

Billboard

NEWSPAPER

IN MUSIC NEWS



Letters To Cleo Ready To 'Go!' With Revolution Set
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THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

SEPTEMBER 6, 1997

ADVERTISEMENTS

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

Joe Jackson
HEAVEN & HELL

WITH JOY ASKEW, BRAD ROBERTS, JANE SIBERRY, NADJA SALERNO-SONNENBERG, DAWN UPSHAW, SUZANNE VEGA

PRODUCED BY JOE JACKSON AND ED ROYNESOAL

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)

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

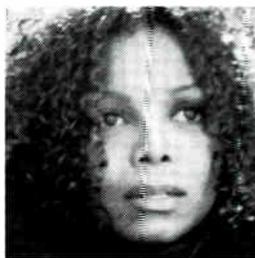
"The Velvet Rope" served mainly as a way to enrich her soul.

"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)



JACKSON

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)

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

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

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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Sneaker Pimps Hang Tough Atop The Chart

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GLOBAL MUSIC PULSE

Hungary's Muzsikás Mines Musical Traditions

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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 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 glutony 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 mastered 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."

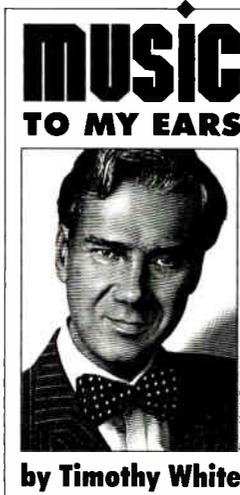
"And I got my *dunka-chicka-dunka* sound," Nelson confides, "by imitating somebody else. Back in 1959, Jan & Dean and Arnie Ginsburg, who I knew from Uni[versity] High, we'd all go to the New Follies Burlesque in downtown L.A. to see the strip shows. Jan and Arnie got a song idea from one of the strippers, 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 resumé. "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 "Mmmh" 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 Soundata.

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."

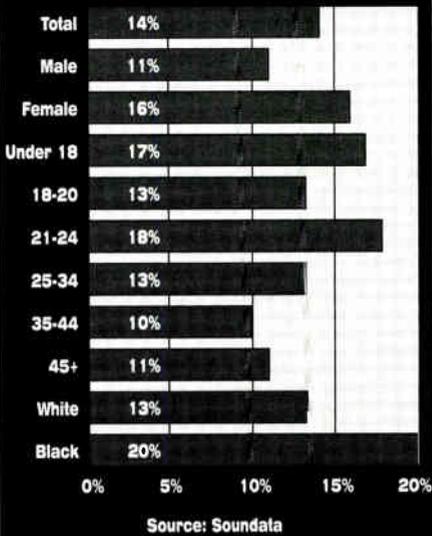
With today's busy, on-the-go lifestyle, most music consumers don't have the time (or the inclination) to make tapes of their own CDs. Many customers are in fact buying the same album in both configurations. We have continually supplied data to retailers and manufacturers to support the position that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

Cassette Survey

Percent of respondents who have gone into a music store in the past 90 days, wanting to buy a specific cassette album, and couldn't find the cassette album?



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 endcapped 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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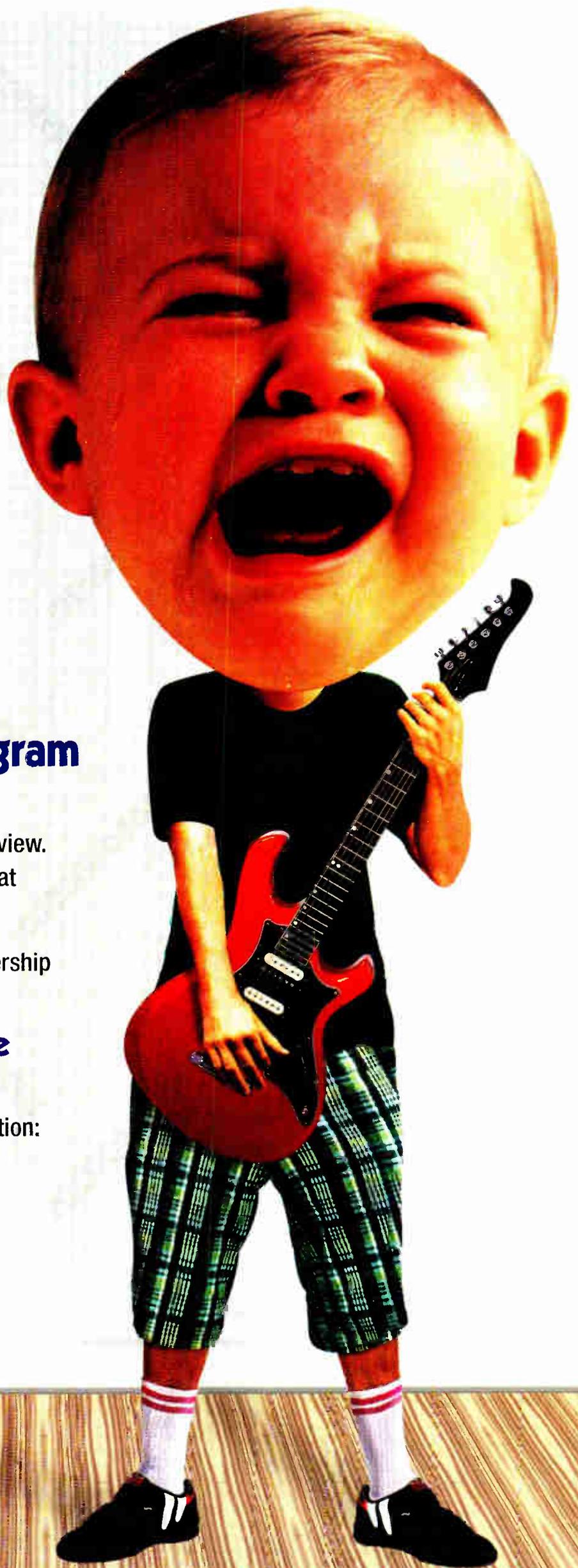
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Polydor Gears Up For Its Cream Retrospective

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.

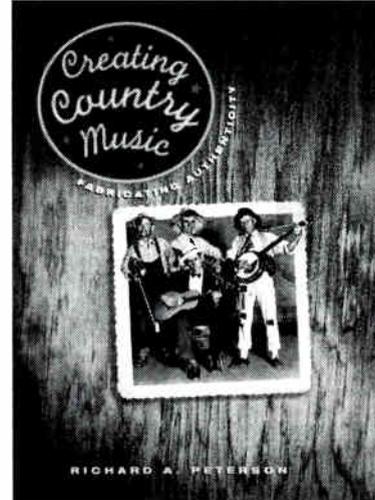
Subtitled "Fabricating Authenticity," Peterson's book examines authenticity in popular culture and traces the development of the country genre. Peterson has been a professor of sociology at Vanderbilt University in Nashville since 1965 and has nine books and more than 60 journal articles on the sociology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

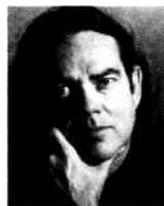
However, that afternoon created a bond, and the two stayed in touch. "Last summer I was starting an album of my own original material, and I got very, very turned off at the idea of doing it and just kind of down on myself and the sound of my voice," says Simon, picking up the story. "I was talking to 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 LICHTMAN

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



AMSTERDAM



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. DiGesú** 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.

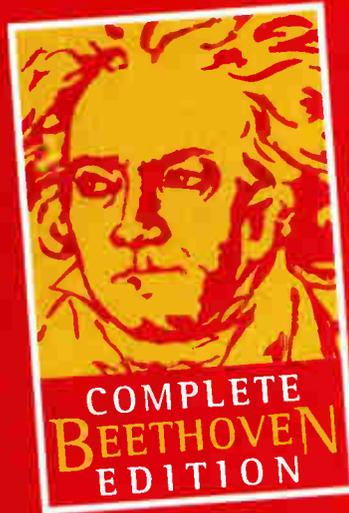
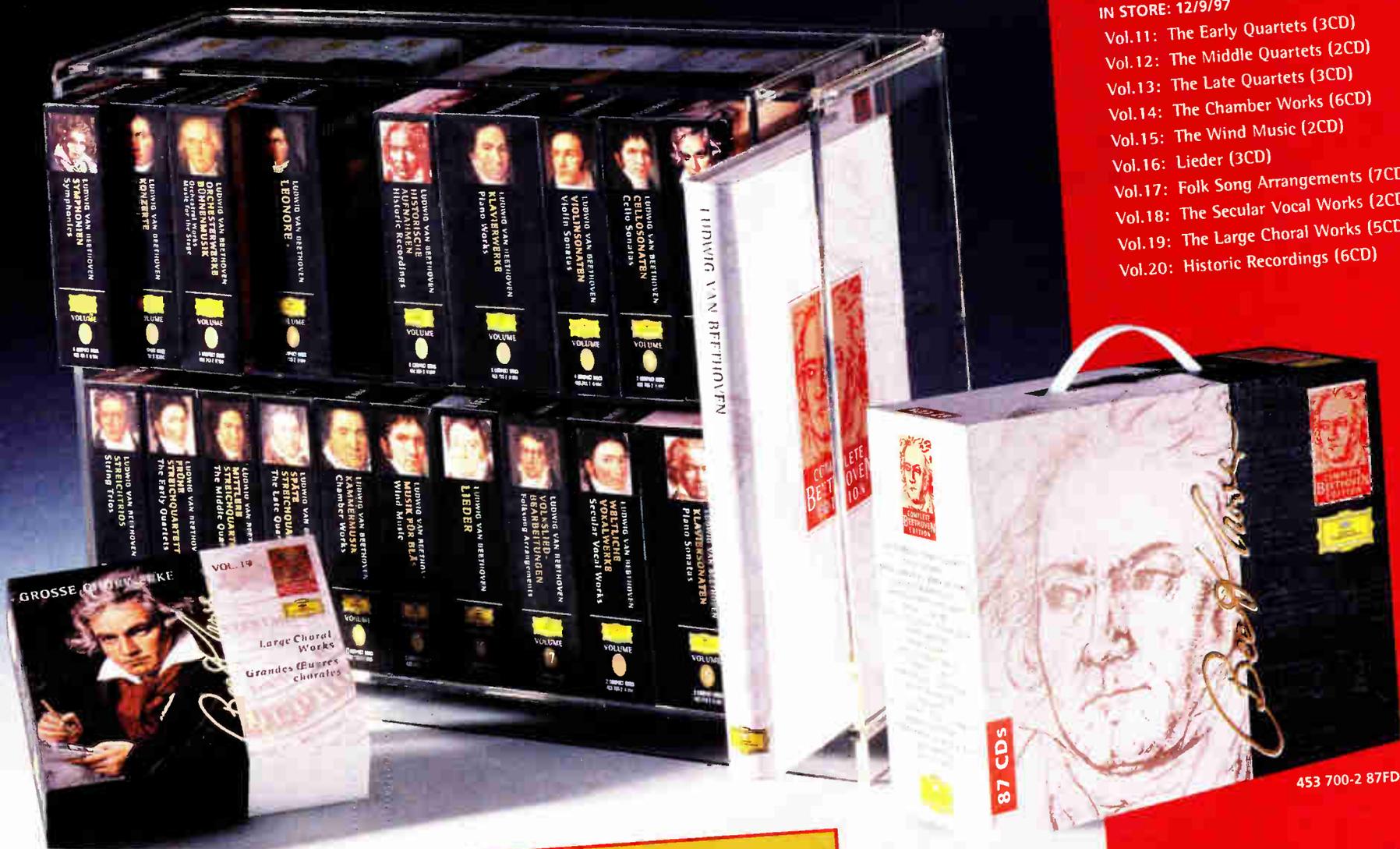
Richard Falken is named managing director at South Beach Music in Nashville. He was supervising producer at Wolf Fang Productions Inc.

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.



SMITH

"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)



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



EARLE

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-

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 coffehouses, 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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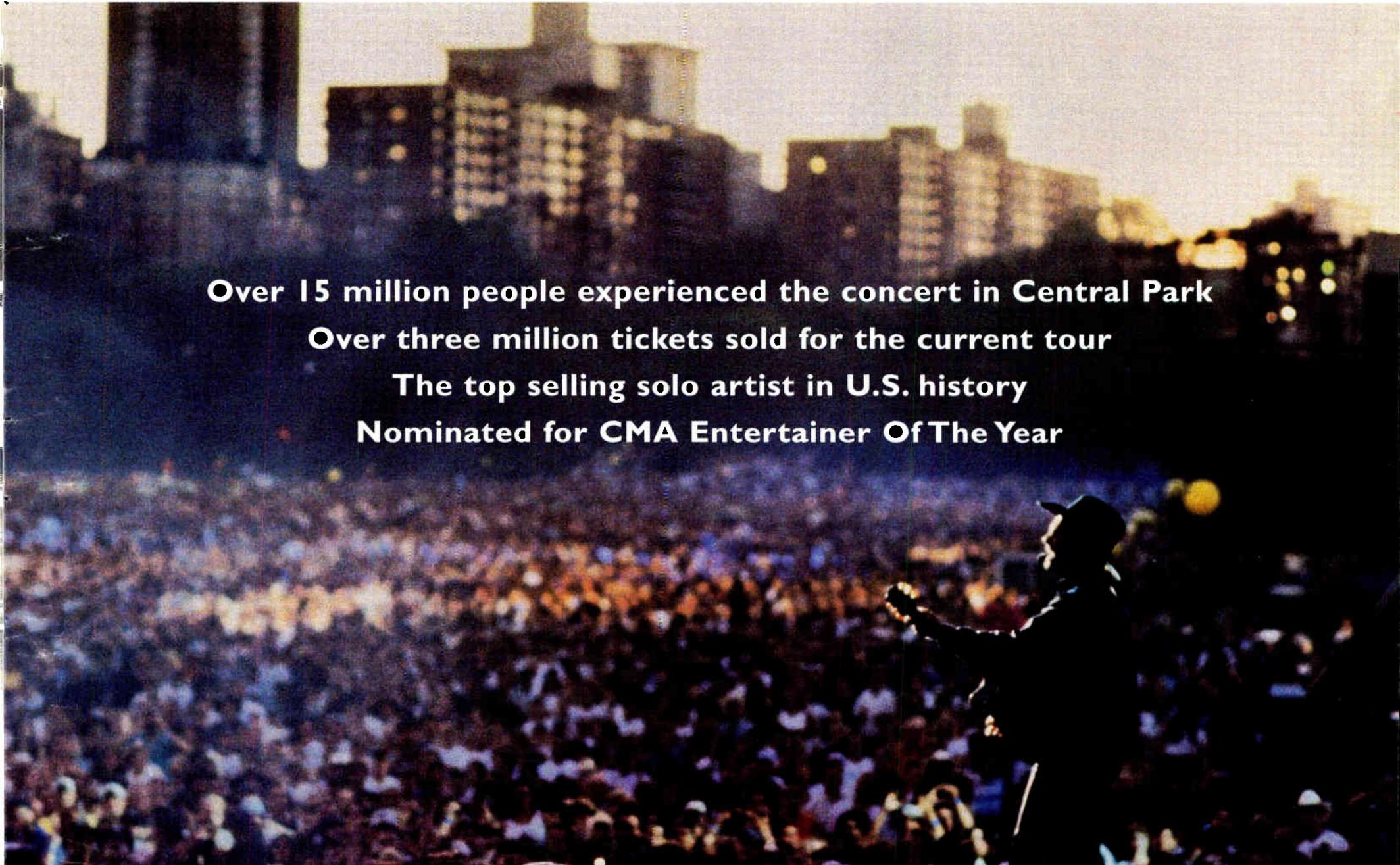
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Artists & Music

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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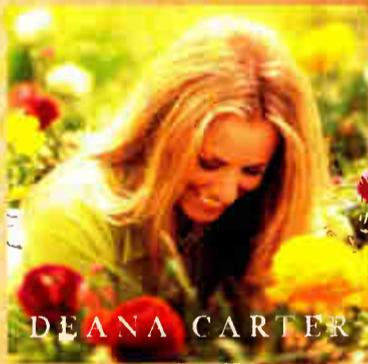
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Song of the Year, "Strawberry Wine"

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ARTISTS & MUSIC

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 Massenburg.

"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



DeBARGE

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

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 Massenburg. "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)		4
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 (10.98/15.98)	MONEY TALKS — THE ALBUM	12
13	12	11	8	SOUNDTRACK ▲ ² 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. ▲ ⁶ BAD EGY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
18	18	17	28	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
19	16	15	12	WU-TANG CLAN ▲ ³ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
20	19	18	19	ROME ● GRANO 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 ▲ ⁵ 550 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 & NAPPINESS	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 18736 (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 ▲ ³ 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*/MIRGIN (10.98/16.98)	THE UNTOUCHABLE	1

48	38	26	4	RAMPAGE VIOLATOR/ELEKTRA 62022*/EEG (10.98/16.98)	SCOUTS HONOR...BY WAY OF BLOOD	15
49	NEW	1	1	ROYAL FLUSH BLUNT 6610*/TVT (10.98/16.98)	GHETTO MILLIONAIRE	49
50	50	50	81	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
51	47	45	51	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
52	48	43	9	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	16
53	51	54	19	GHETTO MAFIA DOWN SOUTH 2003/FULLY LOADED (9.98/15.98) HS	STRAIGHT FROM THE DEC	49
54	56	51	62	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
55	49	35	4	D-SHOT SHOT 41602/JIVE (10.98/15.98)	SIX FIGURES	21
56	59	58	40	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
★ ★ ★ PACESETTER ★ ★ ★						
57	68	60	4	EARTH, WIND & FIRE PYRAMID 72864/RHINO (10.98/15.98)	IN THE NAME OF LOVE	51
58	54	53	8	GHETTO TWIINZ RAP-A-LOT/NOO TRYBE 44438/VIRGIN (10.98/15.98) HS	IN THAT WATER	36
59	63	62	4	KILO ALI ORGANIZED NOIZE 90128*/INTERSCOPE (10.98/16.98) HS	ORGANIZED BASS	44
60	53	49	5	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
61	61	56	26	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	4
62	55	48	10	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
63	60	52	52	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	5
64	58	55	41	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
65	67	77	16	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
66	52	47	9	THE LADY OF RAGE DEATH ROW 90109*/INTERSCOPE (10.98/16.98)	NECESSARY ROUGHNESS	7
67	74	63	9	THE BEATNUZ RELATIVITY 1508* (10.98/15.98) HS	STONE CRAZY	38
68	65	59	52	AALIYAH ▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
69	62	57	14	KRS-ONE ● JIVE 41601* (10.98/16.98)	I GOT NEXT	2
70	57	66	33	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
71	71	73	43	BABYFACE ▲ ² EPIC 67293* (10.98 EQ/16.98)	THE DAY	4
72	76	61	6	DJ POOH DA BOMB/ATLANTIC 92752*/AG (10.98/15.98) HS	BAD NEWZ TRAVELS FAST	34
73	75	76	33	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
74	70	82	40	TONY TONI TONE ▲ MERCURY 534250 (10.98 EQ/16.98)	HOUSE OF MUSIC	10
75	85	96	41	ERIC BENET WARNER BROS. 46270 (10.98/15.98) HS	TRUE TO MYSELF	38
76	97	91	30	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
77	78	86	9	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) HS	STREET GOSPEL	40
78	69	64	8	LIL' KEKE JAM DOWN 1005 (10.98/16.98) HS	DON'T MESS WIT TEXAS	43
79	81	80	18	ZHANE ILLTOWN 530751*/MOTOWN (10.98/16.98)	SATURDAY NIGHT	8
80	80	—	2	LAURNEA Y&B YUM 67508*/EPIC (10.98 EQ/16.98)	BETTA LISTEN	80
81	64	65	9	CRAIG MACK STREET LIFE 75521*/ALL AMERICAN (10.98/16.98)	OPERATION: GET DOWN	17
82	94	94	47	KENNY G ▲ ³ ARISTA 18935 (10.98/16.98)	THE MOMENT	9
83	86	68	70	KIRK FRANKLIN AND THE FAMILY ▲ GOSPO CENTRIC 72127 (9.98/13.98)	WHATCHA LOOKIN' 4	3
84	77	71	67	THE ISLEY BROTHERS ▲ T-NECK 524214/ISLAND (10.98/16.98)	MISSION TO PLEASE	2
85	91	95	30	VARIOUS ARTISTS ● NO LIMIT 50658*/PRIORITY (10.98/16.98)	MASTER P PRESENTS...WEST COAST BAD BOYZ II	2
86	73	75	24	MARK MORRISON ATLANTIC 82963/AG (10.98/15.98) HS	RETURN OF THE MACK	30
87	RE-ENTRY	16	16	STEADY MOBB'N NO LIMIT 50704*/PRIORITY (10.98/16.98)	PRE-MEDITATED DRAMA	6
88	66	—	2	SEAGRAM RAP-A-LOT/NOO TRYBE 44566/VIRGIN (10.98/15.98) HS	SOULS ON ICE	66
89	87	83	42	TELA SUAVE HOUSE 1553/RELATIVITY (10.98/15.98)	PIECE OF MIND	17
90	96	84	61	KEITH SWEAT ▲ ³ ELEKTRA 61707*/EEG (10.98/16.98)	KEITH SWEAT	1
91	72	78	39	SOUNDTRACK ▲ ⁷ ARISTA 18951 (10.98/16.98)	THE PREACHER'S WIFE	1
92	88	90	44	WESTSIDE CONNECTION ▲ LENCH MOB 50583*/PRIORITY (10.98/16.98)	BOW DOWN	1
93	83	81	47	CURTIS MAYFIELD WARNER BROS. 46348 (10.98/16.98)	NEW WORLD ORDER	24
94	RE-ENTRY	19	19	KANE & ABEL NO LIMIT 50634*/PRIORITY (6.98/9.98) HS	THE 7 SINS	29
95	RE-ENTRY	40	40	SNOOP DOGGY DOGG ▲ ² DEATH ROW 90038*/INTERSCOPE (10.98/16.98)	THA DOGGFATHER	1
96	90	100	14	ADRIANA EVANS PMP/LOUD 67509*/RCA (10.98/15.98) HS	ADRIANA EVANS	33
97	99	—	18	TEDDY PENDERGRASS SUREFIRE 13045/WIND-UP (10.98/16.98)	YOU AND I	24
98	NEW	1	1	98 DEGREES MOTOWN 530796* (6.98/10.98) HS	98 DEGREES	98
99	RE-ENTRY	19	19	BIG MIKE RAP-A-LOT/NOO TRYBE 44099/VIRGIN (10.98/16.98)	STILL SERIOUS	3
100	79	74	15	BOOT CAMP CLIK DUCK DOWN 50646*/PRIORITY (10.98/16.98)	FOR THE PEOPLE	4

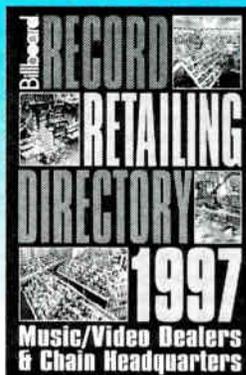
○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for shipment of 500,000 album units. ▲ RIAA certification for shipment of 1 million units, with multiplatinum titles indicated by a numeral following the symbol. For boxed sets, and double albums 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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Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'YOU MAKE ME WANNA... USHER' and 'MO MONEY MO PROBLEMS'.

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

Table listing R&B singles A-Z with columns: RANK, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes entries like 'THE PARTY DON'T STOP' and 'DON'T LEAVE ME'.

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Shows sales performance for top R&B singles like 'YOU MAKE ME WANNA... USHER'.

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Lists additional R&B singles and their sales performance.

SEPTEMBER 6, 1997

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'YOU MAKE ME WANNA...', 'NEVER MAKE A PROMISE', 'NO MONEY NO PROBLEMS', 'UP JUMPS DA BOOGIE', 'NOT TONIGHT', 'I CAN LOVE YOU/LOVE IS ALL WE NEED', 'I'LL BE MISSING YOU', 'WHAT ABOUT US', 'G.H.E.T.T.O.U.T.', 'SOMEONE', 'DO YOU LIKE THIS', 'YOU SHOULD BE MINE', 'BIG BAD MAMMA', 'MY LOVE IS THE SHHH!', 'TAKE IT TO THE STREETS', 'GOTHAM CITY', 'I MISS MY HOMIES', 'I BELONG TO YOU', 'IN MY BED', 'AFTER 12, BEFORE 6', 'ALL CRIED OUT', 'WE CAN GET DOWN', 'FOR YOU', 'WHEN YOU TALK ABOUT LOVE', 'FIX', 'NEED YOUR LOVE', 'I CARE 'BOUT YOU', 'BACKYARD BOOGIE', 'THINKING OF YOU/LET'S GET DOWN', 'CAN'T LET GO', 'RETURN OF THE MACK', 'CUPID', 'WHAT'S STOPPING YOU', 'BUTTA LOVE', 'ALL I WANT (FROM "GOOD BURGER")', 'I LOVE ME SOME HIM/I DON'T WANT TO', 'AS WE LAY', 'INVISIBLE MAN', '5 MILES TO EMPTY', 'THINGS JUST AIN'T THE SAME', 'YOU BRING ME UP', 'SMILE', 'DON'T SAY', 'BIG DADDY', 'CAN WE (FROM "BOOTY CALL")', 'LOOK INTO MY EYES', 'NEVER, NEVER GONNA GIVE YOU UP', 'WHATEVER', 'C U WHEN U GET THERE'.

Table with columns: THIS WEEK, LAST WEEK, 2 WKS AGO, WKS. ON CHART, TITLE, ARTIST, LABEL & NUMBER/PROMOTION LABEL, PEAK POSITION. Includes entries like 'HEY AZ', 'SHOW ME', 'WE TRYING TO STAY ALIVE', 'HYPNOTIZE', 'TALKIN' BOUT' BANK', 'HOW YA DO DAT', 'YEAH! YEAH! YEAH!', 'HAVE A LITTLE MERCY', 'DON'T WANNA BE A PLAYER', 'IF IT AIN'T LOVE', 'REMINING ME', 'THE WAY THAT YOU TALK', 'RELAX & PARTY', 'IF I HAD YOU', 'FAR FROM YOURS', 'DOWN FOR YOURS', 'DISTANT LOVER', 'CRAZY', 'STRANGER IN MOSCOW', 'LOVE IS ALL AROUND', 'GIVE IT TO ME', 'I'VE BEEN HAVING AN AFFAIR', 'PIECE OF MY HEART', 'WHO YOU WIT', 'CRUSH', 'DO YOU KNOW (WHAT IT TAKES)', '[(FREAK) AND U KNOW IT]', 'FEMININITY', 'I SAY A LITTLE PRAYER', 'JUST ANOTHER CASE', 'WHERE YOU ARE', 'SMOKIN' ME OUT', 'SOMETIMES', 'I GOT DAT FEELIN'', 'IF I COULD CHANGE', 'WHO U WIT', 'CAN YOU FEEL IT', 'HIP HOP DRUNKIES', 'SORRY IS', 'DANCEHALL QUEEN', 'EVERYTHING YOU WANT', 'ICED DOWN MEDALLIONS', 'DON'T KNOW', 'BE THE REALIST', 'A FRIEND', 'ONE MORE DAY', 'MY HEART IS CALLING', 'IT MUST BE LOVE', 'COME WITH ME', 'ON & POPPIN'', 'CROOKED GREEN PAPERS'.

Records with the greatest airplay and sales gains this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases among singles below the top 20. Videoclip availability. Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette title. Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (D) CD single availability. (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (V) Vinyl single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications and SoundScan, Inc.

Country

ARTISTS & MUSIC

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.

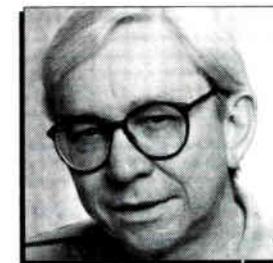
PEOPLE: Monk Family Music Group here has acquired the rights to the song catalog of the late Carl Wells. His songs were recorded by, among others, Otis Redding, Ike & Tina Turner, and Sam & Dave... Dean Dillon has signed a new contract with the Opryland Music Group

(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 Candilora 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 Walker 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."



by Chet Flippo



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.

Billboard TOP COUNTRY ALBUMS

SEPTEMBER 6, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
*** No. 1/GREATEST GAINER ***						
1	2	3	59	LEANN RIMES ▲ ² CURB 77821 (10.98/15.98)	BLUE	1
2	1	1	12	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	1
3	3	2	18	GEORGE STRAIT ▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
4	4	5	28	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
5	6	7	11	NEAL MCCOY ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5
6	5	4	4	CLINT BLACK RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4
7	7	6	51	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2
8	3	10	10	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8
*** PACESETTER ***						
9	14	—	2	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	9
10	9	9	12	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6
11	10	8	4	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8
12	12	12	43	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1
13	11	11	6	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8
14	13	13	20	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5
15	16	20	15	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9
16	15	17	96	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1
17	17	15	6	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	10
18	19	18	20	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4
19	18	16	9	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8
20	22	19	4	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
21	26	24	6	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	18
22	20	14	6	DWIGHT YOAKAM REPRIS 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
23	24	22	61	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6
24	23	21	32	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
25	25	23	23	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
26	21	25	92	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
27	27	26	19	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8
28	29	27	48	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
29	30	30	42	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1
30	28	28	71	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
*** HOT SHOT DEBUT ***						
31	NEW	1	1	VARIOUS ARTISTS EGYPTIAN/COLUMBIA 67676/SONY (10.98 EQ/16.98)	THE SONGS OF JIMMIE RODGERS — A TRIBUTE	31
32	31	31	48	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2
33	35	36	65	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3
34	33	29	9	BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
35	32	35	10	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
36	34	37	22	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
37	37	33	45	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
38	36	34	20	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
39	39	41	69	MINDY MCCREARY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
40	40	39	10	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
41	44	45	52	TRAVIS TRITT ● WARNER BROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
42	41	42	74	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
43	43	44	102	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	3
44	46	58	4	VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	44
45	45	46	70	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
46	49	49	92	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	3
47	42	32	4	PATSY CLINE MCA NASHVILLE 11579 (10.98/16.98)	PATSY CLINE LIVE AT THE CIMARRON BALLROOM	32
48	55	52	9	JAMES BONAMY EPIC 67878/SONY (10.98 EQ/16.98) HS	ROOTS AND WINGS	25
49	54	56	101	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	1
50	47	38	49	JOHN BERRY CAPITOL NASHVILLE 35464 (10.98/15.98)	FACES	9
51	51	48	59	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23
52	53	51	61	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
53	52	55	19	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS... AND THEN SOME	17
54	50	47	4	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	47
55	48	43	47	RICK TREVINO COLUMBIA 67452/SONY (10.98 EQ/15.98)	LEARNING AS YOU GO	17
56	69	75	62	LYLE LOVETT CURB 11409/MCA (10.98/16.98)	THE ROAD TO ENSENADA	4
57	58	59	104	FAITH HILL ▲ ² WARNER BROS. 45872 (10.98/16.98)	IT MATTERS TO ME	4
58	56	57	40	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
59	62	61	102	GEORGE STRAIT ▲ ⁴ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	9
60	63	60	16	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 1	57
61	68	65	44	TRACY BYRD ● MCA NASHVILLE 11485 (10.98/16.98)	BIG LOVE	12
62	57	50	10	RICOCHE COLUMBIA 67773/SONY (10.98 EQ/15.98) HS	BLINK OF AN EYE	24
63	65	63	52	TRISHA YEARWOOD ● MCA NASHVILLE 11477 (10.98/16.98)	EVERYBODY KNOWS	6
64	64	62	22	TANYA TUCKER CAPITOL NASHVILLE 36885 (10.98/16.98)	COMPLICATED	15
65	66	66	12	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG'A BOY ARE YA? VOLUME 2	63
66	72	64	59	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
67	67	67	49	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
68	59	54	6	KENNY ROGERS MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	26
69	61	53	6	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
70	70	70	12	SONS OF THE DESERT EPIC 67619/SONY (7.98 EQ/11.98) HS	WHATEVER COMES FIRST	38
71	75	—	42	DAVID KERSH CURB 77848 (10.98/15.98) HS	GOODNIGHT SWEETHEART	21
72	71	69	16	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	54
73	NEW	1	1	ELVIS PRESLEY RCA 66880 (11.98/16.98)	ELVIS: GREAT COUNTRY SONGS	73
74	73	72	54	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
75	RE-ENTRY	8	8	JEFF CARSON CURB 77859 (10.98/16.98) HS	BUTTERFLY KISSES	39

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

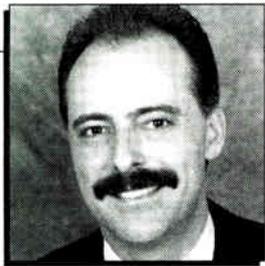
Billboard Top Country Catalog Albums

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY **SoundScan**
SEPTEMBER 6, 1997

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	141
2	5	ELVIS PRESLEY ▲ ⁹ RCA 67462 (11.98/16.98)	ELVIS' GOLDEN RECORDS	2
3	3	SHANIA TWAIN ▲ ⁹ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	133
4	2	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	334
5	6	PATSY CLINE ▲ ⁷ MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	544
6	7	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	145
7	8	TIM MCGRAW ▲ ⁹ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	179
8	9	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	162
9	4	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	334
10	11	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	172
11	—	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	105
12	14	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	258
13	10	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	187

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	16	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	168
15	12	THE CHARLIE DANIELS BAND ▲ ³ EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	409
16	13	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	131
17	15	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 98743 (10.98/16.98)	THE CHASE	149
18	20	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	133
19	17	HANK WILLIAMS ▲ MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	157
20	18	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	335
21	21	REBA MCENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	204
22	19	ALABAMA ▲ RCA 66410 (10.98/15.98)	GREATEST HITS VOL. III	151
23	22	MARY CHAPIN CARPENTER ▲ ³ COLUMBIA 48881/SONY (10.98 EQ/16.98)	COME ON COME ON	246
24	24	PATSY CLINE ▲ MCA NASHVILLE 4038 (7.98/12.98)	THE PATSY CLINE STORY	160
25	23	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	38

Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. **HS** indicates past Heatseeker title. © 1997, Billboard/BPI Communications and SoundScan, Inc.



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

3 HOW WAS I TO KNOW (Reynsong, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL		27 BMI/Yalata, BMI) WBM	
9 HOW YOUR LOVE MAKES ME FEEL (Island Bound, ASCAP/Famous, ASCAP/WB, ASCAP/Pop-A-Wheelie, ASCAP/Big Tractor, ASCAP) HL/WBM		56 NOWHERE, I LOVE (Sony/ATV Tree, BMI) HL	
20 IF YOU LOVE SOMEBODY (Farrenuff, ASCAP/Full Keel, ASCAP/Longitude, BMI/Blue Desert, BMI) WBM		58 ONE, TWO, I LOVE YOU (Songs Of PolyGram Int'l, BMI/Kidder Hill, BMI/New Haven, BMI/Music Hill, BMI) HL/WBM	
24 I LEFT SOMETHING TURNED ON AT HOME (Catch The Boat, ASCAP/Castle Street, ASCAP/Sony/ATV Cross Keys, ASCAP) WBM		75 OPEN ARMS (Weed High Nightmare, BMI)	
42 I'M YOUR MAN (Starstruck Writers Group, ASCAP/Mark D, ASCAP/Senior Partner, ASCAP) HL		37 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL	
26 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM		54 THE REST OF MINE (WB, ASCAP/Sawing Cumpny, ASCAP/Milene, ASCAP/Leggy Bayou, ASCAP)	
19 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, BMI/John Juan, BMI) WBM		46 RIDIN' OUT THE HEARTACHE (Songs For Debin, ASCAP/Starstruck Angel, BMI/EMI Blackwood, BMI/Singles Only, BMI) HL	
22 IT'S YOUR LOVE (EMI Blackwood, BMI) HL		12 THE SHAKE (Log Rhythm, BMI/Millhouse, BMI)	
73 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM		74 SHE KNOWS ME BY HEART (Club Zoo, BMI/Katie Walker, BMI/Dabi Lu, BMI)	
62 LAD OF THE LIVING (MCA, ASCAP/Delta Kappa Living, ASCAP/Tom Collins, BMI)		1 SHE'S GOT IT ALL (Emdar, ASCAP/Texas Wedge, ASCAP/Womaculate Conceptions, ASCAP/Almo, ASCAP/Daddy Rabbit, ASCAP) WBM	
61 LIVING IN A HOUSE FULL OF LOVE (EMI, BMI/Ai Gallico, BMI) HL/WBM		33 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL	
25 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL		30 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM	
51 LOVE TRAVELS (BMG, ASCAP/Wood Monkey, ASCAP/Careers-BMG, BMI/Elymax, BMI) HL		41 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI)	
63 LUCKY IN LOVE (Reynsong, BMI/Lucky Lady Bug, BMI/Bayou Boy, BMI/Kentucky Girl, BMI) HL		60 SOMETHIN' LIKE THIS (Emdar, ASCAP/Texas Wedge, ASCAP/Full Keel, ASCAP/Mike Curb, BMI/Ron Williams, BMI/Diamond Storm, BMI) WBM	
68 NAKED TO THE PAIN (G.I.D., ASCAP/Warner-Tamerlane, BMI/Des Chalets, BMI) WBM		39 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM	
45 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita,		36 THANK GOD FOR BELIEVERS (EMI Blackwood,	
		8 THERE GOES (WB, ASCAP/Vee Haw, ASCAP) WBM	
		23 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL	
		44 THREE CHORDS AND THE TRUTH (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL/WBM	
		65 TODAY MY WORLD SLIPPED AWAY (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP)	
		66 THE TROUBLE WITH THE TRUTH (Sony/ATV Cross Keys, ASCAP/Four Sons, ASCAP) HL	
		72 WARNING SIGNS (Twin Spurs, BMI/Shabloo, BMI/Songs Of PolyGram Int'l, BMI/Virgin Timber, BMI) HL	
		38 WATCH THIS (Notewrite, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL	
		2 WE WERE IN LOVE (Wacissa River, BMI/EMI, BMI/Built On Rock, ASCAP/CMI, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL	
		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 Gia Monster, BMI) WBM	
		57 WICHITA LINEMAN (Polygram Int'l, ASCAP) HL	
		67 A WOMAN LIKE YOU (Rocking K, ASCAP/Warner Cnapell, ASCAP/Little Poncho's, BMI/Little Big Town, BMI/Karpfish, BMI) WBM	
		18 YOU AND YOU ALONE (Benefit, BMI) WBM	
		43 YOU CAN'T GET THERE FROM HERE (Little Tybee, ASCAP/Forerunner, ASCAP)	
		48 YOU LIGHT UP MY LIFE (PolyGram, ASCAP/Curb, ASCAP) WBM	
		59 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP)	

Billboard® HOT COUNTRY SINGLES & TRACKS

SEPTEMBER 6, 1997

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
★★★ No. 1 ★★★						
1	1	2	15	SHE'S GOT IT ALL B.CANNON,N.WILSON (D.WOMACK,C.WISEMAN)	◆ KENNY CHESNEY (C) (D) (V) BNA 64894	1
2	5	7	13	WE WERE IN LOVE J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN)	◆ TOBY KEITH (V) MERCURY 574636	2
3	9	9	13	HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	3
4	2	3	14	HOW DO I LIVE (FROM "CON AIR") T.BROWN,T.YEARWOOD (D.WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72015	2
5	3	5	17	DRINK, SWEAR, STEAL & LIE R.E.ORRALL,J.LEO (M.PETERSON,P.CARPENTER)	◆ MICHAEL PETERSON (C) (D) (V) REPRISE 17379	3
6	8	8	11	DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 64849	6
7	4	4	15	HOW A COWGIRL SAYS GOODBYE D.COOK (L.BLOTT,P.NELSON,T.LAWRENCE)	◆ TRACY LAWRENCE (C) (D) ATLANTIC 82985	4
8	10	10	9	THERE GOES K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	8
9	11	12	14	HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE)	◆ DIAMOND RIO ARISTA NASHVILLE ALBUM CUT	9
10	13	16	14	WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY)	COLLIN RAYE EPIC ALBUM CUT	10
11	6	6	19	CARRYING YOUR LOVE WITH ME T.BROWN,G.STRAIT (J.STEVENS,S.BOGARD)	◆ GEORGE STRAIT (V) MCA NASHVILLE 72007	1
12	12	13	16	THE SHAKE K.LEHNING (J.MCELROY,B.CARR)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	12
13	14	17	12	THE FOOT M.WRIGHT (M.CANNON,C.STEFL,G.ELLSWORTH)	◆ LEE ANN WOMACK (V) DECCA 72009	13
14	7	1	19	COME CRYIN' TO ME D.COOK,W.WILSON (J.RICH,W.WILSON,M.D.SANDERS)	LONESTAR (C) (D) (V) BNA 64841	1
15	15	20	15	DAY IN, DAY OUT P.MCMAKIN (M.GREEN,T.MCHUGH)	DAVID KERSH CURB ALBUM CUT	15
16	16	21	10	GO AWAY J.STROUD,L.MORGAN (S.SMITH,C.MAJESKI,S.RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	16
★★★ AIRPOWER ★★★						
17	21	25	6	HOW DO I GET THERE C.FARREN (D.CARTER,C.FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	17
★★★ AIRPOWER ★★★						
18	18	22	8	YOU AND YOU ALONE T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA NASHVILLE 72010	18
19	19	23	14	IT'S ALL THE SAME TO ME K.STEGALL,J.KELTON (K.K.PHILLIPS,J.LASETER)	BILLY RAY CYRUS (V) MERCURY 574638	19
20	23	26	7	IF YOU LOVE SOMEBODY C.FARREN (C.FARREN,J.STEELE)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	20
21	32	40	10	EVERYWHERE B.GALLIMORE,J.STROUD,T.MCGRAW (C.WISEMAN,M.REID)	◆ TIM MCGRAW CURB ALBUM CUT	21
22	17	14	18	IT'S YOUR LOVE J.STROUD,B.GALLIMORE,T.MCGRAW (S.SMITH)	◆ TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	1
23	25	28	11	THIS NIGHT WON'T LAST FOREVER M.MILLER,M.MCANALLY (B.LABOUNTY,R.FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	23
24	20	11	20	I LEFT SOMETHING TURNED ON AT HOME S.HENDRICKS (B.LAWSON,J.SCHWEERS)	TRACE ADKINS (V) CAPITOL NASHVILLE 19579	2
25	28	34	6	LOVE IS THE RIGHT PLACE B.J.WALKER,JR.,K.LEHNING (M.HUMMON,T.SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	25
26	36	62	3	IN ANOTHER'S EYES A.REYNOLDS (B.WOOD,J.PEPPARD,G.BROOKS)	TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	26
27	27	14	14	NOTHIN' LESS THAN LOVE B.BECKETT (W.TESTER,R.YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	27
28	30	31	7	HELPING ME GET OVER YOU D.WAS,T.TRITT (T.TRITT,L.WHITE)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	28
29	41	—	2	HONKY TONK TRUTH D.COOK,K.BROOKS,R.DUNN (R.DUNN,K.WILLIAMS,L.WILSON)	◆ BROOKS & DUNN (V) ARISTA NASHVILLE 13101	29
30	22	24	10	SOMEBODY SLAP ME K.STEGALL (B.MCDILL,R.MURRAH)	◆ JOHN ANDERSON (C) (V) MERCURY 574640	22
31	31	33	10	ALL LIT UP IN LOVE T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA NASHVILLE 72008	31
32	26	18	20	ALL THE GOOD ONES ARE GONE B.J.WALKER,JR.,P.TILLIS (D.DILLON,B.MCDILL)	◆ PAM TILLIS (V) ARISTA NASHVILLE 13084	4
33	33	36	8	SHUT UP AND DRIVE T.BROWN (S.TATE,A.TATE,R.RUTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72012	33
34	29	29	17	DOWN CAME A BLACKBIRD M.SPIRO (M.SPIRO,M.SMOTHERMAN)	◆ LILA MCCANN ASYLUM ALBUM CUT	28
35	35	35	11	HOLE IN MY HEART M.BRIGHT (D.CHILD,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13092	35
36	37	37	6	THANK GOD FOR BELIEVERS M.WRIGHT (R.SPRINGER,M.A.SPRINGER,T.JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	36
37	38	39	6	PLEASE R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN)	◆ THE KINLEYS (C) (D) EPIC 78656	37
38	39	42	5	WATCH THIS J.STROUD,C.WALKER (A.SMITH,A.BARKER,R.HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	38

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
39	24	15	13	STILL HOLDING ON J.STROUD,C.BLACK (C.BLACK,M.BERG,M.STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	11
40	34	19	19	HE LEFT A LOT TO BE DESIRED R.CHANCEY,E.SEAY (R.SCHLES,L.BONN)	◆ RICOCHET (C) (D) COLUMBIA 78564	18
41	62	—	2	SOMETHING THAT WE DO C.BLACK,J.STROUD (C.BLACK,S.EWING)	CLINT BLACK (V) RCA 64961	41
42	42	43	6	I'M YOUR MAN C.FARREN (A.CUNNINGHAM,M.D.SANDERS)	◆ JASON SELLERS (C) (V) BNA 64915	42
43	48	57	4	YOU CAN'T GET THERE FROM HERE L.PARNELL,THE HOT LINKS (T.ARATA)	LEE ROY PARNELL (C) (V) CAREER 13079	43
44	46	48	9	THREE CHORDS AND THE TRUTH P.ANDERSON (S.EVANS,R.HARBIN,A.MAYO)	◆ SARA EVANS (C) (V) RCA 64876	44
45	50	63	3	NICKAJACK S.BOGARD,S.CURNUTTE,M.MAHER (S.HENDRICKS,G.NICHOLSON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666	45
46	45	46	8	RIDIN' OUT THE HEARTACHE G.BROWN (C.MAJESKI,S.RUSS,S.SMITH)	TANYA TUCKER (V) CAPITOL NASHVILLE 19628	45
47	43	44	13	HOW DO I LIVE C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	43
48	49	49	3	YOU LIGHT UP MY LIFE W.C.RIMES,C.HOWARD,M.CURB (J.BROOKS)	◆ LEANN RIMES (C) (D) (V) CURB 73027	48
49	44	38	17	DON'T LOVE MAKE A DIAMOND SHINE T.BROWN (C.WISEMAN,M.DEKLE)	TRACY BYRD (V) MCA NASHVILLE 72002	17
★★★ Hot Shot Debut ★★★						
50	NEW	1	1	WHAT IF IT'S YOU R.MCENTIRE,J.GUESS (C.MAJESKI,R.E.ORRALL)	◆ REBA MCENTIRE MCA NASHVILLE ALBUM CUT	50
51	56	58	4	LOVE TRAVELS B.WISCH,K.MATTEA (B.HALLIGAN,JR.,L.HALLIGAN)	KATHY MATTEA (V) MERCURY 578550	51
52	47	47	9	CLAUDETTE P.ANDERSON (R.ORBISON)	DWIGHT YOAKAM REPRISE ALBUM CUT	47
53	51	52	8	FLUTTER S.EARLE,R.KENNEDY (C.BOYD)	◆ JACK INGRAM RISING TIDE ALBUM CUT	51
54	NEW	1	1	THE REST OF MINE S.HENDRICKS (T.ADKINS,K.BEARD)	◆ TRACE ADKINS CAPITOL NASHVILLE ALBUM CUT	54
55	55	55	8	ANOTHER PERFECT DAY C.HOWARD (P.BARNHART,B.TABOR,C.WHITE)	◆ BLAKE & BRIAN (C) (D) (V) CURB 73024	55
56	54	54	7	NOWHERE, USA G.BROWN (D.MILLER)	◆ DEAN MILLER (C) (D) (V) CAPITOL NASHVILLE 58665	54
57	58	61	5	WICHITA LINEMAN D.COOK (J.WEBB)	◆ WADE HAYES COLUMBIA ALBUM CUT	57
58	53	51	20	ONE, TWO, I LOVE YOU J.STROUD,C.WALKER (B.JONES,E.HILL)	◆ CLAY WALKER (V) GIANT 17351/REPRISE	18
59	70	—	2	YOU WALKED IN D.COOK,W.WILSON (R.J.LANGE,B.ADAMS)	◆ LONESTAR BNA ALBUM CUT	59
60	40	41	10	SOMETHIN' LIKE THIS J.SLATE,J.DIFFIE (M.HIGGINS,R.WILLIAMS)	◆ JOE DIFFIE (C) (D) (V) EPIC 78638	40
61	67	70	3	LIVING IN A HOUSE FULL OF LOVE M.WRIGHT,B.HILL (G.SUTTON,B.SHERILL)	GARY ALLAN (V) DECCA 72018	61
62	NEW	1	1	LAND OF THE LIVING B.J.WALKER,JR.,P.TILLIS (W.PATTON,T.SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	62
63	52	45	16	LUCKY IN LOVE E.SEAY,W.RAMBEAUX (S.AUSTIN,B.DALY,W.RAMBEAUX)	◆ SHERRIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13083	34
64	73	—	2	HAND OF FATE J.SLATE,J.DIFFIE (M.LUNN,M.NOBLE)	◆ SONS OF THE DESERT EPIC ALBUM CUT	64
65	NEW	1	1	TODAY MY WORLD SLIPPED AWAY T.BROWN,G.STRAIT (M.WRIGHT,V.GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	65
66	59	53	20	THE TROUBLE WITH THE TRUTH E.GORDY,JR. (G.NICHOLSON)	◆ PATTY LOVELESS EPIC ALBUM CUT	15
67	63	68	3	A WOMAN LIKE YOU G.MORRIS (M.KING,O.GIBSON,C.KARP)	◆ MATT KING ATLANTIC ALBUM CUT	63
68	69	71	4	NAKED TO THE PAIN D.JOHNSON (D.PFRIMMER,R.WOLD)	◆ JAMES BONAMY (C) (D) EPIC 78675	68
69	64	66	4	HERE'S THE DEAL C.HOWARD (B.TAYLOR,J.JARRIS)	◆ JEFF CARSON (C) (D) (V) CURB 73023	64
70	68	73	3	ANSWER TO MY PRAYER B.J.WALKER,JR. (V.SHAW,S.EWING)	◆ SKIP EWING WORD NASHVILLE ALBUM CUT	68
71	61	60	15	BUTTERFLY KISSES D.COOK,T.BROWN (B.CARLISLE,R.THOMAS)	◆ RAYBON BROS. (C) (D) (V) MCA NASHVILLE 72016	37
72	60	56	4	WARNING SIGNS C.PETOCZ,D.GRAU (B.ENGVALD,S.ROUSE,R.SCAIFE)	◆ BILL ENGVALD WITH SPECIAL GUEST JOHN MICHAEL MONTGOMERY WARNER BROS. ALBUM CUT	56
73	71	72	5	JUST TO SEE YOU SMILE B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	70
74	75	—	3	SHE KNOWS ME BY HEART M.MILLER,M.MCANALLY (B.SHORE,R.WEST,D.MYERS)	SEMINOLE (C) (D) (V) CURB 56094/UNIVERSAL	73
75	NEW	1	1	OPEN ARMS B.J.WALKER,JR.,P.WORLEY,C.RAYE (J.CAIN,S.PERRY)	COLLIN RAYE EPIC ALBUM CUT	75

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

Billboard® Top Country Singles Sales

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



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	12	HOW DO I LIVE ● CURB 73022 5 weeks at No. 1	LEANN RIMES
2	2	2	17	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
3	3	3	14	BUTTERFLY KISSES ● MCA NASHVILLE 72016	RAYBON BROS.
4	6	6	14	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
5	5	5	32	HERE'S YOUR SIGN (GET THE PICTURE) ● WARNER BROS. 17491	BILL ENGVALD WITH SPECIAL GUEST TRAVIS TRITT
6	7	8	64	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES
7	12	—	2	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
8	10	10	10	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
9	20	—	2	PLEASE EPIC 78656/SONY	THE KINLEYS
10	9	9	5	GO AWAY BNA 64914/RCA	LORRIE MORGAN
11	4	4	12	HOW DO I LIVE MCA NASHVILLE 72015	TRISHA YEARWOOD
12	14	20	4	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
13	13	11	22	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	12	4	SOMEBODY SLAP ME MERCURY 574640	JOHN ANDERSON
15	15	13	7	HOLE IN MY HEART ARISTA NASHVILLE 13092	BLACKHAWK
16	16	18	4	SHUT UP AND DRIVE MCA NASHVILLE 72012	CHELY WRIGHT
17	8	7	10	HERE'S THE DEAL/BUTTERFLY KISSES CURB 73023	JEFF CARSON
18	18	14	11	LUCKY IN LOVE ARISTA NASHVILLE 13083	SHERRIE AUSTIN
19	17	16	8	PEACE TRAIN FLIP-IT 44000/ARK 21	DOLLY PARTON
20	21	21	3	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
21	19	15	24	LITTLE THINGS CAPITOL NASHVILLE 58630	TANYA TUCKER
22	22	17	22	BETTER MAN, BETTER OFF ATLANTIC 83004/AG	TRACY LAWRENCE
23	23	19	33	A GIRL'S GOTTA DO (WHAT A GIRL'S GOTTA DO)/MAYBE HE'LL NOTICE HER NOW BNA 64757/RCA	MINDY MCCREARY
24	25	24	14	COME CRYIN' TO ME BNA 64841/RCA	LONESTAR
25	RE-ENTRY	25	25	I MISS YOU A LITTLE ATLANTIC 84865/AG	JOHN MICHAEL MONTGOMERY

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

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 brassy 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)
 - 32 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)
 - 1 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)

Hot Latin Tracks



THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL/PROMOTION LABEL	TITLE PRODUCER (SONGWRITER)
1	2	2	6	LUIS MIGUEL WEA 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 DYANGD (P.MARTINEZ)
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.SANTANOER (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 G.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 P.MARTINEZ (MASSIAS)
21	29	—	5	VICENTE FERNANDEZ SONY DISCOS/SONY	ESTATUA DE MARFIL P.MARTINEZ (M.URIETA)
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.LAYALA (DARIAN)
30	19	21	12	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	ES LA MUJER P.MARTINEZ (A.CHAVEZ)
31	38	16	3	CHARLIE ZAA SONOLUX/SONY	DESEOS H.GUTIERREZ (C.PEREZ E.CAOICAINA 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 WEA 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.JAEN)
37	NEW	1	1	BACKSTREET BOYS JIVE	QUIT PLAYING GAMES (WITH MY HEART) M.MARTIN K.LUNDIN (M.MARTIN H.CRICHLOW)
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)

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 Garner 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 Atracão 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
1	1	19	★★ NO. 1 ★★ IN THE MIRROR PRIVATE MUSIC #2150/WINDHAM HILL	YANNI
2	2	30	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
3	3	30	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 0602	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 11:84/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 4535	VARIOUS ARTISTS
22	22	46	GRAVITY NARADA 63037 [PS]	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. [PS] 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) INTER SOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
7	6	98	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 44662 (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) INTER SOUND 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. †Indicates past or present Heatseeker title. Classical Midline compact discs have a whole sale 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.

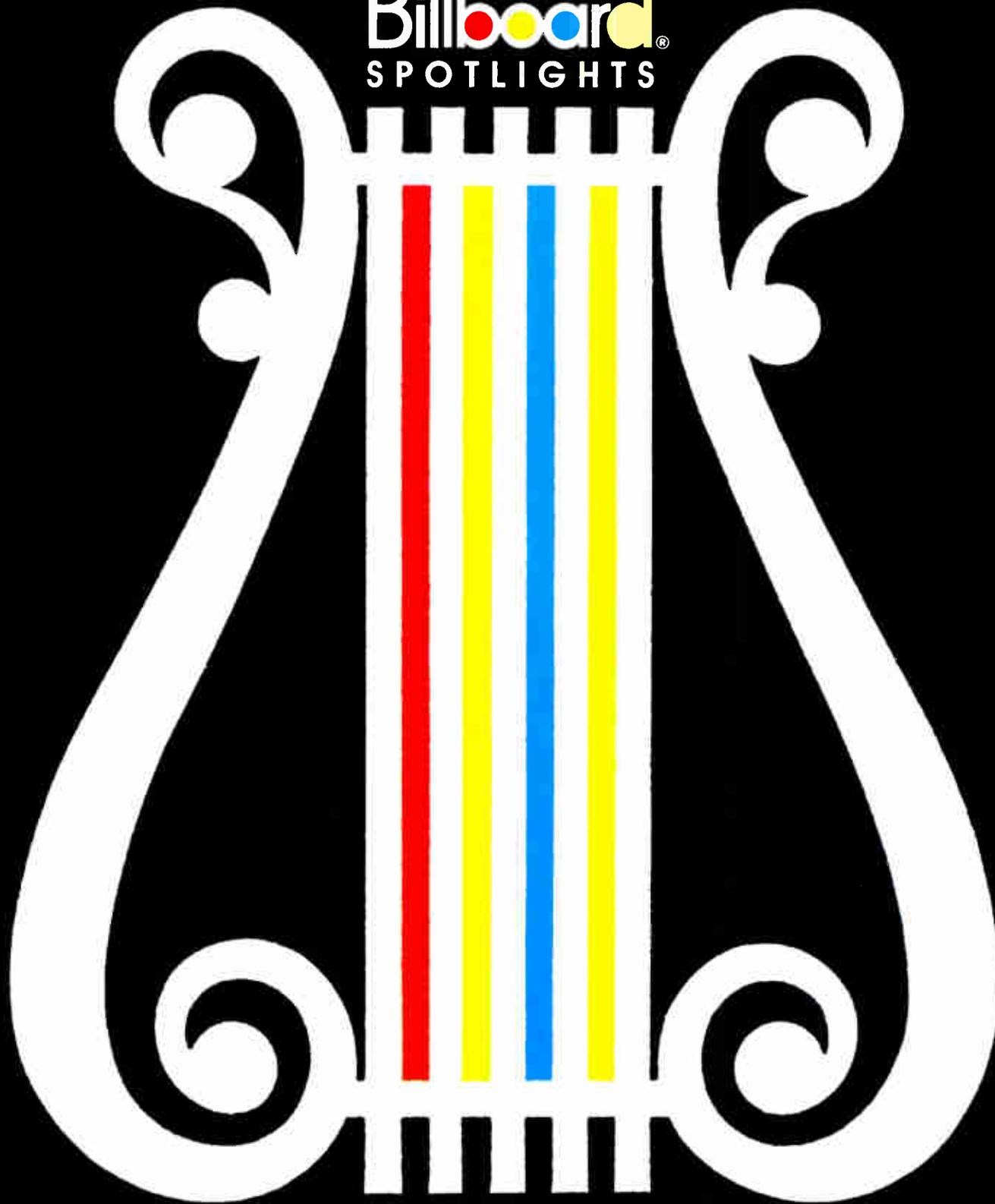
TOP CLASSICAL MIDLINE

- 1 VARIOUS MOZART IN THE MORNING PHILIPS
- 2 VARIOUS SHINE: THE COMPLETE CLASSICS PHILIPS
- 3 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 4 LEONTYNE PRICE VERDI & PUCCINI ARIAS RCA VICTOR
- 5 VARIOUS ONLY CLASSICAL CD YOU NEED RCA VICTOR
- 6 VARIOUS PACHELBEL CANON RCA VICTOR
- 7 VARIOUS BACH FOR BOOK LOVERS PHILIPS
- 8 VARIOUS BRIDE'S GUIDE TO WEDDING MUSIC ANGEL
- 9 VARIOUS BARBER'S ADAGIO RCA VICTOR
- 10 VARIOUS MOZART FOR YOUR MIND PHILIPS
- 11 HYMAN/LEVINE SCOTT JOPLIN-GREATEST HITS RCA VICTOR
- 12 VARIOUS MOZART-GREATEST HITS SONY CLASSICAL
- 13 VARIOUS MOZART FOR MEDITATION PHILIPS
- 14 VARIOUS MOZART FOR MASSAGE PHILIPS
- 15 VARIOUS BEETHOVEN-GREATEST HITS SONY CLASSICAL

TOP CLASSICAL BUDGET

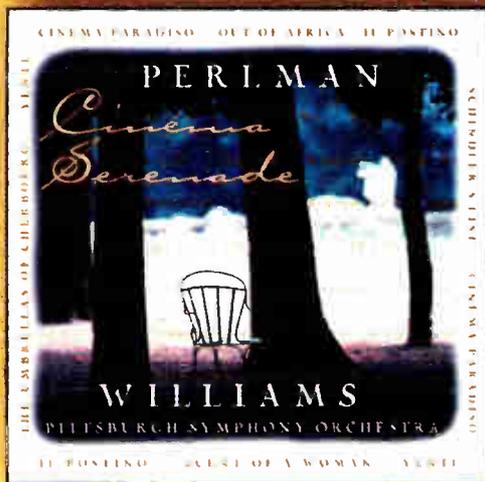
- 1 VARIOUS MOZART: OPERA HIGHLIGHTS LASERLIGHT
- 2 VARIOUS ROMANCE AND ROSES ● INTER-SOUND
- 3 VARIOUS 20 CLASSICAL FAVORITES MADACY
- 4 VARIOUS PIANO BY CANDLELIGHT MADACY
- 5 VARIOUS BEETHOVEN EDITION COMPACTOTHEQUE DG
- 6 VARIOUS BEETHOVEN: GREATEST HITS REFERENCE GOLD
- 7 VARIOUS ADVENTURES IN EARLY MUSIC DEUTSCHE HARMONIA MUNDI
- 8 VARIOUS 25 GUITAR FAVORITES VOX CAMEO
- 9 VARIOUS CLASSICAL TREASURES MADACY
- 10 JOHN BAYLESS BEATLES'S GREATEST HITS INTER-SOUND
- 11 VARIOUS VERY BEST OF MOZART VOX CAMEO
- 12 VARIOUS GERSHWIN: AN AMERICAN IN PARIS MADACY
- 13 VARIOUS CLASSICAL MASTERPIECES MADACY
- 14 VARIOUS VERY BEST OF BEETHOVEN VOX CAMEO
- 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



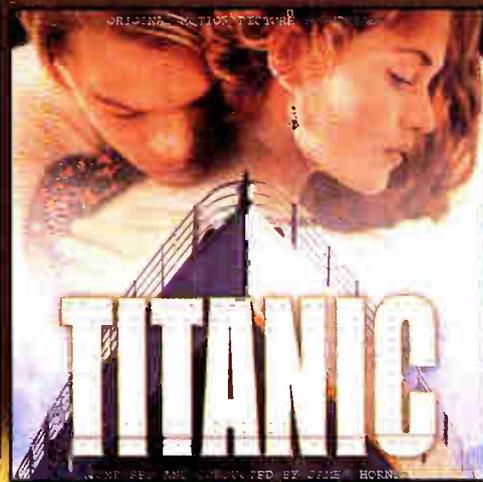
Joe Jackson
Heaven & Hell
 SK/ST 60273



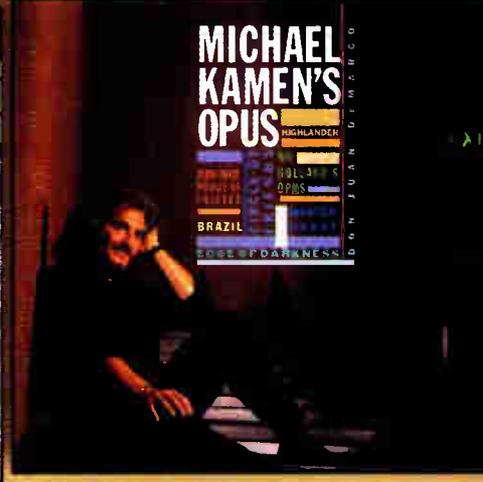
September Songs
The Music of Kurt Weill
 featuring Nick Cave • Elvis Costello •
 P.J. Harvey • Lou Reed • Teresa Stratas and
 Others SK/ST 63046



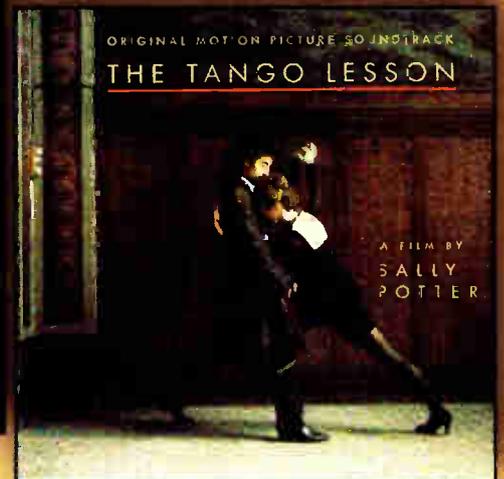
Ottmar Liebert
leaning into the night
 SK 63105



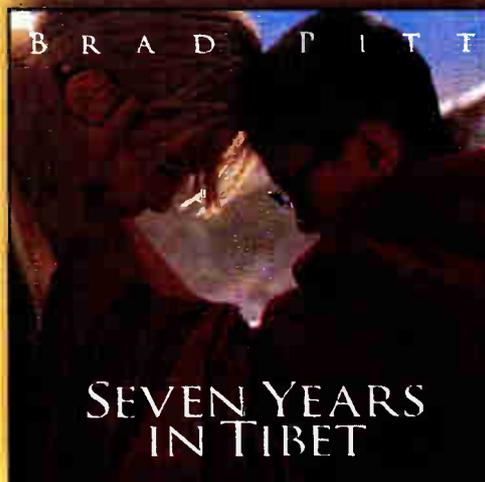
Original Soundtrack
Titanic
 Score by James Horner
 SK/ST 63213



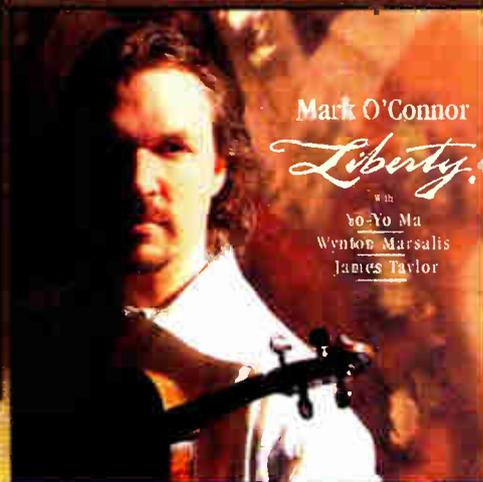
Michael Kamen's Opus
 SK 60272



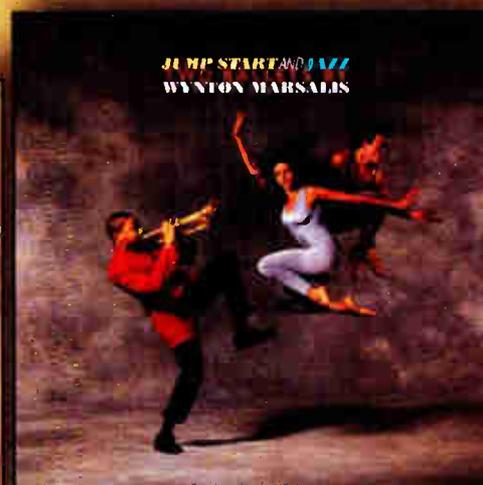
Original Soundtrack
The Tango Lesson
 SK 63226



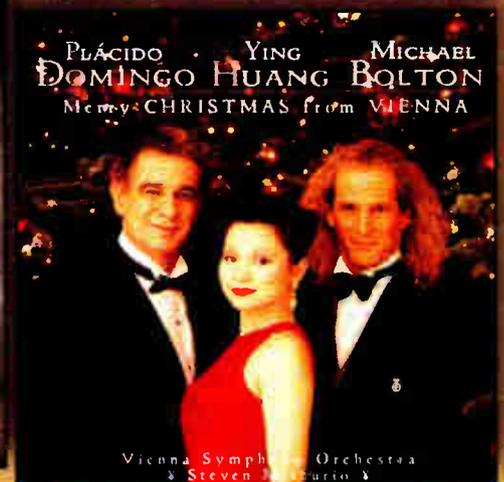
Original Soundtrack
Seven Years in Tibet
 Score by John Williams
 featuring Yo-Yo Ma
 SK 60271



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

Classical



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.

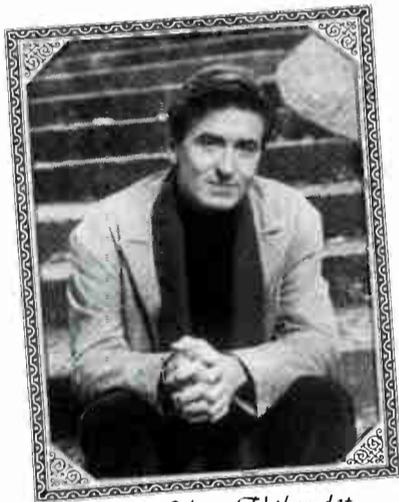
DG has six-figure sales worldwide for Maria Joao Pires' Chopin Nocturnes, which hit the pop charts in Portugal; Michael Tilson Thomas and the San Francisco Symphony on RCA Red Seal did serious business with a Villa Lobos recording. The 160 Borders stores did well with Lara St. John's solo Bach record (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



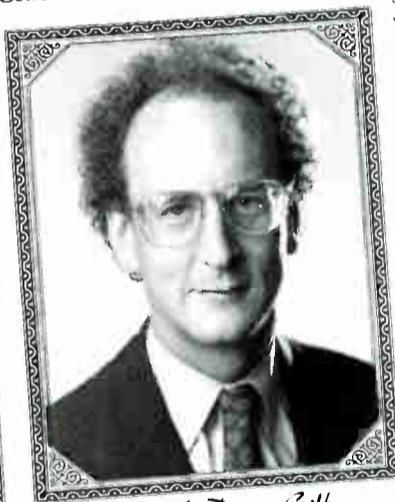
Cecilia Bartoli



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 enormous fluctuation in his sales of individual frontline releases. "Sales are

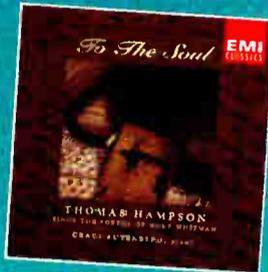
Continued on page

“...the opera world's first

SUPERBARITONE.”

— THE WALL STREET JOURNAL

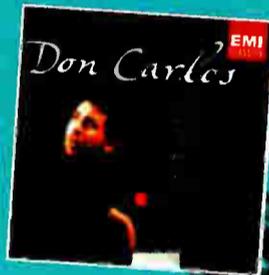
EMI
1897-1997
100 YEARS OF
GREAT MUSIC



To The Soul
7234 5 55028 2 7



Schumann
Heine Lieder
7234 5 55598 2 1



Verdi
Don Carlos
7234 5 56152 2 0



Mahler
Winterreise
7234 5 56445 2 7
AVAILABLE IN OCTOBER



Mahler
Kindertotenlieder
Rückert - Lieder
7234 5 56443 2 9
AVAILABLE IN NOVEMBER

THOMAS HAMPSON

Recent releases

MAHLER *Winterreise* (AVAILABLE IN OCTOBER)

MAHLER *Kindertotenlieder Rückert - Lieder* (AVAILABLE IN NOVEMBER)

Appearing at the Metropolitan Opera
in Verdi's *Don Carlos*

December 8, 12, 18, 22, 27, 30, 1997

January 2, 1998

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She's a full-blown performer,
a musician of virtuosity
and artistic insight,
the equal of any now
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— SAN FRANCISCO CHRONICLE

SARAH CHANG

ON TOUR NOVEMBER/DECEMBER 1997

Featuring repertoire from the new EMI Classics release *Simply Sarah*

Vancouver, BC (Nov. 2) Berkeley, CA (Nov. 4) Irvine, CA (Nov. 6) Chicago, IL (Nov. 9)
Washington, DC (Nov. 12) Boston, MA (Nov. 14) New York, NY (Nov. 16) Florence (Nov. 23) Milan (Nov. 25)
Madrid (Nov. 27) Zurich (Nov. 30) Munich (Dec. 2) Berlin (Dec. 4) London (Dec. 7) Paris (Dec. 9)

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1897-1997

100 YEARS OF
GREAT MUSIC



Debut Recital
0777 7 54352 2 1



Tchaikovsky Concerto
0777 7 54753 2 6



Paganini & Saint-Saëns
7243 5 55026 2 9



Vaughan Williams
7243 5 55487 2 6



Lalo & Vieuxtemps
7243 5 55292 2 0



Simply Sarah
7243 5 56161 2 8

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 Wozeneroft (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

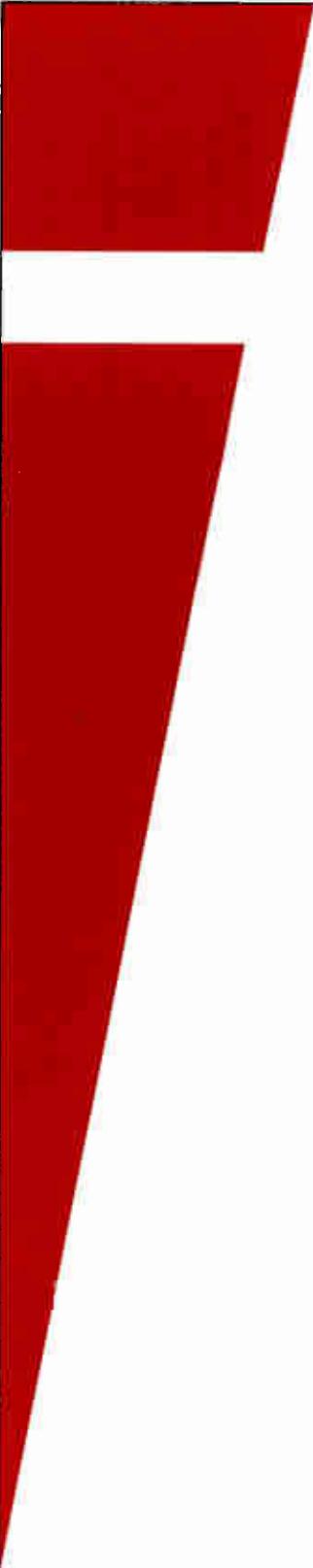
Album: "Life Thru A Lens"

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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who have contributed their talent, dedication and individuality to this great company.**

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HITS OF THE WORLD

C O N T I N U E D

EUROCHART 08/27/97 MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAO BOY/ARISTA
2	2	MEN IN BLACK WILL SMITH COLUMBIA
3	4	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE
4	5	SAMBA DE JANEIRO BELLINI VIRGIN
5	3	(UN, DOS, TRES) MARIO RICKY MARTIN TRISTAR
6	7	C U WHEN U GET THERE COOLIO FEATURING 40 THEVZ TOMMY BOY
7	6	MMMBOP HANSON MERCURY
8	8	ALANE WES SAINT GEORGE/COLUMBIA
9	9	BITCH MEREDITH BROOKS CAPITOL
10	NEW	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. BAO BOY/ARISTA
ALBUMS		
1	2	BACKSTREET BOYS BACKSTREET'S BACK JIVE
2	NEW	OASIS BE HERE NOW CREATION
3	1	PRODIGY THE FAT OF THE LAND XL
4	3	ANDREA BOCELLI ROMANZA SUGAR/POLYDOR
5	4	PUFF DADDY & THE FAMILY NO WAY OUT BAO BOY
6	8	RADIOHEAD OK COMPUTER PARLOPHONE
7	5	SPICE GIRLS SPICE VIRGIN
8	9	SOUNDTRACK MEN IN BLACK COLUMBIA
9	6	MEREDITH BROOKS BLURRING THE EDGES CAPITOL
10	RE	MICHAEL JACKSON BLOOD ON THE DANCE FLOOR: HISTORY IN THE MIX EPIC

NEW ZEALAND (RIANZ) 08/24/97

THIS WEEK	LAST WEEK	SINGLES
1	1	MEN IN BLACK WILL SMITH SONY
2	3	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. BMG
3	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
4	5	SMOKIN' ME OUT WARREN G POLYGRAM
5	4	I WANNA BE THE ONLY ONE ETERNAL FEATURING BEBE WINANS EMI
6	7	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ BMG
7	9	MMMBOP HANSON POLYGRAM
8	6	LOOK INTO MY EYES BONE THUGS-N-HARMONY SONY
9	8	PIECE OF MY HEART SHAGGY (FEAT. MARSHA) VIRGIN
10	NEW	STEP INTO A WORLD KRS-ONE FESTIVAL
ALBUMS		
1	1	BIC RUNGA DRIVE SONY
2	4	JEWEL PIECES OF YOU WARNER
3	2	BEE GEES STILL WATERS POLYGRAM
4	3	PRODIGY THE FAT OF THE LAND BMG
5	5	SAVAGE GARDEN SAVAGE GARDEN WARNER
6	7	HANSON MIDDLE OF NOWHERE POLYGRAM
7	NEW	SOUNDTRACK MEN IN BLACK SONY
8	RE	CAT STEVENS THE VERY BEST OF POLYGRAM
9	9	BEE GEES THE VERY BEST OF POLYGRAM
10	6	RADIOHEAD OK COMPUTER EMI

MALAYSIA (RIM) 08/26/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	BACKSTREET BOYS BACKSTREET'S BACK FORM
2	2	VARIOUS ARTISTS TRIBUTE TO THE NOTORIOUS B.I.G. BMG
3	7	VARIOUS ARTISTS BA MIAN LING LONG ROCK
4	3	GARY BARLOW OPEN ROAD BMG
5	4	VARIOUS ARTISTS MEGAROCK BALLADS EMI
6	5	911 THE JOURNEY EMI
7	6	INNUENDO INNUENDO POSITIVE TONE
8	9	DR. ALBAN THE VERY BEST OF 1990-1997 BMG
9	10	ZIANA ZAIN PUNCAK KASIH BMG
10	RE	SITI NURHALIZA AKU CINTA PADAMU SUWAH ENTERPRISE

HONG KONG (IFPI Hong Kong Group) 08/17/97

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	EDMOND LEUNG BEST FRIEND CAPITAL ARTISTS
2	1	LEO KOO ENJOY YOURSELF TONIGHT BMG/MUSIC IMPACT
3	2	SAMMI CHENG OUR THEME SONG WARNER
4	NEW	ANDY HUI ANDY HUI'S NEW AND COMPILATION ALBUM CAPITAL ARTISTS
5	3	SOUNDTRACK OLD TIME BUDDY NICE TRACK
6	4	AARON KWOK LOVE SUMMONS WARNER
7	4	EKIN CHENG ETERNITY E.P. BMG
8	8	VARIOUS ARTISTS TIAN DIE JIA DUO POLYGRAM
9	6	MIRIAM YEUNG INSTINCT CAPITAL ARTISTS
10	9	ALAN TAM PART TIME FAVOURITE VOL. 1 POLYGRAM

IRELAND (IRMA/Chart-Track) 08/21/97

THIS WEEK	LAST WEEK	SINGLES
1	2	MEN IN BLACK WILL SMITH COLUMBIA
2	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
3	3	FREED FROM DESIRE GALA BIG LIFE
4	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY
5	6	THE PURPLE AND GOLD WILD SWANS RITZ
6	9	LOVE CHANGES EVERYTHING CARTER TWINS RCA
7	NEW	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. ARISTA
8	7	BITTER SWEET SYMPHONY VERVE VIRGIN
9	5	PICTURE OF YOU BOYZONE POLYDOR
10	8	D'YOU KNOW WHAT I MEAN? OASIS CREATION
ALBUMS		
1	NEW	OASIS BE HERE NOW CREATION
2	3	DOLORES KEANE THE BEST OF DARA
3	1	VARIOUS ARTISTS FRESH HITS '97 GLOBAL TV
4	6	TEXAS WHITE ON BLONDE MERCURY
5	4	PRODIGY THE FAT OF THE LAND XL
6	5	RADIOHEAD OK COMPUTER PARLOPHONE
7	2	VARIOUS ARTISTS NOW THAT'S WHAT I CALL MUSIC! 37 EMI/VIRGIN/POLYGRAM
8	NEW	ELVIS PRESLEY ALWAYS ON MY MIND RCA
9	7	U2 POP ISLAND
10	8	FRANK SINATRA MY WAY—THE BEST OF REPRISE

BELGIUM (Promuvi) 08/29/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
2	2	ALANE WES SONY
3	4	MEN IN BLACK WILL SMITH SONY
4	3	SAMBA DE JANEIRO BELLINI VIRGIN
5	5	ALS DE DAG VAN TOEN MAMA'S JASJE VIRGIN
6	NEW	PLEASE DON'T GO TOUCH OF JOY ARCADE
7	8	MMMBOP HANSON POLYGRAM
8	10	I'M DREAMING OF YOU/QUAND JE REVE DE TOI WORLDS APART EMI
9	NEW	SEX ON THE BEACH T-SPOON OINO
10	9	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS ZOMBA-ROUGH TRADE
ALBUMS		
1	1	BACKSTREET BOYS BACKSTREET'S BACK ZOMBA-ROUGH TRADE
2	NEW	OASIS BE HERE NOW SONY
3	2	RADIOHEAD OK COMPUTER EMI
4	3	SAMSON & GERT SAMSON VOL. 7 POLYGRAM
5	4	PRODIGY THE FAT OF THE LAND PIAS
6	5	ERA AMENO POLYGRAM
7	NEW	ELVIS PRESLEY ALWAYS ELVIS BMG
8	8	SPICE GIRLS SPICE VIRGIN
9	7	HANSON MIDDLE OF NOWHERE POLYGRAM
10	7	MYLENE FARMER LIVE A BERCY POLYGRAM

AUSTRIA (Austrian IFPI/Austria Top 40) 08/12/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
2	2	TIC, TIC TAC CARRAPICHO FEAT. CHILLI BMG
3	3	SAMBA DE JANEIRO BELLINI VIRGIN
4	4	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/ROUGH TRADE
5	4	(UN, DOS, TRES) MARIA RICKY MARTIN SONY
6	7	MR. WICHTIG TIC TAC TOE BMG
7	6	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI
8	8	MMMBOP HANSON POLYGRAM
9	NEW	BITCH MEREDITH BROOKS EMI
10	9	JO JO ACTION MR. PRESIDENT WARNER
ALBUMS		
1	1	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE
2	5	U2 POP POLYGRAM
3	NEW	HANSI HINTERSEER ICH WARTE AUF DICH BMG
4	2	PUFF DADDY & THE FAMILY NO WAY OUT BMG
5	NEW	OASIS BE HERE NOW SONY
6	4	TIC TAC TOE KLAPPE DIE 2TE BMG
7	3	SOUNDTRACK BANDITS POLYGRAM
8	9	BACKSTREET BOYS BACKSTREET BOYS JIVE/ROUGH TRADE
9	10	SOUNDTRACK MEN IN BLACK SONY
10	6	PRODIGY THE FAT OF THE LAND EMI

SWITZERLAND (Media Control Switzerland) 08/31/97

THIS WEEK	LAST WEEK	SINGLES
1	1	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
2	7	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ WARNER
3	2	SAMBA DE JANEIRO BELLINI VIRGIN
4	3	EVERYBODY (BACKSTREET'S BACK) BACKSTREET BOYS JIVE/ROUGH TRADE
5	4	(UN, DOS, TRES) MARIA RICKY MARTIN SONY
6	5	MMMBOP HANSON POLYGRAM
7	NEW	WILL SMITH MEN IN BLACK SONY
8	6	TIC, TIC TAC CHILLI FEAT. CARRAPICHO BMG
9	8	I WANNA BE THE ONLY ONE ETERNAL FEAT. BEBE WINANS EMI
10	NEW	SUNSHINE DR. MOTTE & WESTBAM BMG
ALBUMS		
1	1	BACKSTREET BOYS BACKSTREET'S BACK WARNER
2	NEW	OASIS BE HERE NOW SONY
3	2	PUFF DADDY & THE FAMILY NO WAY OUT BMG
4	3	ANDREA BOCELLI ROMANZA POLYGRAM
5	NEW	SENS UNIK PANORAMA 1991-1997 TBA
6	10	ELVIS PRESLEY FOREVER IN LOVE BMG
7	6	MEREDITH BROOKS BLURRING THE EDGES EMI
8	4	PRODIGY THE FAT OF THE LAND WARNER
9	5	HANSON MIDDLE OF NOWHERE POLYGRAM
10	7	TIC TAC TOE KLAPPE DIE 2TE BMG

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 LEWELLYN



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."

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, O1'55, 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."

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.

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 Shepard 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-Tendamix 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.

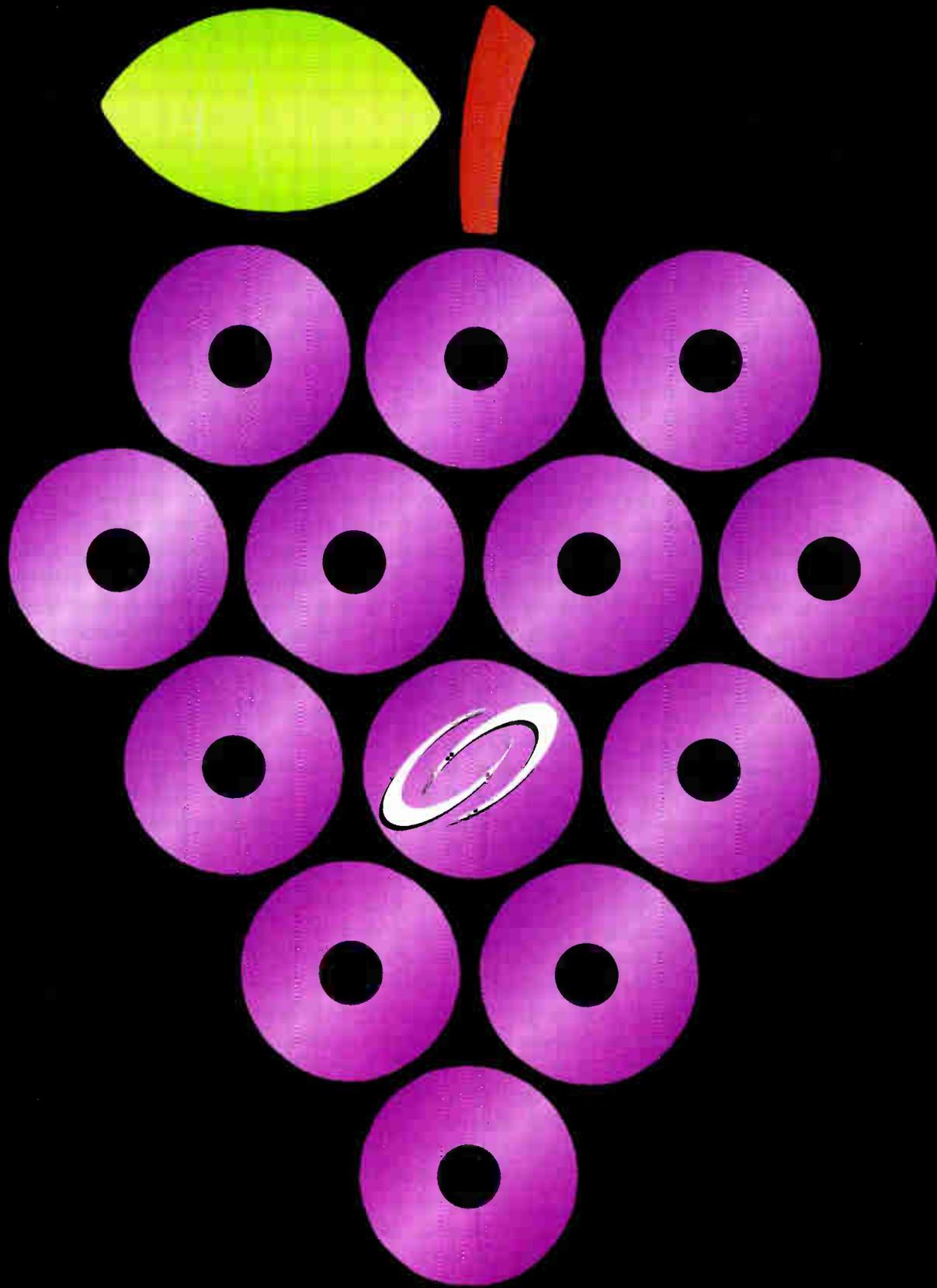
By 1996, fueled by an explosion in domestically produced dance compilations and the sizable sales of several packages, dance music represented an estimated 10%-12% of the music being sold in Canada, according to industry sources. They now estimate it has plummeted to 7%.

"There are now too many players in the compilation business," says long-term dance supporter Dominique Zgaraka, 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

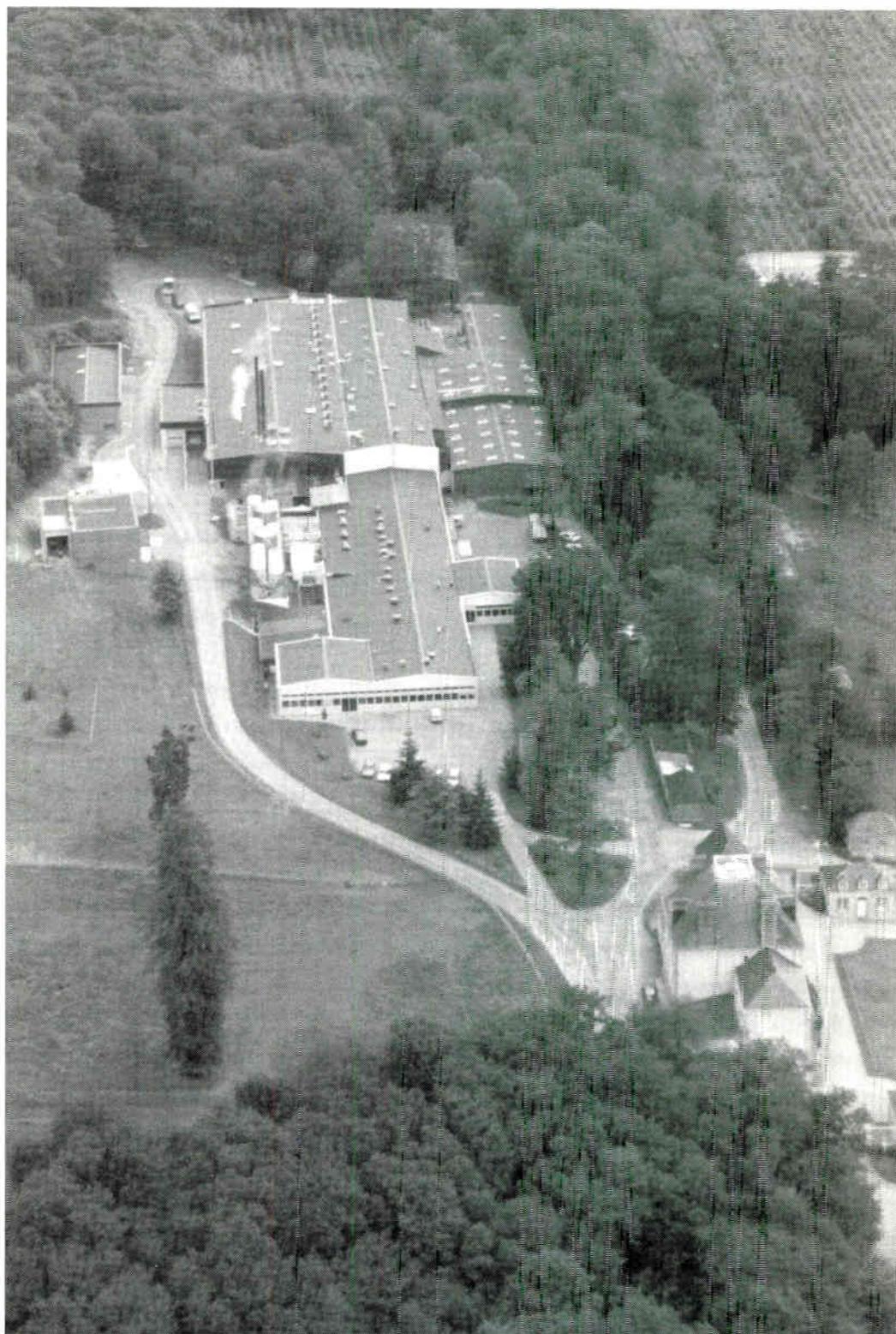
Started in 1957 in Averton by Pierre and Monique de Poix, Moulages et Plastiques de l'Ouest was originally a four-person operation. Today, the group employs 2,500 people on three continents at its seven pressing plants.

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."

Continued on page 76



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 Polhennus, 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.

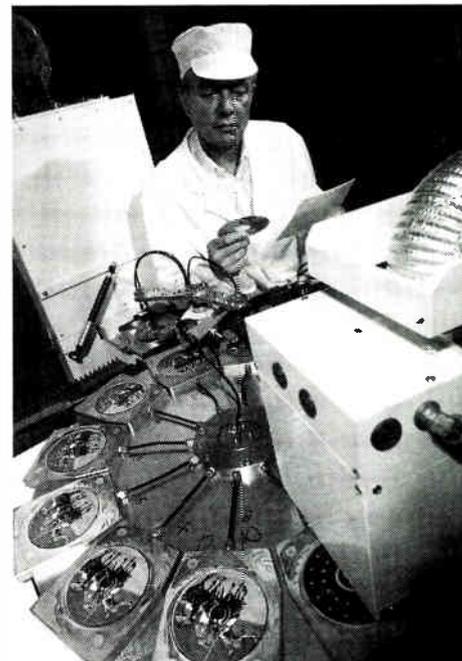
"Today, this machine is still operational, but it takes only four seconds to produce a record," he explains. The most modern machines at MPO can now press some 1,800 CDs per hour, with a waste percentage lower than 5%.

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



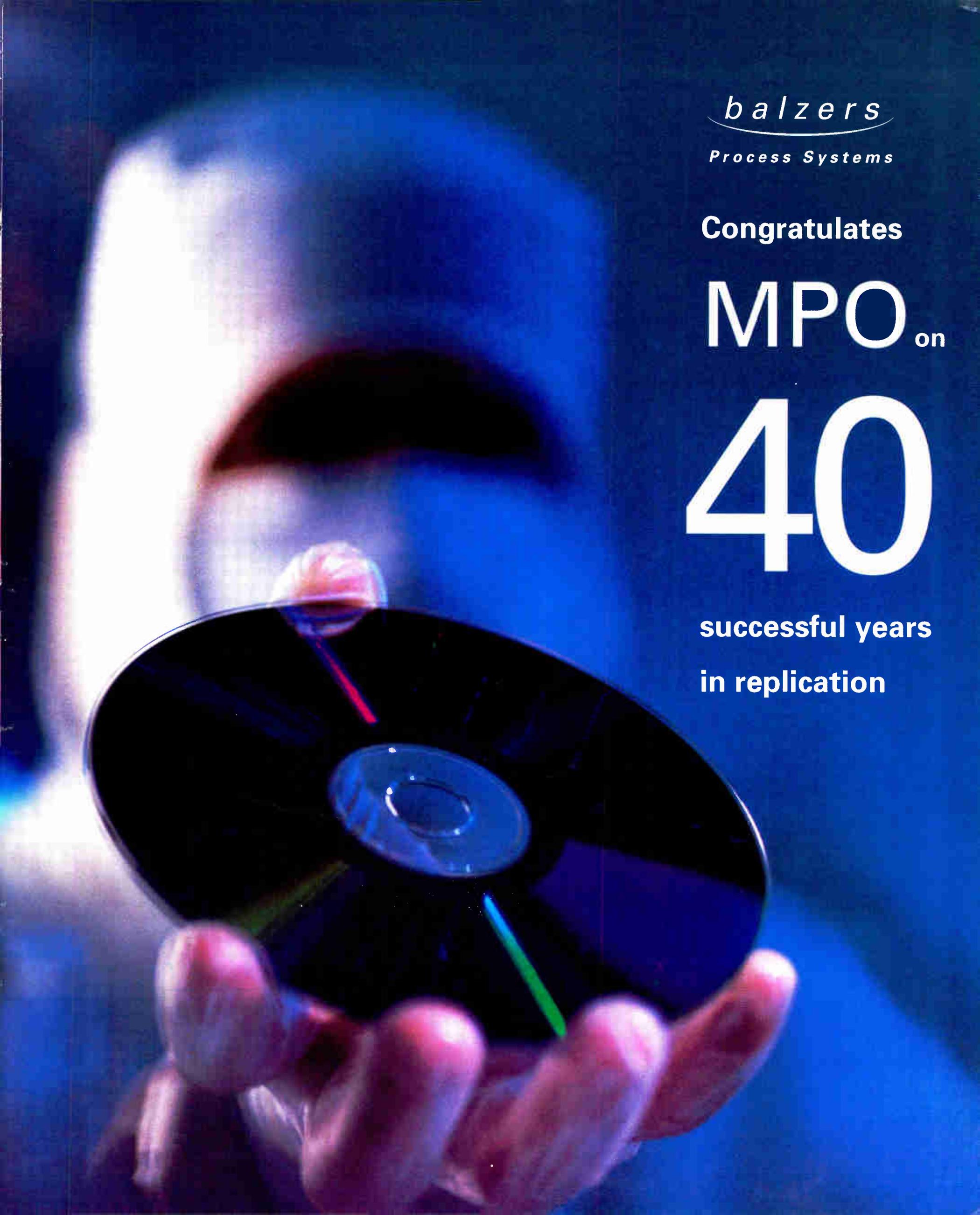
Screen printing at MPO

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-



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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.

"He is a big reason MPO came to Thailand," says Distinguin. "Having a Thai partner is essential in a market that can prove confusing to the uninitiated."

The potential of the Thai market was another factor in setting up in Bangkok. "We have only one plant in Asia, and it's in Bangkok. Thailand is a big market. Singapore and Hong Kong are still bigger, but, with 60 million people, Thailand has more potential," says Distinguin.

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

major labels control less than 10% of the market, so if MPO wants to keep growing, it has to deal with all the local labels.

"In terms of strategy, it's quite different. I think we [deal with] almost all the labels in Thailand," says Distinguin.

The quality requirements are different in Asia, too. For example, the printing on the surface of the CD is very important in the Thai market.

"The appearance is very important, much more so than in Europe or the United States," says Distinguin.

MPO Asia is working toward a sales mix that is 50% export and 50% Thai market and may have to make

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.

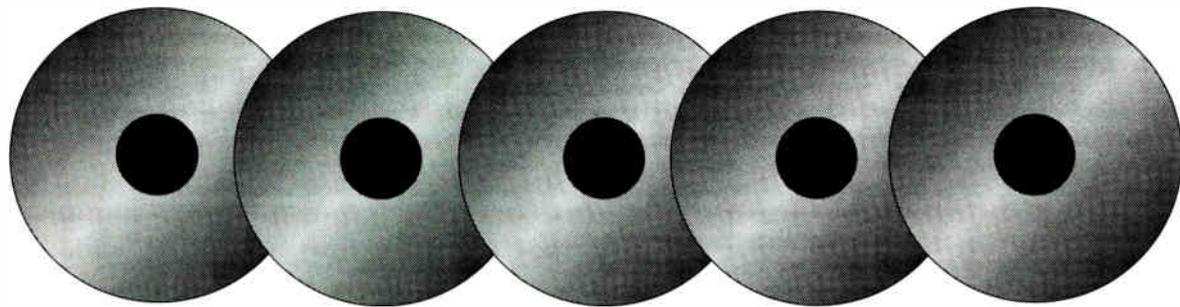
As the CD takes more of the music market from cassettes, MPO will benefit. Also, piracy may decrease because CDs are much harder to produce and Thailand has made an effort to protect copyrights.

"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." ■



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.

"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.

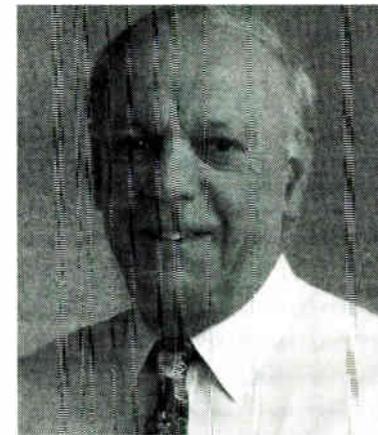
Their mother, Monique, was in charge of finding clients for the struggling company. It proved to be a tough task, at least in the beginning. The leading independent label owner, Eddie Barclay, one of the pioneers of France's music industry in the late 1950s and early 1960s, once told her, "Why would 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

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



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"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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THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	2	23	SEMI-CHARMED LIFE <small>THIRD EYE BLIND (ELEKTRA/EEG) 1 wk at No. 1</small>		38	41	7	WALKIN' ON THE SUN SMASH MOUTH (INTERSCOPE)	
2	1	11	MEN IN BLACK WILL SMITH (COLUMBIA)		39	43	7	NOT TONIGHT LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)	
3	5	16	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)		40	44	40	LOVEFOOL THE CAROIGANS (TRAMPOLINE/STOCKHOLM/MERCURY)	
4	4	20	HOW BIZARRE OMC (HUH/MERCURY)		41	40	16	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) ROME (GRAND JURY/RCA)	
5	3	26	SUNNY CAME HOME SHAWN COLVIN (COLUMBIA)		42	45	6	LOVE YOU DOWN INOJI (SO SO DEF/COLUMBIA)	
6	6	9	2 BECOME 1 SPICE GIRLS (VIRGIN)		43	—	1	4 SEASONS OF LONELINESS BOYZ II MEN (MOTOWN)	
7	9	7	FOOLISH GAMES JEWEL (ATLANTIC)		44	42	13	G.H.E.T.T.O.U.T. CHANGING FACES (BIG BEAT/ATLANTIC)	
8	8	17	ALL FOR YOU SISTER HAZEL (UNIVERSAL)		45	38	23	SAY YOU'LL BE THERE SPICE GIRLS (VIRGIN)	
9	7	15	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)		46	47	14	6 UNDERGROUND SNEAKER PIMPS (CLEAN UP/VIRGIN)	
10	11	14	PUSH MATCHBOX 20 (LAVA/ATLANTIC)		47	39	22	MMMBOP HANSON (MERCURY)	
11	16	4	HONEY MARIAH CAREY (COLUMBIA)		48	55	5	EVERYTHING MARY J. BLIGE (MCA)	
12	15	16	MO MONEY MO PROBLEMS <small>THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA)</small>		49	51	3	CRIMINAL FIONA APPLE (CLEAN SLATE/WORK)	
13	19	10	FLY SUGAR RAY (LAVA/ATLANTIC)		50	50	11	WRONG WAY SUBLINE (GASOLINE ALLEY/MCA)	
14	10	28	THE FRESHMEN THE VERVE PIPE (RCA)		51	48	12	TURN MY HEAD LIVE (RADIOACTIVE/MCA)	
15	14	10	BUILDING A MYSTERY SARAH MCLACHLAN (NETTWERK/ARISTA)		52	65	2	ALL CRIED OUT ALLURE FEAT. 112 (TRACK MASTERS/CRAVE)	
16	13	22	BITCH MEREDITH BROOKS (CAPITOL)		53	54	7	BIG BAD MAMMA FOXY BROWN FEAT. DRU HILL (VOLATILE/DEF JAM/MERCURY)	
17	12	36	ONE HEADLIGHT THE WALLFLOWERS (INTERSCOPE)		54	53	5	I SAY A LITTLE PRAYER DIANA KING (WORK)	
18	18	39	BARELY BREATHING DUNCAN SHEIK (ATLANTIC)		55	59	5	EVERLONG FOO FIGHTERS (ROSWELL/CAPITOL)	
19	17	17	DO YOU KNOW (WHAT IT TAKES) ROBYN (RCA)		56	63	2	TAKES A LITTLE TIME AMY GRANT (A&M)	
20	22	18	IF YOU COULD ONLY SEE TONIC (POLYDOR/A&M)		57	74	2	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)	
21	20	36	CRASH INTO ME DAVE MATTHEWS BAND (RCA)		58	52	9	STOMP GOD'S PROPERTY (B-RITE/INTERSCOPE)	
22	21	27	RETURN OF THE MACK MARK MORRISON (ATLANTIC)		59	56	8	D' YOU KNOW WHAT I MEAN? OASIS (EPIC)	
23	29	8	INVISIBLE MAN 98 DEGREES (MOTOWN)		60	57	10	ESPN PRESENTS THE JOCK JAM VARIOUS ARTISTS (TOMMY BOY)	
24	36	4	BARBIE GIRL AQUA (MCA)		61	58	15	I WANNA BE THERE BLESS'D UNION OF SOULS (EMU/CAPITOL)	
25	33	6	I DON'T WANT TO WAIT PAULA COLE (IMAGO/WARNER BROS.)		62	71	3	IT'S ALL ABOUT THE BENJAMINS PUFF DADDY & THE FAMILY (BAD BOY/ARISTA)	
26	23	14	THE DIFFERENCE THE WALLFLOWERS (INTERSCOPE)		63	64	4	NEVER MAKE A PROMISE DRU HILL (ISLAND)	
27	24	41	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)		64	61	4	WHAT DO YOU WANT FROM ME? MONICO (POLYDOR/A&M)	
28	35	6	HOW DO I LIVE LEANN RIMES (CURB)		65	—	1	THE LOVE SCENE JOE (JIVE)	
29	27	32	FOR YOU I WILL MONICA (ROWDY/WARNER SUNSET/ATLANTIC)		66	60	8	TO THE MOON AND BACK SAVAGE GARDEN (COLUMBIA)	
30	26	16	A CHANGE WOULD DO YOU GOOD SHERYL CROW (A&M)		67	—	1	PUT YOUR HANDS WHERE MY EYES COULD SEE BUSTA RHYMES (VOLATILE/ELEKTRA/EEG)	
31	25	27	HARD TO SAY I'M SORRY AZ YET FEAT. PETER CETERA (LAFACE/ARISTA)		68	—	1	GUANTANAMERA WHOLE JEAN FEAT. REFUGEE ALLSTARS (BUFFHOUSE/COLUMBIA)	
32	30	22	THE IMPRESSION THAT I GET THE MIGHTY MIGHTY BOSSTONES (BIG RIG/MERCURY)		69	—	1	SILVER SPRINGS FLEETWOOD MAC (REPRISE)	
33	34	47	DON'T SPEAK NO DOUBT (TRAUMA/INTERSCOPE)		70	66	20	CUPID 112 (BAD BOY/ARISTA)	
34	32	30	I WANT YOU SAVAGE GARDEN (COLUMBIA)		71	—	1	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN (ROCKET/A&M)	
35	28	7	WHERE'S THE LOVE HANSON (MERCURY)		72	62	10	GO THE DISTANCE MICHAEL BOLTON (COLUMBIA)	
36	37	7	COCO JAMBOO MR. PRESIDENT (WARNER BROS.)		73	72	2	SELL OUT REEL BIG FISH (MOJO/UNIVERSAL)	
37	31	9	MORE THAN THIS 10,000 MANIACS (Geffen)		74	—	1	JACK-ASS BECK (GDC/GEFFEN)	
					75	—	2	I CAN LOVE YOU MARY J. BLIGE (MCA)	

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

HOT 100 RECURRENT AIRPLAY

1	1	4	UN-BREAK MY HEART TONI BRAXTON (LAFACE/ARISTA)	14	18	23	WHERE DO YOU GO NO MERCY (ARISTA)
2	—	1	WHERE HAVE ALL THE COWBOYS GONE? PAULA COLE (IMAGO/WARNER BROS.)	15	5	4	YOUR WOMAN WHITE TOWN (BRILLIANT/CHRYSALIS/VIRGIN)
3	3	5	I BELIEVE I CAN FLY R. KELLY (WARNER SUNSET/ATLANTIC/JIVE)	16	12	17	CHANGE THE WORLD ERIC CLAPTON (REPRISE)
4	4	23	I LOVE YOU ALWAYS FOREVER DONNA LEWIS (ATLANTIC)	17	15	27	COUNTING BLUE CARS DISHWALLA (A&M)
5	2	9	DON'T LET GO (LOVE) EN VOUGUE (EASTWEST/EEG)	18	21	36	GIVE ME ONE REASON TRACY CHAPMAN (ELEKTRA/EEG)
6	—	1	DON'T LEAVE ME BLACKSTREET (INTERSCOPE)	19	20	14	I GO BLIND HOOTIE & THE BLOWFISH (REPRISE)
7	11	54	MISSING EVERYTHING BUT THE GIRL (ATLANTIC)	20	13	46	BECAUSE YOU LOVED ME CELINE DION (550 MUSIC)
8	7	6	EVERY TIME I CLOSE MY EYES BABYFACE (EPIC)	21	10	29	YOU LEARN ALANIS MORISSETTE (MAVERICK/REPRISE)
9	6	17	NO DIGGITY BLACKSTREET (FEAT. DR. DRE) (INTERSCOPE)	22	24	43	NOBODY KNOWS THE TONY RICH PROJECT (LAFACE/ARISTA)
10	8	10	HEAD OVER FEET ALANIS MORISSETTE (MAVERICK/REPRISE)	23	23	36	DO YOU MISS ME JOCELYN ENRIQUEZ (CLASSIFIED/TIMBER/TOMMY BOY)
11	16	2	CALL ME LE CLUCK (LOGIC/RCA)	24	14	10	IN MY BED DRU HILL (ISLAND)
12	9	4	EVERYDAY IS A WINDING ROAD SHERYL CROW (A&M)	25	17	46	IRONIC ALANIS MORISSETTE (MAVERICK/REPRISE)
13	19	23	IF IT MAKES YOU HAPPY SHERYL CROW (A&M)				

Recipients are titles which have appeared on the Hot 100 chart for more than 20 weeks and have dropped below the top 50.

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

2	BECOME 1 (Full Keel, ASCAP/Windswept Pacific, ASCAP/Polygram Int'l, ASCAP) HL/WBM
49	6 UNDERGROUND (BMG, ASCAP/EMI Unart, BMI) HL/WBM
53	AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/E2, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
11	ALL FOR YOU (Music Corp. Of America, BMI/Cherry, BMI/Crooked Chimney, Inc., BMI) HL
35	ALL I WANT (FROM GOOD BURGER) (Kharatory, ASCAP/B.Black, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
60	ALONE (Careers-BMG, BMI/Gibb Brothers, BMI) HL
66	AROUND THE WORLD (Zomba, ASCAP)
62	AS WE LAY (Saja, BMI/Lastada, BMI)
44	BACKYARD BOOGIE (WB, ASCAP/Real N Ruff, ASCAP)
7	BARBIE GIRL (MCA Scandinavia, AB)
28	BARELY BREATHING (Duncan Sheik, BMI/Happ Dog, BMI/Careers-BMG, BMI) HL
56	BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER) (Siam U Well, ASCAP/Lit Lulu, BMI/Jim Edd, BMI/712 Stone Ave., BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean L.L.C., BMI/Jelly's Jams L.L.C., ASCAP) HL
16	BITCH (Kissing Booth, BMI/Warner-Tamerlane, BMI/Hidden Pun, BMI/Sushi Too, BMI/EMI Blackwood, BMI) HL/WBM
18	BUILDING A MYSTERY (Sony/ATV Songs, BMI/Tyde, BMI/Studio Nomade, SOCAN)
89	BUTTA LOVE (Honey Jars and Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP)
74	BUTTERFLY KISSES (Polygram Int'l, ASCAP/Diadem, SESAC) HL/WBM
85	CAN'T GET YOU OUT OF MY MIND (Play The Music, ASCAP/Viper 7, ASCAP/Tony Casale, ASCAP)
67	CANT LET GO (Sony/ATV Songs, BMI/Yab Yum, BMI/BrownTown Sound, BMI/Mic'L, ASCAP/Sailandra, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM
78	CAN U FEEL IT (WB, ASCAP/Nervous, BMI/Connotation, BMI/Warner-Tamerlane, BMI) WBM
86	CAN WE (FROM BOOTY CALL) (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
21	COCO JAMBOO (Hanseatic Musikverlag, GEMA/Warner-Tamerlane, BMI) WBM
47	CUPID (Arn, ASCAP/EMI April, ASCAP/Beane Tribe, ASCAP/C. Silks, ASCAP/Kevin Wales, ASCAP/Justin Combs, ASCAP) HL
17	C U WHEN U GET THERE (FROM NOTHING TO LOSE) (Boo Daddy, ASCAP/Du It All, BMI/Lek Ratt, ASCAP/Pookie Straighter, ASCAP)
72	DON'T SAY (Sony/ATV Songs, BMI/Yab Yum, BMI/BrownTown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner Chappell, BMI) HL
87	DOO'N'T WANNA BE A PLAYER (FROM BOOTY CALL) (Zomba, ASCAP/Kiely, ASCAP/Conversation Tee, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Foray, SESAC/1972, SESAC/Henchmen, BMI) HL/WBM
69	DOWN FOR YOURS (Marco Cardenas, ASCAP)
13	DO YOU KNOW (WHAT IT TAKES) (Heavy Rotation, BMI/BMG, ASCAP/Cheiron, ASCAP/Mega, ASCAP) HL
31	DO YOU LIKE THIS (Mike's Rap, BMI)
91	DRINK, SWEAR, STEAL & LIE (Warner-Tamerlane, BMI/BMG, ASCAP/Above The Rim, ASCAP) HL/WBM
33	ESPN PRESENTS THE JOCK JAM (Various Publishers)
63	FIX (Donini, ASCAP/Zomba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Wu-Tang, BMI/Bar-Kay, BMI/Warner-Tamerlane, BMI/Sugarhill, BMI) WBM
29	FOR YOU I WILL (FROM SPACE JAM) (Realsongs, ASCAP/WB, ASCAP) WBM
73	FOUR LEAF CLOVER (WB, ASCAP/Maverick, ASCAP/Abra, ASCAP) WBM
94	(FREAK) AND U KNOW IT (Twa, ASCAP/G-Baby, ASCAP/916, BMI/Mobstar, BMI/WB, ASCAP)
95	FREE (Ultra Blue, ASCAP/Commitment, ASCAP/Jessica Michael, ASCAP/Moody Black Keys, BMI/Conner Ryan, BMI)
22	THE FRESHMEN (Sid Flips, ASCAP/EMI April, ASCAP) HL
23	G.H.E.T.T.O.U.T. (Zomba, BMI/R. Kelly, BMI) WBM
26	GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BMI/R. Kelly, BMI) WBM
52	GO THE DISTANCE (FROM HERCULES) (Walt Disney, ASCAP/Wonderland, BMI) HL
83	HAPPY WITH YOU (Samantha Cole, BMI/EMI Blackwood, BMI/Be Le Be, BMI/About Time, ASCAP/EMI April, ASCAP) HL
34	HARD TO SAY I'M SORRY (Double Virgo, ASCAP/Warner-Tamerlane, BMI/ECAF, BMI) HL/WBM
75	HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
54	HOLE IN MY SOUL (Swag, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL
100	HOW DO I LIVE (FROM CON AIR) (Realsongs, ASCAP) WBM
5	HOW DO I LIVE (Realsongs, ASCAP) WBM
80	HYPNOTIZE (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Mystery System, BMI/Almo, ASCAP/Badazz, ASCAP/Danica, BMI/Entertaining, BMI) HL/WBM
48	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)
41	I CAN LOVE YOU (MCA, ASCAP/Mary J. Blige, BMI/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/6th Of July, BMI/NASHMACK, ASCAP) HL/WBM
64	I CARE 'BOUT YOU (FROM SOUL FOOD) (Sony/ATV Songs, BMI/ECAF, BMI/Fox Film, BMI) HL/WBM
3	I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Chyna Baby, BMI/Janice Combs, BMI/EMI Blackwood, BMI) HL
27	I MISS MY HOMIES (Burrin Avenue, BMI/Big P, BMI)
90	IN A DREAM (Rocks, ASCAP)
12	INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bubalas, SOCAN/On Board, BMI/EMI Blackwood, BMI) HL
42	I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING) (New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM
84	IT'S NO GOOD (EMI, BMI/EMI Blackwood, BMI) HL
37	IT'S YOUR LOVE (EMI Blackwood, BMI) HL
55	I WANNA BE THERE (EMI April, ASCAP/Tosha, ASCAP/Shapiro Bernstein & Co., ASCAP) HL
45	I WANT YOU (Rough Cut/EMI Australia, APRA/EMI Blackwood, BMI) HL
98	LAST NIGHT ON EARTH (Polygram Int'l, ASCAP/Nana's, GEMA) HL
96	LISTEN (Sugarfuzz, BMI/Warner Chappell, BMI) WBM
40	LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI)
39	MMMBOP (Jam N' Bread, ASCAP/Heavy Harmony) WBM
1	MO MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tommy Jym, BMI) HL
30	MORE THAN THIS (EMI Virgin, BMI) HL
59	MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
77	NEED YOUR LOVE (Davone Ravone, BMI/Tom Bomb, BMI/Young Beggah, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI)
8	NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
82	NEVER, NEVER GONNA GIVE YOU UP (Unichappell, BMI/Savette, BMI) HL

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.



THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
			★ ★ NO. 1 ★ ★						
1	1	6	MO MONEY MO PROBLEMS <small>THE NOTORIOUS B.I.G. FEAT. PUFF DADDY & MASE (BAD BOY/ARISTA) 4 wks at No. 1</small>		38	34	28	CUPID 112 (BAD BOY/ARISTA)	
2	3	12	HOW DO I LIVE LEANN RIMES (CURB)		39	54	2	MY LOVE IS THE SHHH! <small>SOMETHING FOR THE PEOPLE FEAT. TRINA & TAMARA (WARNER BROS.)</small>	
3	4	11	QUIT PLAYING GAMES (WITH MY HEART) BACKSTREET BOYS (JIVE)		40	45	6	TO THE MOON AND BACK SAVAGE GARDEN (COLUMBIA)	
4	2	13	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) (BAD BOY/ARISTA)		41	39	10	THINGS JUST AIN'T THE SAME DEBORAH COX (ARISTA)	
5	—	1	BARBIE GIRL AQUA (MCA)		42	30	40	YOU WERE MEANT FOR ME JEWEL (ATLANTIC)	
6	5	5	NEVER MAKE A PROMISE DRU HILL (ISLAND)		43	37	8	WHATEVER EN VOUGUE (EASTWEST/EEG)	
7	7	3	YOU MAKE ME WANNA... USHER (LAFACE/ARISTA)		44	40	6	MORE THAN THIS 10,000 MANIACS (Geffen)	
8	8	4	2 BECOME 1 SPICE GIRLS (VIRGIN)		45	36	13	YOU BRING ME UP K-CI & JOJO (MCA)	
9	6	9	NOT TONIGHT LIL' KIM (UNDEAS/ATLANTIC/TOMMY BOY)		46	33	12	SMILE <small>SCARBFACE FEAT. 2PAC & JHONNIE P. (RAP-A-LOT/NO TRYBE/VIRGIN)</small>	
10	9	8	UP JUMPS DA BOOGIE MAGOO AND TIMBALAND (BLACKGROUND/ATLANTIC)		47	—	1	I CARE 'BOUT YOU M	

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

BARBIE'S WORLD: Aqua's "Barbie Girl" (MCA) earns Hot Shot Debut honors for its No. 7 entry on the Hot 100. The single scanned 78,000 units to debut at No. 5 on Hot 100 Singles Sales and has 28 million listener impressions derived from airplay at 121 monitored stations. However, "Barbie Girl's" chances of topping the Hot 100 are slim because the single has already been cut out. Only 331,000 pieces were shipped to retail, although 12-inch vinyl will still be available after the other configurations have been deleted.

CRYSTAL BALL: Next week, Mariah Carey's "Honey" will become her 16th Hot 100 single. Only five of her previous singles neglected to reach the pinnacle of that chart. Needless to say, expectations in the Columbia camp are lofty. Based on this week's listener impressions, which total 40 million, "Honey" would have to scan more than 125,000 units to debut at No. 1 on the Hot 100. Her last single, "Always Be My Baby," exceeded 82,000 units during its first week in 1996, and the previous one, "One Sweet Day," with **Boyz II Men**, did about 204,500.

REMIX: Few would disagree that the shelf life of a song at radio is often extended by remixes and other alternate versions. At No. 11 on the Hot 100, the commercial single of Sister Hazel's "All For You" (Universal) includes both the original and a live version. Radioactive/MCA recently sent rock radio a live version of Live's ballad "Turn My Head." There are also two versions of Sugar Ray's "Fly," one with vocals added by Super Cat and one without the additional vocals. Both versions appear on the album "Floored" (Lava/Atlantic), which is No. 12 on The Billboard 200.

There are a few other notable remixes. Virgin has released a Spanish-language version of Spice Girls' "2 Become 1." Jeff Z, music coordinator at WKTU New York, tells Hot 100 Singles Spotlight that the station has created a Spanglish edit of "2 Become 1," trading off verses of the English and Spanish versions. The remix was the brainchild of mix-show DJ Mike Rizzo and production director Bill Schultz. Taking the remix mode one step further, WKTU has also created a Spice Girls medley of "Wannabe/Say You'll Be There/2 Become 1" mixed with a series of the group's interviews.

MAY THE FORCE BE WITH YOU: Considering the overwhelming success of the "Star Wars" theatrical rerelease and the series' meteoric merchandising opportunities, it was only a matter of time before RCA Victor released a single from the trilogy's soundtracks. No singles from the films have heretofore been available. RCA Victor quietly released a 30,000-piece pressing of "The Imperial March (Darth Vader's Theme)" by John Williams two weeks ago. The Vader helmet-shaped CD has scanned more than 3,600 pieces without any conspicuous tie to the trilogy's video rerelease.

"Star Wars" fanatics like myself should remember the puppet band in the dive bar Mos Eisley Cantina, where Luke Skywalker and Obi Wan Kenobi first meet Han Solo. The song the band is heard playing, "Cantina Band," will be serviced to radio and will arrive at retail Nov. 11 to coincide with the first-time release of puppet dolls. Also on Nov. 11, you'll be able to buy Max Ribo's "Jedi Rock," which if you can't remember is the song played in Jabba the Hut's lair in "Return Of The Jedi."

Theda Sandiford-Waller can be reached via E-mail at theda@billboard.com.

VIRGIN'S JANET JACKSON TAKES A TOPICAL TURN WITH 'THE VELVET ROPE'

(Continued from page 5)

people project outwardly and the personal world within.

"I've always had this need, when I discover a truth, to share it musically," says Jackson. "A lot of times when I've felt alone, music has helped me get through it. Maybe this album will strike a chord with some people out there when they're going through difficult times."

"Got 'Til It's Gone" is a catchy midtempo song about taking nothing for granted. The single benefits from a loop of Mitchell's 1970 classic "Big Yellow Taxi" and features a friendly rap by A Tribe Called Quest's Q-Tip.

"I've always been a fan of Joni because of my brother Randy, who was always playing her when we were growing up, and it rubbed off," Jackson says. "But it was [Jimmy Jam's] idea to use the loop, and it worked out great."

Jackson's communication with Mitchell subsequently led to an invitation for her to record a track on Reprise's tribute album to the singer/songwriter, tentatively slated for release in fall 1998.

"I chose to cover 'Beat Of Black Wings' [from 1988's 'Chalk Mark In A Rain Storm'] on the tribute album because Joni was amazing on that song, and it really touched me," says Jackson.

The singer is optimistic that "The Velvet Rope" will have a similar effect on her fans. The album is a collection of well-produced tracks that are rooted in hearty melodies, spiced by infectious rhythms and beats. Lyrically and emotionally, its songs are sweeping in scope, reflecting the artist's own psyche, hidden from public view.

"You"—which features a throbbing bassline, a tribal urgency, and a sample of War's 1973 classic "The Cisco Kid"—showcases Jackson's uncharacteristically dark, gravelly vocals of painful self-insight.

"What About" contrasts warm vocals, calming ocean surf sounds, and blissful acoustic guitars with violent shouts amid angry guitars in an tempestuous, seesaw tale that discusses domestic abuse.

"Free Xone" (pronounced "zone") addresses the fear and misery that homophobia can cause in the gay community.

Conversely, "Together Again," an anthem-style dance music track, lyrically and musically celebrates the joy-filled arrival into heaven of people who have tragically succumbed to AIDS. "We Go Deep" is another danceable track with deep, syncopated beats. "I Get Lonely" uses progressive midtempo beats that build to satisfying hooks and choruses, while "Tonight's The Night" is a cover of the 1976 chart-topping Rod Stewart classic updated with steady evening-stroll beats.

Perhaps in the album's most revealing moment, Jackson begins "Special"—a feel-good tune soaked in spiritually enriching choruses—with an insightful prologue that quietly states, "Nothing is more depressing than having everything... and still feeling sad."

Jackson's music publishing is handled by Black Doll.

"The Velvet Rope" will be backed by a massive marketing campaign in an effort to develop awareness of the new set. "It's the biggest setup that we've ever done," says Nancy Berry, executive VP of Virgin Music Group Worldwide. "We'll be doing almost everything. But there's a fine line between making sure people know the album is coming and promotional overkill, and we will remain sensitive to that."

Jackson's last three albums of new material were all unqualified successes. "Janet.," her last Virgin set, was No. 1 for six weeks on The Billboard 200 in 1993 and sold 6.3 million copies, according to SoundScan.

"Janet Jackson's Rhythm Nation 1814," from 1989, and "Control," from 1986, were No. 1 on The Billboard 200 for four weeks and six weeks, respectively.

In 1995, A&M, her former label, released "Design Of A Decade 1986/1996," an anthology of the artist's hits that also featured the new track "Runaway." The single peaked at No. 3 on the Hot 100.

A year later, the artist paired with brother Michael on his single "Scream," which reached No. 5 on the Hot 100.

In spite of the tremendous success that Jackson has experienced, some industry observers say the current retail climate makes it hard to predict the success of a new release by any artist, even a superstar.

Says Bob Varcho, pop buyer for the 311-store, North Canton, Ohio-based Camelot Music, "Janet's album will be one of our more significant buys of the season, because we think it'll be a good holiday item. But you never know; it's really a matter of getting her back into the limelight. Hopefully, she'll do that through video and radio."

Don E. Cologne, assistant PD/music director of R&B WGCI Chicago, says the musical environment has changed in the four years since "Janet.," a fact that could affect consumer reception for "The Velvet Rope."

"Hip-hop-flavored R&B is in now, and a lot of people are listening to it," he says. "The first single has got to be in the pocket. If it isn't, we're going to find the right song on the album for us."

Still, executives remain confident. The rap-laced "Got 'Til It's Gone" is being serviced to top 40, R&B, rhythm-crossover, and jazz/AC stations in early September. Virgin executives describe the video as a period-piece clip and say that it and the single have the potential

to attract fans of '70s music.

"It's reflective of the time when Joni Mitchell recorded 'Big Yellow Taxi,'" says Berry. "The whole tie-in is interesting. [Mitchell has] not always been open to other people using her material, and there's a whole [younger demographic] that may not have even heard the original song."

The "Got 'Til It's Gone" clip makes its worldwide premiere immediately before the MTV Video Music Awards, which airs Thursday (4). BET and VH1 will air the clip later the same evening.

Prior to its release, "The Velvet Rope" will benefit from TV advertising teasers, which will become regular ads and run through the end of the year. Teaser ads in trade publications will also precede the set's debut, along with ads in an array of consumer magazines, including People, Vibe, Vogue, Ebony, and Rolling Stone.

"We're adopting a very street-oriented campaign, utilizing tools such as billboards and ad space in subways," Berry says.

Virgin will utilize a synergistic global approach to marketing "The Velvet Rope" by taking the best ideas from specific territories and employing them elsewhere. "We're keeping them close to the vest for now, but many of the more innovative ideas we're using [in the U.S.] came from around the world," she says.

Launch parties are planned for New York Wednesday (3) and Los Angeles Sept. 9.

Jackson will then embark on an extensive European promotional tour in mid-September before returning to the U.S. for the album's debut.

Jackson is booked by Creative Artists Agency and managed by South Paw Entertainment.

A live event via the Internet, in association with MTV, is being planned for mid- to late October, following the album's release. "We hope to make this a global event, with all the MTV [affiliates] worldwide," says Berry. "It's all in keeping with our effort to make 'The Velvet Rope' Janet's biggest record."

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL/PROMOTION LABEL)
1	5	3	THE WAY THAT YOU TALK	JAGGED EDGE FEAT. DA BRAT & JD (ISO SO DEF/COLUMBIA)	14	7	4	GO AWAY	LORRIE MORGAN (BNA/RCA)
2	—	1	REMINDING ME (OF SEF)	COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)	15	11	4	GIVE IT TO ME	TEDDY PENDERGRASS (SUREFIRE/WIND-UP)
3	2	8	TALKIN' BOUT' BANK	THE WHORIDAS (SOUTHPAW/DELICIOUS VINYL/RED ANT)	16	22	2	WE WERE IN LOVE	TOBY KEITH (MERCURY)
4	—	1	CRAZY	MARK MORRISON (ATLANTIC)	17	20	2	HEY AZ	AZ FEAT. SWV (NOO TRYBE/EMI/VIRGIN)
5	—	1	LEGEND OF A COWGIRL	IMANI COPPOLA (COLUMBIA)	18	19	9	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD	SAWYER BROWN (CURBY)
6	4	4	FOREVER ALL OVER AGAIN	NIGHT RANGER (LEGACY/COLUMBIA)	19	—	1	IF IT AIN'T LOVE	KEYSTONE (QWEST/WARNER BROS.)
7	—	1	I GOT DAT FEELIN'	DJ KOOL (CLR/AMERICAN/WARNER BROS.)	20	15	3	SOMEBODY SLAP ME	JOHN ANDERSON (MERCURY)
8	17	2	LOVE IS THE RIGHT PLACE	BRYAN WHITE (ASYLUM/EEG)	21	14	6	SUMMER JAM	QUAD CITY DJ'S (QUADRASOUND/BIG BEAT/ATLANTIC)
9	13	4	PUSHIN' INSIDE YOU	SONS OF FUNK (NO LIMIT/PRIORITY)	22	24	15	EVEN FLOW	PEARL JAM (EPIC)
10	12	6	SHE'S GOT IT ALL	KENNY CHESNEY (BNA/RCA)	23	25	22	BLOCK ROCKIN' BEATS	THE CHEMICAL BROTHERS (ASTRALWORKS/CAROLINE)
11	8	4	IF I HAD YOU	FRANKIE (CHUCKLIFE/EPIC)	24	23	4	HOW WE COMIN'	REL POSSE (BIG BEAT/ATLANTIC)
12	—	1	PLEASE	THE KINLEYS (EPIC)	25	21	8	TAKE ME AWAY	CULTURE BEAT (INTERHIT)
13	9	3	SHOW ME	BILLY PORTER (DVB/A&M)					

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

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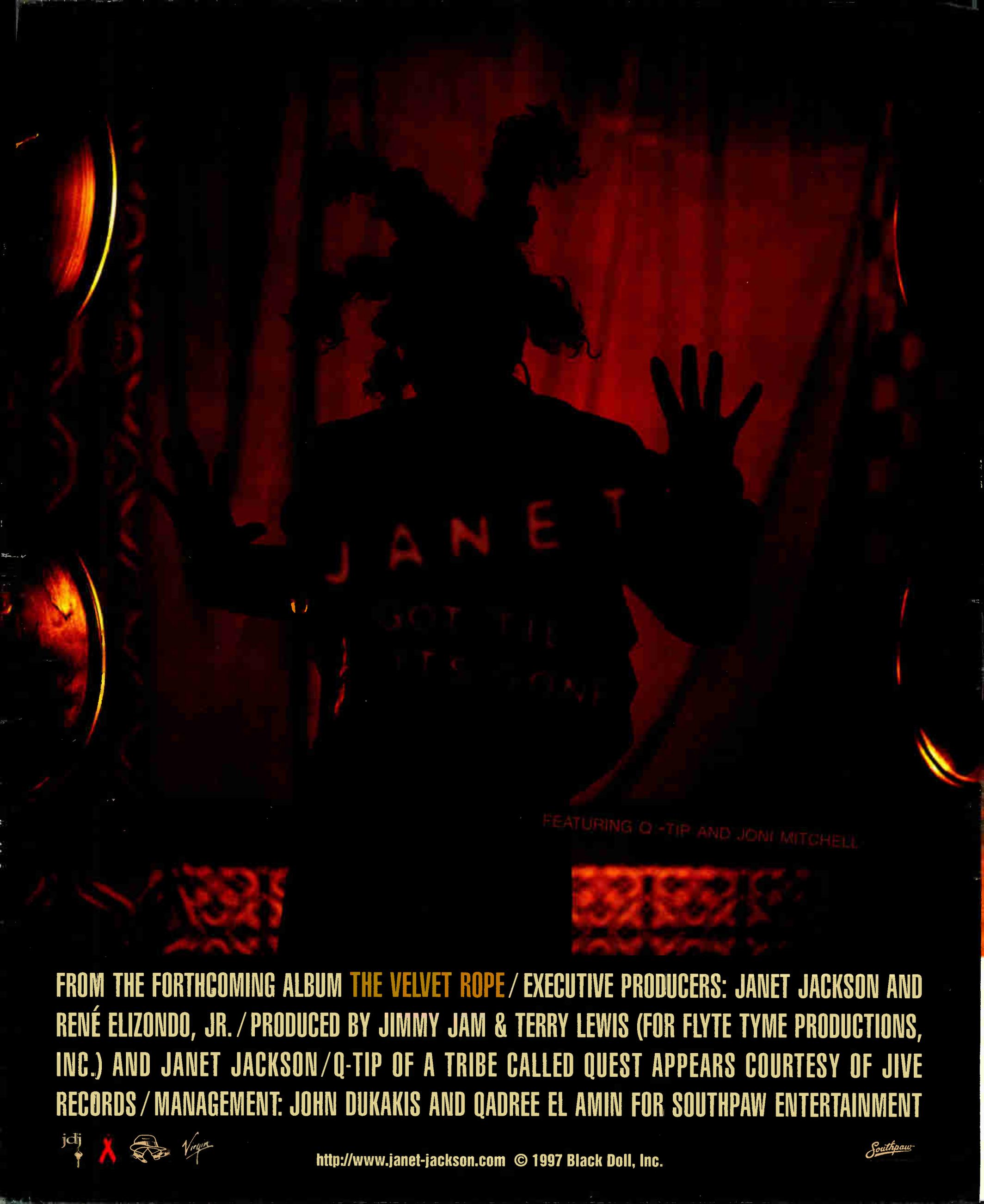
Billboard HOT 100 SINGLES

SEPTEMBER 6, 1997

COMPILED FROM A NATIONAL SAMPLE OF TOP 40 RADIO AIR-PLAY MONITORED BY BROADCAST DATA SYSTEMS, TOP 40 RADIO PLAYLISTS, AND RETAIL AND RACK SINGLES SALES COLLECTED, COMPILED, AND PROVIDED BY



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
1	1	2	6	*** No. 1 *** MO MONEY MO PROBLEMS STEVE J., S. COMBS (C. WALLACE, S. JORDAN, M. BETHA, B. EDWARDS, N. RODGERS)	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) (C) (D) (T) (X) BAD BOY 79100/ARISTA	1
2	3	3	11	QUIT PLAYING GAMES (WITH MY HEART) M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLAW)	BACKSTREET BOYS (C) (D) (T) (V) JIVE 42453	2
3	2	1	13	I'LL BE MISSING YOU S. COMBS, STEVIE J. (STING, T. GAITHER, F. EVANS)	PUFF DADDY & FAITH EVANS (FEATURING 112) (M) (T) (X) BAD BOY 79097/ARISTA	1
4	5	5	4	2 BECOME 1 R. STANNARD, M. ROWE (SPICE GIRLS, R. STANNARD, M. ROWE)	SPICE GIRLS (C) (D) (X) VIRGIN 38604	4
5	6	6	12	HOW DO I LIVE C. HOWARD, W. C. RIMES, M. CURB (D. WARREN)	LEANN RIMES (C) (D) (V) CURB 73022	5
6	4	4	10	SEMI-CHARMED LIFE S. JENKINS (S. JENKINS)	THIRD EYE BLIND (C) (D) ELEKTRA 64173/EEG	4
7	NEW	1	1	*** Hot Shot Debut *** BARBIE GIRL J. JAM, DELGADO, S. RASTED, C. NORREEN (S. RASTED, C. NORREEN, R. DIF, L. NYSTROM)	AQUA (C) (D) (T) MCA 55392	7
8	8	7	5	NEVER MAKE A PROMISE D. SIMMONS (D. SIMMONS)	DRU HILL (C) (D) (T) ISLAND 572082	7
9	14	25	3	YOU MAKE ME WANNA... J. DUPRI (J. DUPRI, M. SEAL, USHER)	USHER (C) (D) LAFACE 24255/ARISTA	9
10	7	8	9	NOT TONIGHT (FROM "NOTHING TO LOSE") R. SMITH, M. JONES, M. ELLIOTT, L. LOPEZ, S. HARRIS, A. MARTINEZ, R. BELL, G. BROWN, M. MUHAMMED	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ (C) (D) (T) (X) UNDEASATLANTIC 98019/TOMMY BOY	6
11	11	13	9	ALL FOR YOU P. EBERSOLD (K. BLOCK, SISTER HAZEL)	SISTER HAZEL (C) (X) UNIVERSAL 56135	11
12	13	14	9	INVISIBLE MAN D. DEVILLER, S. HOSEIN (D. DEVILLER, S. HOSEIN, S. KIPNER)	98 DEGREES (C) (D) (T) (V) MOTOWN 860650	12
13	9	10	15	DO YOU KNOW (WHAT IT TAKES) D. POP, M. MARTIN (ROBYN, D. POP, M. MARTIN, H. CRICHLAW)	ROBYN (C) (D) (T) RCA 64865	7
14	10	11	9	SUNNY CAME HOME J. LEVENTHAL (S. COLVIN, J. LEVENTHAL)	SHAWN COLVIN (C) (D) COLUMBIA 78528	7
15	15	17	8	UP JUMPS DA BOOGIE TIMBALAND (T. MOSLEY, M. BARCLIFF, M. ELLIOTT)	MAGOO AND TIMBALAND (C) (D) BLACKGROUND 98018/ATLANTIC	15
16	12	9	20	BITCH GEZA X (M. BROOKS, S. PEIKEN)	MEREDITH BROOKS (C) (D) (X) CAPITOL 58634	2
17	16	12	10	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") ROMEO (A. IVEY, D. ALDRIDGE, H. STRAUGHTER, M. STRAUGHTER)	COOLIO FEAT. 40 THEVZ (C) (D) (T) (X) TOMMY BOY 7785	12
18	NEW	1	1	NEW BUILDING A MYSTERY P. MARCHAND (S. MCLACHLAN, P. MARCHAND)	SARAH MCLACHLAN (C) (D) (X) NETWERK 13395/ARISTA	18
19	19	20	7	SOMEONE S. COMBS, J. DUB (S. COMBS, WALKER, GRAHAM, H. PIERRE, PRICE, WALLACE, MARTIN, SHAW)	SWV (FEATURING PUFF DADDY) (C) (D) (T) RCA 64926	19
20	17	15	28	RETURN OF THE MACK M. MORRISON, P. CHILL (M. MORRISON)	MARK MORRISON (C) (D) (T) (X) ATLANTIC 84868	2
21	23	29	6	COCO JAMBOO K. MATTHIENEN (R. GAFFREY, K. MATTHIENEN, D. RENNALLS, R. MASTERS)	MR. PRESIDENT (C) (D) (V) WARNER BROS. 17331	21
22	18	19	29	THE FRESHMEN J. J. PUIG, J. HARRISON (B. VANDER ARK)	THE VERVE PIPE (C) (D) (X) RCA 64734	5
23	20	16	18	G.H.E.T.T.O.U.T. R. KELLY (R. KELLY)	CHANGING FACES (C) (D) (T) BIG BEAT 98026/ATLANTIC	8
24	40	2	2	*** Greatest Gainer/Airplay *** ALL CRIED OUT M. CAREY, W. AFANASIEFF, M. ROONEY (FULL FORCE)	ALLURE FEATURING 112 (C) (D) TRACK MASTERS 78678/CRAVE	24
25	21	21	41	YOU WERE MEANT FOR ME B. KEITH, P. COLLINS (J. WELLS, S. POLTZ)	JEWEL (C) (D) ATLANTIC 87021	2
26	22	18	8	GOTHAM CITY (FROM "BATMAN & ROBIN") R. KELLY (R. KELLY)	R. KELLY (C) (D) (T) (V) X JIVE 42473	9
27	26	28	41	BARELY BREATHING R. HINE (D. SHEIK)	DUNCAN SHEIK (C) (D) ATLANTIC 87027	16
28	27	26	26	FOR YOU I WILL (FROM "SPACE JAM") D. FOSTER (D. WARREN)	MONICA (C) (D) ROWDY/WARNER SUNSET 87003/ATLANTIC	4
29	27	26	26	MORE THAN THIS F. MAHER (B. FERRY)	10,000 MANIACS (C) (D) GEFEN 19411	25
30	25	27	9	DO YOU LIKE THIS G. BAILLERGEAU, V. MERRITT (J. WOODS, V. MERRITT)	ROME (C) (D) (V) GRAND JURY 64874/RCA	31
31	31	36	6	SAY YOU'LL BE THERE ABSOLUTE (SPICE GIRLS, KENNEDY)	SPICE GIRLS (C) (D) (T) VIRGIN 38592	3
32	24	23	16	ESPN PRESENTS THE JOCK JAM P. EDMONDS, R. CASTOLDI (VARIOUS)	VARIOUS ARTISTS (C) (D) (T) TOMMY BOY 7780	31
33	33	32	18	HARD TO SAY I'M SORRY BABYFACE, D. FOSTER (P. CETERA, D. FOSTER)	AZ YET FEATURING PETER CETERA (C) (D) (T) (V) (X) LAFACE 24233/ARISTA	8
34	30	30	29	ALL I WANT (FROM "GOOD BURGER") T. TAYLOR, C. FARRAR (T. TAYLOR, C. FARRAR, F. PARRIN, B. GORDY, D. RICHARDS, A. MIZELL)	702 (C) (D) (T) BIV 10/MOTOWN 860676/CAPITOL	35
35	36	40	4	TAKE IT TO THE STREETS R. SMITH (R. MCNAIR, B. LAWRENCE, R. SMITH, A. COLON, G. UNDERWOOD, B. REED)	RAMPAGE FEATURING BILLY LAWRENCE (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	34
36	34	34	8	IT'S YOUR LOVE J. STROUD, B. GALLIMORE, T. MCGRAW (S. SMITH)	TIM MCGRAW (WITH FAITH HILL) (C) (D) (V) CURB 73019	7
37	29	24	17	*** Greatest Gainer/Sales *** WHAT ABOUT US (FROM "SOUL FOOD") TIMBALAND, M. ELLIOTT (T. MOSLEY, M. ELLIOTT)	TOTAL (C) (D) LAFACE 24272/ARISTA	38
38	62	2	2	MMMBOP THE DUST BROTHERS, S. LIRONI (I. HANSON, T. HANSON, Z. HANSON)	HANSON (C) (D) (T) (V) MERCURY 574261	1
39	32	31	19	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") D. J. U-NEEK (BONE, D. J. U-NEEK)	BONE THUGS-N-HARMONY (C) (D) (T) RUTHLESS 6343/RELATIVITY	4
40	28	22	12	I CAN LOVE YOU R. JERKINS (M. J. BLIGE, L. BLIGE-DECASTA, R. JERKINS, K. JONES, C. BRODY, N. MYRICK, LIL' KIM)	MARY J. BLIGE (C) (D) (T) MCA 55362	28
41	35	33	7	I SAY A LITTLE PRAYER (FROM "MY BEST FRIEND'S WEDDING") A. MARVEL (B. BACHARACH, H. DAVID)	DIANA KING (C) (D) (T) (X) WORK 78596	42
42	43	46	8	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) S. COMBS, R. LAWRENCE, STEVIE J. (S. COMBS, R. LAWRENCE, M. BETHA, K. PRICE, J. BROWN, S. JORDAN, B. MCKNIGHT)	BRIAN MCKNIGHT FEAT. MASE (C) (D) (T) MERCURY 574760	43
43	NEW	1	1	NEW BACKYARD BOOGIE BOBCAT (D. ROLISON)	MACK 10 (C) (D) (T) PRIORITY 53282	44
44	46	2	2	I WANT YOU C. FISHER (D. HAYES, D. JONES)	SAVAGE GARDEN (C) (D) (T) (X) COLUMBIA 78503	4
45	39	43	28	TO THE MOON AND BACK C. FISHER (D. HAYES, D. JONES)	SAVAGE GARDEN (C) (D) (T) (V) (X) COLUMBIA 78576	37
46	37	41	7	CUPID A. HENNING (A. HENNING, S. SILLIS, D. JONES, M. KEITH, M. SCANDRICK, Q. PARKER)	112 (C) (D) (T) (V) (X) BAD BOY 79087/ARISTA	13
47	38	38	28	I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) G. BAILLERGEAU, V. MERRITT (J. WOODS, G. BAILLERGEAU)	ROME (C) (D) (V) GRAND JURY 64759/RCA	6
48	42	39	26			
49	49	51	19	6 UNDERGROUND LINE OF FLIGHT, J. ABBISS (HDWE, CORNER, PICKERING, BARRY)	SNEAKER PIMPS (C) (D) (T) (V) CLEAN UP 38582/VIRGIN	49
50	50	50	4	TO MAKE YOU FEEL MY LOVE P. ASHER (B. DYLAN)	BILLY JOEL (C) (D) (V) (X) COLUMBIA 78641	50
51	41	44	14	WHEN I DIE F.M.P. (F. FARIAN, D. KAWOHL, P. BISCHOF, FALLENSTEIN, D. WARREN)	NO MERCY (C) (D) (T) (X) ARISTA 13367	41
52	44	35	14	GO THE DISTANCE (FROM "HERCULES") W. AFANASIEFF, M. BOLTON (A. MENKEN, D. ZIPPEL)	MICHAEL BOLTON (C) (D) COLUMBIA 78554	24
53	56	67	3	AFTER 12, BEFORE 6 TRICKY, S. HALL (C. A. STEWART, S. K. HALL, TAB, P. L. STEWART, S. SALTER)	SAM SALTER (C) (D) (T) (X) LAFACE 24253/ARISTA	53
54	51	58	3	HOLE IN MY SOUL K. SHIRLEY (S. TYLER, J. PERRY, D. CHILD)	AEROSMITH (C) (D) (V) COLUMBIA 78569	51
55	52	52	18	I WANNA BE THERE EMOSIA (E. SLOAN, J. PENCE, EMOSIA, E. HEDGES)	BLESSID UNION OF SOULS (C) (D) (V) EMI 58643/CAPITOL	39
56	53	53	4	BIG BAD MAMMA (FROM "DEF JAM'S HOW TO BE A PLAYER") POKE & TONE (S. BARNES, J. C. OLIVIER, S. CARTER, L. HAYWOOD)	FOXY BROWN FEAT. DRU HILL (T) VIOLATOR/DEF JAM 571441/MERCURY	53
57	47	37	8	WHATEVER BABYFACE (BABYFACE, G. FRANCO, K. ANDES)	EN VOEGUE (C) (D) (T) (X) EASTWEST 64174/EEG	16
58	45	42	12	SMILE SCARFACE, M. DEAN, T. CAPONE (B. JORDAN, M. DEAN, T. SHAKUR, J. HARRIS III, T. LEWIS)	SCARFACE FEATURING 2PAC & JOHNNY P (C) (D) RAP-A-LOTI/NOO TRYBE 38551/VIRGIN	12
59	69	2	2	MY LOVE IS THE SHHH! SOMETHIN' FOR THE PEOPLE (J. BAKER, M. L. WILSON, J. YOUNG, T. POWELL, SAUCE, R. HOLIDAY)	TRINA & TAMARA (C) (D) WARNER BROS. 17327	59
60	54	49	14	ALONE R. TITELMAN, B. GIBB, M. GIBB, R. GIBB (B. GIBB, R. GIBB, M. GIBB)	BEE GEES (C) (D) (V) (X) POLYDOR 571006/A&M	28
61	57	57	10	THINGS JUST AIN'T THE SAME (FROM "MONEY TALKS") B. ANTOINE, A. EVANS (A. ANTOINE, N. HARRISON, A. EVANS, T. BELL, L. CREED)	DEBORAH COX (C) (D) (T) (X) ARISTA 13380	57
62	73	2	2	AS WE LAY L&L SMOOV, B. AGE (L. TROUTMAN, B. BECK)	DANA (C) (D) TONY MERCEDES/LAFACE 24252/ARISTA	62
63	59	60	6	FIX T. RILEY, D. ADAMS (T. RILEY, C. HANNIBAL, N. RILEY, S. HUDSON, R. JONES, J. ALEXANDER, L. DOGSON, A. JONES)	BLACKSTREET WITH SPECIAL GUESTS OL' DIRTY BASTARD & SLASH (T) (X) INTERSCOPE 95012*	58
64	88	2	2	I CARE 'BOUT YOU (FROM "SOUL FOOD") BABYFACE (BABYFACE)	MILESTONE (C) (D) LAFACE 24264/ARISTA	64
65	58	48	13	YOU BRING ME UP G. BAILLERGEAU, V. MERRITT (K. HAILEY, J. HAILEY)	K-CI & JOJO (C) (D) (T) (X) MCA 55346	26
66	68	2	2	AROUND THE WORLD T. BANGALTER, G. DE HOMEM-CHRISTO (T. BANGALTER, G. DE HOMEM-CHRISTO)	DAFT PUNK (C) (D) (T) SOMA 38608/VIRGIN	66
67	55	55	11	CAN'T LET GO JON-JOHN (J. ROBINSON, T. ESTES, A. MARTIN, I. MATIAS)	LAURNEA (C) (D) (T) Y&B YUM 78555/EPIC	55
68	80	2	2	NO TENGO DINERO K. BAGER, M. PFUNDHELLER (M. HADJIDAKIS, A. AGAMI, R. BALMORIAN, J. BALMORIAN)	LOS UMBRELLAS (C) (D) FLEXY/EMI 58663/VIRGIN	68
69	70	71	5	DOWN FOR YOURS M. C. MAGIC, I. D-O-S (M. CARDENAS, L. MARIN, D. SALAS, A. ESTRADA)	NASTYBOY KLICK FEATURING ROGER TROUTMAN (C) (D) (T) NASTYBOY/GLASSNOTE 574748/MERCURY	69
70	71	77	3	SUPERNATURAL E. ROGERS, C. STURKEN, R. FAIR (WILD ORCHID, C. STURKEN, E. ROGERS)	WILD ORCHID (C) (D) (T) (X) RCA 64918	70
71	67	61	13	RHYTHM OF LOVE P. STRAND, S. BENZ, L. LASKY (P. STRAND, L. LASKY, S. BENZ)	DJ COMPANY (C) (D) (T) (X) CRAVE 78578	53
72	72	2	2	DON'T SAY JON-JOHN, M. NELSON (J. ROBINSON, M. NELSON, D. SPENCER)	JON B. (C) (D) Y&B YUM 78614/550 MUSIC	72
73	63	63	8	FOUR LEAF CLOVER M. WATKINS (A. MOORE)	ABRA MOORE (C) (D) (V) ARISTA AUSTIN 13097/ARISTA	63
74	61	54	13	BUTTERFLY KISSES D. COOK, T. BROWN (B. CARLISLE, R. THOMAS)	RAYBON BROS. (C) (D) (V) MCA NASHVILLE 72216	22
75	75	76	3	HAVE A LITTLE MERCY J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS)	4.0 (C) (D) SAVVY/PERSPECTIVE 587580/A&M	75
76	66	56	8	WHEN YOU TALK ABOUT LOVE J. JAM, T. LEWIS (J. HARRIS III, T. LEWIS, J. WRIGHT, A. NESBY, A. GREEN, M. HODGES)	PATTI LABELLE (C) (D) (T) MCA 55357	56
77	NEW	1	1	NEW NEED YOUR LOVE T. JEFFERSON, BIG BUB (L. DRAKEFORD, T. JEFFERSON, L. SINGLETARY, B. EDWARDS, N. RODGERS)	BIG BUB FEATURING QUEEN LATIFAH & HEAVY D (C) (D) (T) KEDAR 56129/UNIVERSAL	77
78	64	66	19	CAN U FEEL IT S. SKINNER, A. ROMAN (A. ROMAN, S. SKINNER)	3RD PARTY (C) (D) (T) (X) DVS 582084/A&M	43
79	86	2	2	PIECE OF MY HEART R. LIVINGSTON, S. PIZZONIA (J. RAGVOY, B. BERNIS)	SHAGGY (FEATURING MARSHA) (C) (D) (T) VIRGIN 38601	79
80	60	62	20	HYPNOTIZE D. ANGELTIE, R. LAWRENCE, S. COMBS (C. WALLACE, S. COMBS, D. ANGELTIE, R. LAWRENCE, A. ARMER, R. BADAZ, R. WALTERS, D. DAVIS)	THE NOTORIOUS B.I.G. (C) (D) BAD BOY 79092/ARISTA	1
81	65	59	12	SMOKIN' ME OUT WARREN G (W. GRIFFIN, R. ISLEY, R. ISLEY, E. ISLEY, D. ISLEY, C. JASPER)	WARREN G FEATURING RONALD ISLEY (C) (D) (T) G-FUNK/DEF JAM 571024/MERCURY	35
82	74	74	5	NEVER, NEVER GONNA GIVE YOU UP I. DEVANEY, P. MOKRAN (B. WHITE)	LISA STANSFIELD (C) (D) ARISTA 13346	74
83	78	2	2	HAPPY WITH YOU R. LAWRENCE (S. COLE, B. COSGROVE, K. CLARK)	SAMANTHA COLE (C) (D) UNIVERSAL 56122	78
84	76	68	17	IT'S NO GOOD T. SIMENON (M. L. GORE)	DEPECHE MODE (C) (D) (T) (V) (X) MUTE 17390/REPRISE	38
85	87	79	6	CAN'T GET YOU OUT OF MY MIND A. MARANO (A. MARANO, S. CASALE)	LIL SUZY (C) (D) (T) (X) METROPOLITAN 0307	79
86	79	85	6	CAN WE (FROM "BOOTY CALL") TIMBALAND (M. ELLIOTT, T. MOSLEY)	SWV (T) JIVE 42445*	75
87	81	65	19	DON'T WANNA BE A PLAYER (FROM "BOOTY CALL") R. JERRINS (J. THOMAS, J. SKINNER, R. JERRINS, J. TEJEDA, M. WILLIAMS)	JOE (C) (D) JIVE 42450	21
88	NEW	1	1	NEW WE CAN GET DOWN S. BROWN (M. DAVIS, A. CANTRELL, D. ROPER)	MYRON (C) (D) (T) ISLAND 572064	88
89	NEW	1	1	NEW BUTTA LOVE KAY GEE, D. LIGHT, L. ALEXANDER, P. T. (L. ALEXANDER, T. TOLBERT, R. L. HUGGAR, A. C. LOWERS, D. LIGHT)	NEXT (C) (D) (T) (X) ARISTA 13407	89
90	NEW	1	1	NEW IN A DREAM J. TUCCI, B. BROWN (R. TAYLOR-WEBER)	ROCKELL (C) (T) (X) ROBBINS 72012	90
91	95	86	5	DRINK, SWEAT, STEAL & LIE R. E. PHILLIPS, J. LEO (M. PETERSON, P. CARPENTER)	MICHAEL PETERSON (C) (D) (V) REPRISE 17379	86
92	83	72	18	THINKING OF YOU TONY TONI TONE (R. SAAID, D. WIGGINS, T. C. RILEY)	TONY TONI TONE (C) (D) (M) (T) (V) (X) MERCURY 574382	22
93	94	88	4	RELAX & PARTY IVORY (S. GREY)	IVORY (C) (D) (T) LOUD 64860/RCA	88
94	85	75	7	(FREAK) AND U KNOW IT QUICK, G. ONE, R. BACON (T. HUDSON, M. FIELDS, J. CALLAWAY, D. BLAKE, G. ARCHIE JR., R. BACON)	ADINA HOWARD (C) (D) (T) (X) MECCA 00MEASTWEST 64161/EEG	70
95	99	92	3	FREE L. SPRINGSTEEN, J. CIAFONE (J. NATE, L. SPRINGSTEEN, J. CIAFONE)	ULTRA NATE (C) (T) (X) STRICTLY RHYTHM 12512	92
96	89	82	11	LISTEN E. ROLAND (E. ROLAND)	COLLECTIVE SOUL (C) (D) (V) ATLANTIC 84006	72
97	92	78	10	WHAT'S STOPPING YOU G. LEVERT (G. LEVERT)	THE O'JAYS (C) (D) (T) GLOBAL SOUL 34273/VOLCANO	73
98	93	73	8	LAST NIGHT ON EARTH FLOOD (U2, BONO, THE EDGE, N. VASCONCELOS, D. MILAN)	U2 (X) ISLAND 572053*	57
99	100	89	4	TIDE IS HIGH N. SAULCEDO, J. PRO (J. HOLT)	ANGELINA (C) (D) (T) (X) UPSTAIRS 0127	89
100	82	64	12	HOW DO I LIVE (FROM "CON AIR") T. BROWN, T. YEARWOOD (D. WARREN)	TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72015	23



JANET
GOT TIL
IT'S DONE

FEATURING Q-TIP AND JONI MITCHELL

FROM THE FORTHCOMING ALBUM **THE VELVET ROPE** / EXECUTIVE PRODUCERS: JANET JACKSON AND RENÉ ELIZONDO, JR. / PRODUCED BY JIMMY JAM & TERRY LEWIS (FOR FLYTE TYME PRODUCTIONS, INC.) AND JANET JACKSON / Q-TIP OF A TRIBE CALLED QUEST APPEARS COURTESY OF JIVE RECORDS / MANAGEMENT: JOHN DUKAKIS AND QADREE EL AMIN FOR SOUTHPAW ENTERTAINMENT



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Southpaw

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	REPRISE 46702/WARNER BROS. (10.98/17.98) 1 week at No. 1	THE DANCE
2	1	1	5	PUFF DADDY & THE FAMILY	BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT
3	4	5	29	SPICE GIRLS	▲ VIRGIN 42174* (10.98/16.98)	SPICE
4	2	3	8	SOUNDTRACK	▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM
5	6	9	25	MATCHBOX 20	▲ LAVA/ATLANTIC 92721/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU
6	5	6	16	HANSON	▲ MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE
7	3	2	4	BONE THUGS-N-HARMONY	RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR
8	7	11	80	JEWEL	▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU
9	NEW		1	BILLY JOEL	COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III
10	8	8	6	SARAH MCLACHLAN	NETTWERK 18970/ARISTA (10.98/16.98)	SURFACING
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
13	9	7	3	SOUNDTRACK	DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER
14	16	18	56	SUBLIME	▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME
				*** Greatest Gainer ***		
15	29	—	2	BACKSTREET BOYS	JIVE 41589 (10.98/16.98)	BACKSTREET BOYS
16	11	4	3	311	CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR
17	15	13	13	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION	▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY
18	13	12	4	SOUNDTRACK	IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM
19	17	16	60	THE WALLFLOWERS	▲ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE
20	24	30	59	LEANN RIMES	▲ CURB 77821 (10.98/15.98)	BLUE
21	21	28	50	FIONA APPLE	▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL
22	18	17	12	TIM MCGRAW	CURB 77886 (10.98/16.98)	EVERYWHERE
23	25	25	18	MARY J. BLIGE	▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD
24	26	—	2	SWV	RCA 67525* (10.98/16.98)	RELEASE SOME TENSION
25	22	19	23	THE NOTORIOUS B.I.G.	▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH
26	20	22	10	SOUNDTRACK	● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING
27	19	14	6	MISSY "MISDEMEANOR" ELLIOTT	EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUPA FLY
28	28	21	4	JOE	JIVE 41603* (11.98/16.98)	ALL T...AT I AM
29	23	20	17	VARIOUS ARTISTS	▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS
30	27	24	18	GEORGE STRAIT	▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME
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
33	31	35	24	THE MIGHTY MIGHTY BOSSTONES	● BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT
34	30	27	12	WU-TANG CLAN	▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER
35	34	38	21	TONIC	● POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE
36	37	39	69	DAVE MATTHEWS BAND	▲ RCA 66904 (10.98/16.98)	CRASH
37	33	33	16	MEREDITH BROOKS	▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES
38	39	42	20	THIRD EYE BLIND	● ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND
39	35	29	18	BOB CARLISLE	▲ DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)
40	38	36	8	BLUES TRAVELER	A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING
41	36	23	3	MR. SERV-ON	NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE
42	40	46	15	OMC	● HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE
43	44	45	76	CELINE DION	▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU
44	49	52	27	LIVE	▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI
45	51	56	46	GINUWINE	▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR
46	41	41	41	SOUNDTRACK	▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM
47	42	44	37	THE VERVE PIPE	▲ RCA 66809 (10.98/15.98) HS	VILLAINS
48	47	47	28	ERYKAH BADU	▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM
49	54	59	28	LEANN RIMES	CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS
50	NEW		1	SOUNDTRACK	ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM
51	43	37	11	SOUNDTRACK	WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN
52	57	55	14	SISTER HAZEL	UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR
53	74	86	6	SMASH MOUTH	INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG
54	52	50	19	SAVAGE GARDEN	● COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN

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55	56	49	23	AEROSMITH	▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES
56	53	48	19	ROME	● GRAND JURY 67441/RCA (10.98/15.98)	ROME
57	68	68	15	REEL BIG FISH	MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF
58	62	58	14	JAMES TAYLOR	● COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS
59	45	31	4	PANTERA	EASTWEST 62068*/EEG (10.98/16.98)	OFFICIAL LIVE: 101 PROOF
60	50	40	8	SOUNDTRACK	TOMMY BOY 1169 (11.98/16.98)	NOTHING TO LOSE
61	58	65	11	NEAL MCCOY	ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS
62	71	67	14	FOO FIGHTERS	● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE
63	55	43	4	CLINT BLACK	RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS
64	48	34	3	KILLARMY	WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS
65	60	54	14	SOUNDTRACK	NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT
66	59	51	9	MIA X	NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE
67	46	26	3	VARIOUS ARTISTS	SUAVE HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE
68	69	64	29	SQUIRREL NUT ZIPPERS	● MAMMOTH 0137* (10.98/15.98) HS	HOT
69	70	73	14	JOHN FOGERTY	WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP
70	65	61	50	DEANA CARTER	▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?
71	64	62	48	SHERYL CROW	▲ A&M 540587 (10.98/17.98)	SHERYL CROW
72	67	60	8	RADIOHEAD	CAPITOL 55229 (10.98/15.98)	OK COMPUTER
73	72	63	86	NO DOUBT	▲ TRAUMA 92580*/INTERSCOPE (10.98/16.98) HS	TRAGIC KINGDOM
74	82	80	38	DRU HILL	▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL
75	63	53	4	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	EPIC 68163 (10.98 EQ/16.98)	LIVE AT CARNEGIE HALL
76	77	72	27	VARIOUS ARTISTS	● COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97
77	76	70	6	MAXWELL	COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP
78	79	92	32	JAMIROQUAI	● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING
79	66	—	6	INSANE CLOWN POSSE	ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO
80	81	82	29	PAULA COLE	● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE
81	75	66	50	BLACKSTREET	▲ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL
				*** Pacesetter ***		
82	155	—	3	ELVIS PRESLEY	RCA 67469 (59.98/69.98)	PLATINUM: A LIFE IN MUSIC
83	73	57	10	EN VOGUE	▲ EASTWEST 62057/EEG (10.98/16.98)	EV3
84	90	83	27	TRU	▲ NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME
85	78	74	10	MEGADETH	CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS
86	89	94	7	LILA MCCANN	ASYLUM 62042/EEG (10.98/16.98) HS	LILA
87	88	89	47	TOOL	▲ ZOO 31087*/VOLCANO (10.98/16.98)	AENIMA
88	92	85	9	PATTI LABELLE	MCA 11642 (10.98/16.98)	FLAME
89	80	77	30	JONNY LANG	● A&M 540640 (10.98/16.98) HS	LIE TO ME
90	NEW		1	O.C.	PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)	JEWELZ
91	91	87	9	VARIOUS ARTISTS	SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II
92	85	81	18	CHICAGO	REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997
93	83	78	62	TONI BRAXTON	▲ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS
94	95	100	10	LOST BOYZ	UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS
95	86	71	4	LISA STANSFIELD	ARISTA 18738 (10.98/16.98)	LISA STANSFIELD
96	100	98	62	BECK	▲ DGC 24823*/Geffen (10.98/16.98)	ODELAY
97	108	—	2	GIPSY KINGS	NONESUCH/ATLANTIC 79466/AG (10.98/16.98)	COMPAS
98	119	—	2	LORRIE MORGAN	BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP
99	94	—	2	SOUNDTRACK	INTERSCOPE 90131 (10.98/16.98)	HOODLUM
100	NEW		1	LORDS OF ACID	ANTLER SUBWAY 6036*/NEVER (9.98/16.98)	OUR LITTLE SECRET
101	99	95	41	VARIOUS ARTISTS	▲ ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997
102	102	96	64	METALLICA	▲ ELEKTRA 61923*/EEG (10.98/16.98)	LOAD
103	93	84	12	PAM TILLIS	ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS
104	104	88	10	K-CI & JOJO	MCA 11613* (10.98/16.98)	LOVE ALWAYS
105	87	75	7	ANT BANKS	PRIORITY 50698* (10.98/16.98)	BIG THANGS
106	96	91	43	SHAWN COLVIN	● COLUMBIA 67119 (10.98 EQ/16.98)	A FEW SMALL REPAIRS
107	97	79	4	BLACKHAWK	ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY

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

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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 (19.98/24.98)	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 ▲ TRAMA 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 MJJ/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	VARIOUS ARTISTS RHINO 72820 (10.98/15.98)	VH1 MORE OF THE BIG 80'S	174
175	NEW ►	—	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 \$50 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	SOUNDTRACK QWEST 46678/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	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	BUCK-O-NINE TMT 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	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	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	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 8ush 154	Celine Dion 43 Dru Hill 74	Joe 28 Billy Joel 9	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 Mötley Crüe 188 Mr. Serv-on 41	Primus 146 Prodigy 11 Puff Daddy & The Family 2	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	Trio 118 Tru 84 Twista 122
Aaliyah 152 Trace Adkins 164 Aerosmith 55 Alabama 121 John Anderson 161 Fiona Apple 21	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	Kenny G 157 Ginuwine 45 Gipsy Kings 97 God's Property From Kirk Franklin's Nu Nation 17	K-Ci & JoJo 104 Toby Keith 141 Killarmy 64 Korn 148 K's Choice 178 Patti LaBelle 88 Jonny Lang 89 k.d. lang 117 Kenny Lattimore 166 Tracy Lawrence 181 Lil' Kim 113 Live 44 Kenny Loggins 108, 197 Lords Of Acid 100 Lost Boyz 94	Savage Garden 54 Sawyer Brown 186 Scarface 153 Duncan Sheik 198 Sister Hazel 52 Smash Mouth 53 Sneaker Pimps 114 SOUNDTRACK Batman & Robin 51 Booty 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	Soyuzdetfilm 177 George Strait 30 Sublime 14 Sugar Ray 12 Keith Sweat 183 SWV 24	So So Def Bass All-Stars Vol. II 91 Suave House 67 Ultimate Dance Party 1997 101 Lisa Stansfield 95 Rod Stewart 177 George Strait 30 Sublime 14 Sugar Ray 12 Keith Sweat 183 SWV 24	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
Bee Gees 134 Clint Black 63 Blackhawk 107 BLACKstreet 81 Mary J. Blige 23 Blink 182 187 Blues Traveler 40 Blur 156 Bone Thugs-N-Harmony 7	Daft Punk 176 Def Leppard 192 Depeche Mode 195 Diamond Rio 115	Hanson 6 Ben Harper 191 Heavy D 132	Makaveli 123 Marilyn Manson 179 Master P 130 Matchbox 20 5 Dave Matthews Band 36, 182 Maxwell 77, 109 Lila McCann 86 Paul McCartney 125	James Taylor 58 Third Eye Blind 38 Pam Tillis 103 Tonic 35 Tool 87	Clay Walker 137 The Wallflowers 19 Westside Connection 189 Lee Ann Womack 127 Wu-Tang Clan 34	Yanni 180 Dwight Yoakam 163	

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)



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, Warehouse 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

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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



McGLADE



GLASER

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.

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

Waldman received his bachelor's degree from the State University

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.

Billboard Music Awards
Las Vegas • Dec. 8, 1997

For more information, contact Susan Mazo at 212-536-5173

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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.

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" (Netwerk/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': Magoos & 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.



by Fred Bronson



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

	1996	1997	CHANGE
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

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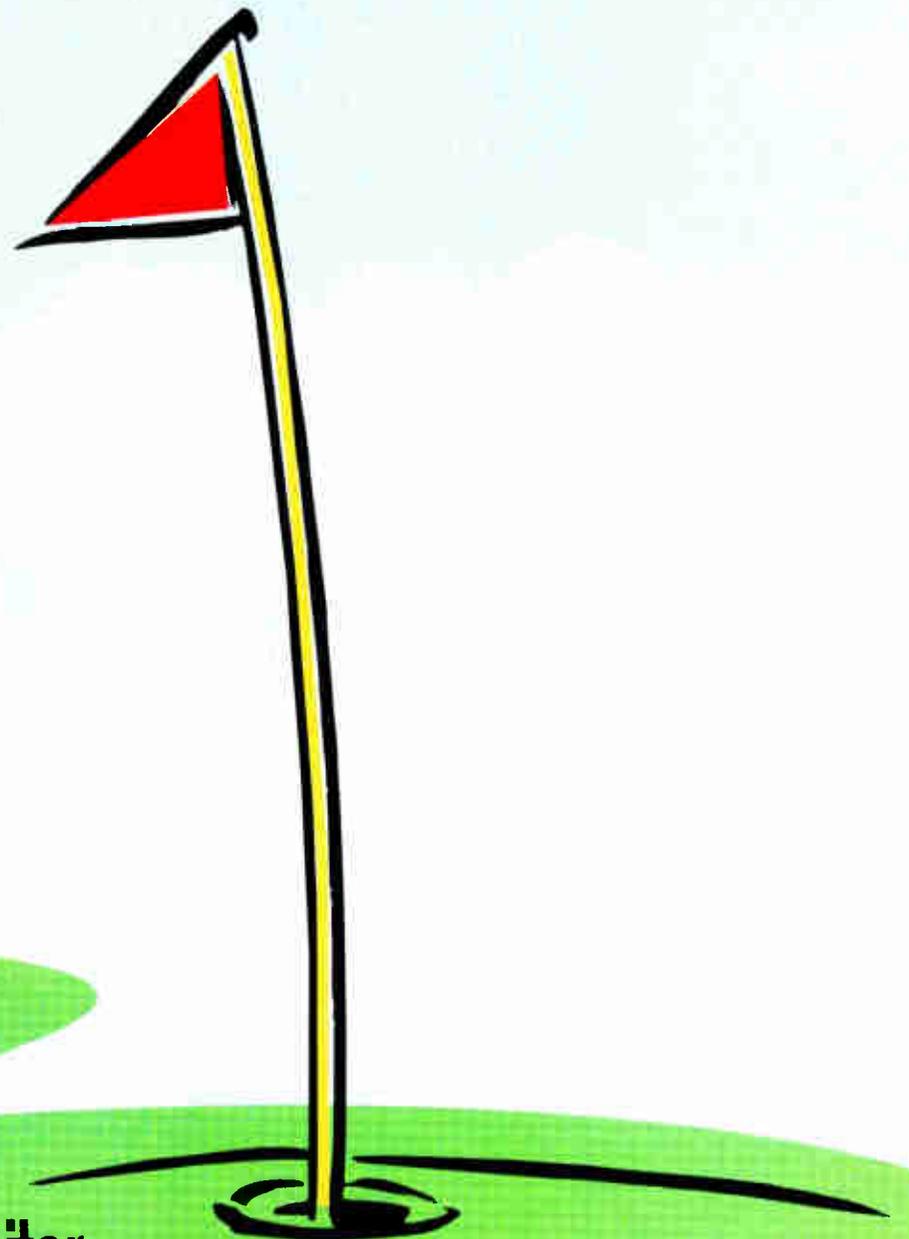
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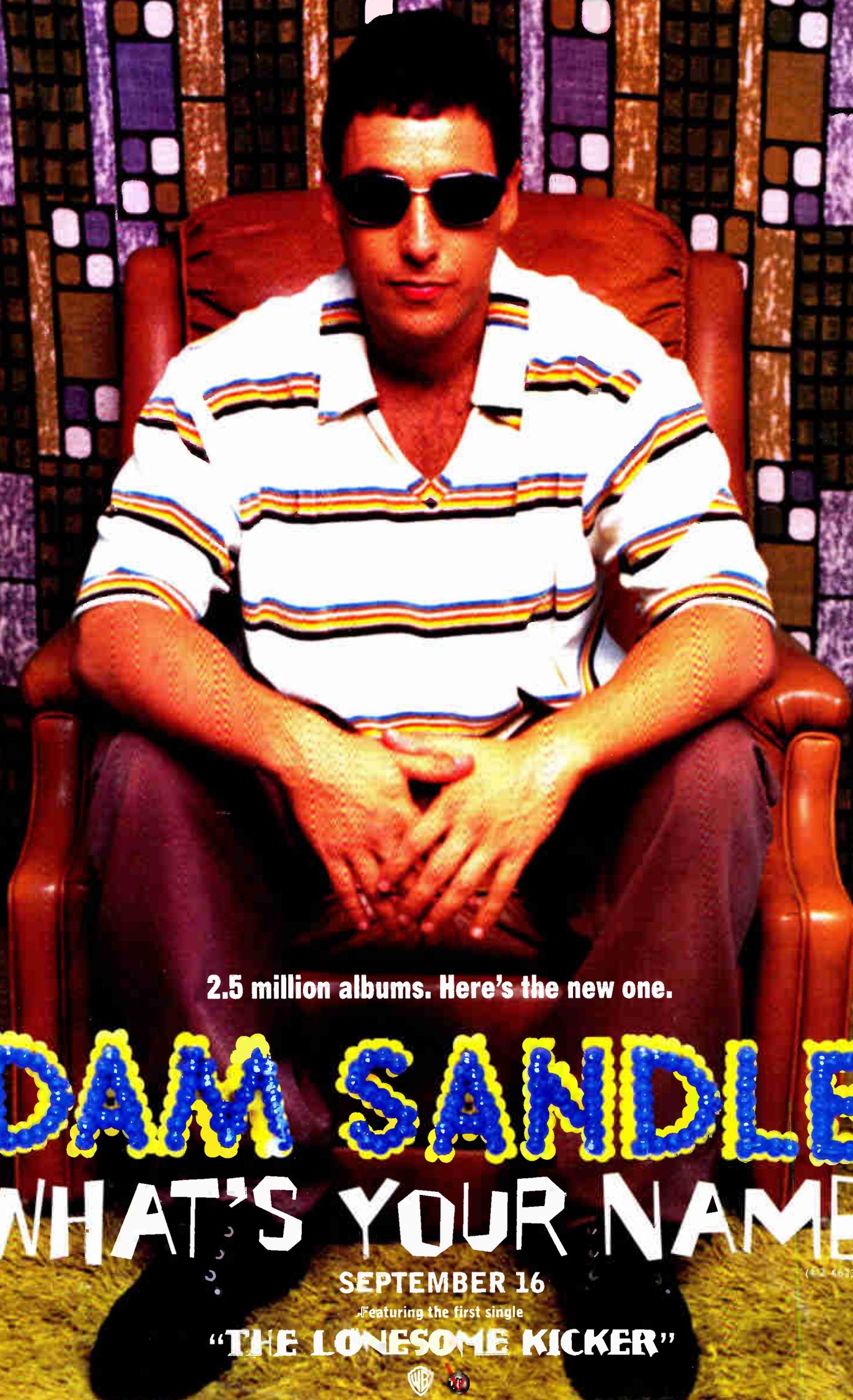
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