wolfgang Korngold, for example, who made an important second career as a film composer in Hollywood, and Ernst Krenek, composer of the '20s shocker "Johnny Spielt Auf." Some, though—like Franz Schreker, Erwin Schulhoff, Hans Krassa, Walter Braunfels, and Berthold Goldschmidt—disappeared into the mists of history, and the loss was ours. Until now.

In August, London released its most recent discovery, "Africa Songs" by Wilhelm Grosz. The title work is settings of texts by poets of the Harlem Renaissance, such as Langston Hughes, who were much in vogue during the Weimar Republic. The disc also includes a series of lively cabaret ballads, and the songs that the exiled Grosz, under pseudonyms, wrote for films and theater, such as "Along The Santa Fe Trail" and "Red Sails In The Sunset."

This month, two tone poems by Alexander von Zemlinsky, who is championed by Riccardo Chailly, are on the schedule, to be followed by the Symphony No. 1 of Karol Rathaus, who, like Korngold, ended up in Hollywood, and Goldschmidt's violin and cello concertos, with soloists Chantal Juillet and Yo-Yo Ma. A sampler of the series, packaged with a fascinating 30-minute documentary video, "The Music Survives," was released in the summer.

LABOR OF LOVE

The series has been a labor of love for London Records executive producer Michael Haas, who otherwise produces recordings for label stars like Renee Fleming and Angela Gheorghiu. Some years ago, Haas was put in charge of a survey of the works of Kurt Weill. The project fell through, but in the course of researching it, Haas came across dozens of names of unfamiliar composers who seemed to have had major careers in the 1920s and the early '30s, and then completely disappeared. Haas persuaded London to let him keep the Weill project budget and devote it to these composers instead.

He found artistic aid in an unexpected quarter: the composer Berthold Goldschmidt, who fled the Nazis in the 1930s and was still alive, in his 90s, in London. "He was the lost child of the Weimar Republic and a wonderful witness to the entire project," Haas says. Goldschmidt helped Haas cull his list of 400 composers, bringing important works to his attention. Haas then hunted down scores, most of which had "officially" been destroyed when their Jewish or anti-Nazi composers were banned in 1933 but were in fact hidden away or survived in pieces. He then embarked upon his recording project, which to date has produced more than a dozen records, with more to come.

The catalog now includes such seminal works as Krenek's "Johnny Spielt Auf," Schreker's monumental opera "Die Gezeichneten," and Ute Lemper singing Berlin cabaret songs. For Haas, the greatest revelation has been Walter Braunfels' 1920 opera "Die Vogel," based on Aristophanes' play "The Birds"; it has a beautiful, late-Romantic score, performed by Lothar Zagrosek and the Deutsches Sinfonie-Orchester Berlin, and a fine lineup of soloists, including soprano

Hellen Kwan, tenor Endrik Wotrlich, and baritones Wolfgang Holzmair and Matthias Goerne.

"From the first two seconds of the overture, you realize the sound world is close to 'Dafne' of Strauss," Haas says. "Up until then, we had gotten skeptically positive reviews for the series from the German critics, but with 'Die Vogel'—I have never seen such an outpouring of response, people who said, 'Why isn't this standard repertoire?' (A production of "The Birds" is planned for Cologne, Germany.)

"People were expecting all this lost music to be bad, avant-garde stuff—I think sometimes, they were afraid to listen to it, because they might end up agreeing with Hitler!" Haas continues. "The irony is that the Jews and others whose music the Nazis banned were some of the most conservative, patriotic citizens. People like Schreker, Braunfels, and Zemlinsky were writing music that upheld the ideals of high art of the 19th century."

With the series on the market for five years, Haas acknowledges that sales are "slow," with the best-selling title doing about 13,000 units—though Haas points out that that was Korngold's opera "Das Wunder Der Heliane," a three-CD set.

"I've been able to produce cheaply, so fewer sales are needed for amortization," he says. Most of the recordings are co-produced with German radio, which pays for the chorus and orchestra, thus keeping costs under control. "It's sold enough to make London continue with the project—they would shut it down otherwise," Haas says. "It's part of the A&R profile."

Greg Barbero, London's U.S. VP, says that while sales have eroded for other sorts of titles, the "Entartete Musik" line has held steady. "It's pretty fertile soil for press and PR, and the core is interested," he says. "It has turned out to be accessible music, not avant-garde stuff that scares people away."

Best sellers in the line have included conductor John Mauceri's Korngold recording, "Between Two Worlds," and Lemper's cabaret songs, the latter in both its English and German versions. Barbero says the company is close to profitability on some of the titles. "It's not our biggest billing, but it's a great image campaign, and it certainly shows we're in this for more than just the money."

RADIO, RETAIL INTEREST

Radio and retail people have also found the discs interesting. "I appreciate the series," says Tyler Phelps, music director of KDFC San Francisco. "There's a real variety of music, and it gives you the opportunity to talk about the circumstances of the music's creation on the air, which is something we don't usually deal with. Most people don't think about World War II in cultural terms, but this reminds you that the war affected every single aspect of life in Europe. This is also music that hasn't been explored backwards and forwards on the radio."

Doug Diaz, head buyer for music and video at J&R Music World in New York, says the series has been successful for his store. The video/sampler combo was the store's top-selling classical title for several weeks, and Lemper's "Berlin Cabaret Songs" (the English version) held steady in the store's top five for a month and helped back-catalog sales of similar material.

J&R has played some of the CDs in the store and gotten interested com-

(Continued on next page)

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING SEPTEMBER 6, 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
Master P, How You Do Dat
Mariah Carey, Honey
Mary J. Blige, Everything
Puff Daddy, It's All About The Benjamins
Usher, You Make Me Wanna
The Notorious B.I.G., Mo Money Mo Problems
Coolio, C U When You Get There
Will Smith, Men In Black
Magoo And Timbaland, Up Jumps Da Boogie
Bone Thugs-N-Harmony, Boxtalk
Insane Clown Posse, Halls Of Illusion
Various Artists, The Jock Jam
SWV f/Puff Daddy, Someone
Mia X, The Party Don't Stop

NEW

Aaliyah, Hot Like Fire
Billy Porter, Show Me
Brownstone, Kiss And Tell
DJ Company, Rhythm Of Love
Forest For The Trees, Dream
God's Property, You Are The Only One
Jon Bon Jovi, Janie, Don't Take Your Love To Town
Mariah Carey, Honey (Remix)
Meredith Brooks, I Need
Nu Flavor, Heaven
Refugee Camp All Stars, Avenues
Save Ferris, Come On Eileen
Byron Stingily, Sing A Song
Chico DeBarge, Igin' Me
Damage, Wonderful Tonight
Diamond, The Hiatus
Jungle Brothers, Jungle Brothers
Killarmy, Swinging Swords
Lil' O, Can't Stop
Lost Boyz, Me & My Crazy World

Paul Rodgers, Soul Of Love
2 Tru, Ballers Flossin'



Continuous programming
1515 Broadway
New York, NY 10036

NEW

DubStar, Stars
Jungle Brothers, Jungle Brothers
Matthew Ryan, Guilty
Collective Soul, Blame
Wyclef Jean/Refugee All Stars, Guantanamo
The Sundays, Summertime
311, Prisoner
Junkster, Mr. Blue
Olive, You're Not Alone
Tanya Donnelly, Pretty Deep
John Fogerty, Blue Boy
John Fogerty, Busy Child
Cool Bone, Nothin' But Strife



Continuous programming
299 Queen St West
Toronto, Ontario M5V2Z5

Radiohead, Karma Police (new)
Carlos Morgan, Give It To You (new)
Tonic, If You Could Only See (new)
Meredith Brooks, I Need (new)
98 Degrees, Invisible Man (new)
Aqua, Barbie Girl (new)
311, Transistor (new)
Jon Bon Jovi, Janie, Don't Take Your Love To Town (new)
Sugar Ray, Fly
Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
The Tea Party, Temptation
Prodigy, Breathe
Sarah McLachlan, Building A Mystery
Robyn, Do You Know
Wu-Tang Clan, Triumph
Backstreet Boys, Everybody Backstreet's Back

U2, Last Night On Earth
Depeche Mode, Home
Live, Turn My Head



Continuous programming
Hawley Crescent
London NW18TT

Puff Daddy & Faith Evans (Feat. 112), I'll Be Missing You
Ricky Martin, Maria
Backstreet Boys, Everybody
Eternal, I Wanna Be The Only One
Michael Jackson, History (Megamix)
Coolio, C U When You Get There
Bellini, Samba De Janeiro
Babyface, How Come, How Long
Ginuwine, When Doves Cry
Hanson, Mmmmbop
Will Smith, Men In Black
Oasis, D' You Know What I Mean?
R. Kelly, Gotham City
Meredith Brooks, Bitch
The Notorious B.I.G., Hypnotize
Shola Ama, You Might Need Somebody
The Verve, Bitter Sweet Symphony
Sash, Ecuador
U2, Last Night On Earth
Jon Bon Jovi, Midnight In Chelsea



Continuous programming
2806 Opryland Dr.
Nashville, TN 37214

Bob Carlisle, Butterfly Kisses
Erin O'Donnell, Didn't Even Know
c Talk, Colored People
God's Property, Stomp
Point Of Grace, That's The Way It's Meant To Be
c 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 (new)
Skip Ewing, Mary Go Round (new)
Linda Eder, Something To Believe In (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

Jimmie's Chicken Shack, High
Honeyrods, Love Bees
HAL f/Gillian Anderson, Extremis
Kara's Flowers, Soap Disco
Offspring, Meaning Of Life
Talk Show, Hello Hello
Filter/Crystal Method, Trip Like I Do
John Lydon, In The Sun
The Dandy Warhols, Not If You Were The Last...



1/2-hour weekly
46 Gifford St
Brockton, MA 02401

Arkana, House On Fire
Geraldine Fibbers, California Tuff
Ben Folds Five, One Angry Dwarf...
Primus, Over The Falls
The Charlatans UK, One Or Another
Toad The Wet Sprocket, Come Down
Our Lady Peace, Superman's Dead
The Offspring, Meaning Of Life
Limp Bizkit, Counterfeit
Fishbone/Los Fabulosos, What's New Pussycat
Treble Charger, Friend Of Mine

W H SMITH SAYS IT'S STAYING IN MUSIC

(Continued from page 10)

because of the modest prices that a chain could command in difficult market conditions, he maintains. "The market has gone beyond the concept of acquisitions," Hancock says, "to other methods of consolidation."

Hancock says he is not able to comment on specific matters such as the suggestion that Smith is in discussion with Camelot Music about a consolidation involving the Wall. Sources have suggested that Smith is prepared to turn over the running of the Wall stores to Camelot in exchange for an equity position in the new joint company.

Hancock spoke to Billboard after the Aug. 27 announcement of Smith's results for the 12 months ending May 31. A statement accompanying the results says of the Wall, "The U.S. music retail business broke even in a very weak market. Plans for this business will continue to be examined as the market recovers."

The company's figures show the Wall's sales were down in the period by 6%, to 105 million pounds (\$168 million). Sales in comparable stores were down 2%.

The statement adds that for Virgin Our Price in the U.K., sales were up 2% over the previous year, to 451 million pounds (\$721.6 million). However, sales in comparable stores were down 3%, "reflecting difficult conditions in the sector. Profits were down 4 million pounds [\$6.4 million] to 14 million pounds [\$22.4 million]. Second-half profits were stabilized at 15 million pounds [\$24 million]."

The statement notes that during the period, 23 new Virgin stores were

opened and 19 Our Price stores were closed. The concentration on the Virgin Megastore brand increased the joint chain's total selling space by 90,000 square feet, an additional 10% of trading area, says the company.

The expansion of the Virgin brand is, according to Virgin Our Price chairman Alan Giles, the latest manifestation of the 20 million pound (\$32 million) investment program established by former managing director Simon Burke.

Burke left Virgin Our Price last year to become head of the Virgin Group's retail and cinema businesses worldwide (Billboard, Sept. 21, 1996). Though he has not been replaced as chief executive of the U.K. music chain, the operation is represented on the Smith board by Giles, who is chief executive of Smith-owned book retail chain Waterstone's.

Unlike Waterstone's, Virgin Our Price is a joint venture, 75% owned by Smith and 25% by Richard Branson's Virgin Group. It has recently been revealed that the Virgin Group offered Smith \$200 million for its 75% stake earlier this year (Billboard Bulletin, Aug. 25). "We chose not to accept that offer," states Giles.

UPS AND DOWNS

"While the joint-venture relationship had had its ups and downs," he adds, "the relationship remains very important to both shareholders. Both parties have different and complementary skills."

Smith chief executive Bill Cockburn is reported to have been central in deciding not to sell Virgin Our Price. However, Cockburn leaves the company at the end of September. Asked if his departure will change Smith's attitude toward any future bids, Giles says, "We have a very clearly defined strategy as a result of a review instigated after Bill Cockburn's arrival. We are all committed to it."

Asked about Smith's commitment to music on both sides of the Atlantic, Hancock states, "Music is a historic business for Smith; we have been in this business for a long time."

Overall, W H Smith Group sales in the 12 months to May 31 were up 4%, to 2.75 billion pounds (\$4.4 billion), producing profits, before exceptional items, that were up 39% at 124 million pounds (\$198.4 million).

NAZI-BANNED MUSIC

(Continued from preceding page)

ments. "The series has exposed the music to people who are not the deepest of classical buyers, making it more interesting to them to investigate unknown composers," Diaz says. "I've noticed more interest in Krenek as a result of the series."

Barbero is working on grass-roots and educational opportunities for the line as well. "We're designing an educational package, and we're working with nontraditional retail," he says. "The reaction from museums has been tremendous. Jewish and historical museums have been responsive: The Holocaust Museum carries the entire line, and the Los Angeles County Museum helped us promote it. In 1998, we'll be working on a program that will use it as an aid to history teaching in high school."

Haas has 10 more recordings in the can and expects to record a few more, though he certainly doesn't expect to go on forever. "I don't want people to be begging me to stop!" he says.

He is looking forward to showing the importance of the Czech composers of the period, with discs of music by Hans Krasa, Pavel Haas, and others. "These were major figures. If they had lived, they would have been as big as Janáček and Martinu."

Then there are composers like Josef Kofma, "a little Jewish Communist who wrote the song we know as 'Autumn Leaves,'" Haas says. "He studied with [composer Hanns] Eisler, got chucked out of Germany, and teamed up with Jacques Prevert to become a major influence on the French *chanson*. In our arrangement of 'Autumn Leaves,' for clarinet and piano, suddenly you hear its klezmer roots!"

Asesores, the Puerto Rico-based research company, does not provide overnight audience figures on weekends. Therefore, the new chart will be monitored daily from 6 a.m. to midnight.

There are 108 Spanish stations reporting to Hot Latin Tracks, as well as to three genre sub-charts: regional Mexican (69), pop (26), and tropical/salsa (23).

Ten of the stations are dual reporters, delivering listener information to two of the three sub-charts. For instance, San Juan, Puerto Rico's popular WKAQ-FM reports to both the pop and tropical/salsa sub-charts.

John Lannert, Billboard's Latin American/Caribbean bureau chief, says the new audience chart will be a more informative and useful marketing tool for the U.S. Latino recording industry than the previous detections chart.

"An audience chart is a more accu-

EMI CMG, Gospo Centric In Legal Battle

Distribution Of Set Involving Kirk Franklin At Issue

BY LISA COLLINS
and DEBORAH EVANS PRICE

NASHVILLE—Nashville-based EMI Christian Music Group (CMG) and Gospo Centric Records, a Los Angeles independent label distributed by EMI CMG's Chordant Distribution, are suing each other over Kirk Franklin's involvement in the highly successful album "God's Property From Kirk Franklin's Nu Nation" on B-Rite Records.

The album debuted at No. 4 on Billboard's Top Gospel Albums chart in the June 7 issue and rose to No. 3 on The Billboard 200 June 14; it peaked at No. 1 on Top R&B Albums.

In a suit filed June 19 in the Chancery Court for Davidson County Tennessee, EMI CMG claims the "God's Property" album is being marketed as a Kirk Franklin album in violation of Gospo Centric's exclusive agreement that all Franklin's product be distributed through Chordant. The suit names Gospo Centric, B-Rite Records, co-president/CEO of Gospo Centric Vicki Mack-Lataillade, and her husband, B-Rite president Claude Lataillade, as defendants. The suit alleges breach of contract, misrepresentation, fraud, inducement to breach contract, and civil conspiracy.

The album is currently being distributed to the Christian market through Word Records and to the mainstream market via Interscope. Word and Interscope are not named as defendants.

God's Property, a group of 50 musically gifted inner-city youths, has performed in and around the Dallas-Fort Worth area since its formation in 1992. The act began working with Franklin in 1994 when he contracted it to do background vocals on the "Whatcha Lookin' 4?" album.

Contending that the God's Property release does not fall within the existing distribution agreement it has with EMI, Gospo Centric filed a \$50 million countersuit Aug. 1, characterizing its move as "an action to stop a powerful music corporation, EMI Christian Music Group, from destroying an independent, Christian, African-American, woman-owned

record label that has relied on faith, integrity, and hard work to produce positive gospel music."

The countersuit, charging breach of contract and "interference with contractual relations" and citing the "doctrine of unclean hands," classifies EMI's complaint as a "meritless" tactic employed to increase its leverage in negotiations for a new distribution agreement, pointing out that the filing of the lawsuit occurred on the same day that EMI sent a letter proposing terms for a new deal.

Mack-Lataillade accuses EMI CMG and its president, Bill Hearn, of acting with "prejudice and bad faith in attempting to put Gospo Centric out of business." The countersuit also alleges that Hearn and EMI engaged in a campaign "laden with not-so-subtle racial undertones," as well as "personal attacks, insults, and degrading remarks."

Mack-Lataillade additionally accuses EMI of inadequately distributing and promoting Gospo Centric product and attempting to woo Franklin away from Gospo Centric.

Most damaging to the 5-year-old Inglewood, Calif.-based company, according to the suit, is EMI's withholding of royalty payments with the July 30 filing of a motion to "pay funds into court." In court papers, Mack-Lataillade deems the move a crusade to "bring Gospo Centric to its knees." According to documents filed, the payments—\$283,209.40 as of Aug. 1—constitute more than 90% of Gospo Centric's monthly income and serve as its principal source of cash flow.

On Aug. 11, Gospo Centric filed an objection to the motion to pay funds into court. On Aug. 15, the court ruled in favor of the motion, meaning the court will hold the money in question until the dispute is resolved. Gospo Centric has the option of trying to post a bond to get the money. An amount for the bond has not been set. According to a source in the clerk of court's office, the bond amount could be as high as the money in question.

Representatives from Gospo Centric were unavailable for comment on the suit or countersuit by press time.

EMI CMG declined to comment on

the suit beyond issuing a statement that read, "It's not appropriate for EMI Christian Music Group to make public comment regarding its distribution relationship with Gospo Centric Records. We do have an ongoing dispute, but we view it as a private matter between business partners."

The crux of the lawsuits centers on a 20-page distribution agreement signed in 1992 between Sparrow and Gospo Centric, before EMI CMG was formed to encompass the Sparrow, Star Song, ForeFront, and re:think labels, as well as Chordant Distribution.

The agreement states that "Gospo Centric shall exclusively offer to Sparrow any and all Gospo Centric Masters produced by or for Gospo Centric Records during the term hereof and/or to be embodied on records released and to be released under any of Gospo Centric's trademarks and/or trade names during the term and/or obtained or owned or controlled in whole or in part by Vicki Mack-Lataillade or Gospo Centric or any other principal, officer, or controlling party of Gospo Centric during the term and/or licensed to, distributed by, or otherwise acquired by Gospo Centric during the term."

"Gospo Centric's submission of a Master embodying the performances of an artist shall constitute its warranty and representation that it has a valid, binding, and subsisting agreement with such artist for such artist's exclusive services as a recording artist through the term hereof."

"God's Property" is on the B-Rite label, of which Lataillade is president. The two labels share an office and phone number. Thus, EMI's suit claims they are "alter egos." According to court papers, the suit says, "The Agreement also provided to EMI CMG the same distribution right for all Gospo records and tapes obtained, owned, or controlled in whole or in part by Vicki Mack-Lataillade, Gospo, or any other principal, officer, or controlling party of Gospo, which includes defendant Claude Lataillade."

EMI CMG is seeking unspecified damages in the suit and is requesting a trial by jury.

BILLBOARD BOWS NEW AUDIENCE-BASED DATA FOR LATIN TRACKS CHART

(Continued from page 5)

rate barometer of its songs' popularity," says Lannert, "because it is based not solely on the number of times the songs are being played but also on the number of listeners tuned in during those rotations."

"So, a song being played during a highly rated daypart on a big-city radio station will carry much greater weight on the chart than if it was being played on a station in a small market. The overall effect of the audience chart is that it reflects listener impact, not merely a quantity of rotations."

ARRAY OF INFORMATION

Geoff Mayfield, Billboard's director of charts, says the Latin conversion is a matter of best utilizing the array of information that BDS can provide.

"With both BDS and SoundScan, our charts department tries to best implement data that will properly inform a chart. In the Latin markets,

we have become convinced that audience measurements offer a more appropriate yardstick than detections-based charts," says Mayfield.

Hot Latin Tracks switched from station-provided playlists to BDS detections in the Nov. 16, 1994, issue.

Mayfield suggests that other Billboard radio charts might also be converted to audience measurements in the not-too-distant future. "While it is obvious that promotion departments and radio programmers have embraced the detections-based charts that are provided by our sister Airplay Monitor magazines, Billboard readers with sales and marketing orientations might be better served by audience-based charts," he says. "If that happens, Billboard's radio charts would be distinct from the ones which run in Airplay Monitor."

Reporting stations for Hot Latin Tracks are selected based on three criteria: a minimum 20,000 cume audi-

ence; a 1 share as determined by Arbitron or Asesores; or it is the only Spanish music station in a market monitored by BDS. (If no station qualifies based on the first two criteria, then the station with the highest cume will qualify as a reporter.)

The No. 1 song on this issue's inaugural audience chart is Luis Miguel's "Por Debajo De La Mesa." The top-rated entries on the three sub-charts are Luis Miguel's single (pop), Frankie Negrón's "Hoy Me He Vuelto A Enamorar" (tropical/salsa), and Marco Antonio Solís' "Mi Último Adiós" (regional Mexican).

In this issue's Latin radio charts, the last-week numbers reflect where songs ranked on the previous audience-based test charts in the past two weeks, rather than last issue's published Billboard charts. Currently, the "Airpower" designation is not being used on Hot Latin Tracks.

BABYFACE & CO. WHET APPETITES FOR LAFACE 'SOUL FOOD' SOUNDTRACK

(Continued from page 13)

they will have similar success with "Soul Food."

"There's always pressure when we release an album, because I want all of them to sell," says LaFace co-founder/co-president Antonio "L.A." Reid, who takes executive producer credits with Babyface and Tracey Edmonds. "But this album features artists and producers with good batting averages, and they're putting their reputations into our hands by appearing on the project. So it's my job to see that the record has the kind of success you'd expect from such a quality project."

Reid is confident of the prospects for "Soul Food" because of the LaFace staff's efficiency and especially because of the relationship he enjoys with label co-founder/co-president Babyface. "Between the two of us, you have one on the phone making things happen and the other in the studio. Plus, we have cream-of-the-crop producers who are as strong as the artists on the project."

The industry seems to agree. Says Violet Brown, urban buyer for the 265-store, Torrance, Calif.-based Wherehouse Entertainment chain, "The people around the industry are talking a lot about ['Soul Food']. And when there's [talk] this big within the industry, consumers usually get in on it, too."

"I love the Total single," says KKBT Los Angeles music director Mariama Snider. "The minute you hear it, you know it's a hit. The Milestone record is cool, and we're watching it."

"What About Us," by Total, and Milestone's "I Care 'Bout You" are the project's first two singles. They were serviced July 18 to top 40, crossover, and R&B radio and released Aug. 12 to retail.

"Those singles represent two very different aspects of the album," says LaFace international development and product management senior director Lisa Cambridge, who adds that the label began its marketing campaign in July by distributing postcards and posters at press, retail, and radio.

"When you look at the complexion of radio right now, the Milestone single gave us great positioning with mainstream radio because of the talent and the historic pairing of the Edmonds family members," she says. "The Total single should do well with mix shows and is a great single for daypart radio."

Babyface, who wrote and produced Arista's 1995 "Waiting To Exhale" soundtrack—which was No. 1 for five weeks on The Billboard 200—says his experience with "Soul Food" was different because he didn't score the project, as he did "Exhale." Also, being involved in the film's production offered a unique perspective on the project, he says.

"['Soul Food'] was easier to attack musically, because I wasn't as involved in the scoring element," he says. "Tracey and I worked together to pick the songs that worked best for the film. I guess the most challenging thing to making any soundtrack is making sure that the music fits the film while also still being radio-friendly."

Tracey, who is president of Yab Yum and who initially received the "Soul Food" script from the William Morris Agency during the talent agency's search for a label to do the soundtrack, says that from a marketing point of view, the soundtrack should lead consumers to the film and vice versa.

"The soundtrack's singles should help increase exposure of the film because of music video and radio opportunities," she says.

The video for Milestone's "I Care 'Bout You" was serviced Aug. 19, while

Total's clip is slated to be sent out in early September. Both will utilize elements from the film, and several clip shows plan to air specials on the film that will include both videos, beginning in September.

A premiere party for the soundtrack will be held in September at a yet-to-be-determined venue.

As with the kickoff, executives expect to continue to work two singles concurrently throughout the life of the "Soul Food" project. "But we don't want them to be fighting one another for [air time]," Cambridge says.

KKBT's Snider says the dual-singles approach shouldn't interfere with playlist consideration. "It only becomes a problem when songs on the same soundtrack are by the same artist," she says.

Tracey says that, creatively, the soundtrack's music is a natural fit with the film. "Unlike some soundtracks or music-inspired-by albums, we legitimately needed music in this film because of its nature," she says. "So it

was a wonderful opportunity for us to use it in an unforced way."

The label hopes to garner television appearances in support of the Milestone and Total singles. "Total will do things that make sense, such as television interviews and other promotions," says Cambridge. "For Milestone, because they're so independent of each other, scheduling gets to be hairy, but we'll go after some opportunities."

However, should Milestone's single generate significant heat, Babyface doesn't rule out recording an entire album with the all-star collective.

"If ['I Care 'Bout You'] happens, you never know," he says. "It was a lot of fun recording that song as a producer, because I had all the tools to make it work. It was fun working with my brothers and putting them to the test."

"You just don't stand there [in the recording booth] with K-Ci and JoJo; you've got to come with some real vocals, and I thought they went toe to toe," Babyface adds. "And as you can hear [on the single], I kinda kept my

mouth shut and let the others do their thing."

Although the soundtrack has a simultaneous international release, Cambridge says the label is continuing discussions on how best to market the album sans film in other territories, since the movie will be released much later than the soundtrack outside the U.S.

"It would be challenging to market the album as a soundtrack [in that case], so we're discussing whether to work 'Soul Food' as a compilation instead," she says.

Because of the potentially different marketing strategy, the album's artwork also may change for non-U.S. territories. However, executives do not expect drastic changes in its overall approach.

"The thing that's in the project's favor is that the territories have multiple options," Cambridge says. "Milestone will work well in Asia, while in Europe, the Total single might work better."

In September, the soundtrack and film will benefit from an extensive advertising campaign that begins with consumer music publications before targeting general consumer magazines in October. In addition, the label plans to go after numerous press opportunities for Babyface because of his multi-dimensional role with the film and soundtrack.

"With any soundtrack, the window of opportunity is small to prove yourself to be more than just a soundtrack [but also] a great album," Cambridge says.

The label is also conducting a cross-promotional campaign with the makers of Miracle Whip. Consumers will receive a rebate for the product upon mailing in a proof-of-purchase seal from the album.

"This has been a really challenging project to work, because soundtracks have so many dimensions to them, logistically speaking," says Reid. "But we're certain that 'Soul Food' can attain a level of success deserving of the talent and effort put into it."

PUBLISHERS MULL ROYALTY AUDITS OF ASIAN LABELS

(Continued from page 10)

or early in 1998. "And we'll pick a major instead of an independent," she adds. "It's not fair to the independent [record companies]. Many of them do not know how to pay."

Asian record companies—major or otherwise—have seldom, if ever, opened their books. In recent years, progress in the field of mechanical rights has mostly been made through the Memorandum of Understanding (MoU). Under that agreement, the Asian record divisions of the multinational labels pay mechanicals directly to sister publishing units in countries where there are no statutory arrangements (Billboard, Dec. 7, 1996).

Several independent Asian companies, as well as the Fox Agency International subsidiary of the Harry Fox Agency, which collects mechanical royalties, are also signatories to the MoU. Indeed, Fox's move to sign—initially, the organization criticized the pact—has been widely seen as an acceptance of the MoU's reach and influence (Billboard, June 28).

As intended, its impact has been greatest in countries where the concept of mechanicals was previously unrecognized or where there was no statutory regime. In Indonesia, at a small ceremony in Jakarta recently, four major labels (BMG, EMI, PolyGram, and Warner) paid \$600,000 in mechanical royalties to their sister publishers—reportedly a first for the market—based on the MoU.

Publishers particularly want to see Asia's independent labels grasp the nettle of mechanicals, since a number of them hold significant—if not dominant—market share on a local or regional level. "The independents," says one publishing executive, "have not been diligently following the industry practice of submitting label copy and making mechanical payments."

BMG's Smellie contends that introducing the audit mechanism will be negatively interpreted by the indie labels, if not the majors, too.

"It might provide an immediate sugar hit [for publishers]," he says. "But I wonder if in the long term it won't hinder some of the larger independents from supporting the MoU. I would have thought that the focus of the effort would have been to get more

people to sign the MoU, rather than scare them off. One wonders whether the time and effort of an audit at this stage might generate ill will and make the process of expanding the number of record companies that will sign the MoU more difficult."

EMI Music Publishing's Ng, however, notes that companies small and large have been, in many cases, unable or unwilling to service their end of the bargain and that an audit will resolve the problem. Education will be part of the initial thrust, she says, although getting paid is the ultimate aim.

Staging an Asia-wide industry audit is "a mammoth task," acknowledges one source. An independent analysis of ledgers will take time: Publishers here estimate that auditing the six majors alone across nine Asian territories will be a process rolled out over as much as five years. One source estimates that

each market will take about six to nine months to complete, stating, "It'll be a rolling thing. But we'll be continuously auditing at least one company at any given time."

Singapore and Malaysia apparently present themselves as two of the more obvious initial targets. "We have lost a lot of royalties there in the last few years," Ng contends.

While publishers started collecting mechanicals in most other Asian territories just this year or last, record companies in Singapore have been bound by agreement to pay for more than 10 years. Some companies, according to the EMI officer, have been meeting their obligations better than others. "We lost a lot of interest because of delay; some have not paid since 1991 and 1992." This adds up to "a lot of interest," Ng states. "We'll research in our book and decide who we should go for."

JAPAN'S MUSIC MARKET UP SLIGHTLY AT MIDYEAR

(Continued from page 10)

units, a fall of 2%, and were worth 9.2 billion yen (\$80.4 million), down 7%. (Separate figures for singles and albums are not available; most cassettes are albums, however.)

Vinyl LPs shipped 457,000 units, up 40%, and were worth 631 million yen (\$5.52 million), up 42%.

CD singles (there are no other singles formats of note in the Japanese market) were 87.7 million units, down 1%, and were worth 55.4 billion yen (\$484.4 million), unchanged.

Domestic product shipped in the first half totaled 185.9 million units, up 4% over the first six months of 1996, and represented a wholesale value of 211.6 billion yen (\$1.85 billion), up 6.6%.

Foreign product shipped in the first half totaled 46.5 million units, down 11.4%, for a value of 67.2 billion yen (\$587.6 million), down 9.4%.

Non-Japanese music thus accounted for 20% of the Japanese market in volume terms and 24.1% in terms of revenue, compared with the corresponding figures of 22.7% and 27.2% for the first six months of 1996.

"In general, business is sluggish," says Avex chairman Tom Yoda. "Overall music-buying power by consumers

may be slowing down, especially for *yogaku* [foreign music], because *yogaku* is not the kind of music that's promoted by TV or tie-ups with TV dramas or commercials."

Yoda adds that the situation for many music retailers is worse, as they face increased competition from non-specialist retailers, such as discount chains and electronics stores.

Notes Mike Inman, president of Virgin Retail Asia-Pacific, "I think it's the hardest six months we've ever had." Pointing out that business has picked

up in the last couple of months, Inman says the first-half results are part of the natural "sliding down" from the early-'90s boom period.

"There is also a definite downturn in catalog sales," reflecting some degree of saturation in the market, Inman adds. And since domestic catalog sales have historically been weak in Japan, foreign repertoire feels more of an impact when catalog sales decline.

"[New-title] sales have been more or less the same," Inman says.

AUSTRALIAN MUSIC FEE RULING

(Continued from page 10)

dated four years, when proceedings were launched. A complete payment figure is to be finalized.

"We're conducting detailed market research into the number of business subscribers they have," says Cottle. "I don't expect to get that data for another two weeks. It will be a few million dollars, but the exact figure is not known."

In the wake of the decision, the Australian government is expected to move ahead on long-awaited changes to the Copyright Act to cover new technolo-

gy and converging industries of telephony, computing, and entertainment.

APRA will pursue proceedings against online operator OzEmail for payment of downloaded music. It is negotiating with Internet service providers for a nominal fee of \$1 Australian per subscriber per year—which would amount to \$1 million Australian (\$780,000), according to Cottle. The fee only covers incidental music. Music-based sites would negotiate for licenses with APRA.



SESAC Wishes And Platinum Kisses. Bob Carlisle celebrates the Recording Industry Assn. of America's double-platinum certification of his album "Butterfly Kisses (Shades Of Grace)" with SESAC officials at their Music Row headquarters in Nashville. The day was also designated "Bob Carlisle Day." Shown celebrating the event, from left, are Ray Ware, Carlisle's manager; Pat Rogers, senior VP, writer/publisher relations, SESAC; Dale Matthews, president, Brentwood-Benson Music Publishing; Jim Van Hook, CEO, Provident Music Group; Carlisle; Rebecca Palmer, senior director, writer/publisher relations, SESAC; Bill Velez, president/COO, SESAC; and Jeff Moseley, president, Benson Label Group.



Classic Fantasies. Deutsche Grammophon celebrates the recent collaboration between violinist Anne-Sophie Mutter, the New York Philharmonic, and Philharmonic conductor Kurt Masur for Brahms' Violin Concerto and Schumann's Fantasy in C for Violin and Orchestra, performed at New York's Avery Fisher Hall. Shown attending the performance, from left, are Deborah Borda, executive director, New York Philharmonic; Michael Fine, VP of A&R, Deutsche Grammophon; Masur; Mutter; Douglas Sheldon, VP, Columbia Artists Management Inc.; Albert Imperato, VP, Deutsche Grammophon, U.S.; and Paul Foley, VP of catalog sales, PolyGram Records.



Frankie And Chucky. Epic Records recently signed R&B artist Frankie, whose debut album, "My Heart Belongs To You," is due in September. Shown at the signing, from left, are Tracy Jordan, Frankie's attorney; Ray Harris, senior VP of black music at Epic; and Tracie Thompson, GM of Chucklife Productions Inc. Shown sitting, from left, are Chucky Thompson; president/CEO of Chucklife; Frankie; and Ron Sweeney, executive VP of black music at Epic.



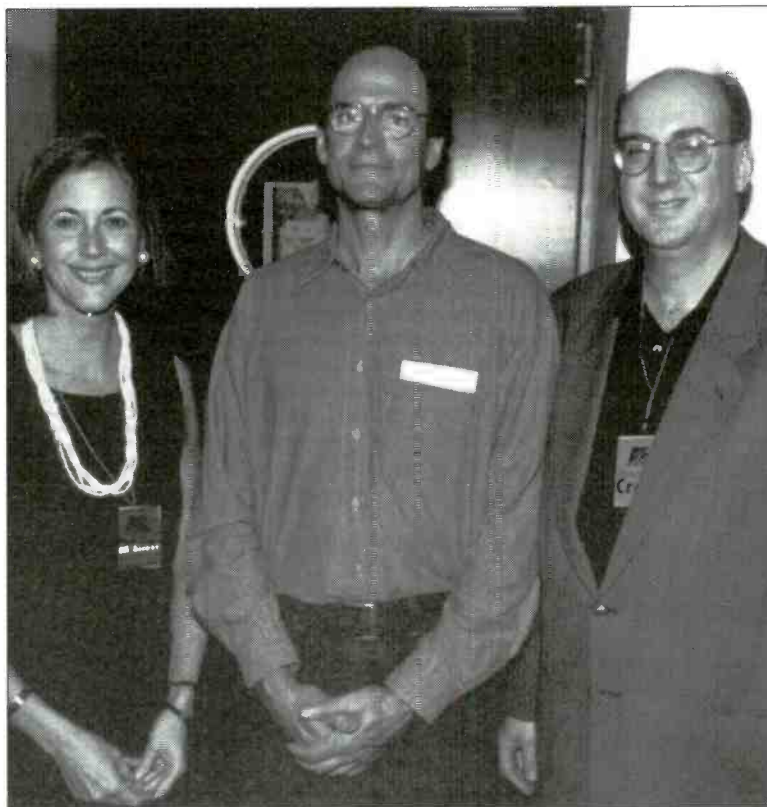
Singing His Heart Out. A&M artist Billy Porter stopped by New York's St. Vincent's Hospital to sing for AIDS patients as part of LIFEbeat's Hearts & Voices program. Shown at the event, from left, are Andy Schuon, executive VP of MTV; Porter; Tim Rosta, executive director of LIFEbeat; and Peter Solomita, coordinator of Hearts & Voices.



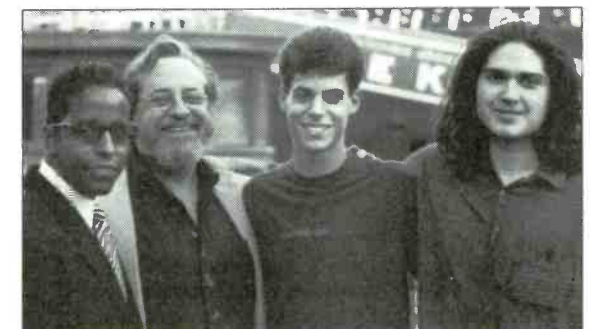
Thrill On Capitol Hill. The Recording Industry Assn. of America (RIAA) recently hosted a luncheon on Capitol Hill for Country Music Assn. (CMA) representatives and the United States trade representative, Charlene Barshefsky, who updated the group on trade and intellectual property issues. Shown attending the meeting, from left, are Tim DuBois, Arista/Nashville president and CMA president; Hilary Rosen, RIAA president/CEO; Ed Benson, CMA executive director; Barshefsky; Jay Berman, RIAA chairman, and Donna Hilley, Sony/ATV Tree Publishing president/CEO and chairman of the CMA board of directors.



Sparrow's Invention. Sparrow recording artists Scott Dente of Out Of The Grey, Phil Keaggy, and Wes King take a break from recording their upcoming album, "Invention." Pictured, from left, are Dente, Keaggy, and King.



Taylor By Request. James Taylor meets with A&E Television Networks executives prior to the filming of A&E's "James Taylor By Request." Pictured, from left, are Delia Fine, VP of film, drama, and performing arts; Taylor; and Ron Schneier, senior VP of ad sales.



Seaport Jazz. N2K artists Loston Harris, Sergio Salvatore, and Julian Coryell performed at New York's South Street Seaport as part of the Texaco New York Jazz Festival. Pictured backstage, from left, are Harris, N2K president Phil Ramone, Salvatore, and Coryell.

POLYDOR GEARS UP FOR ITS CREAM RETROSPECTIVE

(Continued from page 13)

"Goodbye" LPs, with the flow approximating that of a show at the trio's peak. Including white-hot extended takes on such favorites as "White Room," "Crossroads," and "Tales Of Brave Ulysses," the live material ends with a rare gem: Cream putting a subtle, sinuous spin on its enduring psychedelic blues-rock anthem "Sunshine Of Your Love" on the Glen Campbell TV show in '68.

Describing Cream as "a schizophrenic jazz band," bassist/vocalist Bruce says the group was definitely one animal in the studio and another live. "Live, Cream was a great, hard-working band—Eric was supreme and Ginger the most musical drummer alive—and those original live albums were very good, probably the best records of their kind up to that point. But our studio recordings were probably more important, although there you can tell that each one of us had a different idea of what Cream should be.

"We were three very serious musicians," Bruce adds, "but around 'Disraeli Gears,' hanging heavy in New York, that was the fun time of the band. All those party sounds on 'Take It Back,' that's what it was like. That was the closest Cream got to a party."

LISTEN WITH PRIDE

Bruce says he's glad "PolyGram finally got it together to put something like this out. Although I don't know exactly what's on it, since they weren't good enough to even send me a copy. But that's just how a behemoth like PolyGram is: They feel that because they own it, they don't have to involve the artist on any level. At any rate, when I do get a copy, I'll listen to it with pride."

Bill Levenson, VP of A&R/catalog development for PolyMedia and producer of "Those Were The Days," says that traditionally the label tends to "stay inside on these anthologies. Artists are very subjective, and we strive for an objectivity that serves the fan best. I know I try to do right by everyone, but in the end, I have to trust my instincts."

The Cream boxed set does have the distinction of a decade of thought behind it, as Levenson started considering the project while researching material for the Grammy-winning "Crossroads" Clapton boxed set. En route to "Those Were The Days," he helped put together a newly compiled and remastered "Very Best Of Cream," issued in '95.

CATALOG REMASTERED

The remastering and repackaging of the entire Cream catalog has also been completed. "Fresh Cream," "Disraeli Gears" (which hit No. 4 on Billboard's chart in '67), "Wheels Of Fire" (No. 1 in '68), "Goodbye" (No. 2 in '69), "Live Cream," and "Live Cream II" are slated for individual release early next year. The overhauled catalog titles will have no bonus tracks, keeping the discs at midprice and adding allure to the boxed set.

Aiming to make "Those Were The Days" as complete as it could be, Levenson scoured tape vaults and listened to scores of bootlegs to track down all the available sources for previously unissued material. "What I found is that most of what was discarded was discarded for a reason," he says. "Mostly, the best stuff was on the albums. Still, we were able to put some cool rare things in the box, like unedited live material and those demos that have never even been heard on boot-

leg."

One treasure-trove of Cream material not tapped for "Those Were The Days" was the capacious BBC archive. Levenson says he prepared a 20-track-plus CD full of "wonderful, spontaneous moments" that the band recorded for broadcast by the BBC, but due to fluctuations in network policy, the disc couldn't go into the set. Levenson is confident, though, that Polydor/Chronicles will issue Cream's BBC takes in the near future.

In addition to rummaging through the musical lost and found, Levenson used the decade since "Crossroads" to come up with dozens of rare and previously unpublished Cream photos for the box. He says, "We worked hard to

make sure that when people plop down \$59.98, they're definitely getting their money's worth."

To promote "Those Were The Days," PolyGram will take a tack similar to the campaigns behind its previous high-profile Chronicles reissues (such as the successful Allman Brothers title "At Fillmore East"). According to Brad Pollack, VP of marketing for A&M Associated Labels, the emphasis will be on consumer ads touting Cream's place in the pantheon of rock bands. And at radio, there will be "win it before you can buy it" promotions with classic rock stations.

In these soft retail days, PolyGram can expect the Cream boxed set to do

well with its native audience but will have a hard road crossing over, according to Tony Rivera, head buyer at the Tower Records at Fisherman's Wharf in San Francisco. "There's definitely a cult there for that Fillmore-era rock stuff, especially around here, and Chronicles does a really nice job with its reissues," he says. "The Derek & the Dominos set still sells great, and that came out years ago. So the dinosaur rock crowd should go for it for sure. But at \$60, it's going to be tough to get any kid to take a chance on some old band that broke up more than 25 years ago."

True, in the wake of Clapton's enormous solo success, the fact that Cream laid the groundwork for dozens of

hard rock bands is often overlooked, particularly among the younger set. But Cream's value goes beyond nostalgia, as Dowd points out. The roots of any alternative rock scene are tied strongly to the electric effusions he helped capture 30 years ago.

"Cream was the first real statement of the '60s underground rock'n'roll youth culture," Dowd explains. "At the time, there was a blues/soul revival in the States, and in Britain, there was a folk-blues thing going on. And you had pop and the Beatles. But in America especially, the audience was hungry for something different and of quality. Cream was dynamically different and a catalyst for all the serious rock bands to follow."

REGGAE'S NADINE COMES INTO HER OWN ON V.P. ALBUM

(Continued from page 14)

Burrell and the Xterminator team—saxophonist Dean Frazier, drummer Sly Dunbar, the Firehouse band, and guitarist Robbie Lyn—gave her spare, rhythmic tracks that layer tidbits of rootsy melody lines, background vocals, and horns over modern drum machine beats.

Sutherland says that three years ago, after Elektra Records dropped her recordings, including the completed "Island Girl" album, she nearly quit music altogether, and not for the first time. Before her smash hit "Action" was released on a Jamaican label in 1993, Sutherland went to the U.K. and applied successfully to law school. "I thought, 'I'm getting older,'" she says. "I had this romantic idea of me as a lawyer with integrity saying, 'My client is innocent' and changing the world. I was also concerned about women's issues in Jamaica.

"But now I want to do it musically," she continues. "It's a very, very sexist business, but I'm thankful. If I hadn't started when I was younger and networked, I wonder if I would have done as much as I've done now. I can pick up the phone [and call] any producer and say, 'I have a song,' and they say, 'Come in.' But I wonder about the new female artist. What kind of stress must she go through?"

MARLEY SUPPORT

That first day when little Nadine showed up at Tuff Gong, "who was there but Bob Marley!" Sutherland recalls. "He was so, so, so good to me, whenever I speak of him, I feel so honored and awed. I was so tiny, he put me on a stool. Then he said, 'I want the bassline to be like this,' and was very instrumental in the sound of 'Starvation In The Land.'

"Bob and the entire Tuff Gong staff felt that the career would be there forever, but it's very important to get that basic knowledge," she adds. "They marketed me as a nice little St. Andrew's High School for Girls student, and I couldn't really tour that much. But they had plans for me when I was old enough to make a decision. I never considered myself to be a part of the music industry, because school was my major focus."

Along with the Melody Makers, Sutherland took voice-training classes with Jamaican opera singer Faye Ennever and went on to study with other vocal coaches. After Marley's passing, Sutherland's first background singing experience was at age 16, dressed in her school uniform, for Peter Tosh. "I didn't think I could do it," she says. "I went there, shaking. He was the

coolest man."

Sutherland became a sought-after backup singer, and she toured with Tosh during summer vacation. Then Tosh died, and producers were calling her into the studio to record solo. "I was also good academically and didn't know which direction to take," she says. "I was kind of intimidated, to tell you the truth, because everything was DJs at that time."

Sutherland says she was asked to audition for Soul II Soul after lead vocalist Caron Wheeler left. "I got the part, and I was, 'Wow! I'm going to be the next Caron Wheeler,'" she recalls. Set to join the group for its third album, problems surfaced when the record company "just didn't know what to do with me," says Sutherland. "I became sick of it and came home and decided I wanted to do my roots—reggae."

RETURN TO REGGAE

"Action" brought Sutherland back to the reggae business and initiated several more reggae chart-dominators. Then came the Elektra rift in 1994. "I decided I was too old to go to law school, so I studied marketing for two years and then public relations," she says of the intervening years. "Last year, I took up fitness instruction, and I'm now a certified fitness instructor."

But her love of music persisted. Sutherland researched "different kinds of music to develop and grow. I've been on a roll," she says. "This album reflects my writing capabilities and who I am inside more than anything else, and my spirituality comes out."

"Nadine" is worth the wait," says Patrick Watson, reggae buyer for the HMV outlet on New York's Upper West Side. "Nadine Sutherland is great, and we've been waiting for an album from her since Elektra was supposed to release one about three years ago, when she had a bunch of singles out. I like this one a lot because the tracks are catchy and radio-friendly, even though they are all originals. They're a good mix of ballads and dancehall tunes. But the key is her voice: It shines out on all the tracks."

ALL-OUT CAMPAIGN

Though V.P. is only the licensee for "Nadine," the company is marketing the album with the fervor accorded to its own productions.

"She's one of the premier songstress out there, with a very unique sound," says V.P. marketing director Randy Chin. "Incredible vocals, excellent writing abilities, and she's gor-

geous, smart, and very personable. She's got a good package."

"I Believe In Love" went out July 23 to reggae retail and radio, which received a 12-inch vinyl single featuring "Turn Off The Lights"—another empowering love song—on the B-side. "For now, we're just pushing it on reggae radio," says Chin. "We serviced the album on Aug. 14 to reggae radio, and 'Not My Baby' is getting a good buzz from DJs."

On Aug. 19, V.P. held a media day at its Queens, N.Y., retail store. "We had all the radio and print reggae people calling in for interviews," says Chin. "And we had her on a couple of reggae video show interviews."

RADIO CAMPAIGN

A release party is slated for Sept. 12 at Tramps in New York for press, radio, and retail executives, and Sutherland launched a series of radio promotional appearances with her Aug. 20 co-host stint with Bob Fredrickson on WLIB New York's "The Morning Show."

"We're setting up live on-air interviews with various other radio stations around the country, including KKBT in Los Angeles, KMEL in San Francisco, WAVS in Miami, and WUSL in Philadelphia," says Chin.

Additionally, 10,000 fliers have gone out to select V.P. retail customers, and Sutherland graced the cover of the company's August mailer, Reggae Source, which goes to all of V.P.'s

retail outlets, including major chains.

"We're working with some of the major retailers around the country on getting endcaps for Nadine and running co-op ads in weekly alternative papers like The Village Voice," adds Chin.

At this year's West Indian Day Parade on Monday (1) in New York—which draws up to 4 million people annually to Brooklyn's Eastern Parkway—V.P.'s street promotion will include distributing more than 10,000 additional album fliers to attendees.

V.P. is working with New York-based Jammin's Promotions to set up a tour package, "possibly with [singer] Freddie McGregor and one or two opening acts for October to November," says Chin. "It will start on the West Coast and head east, covering the entire U.S."

Plans have yet to be set for the album's international release, and the label is waiting until mid-September to make decisions about videos and whether to take the album and remixes to R&B radio stations.

In the meantime, the engaging artist with limitless commercial potential is managerless. More committed than ever before to her music, Sutherland says, "I'm thinking seriously of relocating to the New York area. The managerial and musical opportunities are here, and because my family is here, I feel much better in every aspect of my life when I'm in America."

RISING TIDE SOUNDTRACK CAMPAIGN

(Continued from page 10)

Leviton, whose firm is working closely with the other project partners, says the musical side of the program came about through Steve Buckingham, who runs Parton's Blue Eye Records, and together they firmed up the talent lineup. The score is by composer Steve Dorff, who produced the soundtrack album except for Parton's two cuts.

Rising Tide VP of sales and marketing Joel Hoffner says that 5 million copies of the video have been pre-sold and that Rising Tide's efforts in tandem with the other companies involved include the following:

- Merchandising the soundtrack with the video wherever possible, including placement in such nontraditional music retailers as toy and book stores.
- Direct-mail pieces on the soundtrack will be sent to each artist's fan-club mailing list.
- Consumer advertising in women's, children's, and country publications in

tandem with Hallmark.

- "Annabelle's Wish" promotional stuffers in November Discover Card statements.

- A shopping mall campaign with center-court displays and giveaways (tied in with the Make a Wish Foundation) in more than 140 malls. Country music stations in those markets will be targeted.

- Scheduling satellite media tours and artist appearances on television to support the entire project.

- Giveaways of the video program through country radio.

Title character Annabelle is a calf on a farm in Tennessee who aspires to fly like Santa's reindeer. Through her friendship with a mute young boy and a barnyard full of animals, Annabelle shows the true spirit of Christmas by making one wish come true.

Rising Tide is distributed through Universal Music and Video Distribution.

EMI'S E-PROP ARM LAUNCHES B'DAY CATALOG PROMO

(Continued from page 5)

Capitol Entertainment Properties (E-Prop), which oversees the EMI Music catalog in the U.S., is borrowing a strategy used by other consumer product manufacturers and marrying it with the industry's traditional holiday retail-restocking catalog programs.

In a cross-promotion with financial institution MBNA, scratch-off cards will be placed in 5 million copies of the titles offered in the retail program. Those cards will provide consumers an offer to obtain a special EMI-Capitol-themed credit card. A separate cross-promotion, this one with Procter & Gamble, will see 6 million scratch-off cards distributed at 8,000 schools throughout the U.S.

The theme of the campaign is "It's our birthday. It's your party."

In addition to the money spent by cross-promotion partners, the company will itself spend \$2 million to advertise the promotion, says Bruce Kirkland, president of E-Prop.

Also as part of the celebration, the company plans to compile limited-edition hits packages for R.E.M., the Beach Boys, Blondie, David Bowie, and Crowded House, which will only be available for six months, starting Oct. 7.

At the EMI Music Distribution (EMD) Convention in early August in Vancouver, Kirkland told attendees that last year the company's catalog sales during the holiday selling season netted \$54 million. This year, he is shooting to almost double that: His target is \$100 million in sales, with a net sell-through of about 80%.

At the convention, E-Prop executives unveiled an attractive incentive program to stimulate EMD sales representatives to push for incremental business from accounts.

In addition to the consumer marketing promotion, E-Prop is arming sales reps with an attractive buy-in program for the catalog. The retail component of the promotion, which kicked in Aug. 25, offers accounts a 15% discount for the CD version of the company's 100 best-selling full-price catalog titles and top 100 midline titles. That runs through Sept. 26. Beginning Sept. 29 and continuing through Oct. 24, those titles carry a 10% discount. On Oct. 27, the discount is reduced to 7%, which runs through the end of the retail program Nov. 14.

All other catalog titles, as well as the cassette versions of the top 100 full-price catalog and the top 100 midline titles, carry a 7% discount Aug. 25-Nov. 14.

Kirkland notes that although E-Prop doesn't market Virgin's catalog or Bob Seger's "Greatest Hits" on Capitol, those titles are part of the promotion.

Dave Roy, divisional merchandise manager at the 325-unit Camelot Music, applauds the E-Prop initiative, labeling it a unique marketing program. "It has a lot of interesting aspects that are beneficial to retailers," he says.

Kirkland says that the overall promotion was inspired by marketing

events carried out in the U.K. by EMI Music, which began celebrating its centennial in February (Billboard, Jan. 25). But many of their ideas had to be adapted to the U.S. market, he adds, and other tactics were not feasible here. The U.S. company came up with some of its own strategies as well.

When E-Prop was formed, there were discussions about possible creative marketing strategies that will drive future catalog sales. But E-Prop's first order of business was to come up with a fall initiative for catalog, says Kirkland. In turning to a sweepstakes contest/restocking program, he says, the company has come up with a "mar-

EMI-CAPITOL ENTERTAINMENT PROPERTIES

keting event to drive sales" through to shoppers, not just to get orders from accounts.

"In our first big initiative, we are using a sales program," he notes. "It's getting back to basics. We think that's an appropriate statement to make because it's our bread and butter."

But he emphasizes that the basic sales program has been enhanced to drive sell-through.

The MBNA-orchestrated, EMI-Capitol-themed credit card will have benefits beyond use for paying bills. From E-Prop's point of view, it is the foundation to build a customer database for what could be called the EMI-Capitol Club. Kirkland says E-Prop also hopes to create value-added opportunities for credit card holders.

For instance, E-Prop might arrange for club members to get \$2 off the tick-

et price and preferential seating for a key tour. Or they may be able to get an album ahead of street date or perhaps an alternate version of the album, Kirkland says.

As in the U.K. campaign, E-Prop will issue albums created specially for the promotion. For instance, in addition to the greatest-hits packages named above, some "core seminal albums with additional tracks will be issued," says Marc Rachba, director of product development and marketing. One such example is the often-delayed "Pet Sounds Sessions" boxed set, which is due Nov. 4.

In addition, E-Prop is creating genre samplers that can be given away by accounts in value-added promotions. Of course, such samplers are designed to drive catalog sales of the featured artists. Those samplers or other premiums also can be used to create account-specific promotions to drive multiple CD purchases.

For the school promotion, says Rachba, E-Prop is partnering with Procter & Gamble, which supplies 8,000 school cafeterias, mainly in high schools, with Hawaiian Punch and Sunny Delight drinks. Procter & Gamble has its own scratch-and-win contest, and it will feature EMI-Capitol products, giving students a chance to pick a free CD from a choice of 24 titles. Each school will have five winners, for a total of 40,000 units being given away. In addition, if students buy any two of those titles and send in a receipt, they get to pick a free CD.

E-Prop also will distribute 100,000 educational booklets on the history of EMI Recorded Music, while 100 EMI-Capitol employees will be trained to conduct music history/appreciation classes and will be made available to

BOOK SHEDS LIGHT ON SOCIOLOGY OF COUNTRY

(Continued from page 13)

came to Nashville with the question, 'Why Nashville?' The more I got in, it turns out, it wasn't the logical place for it to be. And then the answer was the Grand Ole Opry. And why the Grand Ole Opry?"

Peterson says the answer to that question lies in WSM Nashville's relationship with the National Life and Accident insurance company. "They sold insurance to poor folks," Peterson relates. "So, from that, they needed institutional advertising. Advertising that wouldn't be just their product. So, out in the boondocks, they could just go up to people they're getting their insurance with and say, 'Hey, next time you're in Nashville, let me know, and I'll get you tickets.' Of course, they put a price on the ticket, just so you were giving something valuable."

In the book, Peterson explores many facets of country music's personality, including chapters on "Henry Ford's Use Of The Old-Time Image" and "1930s Barn Dance Eclecticism," as well as an intense look at Hank Williams and his impact. Authenticity is the central focus of the book, and it's Peterson's premise that authenticity doesn't refer to a definite standard that can be pointed to in the past but instead is a reconstruction of "selected elements from the past crafted to meet the needs of the present."

University of Chicago spokeswoman Sara Leopold says that she is getting positive reaction to the book and that as "Creating Country Music" has been presented to critics it has "stood out as a real star."

The publishing house plans to place ads in The Journal of American Folk-

lore, The Journal of Country Music, The Village Voice Literary Supplement, and The Nashville Scene, among other publications. Leopold says they will also place group ads (spotlighting several titles) that will include Peterson's book. Those buys will include ads in Contemporary Sociology, Publisher's Weekly, Lingua Franca, The American Journal of Sociology, and The Times Literary Supplement.

Leopold says the publisher is also utilizing the University of Chicago Press World Wide Web site to promote the book.

Peterson wrote "10 Things You Probably Didn't Know About Country Music," gleaning interesting facts from the book, which is generating a lot of response on the site, according to Leopold. Among those revelations are "Henry Ford, the automobile giant, put more money into promoting country music in the 1920s than anyone else," and that "'country' got linked to 'western' by way of Hollywood." The list also reveals that "country music is called 'country' largely because of Senator Joe McCarthy and his anti-communist witch hunt." Country singers in the 1940s called themselves folk singers until Pete Seeger was called in to testify about his "communist leanings." The industry then decided to drop the folk moniker and use "country."

Due to the fact that the book is being published by a university press, there were no plans for Peterson to embark on a book tour at press time. However, according to Leopold, he is slated to be interviewed by NPR, and the publisher is also exploring other possibilities to promote the book.

schools, says Kirkland.

In addition to the catalog promotions, there will be artist-specific promotions, reports Kirkland. For instance, E-Prop will put together an elaborate campaign to promote "Pet Sounds Sessions."

The top 10 catalog acts will all have separate initiatives, including the Beatles, Frank Sinatra, and Nat "King" Cole. Each campaign will carry the EMI 100 logo.

In addition to the \$2 million consumer advertising campaign and the efforts of MBNA and Procter & Gamble, E-Prop

NARAS Establishes Washington Branch

■ BY BILL HOLLAND

WASHINGTON, D.C.—The National Academy of Recording Arts and Sciences (NARAS) has opened a branch here that NARAS president/CEO Michael Greene says will serve two functions: It will give NARAS a presence in the nation's capital at a time when arts and culture funding is in peril and serve as a focal point for the mid-Atlantic region's expanding recording and music communities.

Musicians, producers, and activists in the music community say they are delighted about the Aug. 28 announcement. There has been a four-year push by many locals to get NARAS to open a chapter here. Formerly, the area's 200 NARAS members here had to affiliate with other chapters, such as Philadelphia. More potential members are now expected to join.

Michael Schreiber, president of the 1,000-member Washington Area Music Assn., says, "I'm gratified that all of our efforts to get a NARAS chapter here have paid off to give further recognition to our great musicians and recording studios in our region."

MTV'S NEW STUDIO, VJS, SHOWS

(Continued from page 10)

channel has placed windshield-wiper-equipped cameras on ledges outside the studio and in neighboring areas that will capture the action outside the building.

The channel is already planning to break in the new studio with "MTV Live," a daily hourlong block of live programming. The show, which will air Monday through Friday 5:30-6:30 p.m. EST beginning Sept. 8, will feature music videos, artist and celebrity interviews, live performances, and up-to-the-minute news.

MTV is also developing the interactive-themed "12 Angry Viewers," which will appear either as a segment of "MTV Live" or as a self-contained show. "12 Angry Viewers" will allow viewers to instantly give feedback about the videos played on the channel via phone, fax, and E-mail.

A specially designed "cyberwall" inside the studio will be connected to several mobile interactive kiosks, which will be placed in a variety of public places, including stores, shopping malls, and concert venues. The kiosks will allow outside participants to interact with the channel's programming.

"We will allow viewers to have more of a say in what we play," says

has partnered with Westwood One, which will help drive the company's promotion over the airwaves. And just so no stone is left unturned, E-Prop has created a World Wide Web site for the promotion, with point-of-purchase materials and print advertising directing consumers to the site, which will feature a music-sampling opportunity, among other attractions.

When the scope of the EMI 100 promotion is considered, says Kirkland, "we are talking about the sale of the century. We are offering incentives to EMD, retail, and the customers."

John Jennings, a Washington-based solo artist signed to Vanguard Records and guitarist for Mary Chapin Carpenter who has also produced records for Janis Ian and Beausoleil, among others, says, "I'm pleased to hear the news. The decision makes perfect sense, if you consider the number of musicians here in virtually every discipline who are nationally and internationally renowned."

Jennings says he will now switch his NARAS membership affiliation from New York to Washington, D.C.

Says Greene, "This new branch of the Recording Academy will help us more effectively deliver our programs and services to the diverse and vibrant musical communities in the Washington and Baltimore regions. Additionally, an expanded presence in the capital will amplify our voice of support for a sound arts policy at a time when arts and culture are increasingly at risk around the country."

Executive director for the D.C. NARAS chapter is Daryl F. Friedman, formerly director of external affairs for the nearby Wolf Trap Center for the Performing Arts.



MTV has placed windshield-wiper-equipped cameras on ledges outside its new studio to capture the action outside the building.

McGrath. "They will have an opportunity to determine whether or not we should put a clip into heavy rotation or if it is time to retire specific videos from our playlist."

The studio, which holds up to 400 people, will also be used for occasional live performances. MTV plans to further expand its use of the new studio in 1998, including live hourly news updates and other live programming.

In addition to the new studio and programs, the channel has hired Ananda Lewis, a former host of BET's "Teen Summit," and Toby Amies, formerly of MTV Europe, as VJs.

FOR THE RECORD

Sound Management, which manages Interscope recording act Smash mouth, is based in San Jose, Calif. The company's location was incorrectly stated in an Aug. 30 story on the group. Additionally, Smash mouth vocalist Steve Harwell's former band F.O.S. had a single deal with Scotti Bros., not Taboo Records.

EMI CLASSICS USES ITS CATALOG TO MARK 100TH BIRTHDAY

(Continued from page 5)

musical moments.

EMI Classics was founded as the Gramophone Co. in 1897 in London and started recording artists in the basement of its headquarters at 31 Maiden Lane almost immediately. The Gramophone Co. merged with the Columbia Gramophone Co. in 1931 to form Electrical & Musical Industries (EMI), whose vaults have come to be one of the world's treasure troves of great musical performances. For its centennial this year, EMI Classics has been celebrating this august legacy with a series of reissues and new releases, as well as promotions that look to the future as they toast the past.

EMI Classics began its 100th birthday year with the release of one of the most impressive documents of record-making ever issued: the "EMI Classics Centenary Edition: 100 Years Of Great Music" 11-CD boxed set. And collections from artists past and present have continued to appear over the course of '97, with the schedule crescendoing this fall. Two major reissue series—the refurbished catalog of enduring diva Maria Callas and the label's "Landmark Titles" line—will make noise at classical retail worldwide. Plus, a certain high-profile release is sure to garner considerable crossover attention: Paul McCartney's symphonic poem "Standing Stone," set for release Sept. 23 in the U.S. and Sept. 29 internationally.

The "Centenary Edition" set traces the label's recorded history from contralto Edith Clegg intoning Schubert's "Ave Maria" in 1898 to conductor Wolfgang Sawallisch directing the closing pages of Wagner's "Die Meistersinger" in 1993—with such legendary artists as Enrico Caruso, Pablo Casals, Andrés Segovia, Otto Klemperer, Elisabeth Schwarzkopf, Yehudi Menuhin, Itzhak Perlman, and Simon Rattle in between. Ten discs survey the high points of EMI Classics' 10 decades, with a bonus CD featuring a chronicle of the company's work narrated by EMI Classics' artist of the year for 1997, American baritone Thomas Hampson.

Narrating the EMI chronicle, Hampson "learned a lot about the musical history of the 20th century, not to mention EMI," he says, adding that the artists whose accomplishments he highlighted are a continuing source of inspiration. "Many of the people that we're celebrating the centennial with may have passed on, but they've left us with something that's bigger than any business."

Tony Locantro, producer of the "Centenary Edition," spent the better part of two years compiling the set, including several months in Abbey Road studios overseeing the painstaking re-mastering of the vintage recordings. "It's such a house of riches, the EMI catalog," he says.

"Putting together the boxed set reminded me how amazingly broad the company's recording program has been over the years—from the most famous artists and works to far more esoteric repertoire. Of course, EMI has always been out to make a profit, but the organization has also taken the responsibility to document the more unusual—things that are worthy but perhaps less commercial."

GREAT ARTISTS, PAST

Both commercially and artistically, one of the most golden sections in the EMI Classics catalog is its Callas discography, which has received a deluxe overhaul supervised by Locantro. Revered as one of the most dramatic presences in opera history, the Greek-American soprano's stature has grown

each year since her death in 1977.

"She was definitely the last of the great divas," Locantro says. "And her reputation continues to grow because, quite frankly, there's no one on the scene today that comes within a mile of the sort of excitement she generated on a regular basis."

Issued in Europe last spring and just out in the U.S. is a grand series of full-length operas starring Callas that have been remastered and repackaged; the 20 full-price titles feature her best-known roles, including the definitive performances of Puccini's "Tosca" from 1953 and Bellini's "Norma" from '54. (According to the label, sales of the 20 initial opera releases have "greatly exceeded projections" in the U.K.) There is also a "Tosca" CD-ROM set for release in October that boasts an on-screen libretto (in various languages), production photographs, biographical material for Callas and her co-stars, and a complete EMI Callas discography with audio extracts.

Out this month in Europe and early next year in the U.S. is the next wave of Callas reissues, including 11 midprice recital discs (restored to their original LP programs) and an opera released by EMI for the first time, "Poliuto" by Donizetti. The third installment, due next year, will feature nine more full operas at midprice as well as two double-disc compilations—the midline "EMI Rarities" and the budget-price "Live In Concert" (culled from vintage broadcasts). The future will bring 10 midprice opera-highlights discs drawn from the original 20 full-line sets.

To commemorate the 20th anniversary of Callas' death, EMI is teaming with the famed opera house of La Scala in Milan to stage a Callas event at the theater Sept. 16, the eve of her death two decades ago. Heavily promoted in Europe, the memorial will host a reunion of Callas collaborators as well as an exhibition of Callas memorabilia, which should eventually travel to the U.S. and Japan. In December, EMI Classics plans to present a Callas event in the U.S. in conjunction with the Smithsonian Institution.

In the course of all Locantro's work with Callas and the centennial boxed set, he also contributed research to "Since Records Began: EMI—The First 100 Years," an involving history by Peter Martland published by B.T. Batsford in the U.K. and just out via Amadeus Press in the U.S.

Featured prominently in the book are several of the 30 albums in the new "EMI Classics Landmark Titles—All-Time Best Sellers" series. The line includes remastered versions of such milestone performances as Wagner's "Tristan Und Isolde" conducted by Wilhelm Furtwängler in 1953, Puccini's "La Bohème" led by Sir Thomas Beecham ('56), Elgar's Cello Concerto played by Jacqueline Du Pré ('65), and Beethoven's "Triple Concerto" with the dream team of David Oistrakh, Sviatoslav Richter, and Mstislav Rostropovich under Herbert von Karajan ('69).

Beyond the landmark series, EMI Classics has released other major collections for its centenary, including the Alban Berg Quartet's complete cycle of Beethoven string quartets and a 13-CD boxed set survey of esteemed cellist Rostropovich's early career. "The Russian Years." The label also launched its midprice "Karajan Edition," which covers the conductor's early years in Vienna and Berlin and includes such monumental recordings as the first recording of Richard Strauss' "Metamorphosen" from 1948 with the Vienna Philharmonic and the majestic triple bill of

Brahms' "Tragic Overture," Hindemith's "Mathis Der Maler" symphony, and Bruckner's Symphony No. 8 with the Berlin Philharmonic from the '60s.

This summer, EMI Classics also kicked off its "Red Line" budget series, which consists primarily of the label's



CALLAS



'80s digital stock of mainstream repertoire performed by some of the great names of the past two decades. With 55 titles now available, the "Red Line" should eventually include more than 200 discs. August also brought the label's new "Full Dimensional Sound" series, comprising records made in America in the mono days of the early '50s (with the pick of the litter a recording of Franck's Symphony in D Minor and Shostakovich's Symphony No. 5 by Vladimir Golschmann and the St. Louis Symphony from '53).

GREAT ARTISTS, PRESENT

Not resting on its reissues, EMI has been looking to the next century with recordings by current stars and developing artists. The label recently released "Life Story," the debut album from young British composer Thomas Adés, and EMI issues its first album from the Eroica Trio Oct. 21. And among the label's veterans, guitarist Christopher Parkening celebrated nearly 30 years with EMI by renewing his contract; he will have a Segovia tribute album and tour ready for '98.

But EMI Classics' artist focus has been on Hampson, with the label issuing several solo discs by the versatile singer this year, including Mahler's "Das Lied Von Der Erde," "Kurt Weill On Broadway," "To The Soul: Thomas Hampson Sings The Poetry Of Walt Whitman," and the new "Schumann: Heine Lieder." Due Oct. 14 in the U.S. is Hampson's long-awaited traversal of Schubert's song cycle "Winterreise," with Sawallisch on piano; in November comes a disc of Mahler *lieder*.

EMI has devised various promotions around Hampson and his solo albums, including his own World Wide Web site and a series of cybercasts and online chat sessions via N2K's Classical Insights Internet site (see Keeping Score, page 42). The label has also centered the first of its "EMI Classics Radio Hour" music and interview programs—for solicitation to U.S. public and commercial stations this month—on his Whitman album.

"For Angel/EMI, it's so great to have an American artist like Thomas Hampson as EMI's artist of the year," says Steve Murphy, president of Angel Records (the company's U.S. arm). "He's such a tremendous talent and a great, personable representative for the label."

With McCartney's "Standing Stone," EMI Classics commissioned the piece as a way of celebrating the centennial with a new work. Of course, hardcore classical fans may blanch at a pop star—one of the world's richest and most famous—getting such a rewarding commission, one that perhaps should have gone to a classical composer. But as the label points out, EMI's pop division signed the Beatles, after all, and the album and premiere per-

formances of "Standing Stone" will certainly rouse much-needed enthusiasm for the symphonic form.

"The piece is classical in nature, and it is by one of the most important artists of our time—regardless of genre," Murphy says. "And the combination of 'Standing Stone,' the Callas series, the 'Karajan Edition,' and artists like Thomas Hampson is what EMI is all about."

"Standing Stone" has its world premiere Oct. 14 at London's Royal Albert Hall and its U.S. debut Nov. 19 at New York's Carnegie Hall, with the 90-piece St. Luke's Orchestra and the 100-member New York Choral Artists Chorus performing.

BIRTHDAY PARTIES AT BORDERS

With an eye toward its next 100 years, EMI Classics has been developing a community marketing campaign for the U.S. in league with the 173-store Borders Books & Music. On Nov. 5, various Borders outlets around the country—100 stores, EMI hopes—will celebrate the label's 100th birthday by hosting performances of "Happy Birthday" by local school orchestras and choirs. In return, EMI Classics and Borders will donate 10% of the proceeds of each EMI CD sold on the day of the event to the school.

"Our goal is for Borders to be seen as a community center as much as a store," says Anne Dickens, Borders' national event coordinator. "And the EMI centennial birthday parties are a perfect way to bring great music to children and their music to us."

For all of November, EMI's releases will have special price and positioning

LETTERS TO CLEO 'GO!' FOR A BREAKTHROUGH

(Continued from page 13)

we really needed it, because we had toured for the better part of 2½ years," Hanley says. "We were just exhausted and burnt. It was a calculated risk, but I think it worked out in our favor, because once we got back to work and we were ready to focus, we had gotten the itchiness out of our system."

However, the band did pay the price for the time off. During that period of inactivity, drummer Stacy Jones left Letters To Cleo to join Veruca Salt, a matter that Hanley declines to discuss. Jones has since been replaced by Boston local Tom Polce.

During the break, Hanley also found some time to expand her own horizons, co-starring in the Boston Rock Opera production of "Jesus Christ Superstar" with former Extreme vocalist and current Van Halen front man Gary Cherone, who was in the role of Jesus.

"I auditioned, and the next thing you know I was Mary Magdalene," Hanley says. "It was one of the best experiences of my life. It was just a blast."

Letters To Cleo—which also includes bassist Scott Riebling and gui-

tarists Michael Eisenstein and Greg McKenna—also enjoyed working with producer Peter Collins, known for his work with Jewel, Indigo Girls, and the Sneaker Pimps.

"He's a great leader, and he's very organized, without being anal," Hanley says. "And, he's the perfect British gentleman."

The making of "Go!," which was recorded at Long View Farm Studio in North Brookfield, Mass., represented a departure for the band.

"Normally when we make albums, we have the benefit of having played 90% of the songs out in front of an audience for two years or at least a year, but for this album, 90% of it had never been played in front of an audience, so even we weren't sure," says Hanley. "It was just a very fly-by-the-seat-of-your-pants kind of thing. It was definitely an adventure."

Despite that, the band spent only five weeks to record and mix "Go!," much less time than it spent on "Wholesale Meats And Fish."

The fact that the material wasn't as

(Continued on next page)

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LETTERS TO CLEO 'GO!' FOR A BREAKTHROUGH

(Continued from preceding page)

polished and was recorded quickly resulted in a more live and spontaneous sound on "Go!"

The album, which features a guest appearance by ex-Cars keyboardist Greg Hawkes, ranges from the '60s-flavored pop of "Co-Pilot" and the bittersweet acoustic ballad "Alouette & Me" to the candy-coated rock of "Anchor," which is the first single from the album. The band's songs are published by Famous Music/Rebecca Lula Music/ASCAP.

To expose "Go!"—set for release outside the U.S. Oct. 20 via BMG International—Revolution will attempt "to move away from the 'Melrose Place' tie-in" and re-emphasize that Letters To Cleo is "a real rock band with great songs," says Mindy Espy, Revolution's head of marketing (U.S.).

"That definitely took away a little credibility, which they definitely need to get back, because the band definitely has it," she says.

"Anchor" shipped to modern rock stations Aug. 26, but longtime local supporters of the band WBCN and WFNX Boston were already on the track during the weekend of Aug. 22-23. In addition, the label will service the whole album and a limited-edition 7-inch single to college radio and may eventually take "Anchor" to mainstream rock in late September.

"I'm hoping their time has come," says WFNX music director Laurie Gail. "I think the environment seems

a little friendlier this time around."

As part of Revolution's campaign to re-establish Letters To Cleo, the label plans to emphasize Hanley, who has dropped her familiar pigtails for a more sophisticated look. "She's definitely grown up," says Espy. "She's beautiful, sounds great, and is definitely in her prime."

To help get that message across, the label hired noted New York fashion photographer Joseph Cultice to shoot the band's promotional photos.

The new imaging will also be displayed in the videoclip of "Anchor," lensed by Chris Applebaum, who directed the clip for the band's cover of the Cars' "Dangerous Type," which was featured on the soundtrack to "The Craft."

In addition, the label will put the band out on the road to help dispel the notion that Letters To Cleo is a one-hit wonder.

"They've worked their butts off for a long time and are anxious to get back out," Espy says.

Initially, the label will concentrate on the markets in which the band has had the most success by sending Hanley and Eisenstein on a promotional tour. The duo will visit radio stations and perform on-air acoustically.

"This is a great band to sell themselves," adds Espy. "We are excited about the record, and they're in a great frame of mind. We want to get them out and work. That benefits

everyone."

On the album's street date, Revolution plans to stage a free outdoor concert in Boston in conjunction with a retailer. "We did it with Super Deluxe in Seattle, and we had 2,000 people show up on a rainy day," Espy says.

At the concert, Revolution plans to distribute the limited-edition 7-inch singles and "Anchor" temporary tattoos.

The label will also assemble a street team to distribute fliers and 20,000 two-song cassette samplers featuring "Anchor" and the album track "Veda Very Shining" at retail. In addition, the label plans to place ads in the personal sections of weekly newspapers, offering a toll-free number fans can call to preview the album.

In October or November, the band will launch a tour. By then, Revolution is optimistic that Letters To Cleo will be embraced by radio, retail, and consumers.

At least one Boston-area retailer says it may be time for the group to break out beyond its Boston stronghold. "They have a huge local following," says Natalie Waleik, VP/director of purchasing for the 18-store, Allston, Mass.-based Newbury Comics. "If they get support from radio, this could be the one that propels them from local to national stars."

CARLY SIMON PAYS TRIBUTE TO FILM NOIR

(Continued from page 14)

Their research led them to widen their nets when they discovered many classic film noirish songs hadn't appeared in film noir movies, much less any movie.

"I didn't want it to be a college thesis, I wanted it to be much more liberal than that and to just do the songs that struck us as being the most beautiful and the most right for my voice," says Simon. "We decided to find songs that could qualify as having a noir mood, that could be adapted to that sort of orchestration that we wanted to use that were very cinematic."

Because of tight budgets and a desire to create a certain mood, the album was recorded mainly live, with Simon singing with the orchestra in the studio. "Not one of these cuts is perfect," she says. "When you're in the studio and you're layering instrument upon instrument, you sometimes overplay an idea; you get it righter and righter and righter and suddenly, it's dead, it has no passion. This is the exact opposite. We never quite got it all the way to rightness, so there's the energy of imperfection."

To further set the mood, Simon and the orchestra members often dressed in '30s and '40s outfits, especially while filming the AMC documentary.

"We all wore wide ties and suits with the wide lapels," says Webb. "At one point, we passed out hats to the orchestra, because hats are such a period noirish look. No one wears hats anymore, but if you look at any of the old movies, everyone is wearing a hat."

One of the album's highlights is "Two Sleepy People," a sweet duet with John Travolta. Simon and Travolta have been friends for 20 years.

"John and I met the same week my son Ben was born," says Simon. "He moved into the building we were living in, and the day I came home from the hospital, I met him in the lobby and we

just became good friends. In fact, he was such a great friend that when Ben had a serious operation when he was 3 years old and John was in L.A., he flew his plane to New York to be with me because I was so out of my mind.

"For the last 10 years, we haven't been in touch that much, [but] I really, really wanted John to do a duet with me on this album, and I finally got the courage up to ask him," Simon continues. "I didn't want to put him on the spot. I didn't want to make him feel just because we were friends that he was obligated to do something. So I just mentioned it to him really offhand, and he said he'd love to do it."

Another highlight is the only song written specifically for the project, the title track, penned by Simon and Webb. "We thought we should write a song together for it that would almost be a summation of the mood we were trying to set," says Simon. "It was the first time Jimmy's collaborated with anybody, so I feel very, very proud."

Simon saves her most effusive praise for Ben, who sings background vocals on a number of songs. Unfortunately, Simon notes, there will be no album of duets with her son anytime soon. "He is so turned off by what he's seen happen to both me and his dad [James Taylor] in 'the business' that he doesn't want any part of it," she says.

NOT JUST TV

While much of Arista's campaign is centered around TV—Simon will appear on "Good Morning America" and "CBS This Morning" the week of the album's release, as well as "The Tonight Show" later in the campaign—radio also figures into the mix.

The single, "Ev'rytime We Say Goodbye," shipped Aug. 27 to AC radio. "We feel like the light FMs are where this will do the best," says Ari Martin, Arista's associate director of artist

development (U.S.). "The stations that are playing Kenny Loggins, Peter Cetera, James Taylor really match up with Carly." In fact, Arista is coordinating a contest with AC stations in 15 markets in which listeners can win a trip to the Sept. 25 gala in L.A.

Naturally, there is also a movie tie-in via a promotion with National Amusements Cinemas. According to Martin, each of the chain's 100 locations will display a 5-by-3 banner in each theater advertising the album. Additionally, Simon will open a National Amusements Cinema Sept. 19 in Hartford, Conn.

Following the success of Simon's two prior albums of standards, 1981's "Torch" and 1990's "My Romance," "Film Noir" should find a home at retail.

"I've already heard several songs, including the Simon/Travolta duet, which is surprisingly good. That song will certainly get it some publicity from some areas that it normally wouldn't get," says Eric Keil, buyer for the New Jersey chain Compact Disc World. "This release is just another example of how diverse the fourth-quarter releases are. It's aimed at adult customers, and I think it will be great for us. We'll be playing it in the stores. I'll be giving it to my parents."

Although she set aside the material she was writing before "Film Noir," Simon says people shouldn't be surprised if she starts writing again.

"Always when I do an album of standards or other people's songs, I can't wait to get back into my own music again, because it's such an inspiration," she says. "When I wrote my opera, I couldn't wait to get back into writing pop music again because I missed rhythm so much and big tom [drum] fills. I think I'm not going to be able to stay away from it for too long, because I'm too attracted to that."

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Hot 100 Airplay

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Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'SEMI-CHARMED LIFE' and 'WALKIN' ON THE SUN'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like '2 BECOME 1' and '6 UNDERGROUND'.

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). Includes top hits like 'MO MONEY MO PROBLEMS' and 'CUPID'.

HOT 100 RECURRENT AIRPLAY

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs that have been on the Hot 100 chart for more than 20 weeks.

Recurrents are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists songs with the greatest sales gains.



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THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



SEPTEMBER 6, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
				★ ★ ★ No. 1/HOT SHOT DEBUT ★ ★ ★		
1	NEW		1	FLEETWOOD MAC REPRIS 46702/WARNER BROS. (10.98/17.98) 1 week at No. 1	THE DANCE	1
2	1	1	5	PUFF DADDY & THE FAMILY BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
3	4	5	29	SPICE GIRLS ▲ ⁴ VIRGIN 42174* (10.98/16.98)	SPICE	1
4	2	3	8	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
5	6	9	25	MATCHBOX 20 ▲ ² LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
6	5	6	16	HANSON ▲ ² MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	2
7	3	2	4	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
8	7	11	80	JEWEL ▲ ³ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
9	NEW		1	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
10	8	8	6	SARAH MCLACHLAN NETTWERK 18970/ARISTA (10.98/16.98)	SURFACING	2
11	10	10	8	PRODIGY XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
12	12	15	9	SUGAR RAY ● LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
13	9	7	3	SOUNDTRACK DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	7
14	16	18	56	SUBLIME ▲ ² GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
				★ ★ ★ GREATEST GAINER ★ ★ ★		
15	29	—	2	BACKSTREET BOYS JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
16	11	4	3	311 CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
17	15	13	13	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
18	13	12	4	SOUNDTRACK IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
19	17	16	60	THE WALLFLOWERS ▲ ³ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
20	24	30	59	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	3
21	21	28	50	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	21
22	18	17	12	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	2
23	25	25	18	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
24	26	—	2	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
25	22	19	23	THE NOTORIOUS B.I.G. ▲ ⁶ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
26	20	22	10	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
27	19	14	6	MISSY "MISDEMEANOR" ELLIOTT EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY	3
28	28	21	4	JOE JIVE 41603* (11.98/16.98)	ALL T...AT I AM	13
29	23	20	17	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10
30	27	24	18	GEORGE STRAIT ▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
31	32	32	9	WYCLEF JEAN FEATURING REFUGEE ALLSTARS ● WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)		16
32	14	—	2	LUIS MIGUEL WEA LATINA 19798 (9.98/15.98)	ROMANCES	14
33	31	35	24	THE MIGHTY MIGHTY BOSSTONES ● BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
34	30	27	12	WU-TANG CLAN ▲ ³ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
35	34	38	21	TONIC ● POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
36	37	39	69	DAVE MATTHEWS BAND ▲ ³ RCA 66904 (10.98/16.98)	CRASH	2
37	33	33	16	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
38	39	42	20	THIRD EYE BLIND ● ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	38
39	35	29	18	BOB CARLISLE ▲ ² DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	1
40	38	36	8	BLUES TRAVELER A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
41	36	23	3	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	23
42	40	46	15	OMC ● HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE	40
43	44	45	76	CELINE DION ▲ ⁹ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
44	49	52	27	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1
45	51	56	46	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
46	41	41	41	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
47	42	44	37	THE VERVE PIPE ▲ ² RCA 66809 (10.98/15.98) HS	VILLAINS	24
48	47	47	28	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
49	54	59	28	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
50	NEW		1	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	50
51	43	37	11	SOUNDTRACK WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
52	57	55	14	SISTER HAZEL UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
53	74	86	6	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	53
54	52	50	19	SAVAGE GARDEN ● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25

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55	56	49	23	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
56	53	48	19	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	30
57	68	68	15	REEL BIG FISH MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF	57
58	62	58	14	JAMES TAYLOR ● COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
59	45	31	4	PANTERA EASTWEST 62068*/EEG (10.98/16.98)	OFFICIAL LIVE: 101 PROOF	15
60	50	40	8	SOUNDTRACK TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE	12
61	58	65	11	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	58
62	71	67	14	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
63	55	43	4	CLINT BLACK RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
64	48	34	3	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	34
65	60	54	14	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
66	59	51	9	MIA X NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
67	46	26	3	VARIOUS ARTISTS SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	26
68	69	64	29	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS	HOT	27
69	70	73	14	JOHN FOGERTY WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
70	65	61	50	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
71	64	62	48	SHERYL CROW ▲ ² A&M 540587 (10.98/17.98)	SHERYL CROW	6
72	67	60	8	RADIOHEAD CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
73	72	63	86	NO DOUBT ▲ ⁸ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM	1
74	82	80	38	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
75	63	53	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EPIC 68163 (10.98 EQ/16.98)	LIVE AT CARNEGIE HALL	40
76	77	72	27	VARIOUS ARTISTS ● COLD FRONT 6242/K-Tel (12.98/17.98)	CLUB MIX '97	36
77	76	70	6	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53
78	79	92	32	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	43
79	66	—	6	INSANE CLOWN POSSE ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
80	81	82	29	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
81	75	66	50	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
				★ ★ ★ PACESETTER ★ ★ ★		
82	155	—	3	ELVIS PRESLEY RCA 67469 (59.98/69.98)	PLATINUM: A LIFE IN MUSIC	80
83	73	57	10	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
84	90	83	27	TRU ▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
85	78	74	10	MEGADETH CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
86	89	94	7	LILA MCCANN ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
87	88	89	47	TOOL ▲ ZOO 31087*/VOLCANO (10.98/16.98)	AENIMA	2
88	92	85	9	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	39
89	80	77	30	JONNY LANG ● A&M 540640 (10.98/16.98) HS	LIE TO ME	44
90	NEW		1	O.C. PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)	JEWELZ	90
91	91	87	9	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71
92	85	81	18	CHICAGO REPRIS 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
93	83	78	62	TONI BRAXTON ▲ ³ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	2
94	95	100	10	LOST BOYZ UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
95	86	71	4	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	55
96	100	98	62	BECK ▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY	16
97	108	—	2	GIPSY KINGS NONESUCH/ATLANTIC 79466/AG (10.98/16.98)	COMPAS	97
98	119	—	2	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	98
99	94	—	2	SOUNDTRACK INTERSCOPE 90131 (10.98/16.98)	HOODLUM	94
100	NEW		1	LORDS OF ACID ANTLER SUBWAY 6036*/NEVER (9.98/16.98)	OUR LITTLE SECRET	100
101	99	95	41	VARIOUS ARTISTS ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
102	102	96	64	METALLICA ▲ ³ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
103	93	84	12	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	47
104	104	88	10	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
105	87	75	7	ANT BANKS PRIORITY 50698* (10.98/16.98)	BIG THANGS	20
106	96	91	43	SHAWN COLVIN ● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS	39
107	97	79	4	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	79

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
108	105	102	22	KENNY LOGGINS COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
109	103	106	68	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
110	84	69	11	CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	21
111	107	114	43	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
112	98	93	17	INDIGO GIRLS ● EPIC 67891 (10.98 EQ/16.98)	SHAMING OF THE SUN	7
113	112	109	41	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	11
114	111	119	15	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98) HS	BECOMING X	111
115	106	99	6	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	75
116	61	—	2	MORRISSEY MERCURY 536036* (10.98/16.98)	MALADJUSTED	61
117	101	76	11	K.D. LANG WARNER BROS. 46623 (10.98/16.98)	DRAG	29
(118)	126	147	5	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98) HS	DA DA DA	118
119	109	108	10	10,000 MANIACS GEFEN 25009 (10.98/16.98)	LOVE AMONG THE RUINS	104
120	113	113	80	2PAC ▲ DEATH ROW/INTERSCOPE 524204*/ISLAND (1.98/24.98)	ALL EYEZ ON ME	1
121	116	117	20	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55
122	115	104	9	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	77
123	114	112	42	MAKAVELI ▲ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
124	117	116	12	BOSTON EPIC 67622 (10.98 EQ/17.98)	GREATEST HITS	47
125	110	90	13	PAUL MCCARTNEY ● MPL 56500*/CAPITOL (10.98/16.98)	FLAMING PIE	2
126	123	118	24	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
127	131	141	14	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	106
128	128	125	9	ROBYN RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	106
129	135	126	43	SOUNDTRACK ▲ CAPITOL 37715 (10.98/15.98)	ROMEO + JULIET	2
130	133	144	35	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
131	125	115	45	COUNTING CROWS ▲ DGC 24975*/GEFFEN (10.98/17.98)	RECOVERING THE SATELLITES	1
132	122	111	18	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	9
133	130	135	96	ALAN JACKSON ▲ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5
134	124	110	16	BEE GEES POLYDOR 537302/A&M (10.98/16.98)	STILL WATERS	11
135	127	122	24	COLLECTIVE SOUL ● ATLANTIC 82984/AG (10.98/16.98)	DISCIPLINED BREAKDOWN	16
136	132	127	6	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	95
137	141	136	20	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
138	121	107	6	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	75
139	137	129	29	THE OFFSPRING ▲ COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
140	129	120	52	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	37
141	136	128	9	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	107
(142)	189	191	10	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98) HS	HEAVENLY PLACE	142
143	140	134	40	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	7
144	118	105	13	SOUNDTRACK ● WALT DISNEY 60864 (10.98/16.98)	HERCULES	37
145	148	156	14	SAMMY HAGAR THE TRACK FACTORY 11627/MCA (10.98/16.98)	MARCHING TO MARS	18
146	120	101	7	PRIMUS INTERSCOPE 90126* (10.98/16.98)	BROWN ALBUM	21
147	138	153	26	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	24
148	142	133	45	KORN ● IMMORTAL 67554/EPIC (10.98 EQ/16.98)	LIFE IS PEACHY	3
(149)	163	188	3	98 DEGREES MOTOWN 530796* (6.98/10.98) HS	98 DEGREES	149
150	149	149	20	THE CHEMICAL BROTHERS ASTRALWERKS 6180*/CAROLINE (11.98/16.98)	DIG YOUR OWN HOLE	14
151	152	151	53	VARIOUS ARTISTS ▲ TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
152	150	132	52	AALIYAH ▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
153	139	137	24	SCARFACE ▲ RAP-A-LOT/NOO TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1

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154	143	130	40	BUSH ▲ TRAUMA 90091*/INTERSCOPE (10.98/16.98)	RAZORBLADE SUITCASE	1
(155)	170	163	49	CAKE ▲ CAPRICORN 532867/MERCURY (10.98 EQ/16.98) HS	FASHION NUGGET	36
156	146	140	24	BLUR FOOD/PARLOPHONE 42876/VIRGIN (10.98/16.98)	BLUR	61
157	160	154	47	KENNY G ▲ ARISTA 18935 (10.98/16.98)	THE MOMENT	2
(158)	181	189	70	RAGE AGAINST THE MACHINE ▲ EPIC 57523* (10.98 EQ/16.98)	EVIL EMPIRE	1
159	151	131	43	BABYFACE ▲ EPIC 67293* (10.98 EQ/16.98)	THE DAY	6
(160)	176	174	93	TRACY CHAPMAN ▲ ELEKTRA 61850/EEG (10.98/16.98)	NEW BEGINNING	4
161	147	138	4	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	138
(162)	173	164	6	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	134
163	144	123	6	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	92
164	157	148	47	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
165	154	152	25	U2 ▲ ISLAND 524334* (11.98/17.98)	POP	1
166	166	157	30	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	92
167	174	170	44	VAN HALEN ▲ WARNER BROS. 46332 (11.98/17.98)	BEST OF VOLUME 1	1
168	156	146	28	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	50
169	134	103	4	RAMPAGE VIOLATOR/ELEKTRA 62022*/EEG (10.98/16.98)	SCOUTS HONOR...BY WAY OF BLOOD	65
170	167	168	3	SOUNDTRACK CAST WARNER BROS. 46692 (10.98/17.98)	MUSIC FROM THE MOTION PICTURE "EVITA"	167
(171)	199	193	4	SOUNDTRACK HOLLYWOOD 162091 (10.98/16.98)	SWINGERS	171
172	168	143	9	BROWNSTONE M.J./WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	51
173	158	145	24	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	76
(174)	NEW ►	1	1	VARIOUS ARTISTS RHINO 72820 (10.98/15.98)	VH1 MORE OF THE BIG 80'S	174
(175)	NEW ►	1	1	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	175
176	179	180	6	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98) HS	HOMEWORK	176
177	165	160	39	ROD STEWART WARNER BROS. 46452 (11.98/17.98)	IF WE FALL IN LOVE TONIGHT	19
178	162	159	16	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98) HS	PARADISE IN ME	121
179	171	173	46	MARILYN MANSON ▲ NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
180	164	139	19	YANNI ● PRIVATE MUSIC 82150/WINDHAM HILL (10.98/16.98)	IN THE MIRROR	17
181	161	150	22	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	45
182	180	176	8	DAVE MATTHEWS BAND BAMA RAGS 67548/RCA (9.98 CD)	RECENTLY	163
183	172	158	61	KEITH SWEAT ▲ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	5
184	145	167	66	GARTH BROOKS ▲ CAPITOL NASHVILLE 32080 (10.98/16.98)	FRESH HORSES	2
(185)	NEW ►	1	1	SOUNDTRACK QWEST 46578/WARNER BROS. (10.98/16.98)	STEEL	185
186	194	192	15	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	73
(187)	RE-ENTRY	4	4	BLINK 182 CARGO 11624*/MCA (8.98/12.98) HS	DUDE RANCH	135
188	159	124	9	MOTLEY CRUE ● ELEKTRA 61901/EEG (10.98/16.98)	GENERATION SWINE	4
189	175	165	44	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	2
(190)	NEW ►	1	1	BUCK-O-NINE TVT 5760* (6.98/9.98) HS	TWENTY-EIGHT TEETH	190
191	183	175	10	BEN HARPER VIRGIN 44178 (10.98/16.98)	THE WILL TO LIVE	89
(192)	RE-ENTRY	66	66	DEF LEPPARD ▲ MERCURY 528718 (10.98 EQ/17.98)	VAULT — GREATEST HITS 1980-1995	15
193	169	162	10	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	21
(194)	RE-ENTRY	37	37	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	39
195	177	166	19	DEPECHE MODE ● MUTE/REPRISE 46522/WARNER BROS. (10.98/16.98)	ULTRA	5
196	153	121	5	SOUNDTRACK CAPITOL 57955 (10.98/16.98)	GOOD BURGER	101
197	187	161	7	KENNY LOGGINS COLUMBIA 67865 (10.98 EQ/17.98)	THE UNIMAGINABLE LIFE	107
198	193	190	32	DUNCAN SHEIK ATLANTIC 82879/AG (10.98/15.98) HS	DUNCAN SHEIK	83
199	195	199	8	BARENAKED LADIES REPRISE 46393/WARNER BROS. (10.98/16.98) HS	ROCK SPECTACLE	175
(200)	RE-ENTRY	40	40	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	15

TOP ALBUMS A-Z (LISTED BY ARTISTS)

112 140 2Pac 120 311 16 10,000 Maniacs 119 98 Degrees 149	Boston 124 Toni Braxton 93 Garth Brooks 184 Meredith Brooks 37 Brownstone 172 Foxy Brown 143 Buck-O-Nine 190 Bush 154 Cake 155 Capone -N- Noreaga 193 Bob Carlisle 39 Deana Carter 70 Changing Faces 110 Tracy Chapman 160 The Chemical Brothers 150 Kenny Chesney 136 Chicago 92 Paula Cole 80 Collective Soul 135 Shawn Colvin 106 Counting Crows 131 Sheryl Crow 71	Celine Dion 43 Dru Hill 74 Missy "Misdemeanor" Elliott 27 En Vogue 83 Bill Engvall 168 Fleetwood Mac 1 John Fogerty 69 Foo Fighters 62 Kenny G 157 Ginuwine 45 Gipsy Kings 97 God's Property From Kirk Franklin's No Nation 17 Sammy Hagar 145 Hanson 6 Ben Harper 191 Heavy D 132 Indigo Girls 112 Insane Clown Posse 79 Alan Jackson 111, 133 Janet Jackson 78 Wyclef Jean Featuring Refugee Allstars 31 Jewel 8	Joe 28 Billy Joel 9 K-Ci & JoJo 104 Toby Keith 141 Killarmy 64 Korn 148 K's Choice 178 John Michael Montgomery 194 Lorrie Morgan 98 Mark Morrison 173 Morrissey 116 Motley Crue 188 Mr. Serv-on 41 No Doubt 73 The Notorious B.I.G. 25 The O'Jays 138 O.C. 90 The Offspring 139 OMC 42 Our Lady Peace 175 Pantera 59 Michael Peterson 162 Elvis Presley 82	Neal McCoy 61 Reba McEntire 200 Tim McGraw 22 Sarah McLachlan 10 Megadeth 85 Metallica 102 Mia X 66 The Mighty Mighty Bosstones 33 Luis Miguel 32 John Michael Montgomery 194 Lorrie Morgan 98 Mark Morrison 173 Morrissey 116 Motley Crue 188 Mr. Serv-on 41 No Doubt 73 The Notorious B.I.G. 25 The O'Jays 138 O.C. 90 The Offspring 139 OMC 42 Our Lady Peace 175 Pantera 59 Michael Peterson 162 Elvis Presley 82	Primus 146 Prodigy 11 Puff Daddy & The Family 2 Radiohead 72 Rage Against The Machine 158 Rampage 169 Reel Big Fish 57 LeAnn Rimes 20, 49 Robyn 128 Rome 56 Savage Garden 54 Sawyer Brown 186 Scarface 153 Duncan Sheik 98 Sister Hazel 52 Smash Mouth 53 Sneaker Pimps 114 SOUNDTRACK Batman & Robin 51 Booby Call 147 Def Jam's How To Be A Player 13 GOOD Burger 196 Hercules 144 Hoodlum 99 I'm Bout It 65 Love Jones: The Music 126	Men In Black—The Album 4 Money Talks — The Album 50 My Best Friend's Wedding 26 Nothing To Lose 60 Romeo + Juliet 129 Space Jam 46 Spawn — The Album 18 Steel 185 Swingers 171 SOUNDTRACK CAST Music From The Motion Picture "Evita" 170 Spice Girls 3 Squirrel Nut Zippers 68 Lisa Stansfield 95 Rod Stewart 177 George Strait 30 Sublime 14 Sugar Ray 12 Keith Sweat 183 SW 24 James Taylor 58 Third Eye Blind 38 Pam Tillis 103 Tonic 35 Tool 87	Trio 118 Tru 84 Twista 122 U2 165 Jaci Velasquez 142 Van Halen 167 VARIOUS ARTISTS Club Mix '97 76 Jock Jams Vol. 2 151 Pure Moods 29 So So Def Bass All-Stars Vol. II 91 Suave House 67 Ultimate Dance Party 1997 101 VH1 More Of The Big 80's 174 Stevie Ray Vaughan And Double Trouble 75 The Verve Pipe 47 Clay Walker 137 The Wallflowers 19 Westside Connection 189 Lee Ann Womack 127 Wu-Tang Clan 34 Yanni 180 Dwight Yoakam 163
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DANISH LABELS FIND INTERNATIONAL MARKETS EAGER

(Continued from page 5)

excite American audiences (see story, page 5), yet insiders here say that until now they have not wanted to try to overcome the barriers to the U.S. market.

With Aqua's U.S. success and the Sept. 22 worldwide release of Michael Learns To Rock's (MLTR) new album, "Nothing To Lose," however, there are signs that Danish record companies may be confident to take on the Anglo-phone markets.

MLTR's label, EMI-Medley, was among the first Danish companies to cast its eyes overseas. About half of the company's profits now come from abroad, according to Michael Ritto, regional director for EMI in Scandinavia and Finland.

"About 20 years ago, everything was in Danish, but then it all changed in the '80s," he says. "Acts like D.A.D. and Hanne Boel were not trying to translate their records for international tastes as others had done before; they were recorded in English, mainly for the domestic market, but with the potential for selling them elsewhere. Then, we started getting very serious about exporting Danish music."

Some five years ago, the company logged success with MLTR, which has since become one of Southeast Asia's biggest international sellers.

The band's international breakthrough was "Played On Pepper," which came out in August 1995 in Southeast Asia, India, the United Arab Emirates, South Africa, and Brazil.



CLARA THOMAS

The MLTR greatest-hits package "Paint My Love" was released in Southeast Asia last October and has sold 2.4 million units worldwide, according to EMI International, with the bulk of sales in Southeast Asia. In Malaysia, it has been certified 15 times platinum, with sales of more than 375,000 units.

The band's manager, J.P. Andersen, says, "Each successive album was released in additional territories and has sold in higher numbers."

The four young men—Jascha Richter (singer/songwriter, keyboards), Søren Madsen (bass, vocals), Mikkel Lentz (guitar), and Kaare Wanscher (percussion)—got together in 1986, but it took nearly five years before their first album was released by Medley (now EMI-Medley).

"Back in 1990, we were in the middle of recording our first album, which came out the following year," Wanscher says, "and we had ambitions of being big stars all over the world."

Conquering the U.S. was at the top of the agenda, yet the band's big break came from the other side of the world.

At that time, the indie label Medley had an international licensing deal with EMI. When the major's Indonesian international label manager, Agus Syarif Hidayat, heard the track "The Actor," MLTR's career abroad got under way. "He heard the song, and he quite simply believed in it, so he sent it to radio stations and it hit No. 1 almost immediately," Andersen says.

MLTR's popularity spread when



ME & MY

EMI's regional marketing manager for international repertoire, Calvin Wong, began promotions from his Hong Kong office. The band members were not prepared for what awaited them in Asia.

"We landed in Bangkok in 1993," says Wanscher. "The airport was packed with fans, TV crews, and journalists, and all kinds of people wanted to talk to us. We were running late and were rushed into some waiting cars."

Motorcycle police cleared a path through impossible Bangkok traffic so MLTR could perform on a local TV show. Along the way, it dawned on the band members that traffic was being stopped for them. "It was crazy. If you've ever been to Bangkok and seen the traffic . . ." Wanscher says, his voice still retaining some disbelief.

The simple pop/rock sound that has given them their international success has "made in Denmark" stamped all over it. The band members spend as much time as they can in Århus, their hometown, far from their Copenhagen-based record company.

"We're just four guys in a studio who want to make new records," Wanscher says, adding that their method has worked very well for the past 10 years.

Andersen says discussions are under way for a special greatest-hits album for the U.S., the U.K., Australia, and other English-speaking markets. "It's a cooperation with Capitol in the U.S. to choose the best hits, some of which may be remixed to give them some more pizzazz—an American sound," he says.

Danish female pop duo Me & My is another example of EMI-Medley's success: The group has had sales in more than a dozen countries and won the top-selling act award at the Recording Industry Assn. of Japan's Gold Disc Awards (based on sales for 1996). It moved 1.29 million albums and 64,663 singles last year, according to the label. Me & My also copped the foreign album of the year award for "Dub I Dub."

TARGETING 'SIMILAR TASTES'

EMI seems to have inspired other labels that have realized there is a big market outside Danish borders.

"It's obvious that Denmark is a very 'pop' market," says David Rowley, head of international exploitation at Scandinavian Records and managing director of his own indie label, Pacific West Records. "You head for the markets that have similar tastes—Southeast Asia and obviously Japan."

He adds, "Scandinavians seem to believe that the Japanese only like Europop, but they buy almost anything, and you can sell many types of music."

Denmark has always felt itself to be in the shadow of its fellow Scandinavian nation Sweden, which has an impressive track record in exporting music.

Like Sweden, however, Denmark has a solid tradition for song and, more important, for melody. More than one label says that melody is what sells a song. Many of the Danes who have had success abroad have offered hooks that

stick in the mind at first listen.

The export process has also been spurred along by globalization and, not least, by the fact that many listeners—and video viewers—in territories such as Asia are fascinated by the blond descendants of the Vikings.

This appeal has helped lure Danish acts toward the region and away from Britain and the U.S.

Rowley calls the U.S. market a "monolith," but adds that the U.K. is "the most difficult to penetrate, unless you get lucky with a Euro-dance hit." Scandinavian Records is about to ink contracts in Southeast Asia and Japan for pop/dance act QT, which has not been released in Denmark but is being licensed through London-based General Overseas Music.

If Denmark still has a problem in exporting home-grown product, it has been that the home market has a strong appetite for pure pop.

"When attempting to sell an act abroad, a label may have had great success at home with something that is too pop for [another] market," explains Rowley. "On the other hand, if you try to offer something that is a bit harder-edged, they want to know how it did at home."

MEGA SUCCESS

In the story of Danish exports, the achievements of Mega Records cannot be overlooked. The Danish-based Mega signed and exported Swedish act Ace Of Base, and the band is expected to be back with a new record next year, according to head of production Bob Morrison.

"Ace Of Base opened doors and succeeded in making people aware of the label and our catalog. We're doing a lot of deals with majors, and it seems we're rapidly evolving into a production company," Morrison says. While Mega licenses to such majors as Warner Music in Germany, its licensing in Asia is exclusively to indies.

In the next three months, the label will launch pop singer Ann-Louise in most of Asia and is expecting international signings for Big Fat Snake, Savage Rose, and Honeycave.

The label has recently seen some U.K. success with its break beat act Goon, signed to the Multiply label there.

MORE LOCAL SIGNINGS

Some labels are only just now gearing up for exports. "We don't really have an international story to tell, except we can see people are interested," says PolyGram Records Denmark marketing director Michael Dawids. "We just upgraded and expanded our local division around a year ago and have our first signings, and there seems to be attention from headquarters. People have realized that they can make a lot of money in areas other than the U.S. or U.K. We've placed more focus on local signings."

Dawids says that 10 years ago "a newly signed act was looking almost only at the domestic market, but now both artists and the labels have international ambitions."

The label tested the waters with Yellowbellies, a Southern-flavored rock act, and Clara Thomas, a pop/rock group with a female vocalist.

"We may start to sign acts that may not be big in Denmark but have great international potential," he says. "We're lucky that PolyGram has been structured in such a way that we have a perfect instrument [the continental Europe arm in London] for cross-border

(Continued on next page)

BETWEEN THE BULLETS



by Geoff Mayfield

BIG MAC: Once upon a time, the comeback by **Fleetwood Mac's** "Rumours"-era lineup looked to be a solid contender, perhaps one that would create the top five in its opening week, with perhaps even a shot at No. 2. But by the time "The Dance" reached its Aug. 19 street date, the album had established solid momentum, enough to grab The Billboard 200's crown with a handsome first-week figure exceeding 199,000 units.

Credit MTV for the Aug. 12 cablecast of the veteran band's reunion special and the Reprise publicity crew for an awareness campaign that managed to make the Mac's attack a topic of conversation. Fleetwood's ascent also means that even though music is and will always be a game fed and even led by the young, one should never underestimate the wallet power of the gray-haired crowd.

The label reports that Fleetwood Mac rang in as the top seller at several key accounts, including Best Buy, Wherehouse Entertainment, Circuit City, National Record Mart, Harmony House, Strawberries, and Newbury Comics. It was No. 2 for the Musicland Group, Trans World Entertainment, and Camelot Music.

As noted in this column two weeks ago, our Top Pop Catalog Albums chart started to give an indication of the groundswell that was developing for this project even before the MTV special ran. Fed in part by vintage Fleetwood Mac footage on both MTV and VH1 prior to the show's Aug. 12 debut, both "Rumours" and the act's "Greatest Hits" began to march ahead. The latter jumped 34-21 in the Aug. 23 issue with a 22% sales jump, then soared to No. 7 last week with a 71% gain. During those same weeks, "Rumours" romped 68-22 on a 55% bump and 22-14 with a 37.5% increase.

This issue, the "Hits" set vaults all the way to No. 1 with a 22% acceleration (15,000 units), while "Rumours" grows 14-7 on a 21% gain (12,000 units).

APPROPRIATE COMPANY: It seemed a good fit that the chart-topping **Fleetwood Mac** set dropped during the same week as the new hits compilation by another adult fave, **Billy Joel**. Top 10 reports from several chains suggest that lots of consumers picked up both on the same visit.

Although hits packages can be a hit-or-miss proposition, Joel stands tall at No. 9 (90,000 units). If you figured it might come in higher, consider that this is the highest debut by a best-of set in 1997 and the best entry for a hits compilation since the **Beatles'** "Anthology 3" entered at No. 1 in the Nov. 16, 1996, issue.

In fact, in all of 1996, only three hits compilations entered in the top 10. Besides "Anthology 3," the Beatles' "Anthology 2" and **Van Halen's** "Best Of, Volume 1" also had chart-topping debuts last year.

WHILE I WAS OUT: Latin star **Luis Miguel** had a head-turning debut last issue, during Between the Bullets' vacation break. With first-week sales of 57,000 units, his "Romances" scored The Billboard 200's Hot Shot Debut at No. 14, bettering his previous chart peak and stealing the limelight from SWV and the **Backstreet Boys**, who entered at Nos. 26 and 29, respectively. In fact, it was the highest Billboard 200 debut ever by a Spanish-language album, as **Selena's** posthumous 1995 chart-topper, "Dreaming Of You," included a handful of English tracks (Latin Notas, Billboard, Aug. 30).

Luis Miguel's previous best on this chart came in 1994, when "Segundo Romance" bowed at No. 29 with 35,000 units. Subsequent albums in 1995 and 1996 made Billboard 200 bows at, respectively, Nos. 45 and 43. This issue, a 36% decline pushes "Romances" down to No. 32.

Scuttle from retail suggested that the shipping complications caused by the recently resolved United Parcel Service (UPS) strike thwarted the first-week sales of the Backstreet Boys and SWV, and the momentum shown this issue by the former suggests that particular act might have opened stronger during a business-as-usual week. With a 34% increase, the Boys jump 29-15 and snag The Billboard 200's Greatest Gainer award (53,000 units, compared with 40,000 last issue).

In the case of SWV (26-24), however, the opening-week impairment from the UPS situation is harder to detect, as the album's sales are essentially flat on this issue's list, down less than 1% from its first week.

SWV opened last issue with 44,000 units, down substantially from the 73,000 units that placed its last album at No. 9 during its May 1996 debut week. The act's chart peak belongs to its first album, which climbed to No. 8, but it took 18 weeks on The Billboard 200, plus an additional eight weeks on the Heatseekers chart, to reach that plateau.

TOMORROW: "Oasis came out today, right?" was a question often heard Aug. 26, regarding the album that set a first-week sales record in the U.K. The album will make less noise in the U.S., but opening-day sales should put the title in the top three, with a viable chance to debut at No. 1. A source at Epic says residual effects of the UPS strike left about 20% of the account base without the album on street date, which makes opening-day sales a less reliable indicator than it otherwise would be.

Also look for a solid debut for country star **Trisha Yearwood**. At least one large account was disappointed in first-day sales for **Coolio**. However, the rapper may make up ground at other chains and at independent stores.

UNIVERSAL DENMARK ACT AQUA MAKES GLOBAL SPLASH

(Continued from page 5)

worldwide tour that will focus on the Far Eastern and U.S. markets. That tour will support the international release of its debut album, "Aquarium," scheduled to bow Sept. 23 in the U.S. on MCA.

The band's first single in the U.S., "Barbie Girl," hit stores Aug. 19 and promptly began disappearing from shelves.

The single has sold 81,000 copies to date in the States, according to SoundScan, but retailers indicate sales could have been higher had they been able to get more copies: MCA pressed only a certain number of the singles, and many retailers say they have been unable to reorder product.

"They were a totally unknown thing when I made the first orders," says Bob Reamer, pop music buyer for Borders Books & Music, which has sold out of the single. "I tend to go conservative when I'm not familiar with something. By the time this blew up and I went to reorder it, it was too late."

Radio reaction was also swift: "Barbie Girl" had already achieved adds at more than 30 U.S. radio outlets before the label serviced any stations. Leading Danish commercial station the Voice sent the single to 45 different stations in the U.S.

"We get bombarded by music from the U.S.," says Eik Frederiksen, the Voice's PD and music director. "We broke the record in Denmark, and I could hear that it had great potential. We thought it would be fun to reverse it and send something over there. Since we have good cooperation with Univer-



AQUA

sal, we talked to them, and they liked the idea."

"Barbie Girl" (Billboard, Aug. 30) is a quirky look at the Barbie doll and her pal Ken. René Difs raps as a frisky Ken, framing Lene Nyström's itsy-bitsy voice of a vapid Barbie. The ironic humor and catchy melody comes through as the two play off each other. Behind them they have Claus Noreen and Søren Rastad, who compose the music and lyrics.

The project has top priority throughout the whole Universal system, says Universal Denmark international marketing and local production manager Niklas Anker. "It has a high priority in the Far East, where they started a round-the-world tour on Aug. 16."

That tour will see them spend three weeks in Asia, including promotional visits to Hong Kong, Thailand, Malaysia, Singapore, Taiwan, and

Korea. They arrive Sept. 9 in the U.S., and they will spend two weeks in North America in the run-up to the release of "Aquarium" there.

Most of October will be spent in Europe, including a week in France, a week in the U.K., and dates in Belgium and Germany. After Swedish promotions and U.K. concert dates in November, they return to the U.S. in December for another two weeks.

Total worldwide sales of the album outside the U.S. to date are more than 700,000, says Universal Music International. Outside Denmark, where the album is certified more than five times platinum with upward of 250,000 copies sold, key markets have included Japan (185,000), Korea (58,000), Norway (130,000), Sweden (40,000), Thailand (17,000), and Hong Kong (16,000).

The album will be released to European territories in early September, with a U.K. release slated for Nov. 24; "Barbie Girl" will be released Oct. 13. It is unusual for a record that is out in Scandinavia to have European release after an American release, Anker says.

Carmen Cacciatore, senior director of East Coast A&R for MCA Records in the U.S., is keen to work with the band. "They have a great album with solid tracks. They're definitely personalities, not just a faceless track act. And their music is young, and it's universal. Their video is outstanding, and we will follow through with other [tracks]."

The reason for using "Barbie Doll" as the first single in the U.S. (it is the act's third in its home market) was to give the song some resonance in the American

market, says Cacciatore. "We went with what we knew would be the impact cut, taking a part of American culture with Barbie. By packaging that great connection with a great band, we now have this kind of phenomenon happening."

As for U.S. retail's complaints about the limitations on the commercial single, MCA marketing director Bruce Wheeler says, "The way we see it is, we want to keep the consumer focused on the entire album, not just the single. We only manufactured a certain number of singles, and that is all we are going to let out to store shelves."

Bob Say, executive VP of Reseda, Calif.-based Moby Disc Records, which sold out its stock of the single in a weekend, acknowledges the label logic but adds, "Of course, now they'll have to persuade people to pay \$15 for one song. But, hey, I thought it was crazy to pay \$3 for 'Barbie Girl' with no remixes or extra tracks."

Adds Kevin Malone, singles buyer for Tempo Music & Video in Simi Valley, Calif., which sold out its order of 175 singles within a week, "People still want [the single], so the album will go. I'm not sure it will be a really big hit, but the song will help carry it."

Aqua's rise in Denmark is something of a marketing fairy tale. Without any airplay, Universal had a No. 1 single in Denmark with the band's debut, "Roses Are Red."

"Most radio stations rejected the [original] September release because it did not fit into existing formats," says Universal Music Denmark managing director Jens-Otto Paludan, "but the clubs were playing the track, and radio listeners wanted to hear it on the air. So, we did a quick radio remix, which the stations played, but listening audiences wanted the original. Stations then went back to the original."

"Roses Are Red" stayed in the top 10 from October 1996 until April and was replaced by the act's second single, "My Oh My," in February. That, too, remained in the top 10 until the March 26 domestic release of "Aquarium." It was the first time in 20 or so years that one act had two slots in the top 10 at the same time. "Barbie Girl" was released here in May.

Aqua did not begin with the idea of being an immediate national or international top-seller, but the act's rapid acceptance led to it being sent out on the road, first to an intense radio-promo circuit and then to the clubs.

"We've developed a lot as a live band," says Rastad. "In the beginning, we observed what a lot of others were doing and copied it but found it wasn't us—synchronized dancing and that—so one day we just let go and released a lot of energy and found we got a lot of energy back from the audience in return. We performed more like a rock band, you could say."

Nyström confirms his point: "It was too cliché-like, and one day we said, 'Let's try something else.' Our goal is to become a good live band."

Probably their biggest appearance to

date was on Aug. 2 at an outdoor venue in Copenhagen before an exceptionally receptive 20,000-strong audience. Tatsu Nakamoto from Universal Victor Japan watched the show and captured it on videotape so it could be shown to interested parties in Japan.

Interest from the U.S. has made Japanese tastemakers take note. "We recently ran a TV campaign that was effective. There were more reorders [for 'Aquarium'] in July than June," Nakamoto says. "Barbie" was released Aug. 21 in Japan.

Paludan notes that Aqua approached the label with a nearly finished package. "The band wanted to project a comic-book image through hair and clothing stylings and colors used in graphics. The effect shows on the records, posters, and all point-of-sale material, all of which match perfectly to the animated music and lyrics."

"Aquarium" jumped to the top of the Danish chart within a week of its release, a first for a debut album in nearly two decades. Within the first 16 days, it went double-platinum, with more than 100,000 units sold. Sales averaged close to 9,000 units per day in mid-April.

For the past five months, Aqua has been on a strenuous promotional tour, sometimes playing two gigs a night.

Stories about preliminary interest in the U.S. pushed "Aquarium" back to the top of the Danish album chart. Since its chart debut, it has been at the top for 12 weeks and has never dropped out of the top five, while maintaining top 10 positions in Norway and Sweden for most of its chart life to date.

Assistance in preparing this story was provided by Chuck Taylor in New York and Carrie Bell in Los Angeles.

DANISH LABELS FIND INTERNATIONAL MARKETS EAGER

(Continued from preceding page)

der activities. We can send something directly out to the world, and it's good that the organization has focus on money that can be made outside U.S./U.K. repertoire."

The international plot for Clara Thomas is just beginning, according to London-based PolyGram Europe. A U.S. release is scheduled for February 1998. The act's self-titled album is now available for other continental European companies to release, and it has release dates of Sept. 15 for the Germany/Switzerland/Austria territories and Sept. 22 in Italy. The band will be on a German promotional trip in late September.

Clara Thomas has already had a release in the other Nordic territories, and with Swedish and Norwegian languages and cultures bearing similarities to those in Danish, these countries are obvious first targets for export.

Next on the list is often Germany, which shares a border with Denmark.

BMG Ariola Denmark's exploitation manager, Mikkel Bagger, agrees with his peers that there is a world outside the two big English-language markets and that many countries now look to Europe's biggest market, Germany, for hits that can catapult them into further territories.

BMG is working on Caroline Henderson's second solo album, which should be released in all of Europe, including the U.K., and the U.S. in the spring of '98," says Bagger. Henderson's first outing, "Cinematazation," swept the Danish Grammys and won acclaim in most European markets but was not released in the U.K.

The next album will concentrate on getting the production right for the international market, according to Bagger. "For most of the Far East, maybe with the exception of Japan, her music

is too sophisticated, too mature," Bagger says. "It's more difficult to break. Instead of going through radio stations or clubs, there has to be more focus on print media."

For all this global activity, the Far East remains the territory where the Danes have scored best. Aqua's success there could help make still further inroads.

Universal Music's first local signing (Aqua was second), YouKnowWho, will be the next major project for the company. The trio's self-titled debut album is approaching platinum for 50,000 units in the domestic market.

With the soulful style of You KnowWho vocalist Christina Undhjem, backed by keyboardists Martin Larsen and Lars Jensen, Universal has more than pop music to offer. Says Niklas Anker, Universal promotion manager, "We have to concentrate on Asia and then think about the rest of the world later. Any more would be too much for the time being."

While Asia and Europe remain in the sights of export managers, Thomas Hohne, director of international exploitation for EMI-Medley, is also encouraged by the success of MLTR in such territories as Saudi Arabia, India, and South Africa, where it is No. 1.

"In South Africa, we broke a band with a greatest-hits collection for the first time," he says. "The single 'Paint My Love' was a big seller and took the No. 1 slot in territories where the album was marketed, and it is gaining ground in Denmark and other European areas."

Another international priority act for EMI is Juice, the label's first R&B signing. The trio's single "Best Days" has logged great success at home and has seen some adds on Japanese stations.

An album will be released in Europe and international territories at the end

of September or early October, with a U.K. release planned for next year.

Shortly after that, Los Umbrellos will be out with their first album, which will include quirky covers similar to their hit "No Tengo Dinero," a play on the old '60s hit "Never On Sunday." Along with domestic success, "No Tengo Dinero" has penetrated European, Asian, and South American markets, as well as Canada and the U.S., especially in Texas, Hohne says.

Sony Music is looking to European markets for interest in its international priority act, Maria Montell.

For the last 15 weeks, the singer's single "Di Da Di (And So The Story Goes)" has been on Music & Media's Border Breakers chart, which features European-signed records breaking on radio outside their country of origin.

Sony Denmark's marketing director, Gwen Wisti, says that the track is moving well in most of Europe, especially in Spain. "The song is out both in English and Spanish," she says, "so the Sony organization is eyeing the South American market as well as Asia for the album 'And So The Story Goes.'"

And so the Danish-export story goes: Territories that have previously been difficult to enter have opened their ears, and sales figures have also opened eyes to the potential of Danish music. As exporters, the labels have matured, and one of the most visible signs of this is the improved quality of the videos that accompany singles. The companies have understood that a good video is an integral part of a sales package—maybe even the decisive factor—so labels are putting extra effort and promotional budget into them.

Yet at the end of the day, radio programmers say melody is what counts, and for the moment these do not appear to be in short supply in Denmark.

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New Media Pioneers To Key Music Vid Meet

In recognition of the growing significance of new digital avenues of music video exposure, Billboard has chosen Progressive Networks chairman/CEO Rob Glaser and The Box Worldwide president/CEO Alan McGlade to co-keynote the 19th Annual Billboard Music Video Conference and Awards, to be held Nov. 20-22 at the Beverly Hilton in Los Angeles.

Both speakers will explore new and emerging opportunities for music video exposure, including developments in Internet broadcasting and digital cable.

As a pioneer in the rapidly evolving business of Internet broadcasting, Glaser will speak about new programming, promotion, and production possibilities for the music video community on the Internet. Progressive Networks created the technology that supports real-time audio and video over the Internet—and remains the market leader in this field. Progressive's RealPlayer technology, which includes RealAudio and RealVideo, is used by all of the major music companies to netcast live and on-demand music content. New Internet-specific music programmers are already emerging to take advantage of this

new technology, which has been downloaded by more than 15 million computer users.

The Box's McGlade will also discuss new digital opportunities for music video programming through cable, direct broadcast satellite, and other avenues. As head of the world's leading interactive music television network the Box, McGlade will unveil specific plans for a new multiplex of genre-specific music video channels at the conference. The Box already reaches more than 25 million households in the U.S. and abroad, and is expected to expand its reach significantly with the addition of four additional clip channels.

Keep watching this space for additional announcements about this year's big event, which has long been the largest annual gathering of music video professionals. The conference will include two days of panels on key programming, production, and promotion issues, as well as meet-and-greet sessions, artist showcases, and the annual Billboard Music Video Awards.

For early-bird registration and sponsorship information, contact Maureen Ryan at 212-536-5002.



McGLADE



GLASER

PERSONNEL DIRECTIONS

Adam Waldman has been named Eastern advertising representative for Billboard magazine. In his new capacity, Waldman will be responsible for New England/Mid-Atlantic indie labels, broadcasting and media accounts as well as all Canadian business. He has been with BPI Communications circulation department since 1991 as assistant circulation manager and promotion trade-show manager.

Waldman received his bachelor's degree from the State University



WALDMAN

of New York at Oneonta.

Meanwhile, Peggy Altenpohl joins Billboard's marketing department as the promotion art director.

Altenpohl comes to Billboard from Gannett Publishing, where she was the art director. Her design experience also includes positions at Cahner's Publishing and Sid Patterson Advertising and freelance work at Acorn Design Group.

Altenpohl received her bachelor's degree from Parsons School of Design.



ALTENPOHL

Billboard Music Awards
Las Vegas • Dec. 8, 1997

For more information, contact Susan Mazo at 212-536-5173

1997 Billboard/Airplay Monitor Radio Seminar

Orlando Renaissance Resort, Orlando, Fla. • Oct. 16-18, 1997

19th Annual Billboard Music Video Conference & Awards

The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997

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For more information, contact Maureen Ryan at 212-536-5002.

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Hello Dolly: Welcome To The Chart

IF YOU HAD ANY DOUBT that happy Europop music was back, check the Hot Shot Debut on this issue's Hot 100. "Barbie Girl" (MCA) by Aqua makes a big splash by entering at No. 7 (see story, page 1). That's the highest debut ever for an act having its first hit, beating the record held by Spice Girls when they opened at No. 11 earlier this year with their first effort, "Wannabe."

Aqua will be going for another record: The bouncy "Barbie Girl" could become the biggest Danish export to the Hot 100, but only if it goes all the way to No. 1. For 36 years, the most successful act from Denmark on the singles chart has been Copenhagen-born Jorgen Ingmann, who peaked at No. 2 in 1961 with the instrumental "Apache." In its first week, "Barbie Girl" has already matched the No. 7 peak of Ingmann's countryman Bent Fabric, who struck instrumental gold in 1962 with "Alley Cat."

Beyond Ingmann and Fabric, it's difficult to find many Danish acts on the Hot 100. Laid Back was a one-hit wonder with the synth pop hit "White Horse," No. 26 in 1984. In 1988-89, the American rock group White Lion had a run of hits sung by Danish-born Mike Tramp. And back in 1955, "Oh! Susanna" by Don Charles Presents The Singing Dogs was recorded in Denmark.

Aqua's record-setting debut heats up the race to succeed the Notorious B.I.G.'s "Mo Money Mo Problems" (Bad Boy) at No. 1. With the Backstreet Boys' "Quit Playing Games (With My Heart)" (Jive) bulleted at No. 2 and Mariah Carey's "Honey" (Columbia) poised to debut, there are three serious contenders for pole position.

MAC'S BACK: If you go back exactly 15 years, you'll find Fleetwood Mac on top of the Billboard album chart with the group's third No. 1 album, "Mirage." And you'd be forgiven for thinking it was the band's final No. 1 album, especially after Lindsey Buckingham and Stevie Nicks departed. But with the mid-'70s lineup of the ever-changing

Fleetwood Mac together again, the act is rightfully back on top of The Billboard 200 with "The Dance" (Reprise). It's the first Mac album to debut at No. 1. Of the three previous chart-toppers, "Rumours" was the most successful, with a 31-week run at the top. "Mirage" reigned for three weeks, and "Fleetwood Mac" had a single week at the top.

GRAVING A HIT: Exactly 11 years ago this week, "All Cried Out" by Lisa Lisa & Cult Jam With Full Force was No. 31, on its way to a peak position of No. 8 on the Hot 100. The song is back, via an update from Allure (Featuring 112) (Track Masters/Crave). In its second week, the single bullets 40-24 on the Hot 100, creating a possibility that the remake will fare even better than the original. It also means that the Allure track, produced by Mariah Carey, could occupy a slot in the top 10 at the same time as Carey's own single, "Honey," due for a debut next issue.



by Fred Bronson



'LIVE' IT UP: LeAnn Rimes' recording of Diane Warren's "How Do I Live" continues to advance. The single moves 6-5 on the Hot 100 and jumps 4-1 on the Adult Contemporary chart, where it is Rimes' first track to chart.

LET THE 'MYSTERY' BE: Sarah McLachlan has her biggest hit by a Hot 100 mile, as "Building A Mystery" (Nettwerk/Arista) debuts at No. 18. Her previous best on the pop singles chart was "I Will Remember You," which peaked at No. 65 Jan. 20, 1996.

UP JUMPS 'UP JUMPS': Magoo & Timbaland's "Up Jumps Da Boogie" (Blackground/Atlantic) moves 2-1 on Hot Rap Singles, making it the first rap single to head the list that was not produced by Sean "Puffy" Combs since Nov. 9, 1996. But as a producer, Combs has the Hot Shot Debut on Hot R&B Singles with "You Should Be Mine" (Mercury) by Brian McKnight Featuring Mase.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES	
	1996	1997
TOTAL	434,934,000	464,612,000 (UP 6.8%)
ALBUMS	358,970,000	379,742,000 (UP 5.8%)
SINGLES	75,964,000	84,870,000 (UP 11.7%)

	YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997
CD	256,199,000	288,703,000 (UP 12.7%)
CASSETTE	101,869,000	90,123,000 (DN 11.5%)
OTHER	902,000	916,000 (UP 1.6%)

OVERALL UNIT SALES THIS WEEK
13,993,000
LAST WEEK
13,757,000
CHANGE
UP 1.7%
THIS WEEK 1996
13,379,000
CHANGE
UP 4.6%

ALBUM SALES THIS WEEK
11,572,000
LAST WEEK
11,455,000
CHANGE
UP 1%
THIS WEEK 1996
10,811,000
CHANGE
UP 7%

SINGLES SALES THIS WEEK
2,421,000
LAST WEEK
2,302,000
CHANGE
UP 5.2%
THIS WEEK 1996
2,568,000
CHANGE
DOWN 5.7%

	TOTAL YEAR-TO-DATE SINGLES SALES BY STORE TYPE		CHANGE
	1996	1997	
CHAIN	51,274,000	51,973,000	UP 1.4%
INDEPENDENT	10,899,000	11,364,000	UP 4.3%
MASS MERCHANT	13,791,000	21,520,000	UP 56%
NONTRADITIONAL	NA	13,000	NA

ROUNDED FIGURES

FOR WEEK ENDING 8/24/97

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



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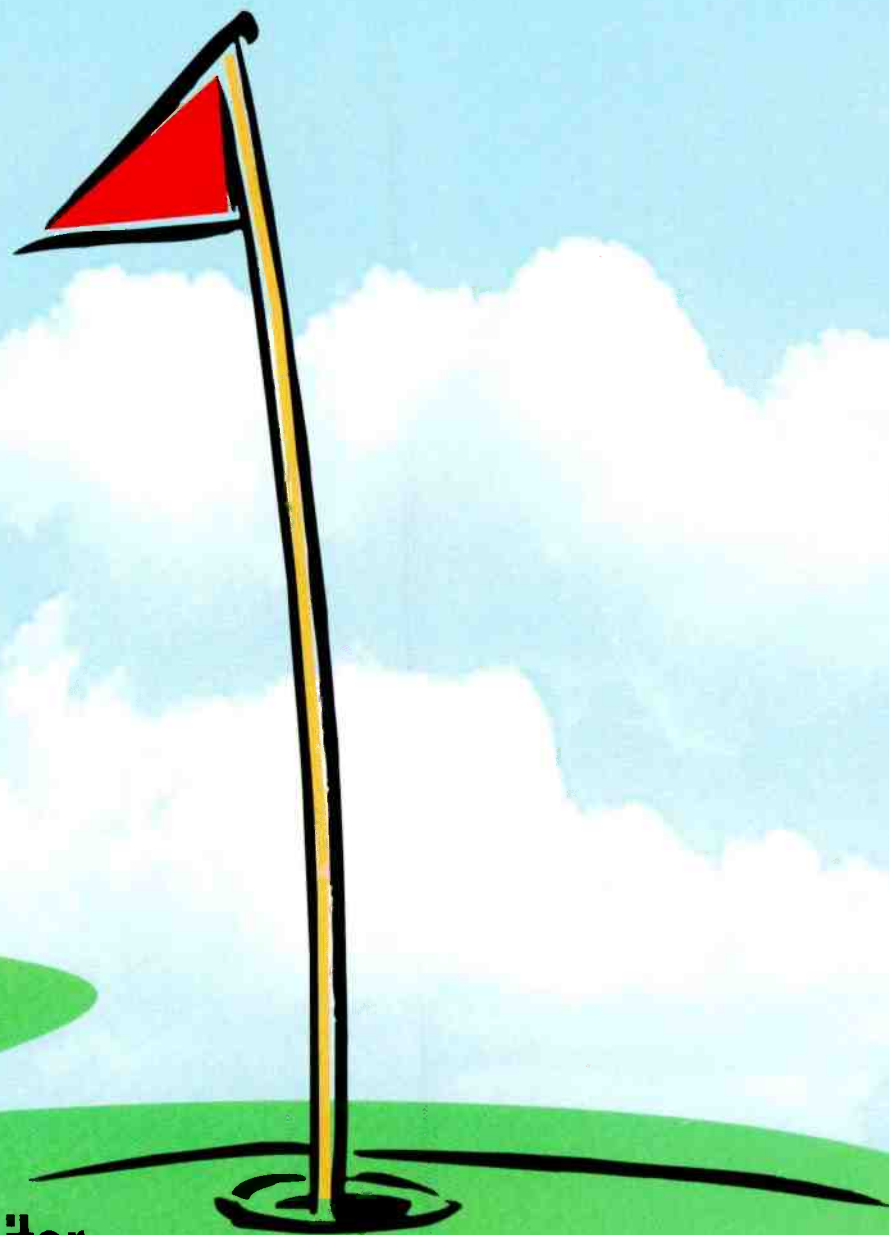
Thursday, October 16th

11:00am

Metro West Country Club

Orlando

**For player information
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This event will kick off the

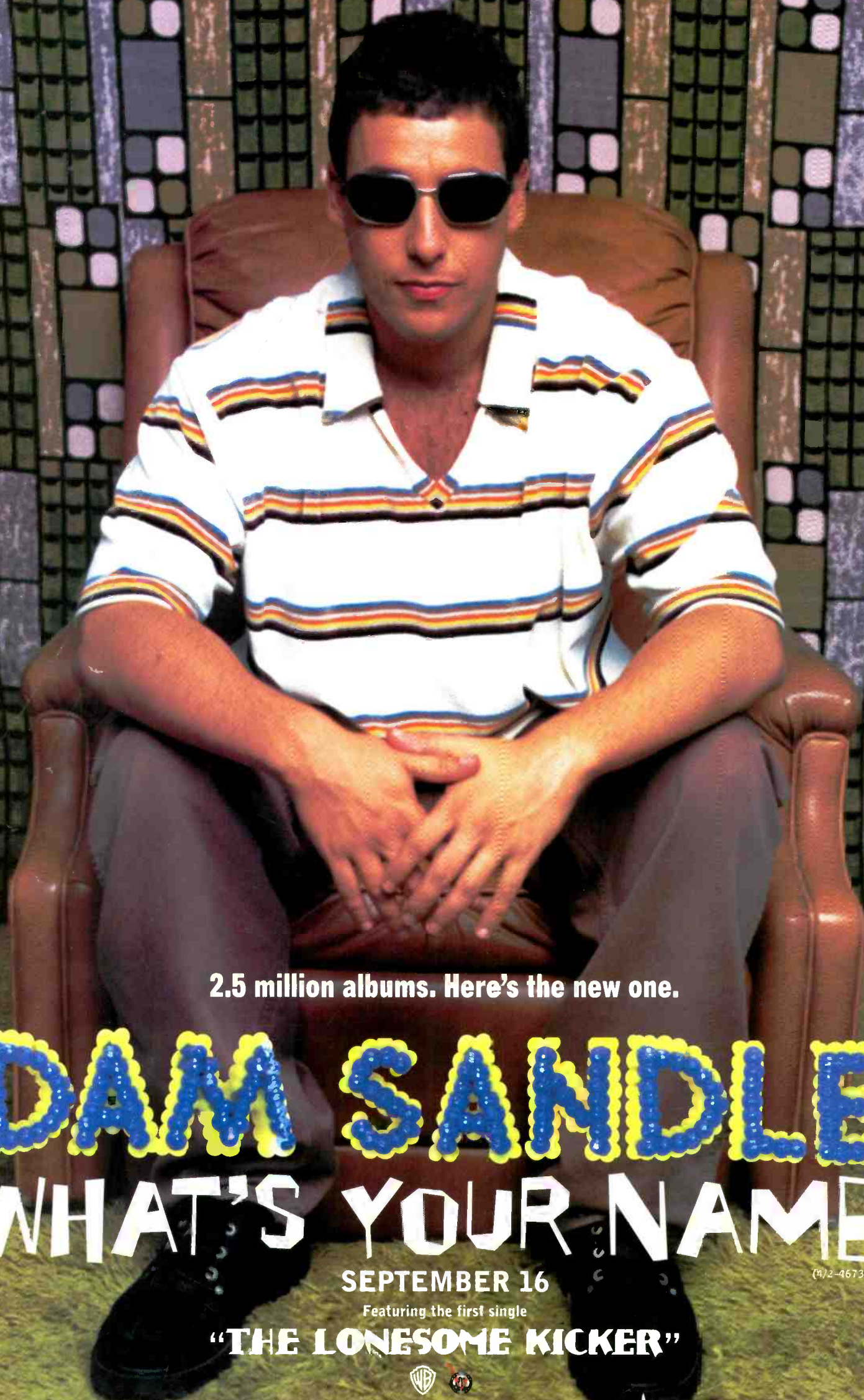
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