Virgin Retail Consolidates In Europe

BY JEFF CLARK-MEADS

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

But Simon Burke, chief executive of Virgin Retail Group, says that the increased buying power inherent in the new, more coherent management format will not be used to intimidate record companies into granting more favorable trading terms. Rather, he states, VRE will aim to move forward in a spirit of cooperation. “I’ve always believed in the consultative approach,” he says. (Continued on page 84)

A Rival Format For DVD Due On Market In ’98

BY SETH GOLDSTEIN

NEW YORK—A new DVD format should pull into the market next year. Six months after the 5.1-inch discs and machines to play them debuted at retail, a venture called Digital Video Express on Sept. 9 wrapped a system that adapts DVD technology to permit revenue sharing of software that never has to be returned to the store and that the user can throw away after viewing, at a cost of $8.

Program suppliers will split rental and purchase fees with Digital Video, a joint venture of Circuit City Stores and a Los Angeles entertainment law firm. (Continued on page 86)

Hot Rap Act Wu-Tang Clan Runs Into Troubled Waters

BY CHRIS MORRIS

LOS ANGELES—The chart-topping Loud Records rap act Wu-Tang Clan is in an apparent state of disarray. The group’s members have split or are considering splitting, and the group’s business offices are reportedly shuttered.

The group, members of which are currently under investigation for allegedly inciting a riot at a show in Los Angeles and beating a Loud promotion man after a Chicago-area date, has abruptly left its opening slot on “Rage Against The Machine’s national tour.

“It’s a very weird thing,” a label source says. But he adds that Loud, which has issued no official statement on Wu-Tang Clan’s status, has no plans to drop the group from its roster.

The hardcore rap unit has seen great success this year. In June, its two-CD set “Wu-Tang Forever!” entered the Billboard 200 at No. 1. The album, which has been certified triple-platinum, is No. 37 on the chart this issue, in its 14th week; it drops one notch from No. 36 in the nine-man group, whose debut, “Enter The Wu-Tang (36 Chambers),” went platinum, has also spawned a movie. (Continued on page 86)

Candle’ Ignores Globally

Demand High For Elton John Single

A Billboard international staff report.

LONDON—The rewritten “Candle In The Wind,” performed by Elton John as a moving tribute to Diana, Princess of Wales, at her funeral here Sept. 7, has sold one of the biggest-selling global singles ever, when it reaches retail shelves worldwide beginning Sept. 11. With proceeds earmarked to benefit the Diana, Princess of Wales Memorial Fund, a charity set up in the princess’s name after her death, the music-business initiative also promises to resonate well beyond industry confines.

The single release is only one of many music-industry tributes and fund-raising projects expected in the coming weeks and months. Also on tap are several commemorative albums, including an all-star tribute to be released in December, and a planned trans-Atlantic concert to be syndicated worldwide the next year.

MTV Networks has donated $100,000 from ticket sales of its Video Music Awards to the fund and is airing John’s moving funeral performance, taken from the official media pool camera feed, as a music video on VH1 and MTV.

The centerpiece and catalyz of the initiatives, however, is John’s single.

“Candle In The Wind,” rewritten by John’s lyricist, Bernie Taupin, originally had lyrics referring to Marilyn Monroe. The revised song opens with the lyrics:

Goodbye England’s rose May you never grow in our hearts

Sony’s RED Spawns Indie Group Red Ink

BY DON JEFFREY

NEW YORK—A new independent label group has been formed by Sony Music’s RED Distribution to help fledgling labels market and promote their recordings. The unit, called Red Ink, will be headed by VPGM Howard Gabri, who says that as “mission is developing artists for the Sony family and for the independent sector.”

He adds, “We’re acting as a label for the entrepreneurial professional who has great ears and great talent but doesn’t have the opportunity or the wherewithal to have a staff. We provide him with services so he doesn’t have to staff up.”

Gabriel reports to Ken Antonelli, senior VPGM of RED, which distributes about 260 recordings a year on 23 labels.

Antonelli says the unit was formed because many young labels lack financial resources and an understanding of distribution, “which makes it difficult” (Continued on page 89)
MARIAH CAREY
"Butterfly"

THE NEW ALBUM FEATURING
THE #1 HOT 100 SINGLE HONEY.

ALSO AVAILABLE:
SPECIALY PRICED VALUE PACKAGE
FEATURING CD & CASSETTE

ALBUM IN STORES TUESDAY, SEPTEMBER 16.

See Mariah on:
OPRAH 9/15 and THE TODAY SHOW 9/16

PRODUCED BY MARIAH CAREY, WALTER ANAIR & BEAT "PUFFY" COMES
FOR BAD BOY ENTERTAINMENT, INC. STUSIO J. DAVIES WRITES FOR
DEF MIX PRODUCTIONS, JOHN AND TONE FOR TRACK MASTER ENTERTAINMENT,
CORY RODNEY AND THE UMMPS.

MANAGEMENT: CALL-i-MOREY ASSOCIATES

COLUMBIA

http://www.music.com/MusicActivity/MariahCarey/
Gaither Gospel Series proudly presents The Grammy and Dove Award-winning Gaither Vocal Band

As you've never heard them before

"Lovin' God & Lovin' Each Other"

Featuring 13 timeless classics, many from the prolific pen of gospel legend Bill Gaither,

- Composer of more than 500 gospel standards including "He Touched Me," "Because He Lives," "The King Is Coming," and "There's Something About That Name"
- First inspirational artist to sell gold
- Creator of "Homecoming" series of videos, 19 of which have sold gold, platinum or multi-platinum causing Billboard Magazine to proclaim "Bill Gaither has done for gospel music what MTV did for rock."

Available September 9th at your favorite record store or Christian bookstore.
FOR THE LOVE OF ‘THE PHILLY SOUND’

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

Like the scene near the start of the 1964 Universal Pictures release when Mr. Krane, a knish-selling bookie who asks the frus-

trated young musician why he won’t forget his hopes of composing and arranging. “I have one idea up in my head,” says Miller, “that’s an orchestral piece that’s more than just one instrument—it’s a whole orchestra playing together.”

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

“...Sort of like a person,” says Helen/Allyson. “Uh huh, exactly,” replies Miller. “The hit song...” Gamble exclaims, “is a big laugh, still under the spell of the movie vows that motivated him. ‘She stuck by him, and they worked well together, and the same with his band. From that moment on, I identified with Glenn Miller, and that was my thing. Because the film showed that people in music have great relationships with each other.”

Which is exactly what The Love Of Money: A Songbook will do. High-drama Introduction, featuring an a cappella chorus with a Tier Tommy Bell box set next “...will boast an album,” Gamble insists—as among those of Martin and arrangers/bourgeois Norman Harris and Bobby Eli and singer/writer/producer Benny Sigler, who labored alongside enigmatic editor Joe Tarsia to break all rules in the service of Gamble and Huff’s joint vision. A prime dose of the customary wizards’ brew was “For Your Sweet Love,” which was the first and most successful of this new album—in the Philadelphia International/TSP (The Sound of Philadelphia) family.

This firstfoot featured the brilliant talents of Billy Strayhorn and Ray Brown, and the sound quality of the track was a remarkable achievement. The album was recorded in a low-key studio setting, with a small ensemble of instruments and voices. The sound quality was excellent, and the overall production was impressive. The album featured several tracks that were popular hits, including “I’ll Always Love You Mama,” “The Love Of Money,” and “The Love Of Money: A Songbook.”

The album was released on the label of the same name, and it quickly became a sensation. The album was critically acclaimed, and it received several Grammy nominations. The album was a huge commercial success, and it helped to establish Gamble and Huff as a major force in the music industry. The album was a testament to the power of music, and it showcased the talents of Gamble and Huff as songwriters and producers.
Pulse delivers the indie scoops.
54 BuyCycles: What's the best way for record companies to spend to get consumers buying?
56 Enter/Active File: Music video-on-demand service debuts on internet and CD-ROM.
63 Home Video: Dinosaurs and big bugs populate new fourth-quarter titles.
64 The Hot Talk: "Star Wars Trilogy—Special Edition" gets distinctive marketing attention.
67 Child’s Play: PolyGram video has Scary holiday plots.

Rewards & Reviews
67 Reviews of Gilberto Gil’s "Quinto" and new singles by Mulu and Dyno Morning.

Programming
75 "Batman & Robin" sound-track nabs seven dipity likes.
76 Airwaves: Sister Hazel lead singer illuminates "All For You."
77 The Modern Age: Tanya Donelly goes "Pretty Deep" on solo debut.

80 Music Video: Director Spike Jonze shoots on unusual clip for the Chemical Brothers.

Features
4 Update/Lifelines: Uptight bassist Roy Hay skuely dies of cancer at age 41.

Audiobooks: P. 55
89 Hot 100 Singles: Million of orders retailing in for Elton John’s "In the Wind" his tribute to Diana, Princess of Wales.
92 Between The Billboards: Reader's Poll for N. Y. P. H. No. 1 on the Billboard 200.
92 Classified
94 Real Estate
94 Market Watch
94 Charts Best: Led Zeppelin makes U.K. singles chart debut.
94 Homefront: The Billboard Music Video Awards ceremony is going online.

Billboard.com
8 BP Communications: Jim Sullivan, Sue Fecteau, Robin Mauck, John W. Barlow, Angelo DeSanto, Richard J. Silverman, Billboard Communications, Inc. 100 Ave. of the Americas, New York, New York 10013.

Register
99 What's New:
100 Latin: Not enough quality artists, says Howard Portnoy.
101 Concerns:
101 R&B:
101 Country/Rock:
101 Rock:
101 Adult Contemporary:
101 Christian:
101 World:
101 British:
102 Classic:
102 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
103 West African:
103 Ethnic:
103 Christian:
103 World:
103 British:
103 Classic:
103 Rap:
103 Jazz:
103 Pop:
103 Soft Rock:
103 Alternative:
103 Country:
103 Dance:
103 Urban:
103 Classical:
103 Latin:
the next voice you hear: the best of jackson browne

His first ever best-of. Thirteen classics and two new songs, including the first single "The Next Voice You Hear"

Doctor My Eyes • These Days • Fountain Of Sorrow • Late For The Sky • The Pretender
Running On Empty • Call It A Loan • Somebody’s Baby • Tender Is The Night
In The Shape Of A Heart • Lives In The Balance • Sky Blue And Black
The Barricades Of Heaven • The Rebel Jesus • The Next Voice You Hear

Produced by Jackson Browne, Jackson Browne and Al Schmitt, Jackson Browne & Greg Ladanyi, Jackson Browne & Scott Thurston,
Management: Donald Miller

In stores September 23
U.S. Begins WIPO Debate
C'right Treaties Mulled Worldwide

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

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

Multi-Format House of Blues Series Planned

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

The multimedia music program "Gumbo TV—From The House Of Blues" is expected to begin in mid-1997 and is the second television series effort for House of Blues, following the TBS show "Live From The House Of Blues," which ceased production in 1996.

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

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

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

AOL Venture To Sell Singles

The Hub Lets Users Download Songs

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

The Hub's music retail venture, which debuted Sept. 23, is expected to offer CD-quality tracks from about 1,000 established and developing artists using technology developed by Redwood City, Calif.-based Liquid Audio.

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

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

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

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

"This is just the tip of the iceberg," says Klein. "We hope that larger labels will start to recognize that this technology is safe and there is a way to sell (Continued on page 55)"
COPYRIGHT IS MUSIC TO OUR EARS.

Join Musicians United for Strong Internet Copyright

TONY BENNETT, PAUL BRANDT, MARY CHAPIN CARPENTER, SHAWN COLVIN, SHERYL CROW, GLORIA GAYNOR, EMMYLOU HARRIS, DON HENLEY, FAITH HILL, BILLY JOEL, TOM JONES, PETE & MAURA KENNEDY, BARRY MANILOW, DAVE MATTHEWS, JONI MITCHELL, MAURA O'CONNELL, JOAN OSBORNE, BONNIE RAFFT, DIANE REEVES, KIM RICHEY, LINDA RONSTADT, ARTURO SANDOVAL, DIANE SCHUUR, CARLY SIMON, DWIGHT YOAKAM, AMONG OTHERS.

TREATY RATIFICATION IS ALSO SUPPORTED BY THE FOLLOWING MUSIC INDUSTRY ORGANIZATIONS:
AARC, AFM, AFTRA, ASCAP, BMI, NMPA, RIAA, R&B FOUNDATION, SGA

In this country, we've always believed that anyone with a good idea should get credit for their creativity. That's why we are uniting to urge Congress to ratify the World Intellectual Property Organization (WIPO) treaties that extend copyright laws into cyberspace and around the world. Copyright: It's the Right Thing. Ratify an American Tradition.

For more information, contact Joel Flatow at 1.800.223.2328
Ray J in Concert with Brandy on Disney Channel

Saturday PREMIER!

September 20 at 7pm/6c
Lava/Atlantic’s Sugar Ray Flying High With ‘Floored’

BY DOUG REECE

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

Moving back up to No. 12 this issue, “Floored” has sold more than 51,000 units since being released in July, according to SoundScan.

Even more impressive, the band’s single “Fly”—a hooky, summertime gem featuring the talents of toaster/rapper Super Cat—has risen to the No. 1 spot on the Modern Rock Tracks chart for its eighth consecutive week.

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

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

“Competing modern rock station WIDGE is on it, and [top 40] WPJO and [mainstream rock] WLLY are playing it over the place as well, so burn would be an issue,” he says. “But so far, research is telling us that it’s not crisper yet, which is pretty amazing when you consider we’ve had it in heavy rotation for the last three months.”

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

While the band has undoubtedly become tied to the track due to its widespread coverage, it is only one facet of Sugar Ray’s musical persona.

In fact, most other tracks on the album, including the forthcoming single “RPM,” reveal a heavier, more aggressive punk sound.

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

“They are coming from the same background, it was easier to relate to than something like ‘London Calling.’ That record was done in a completely different era.”

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

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

“Insomniac,” the band’s 1995 album, has sold 1.6 million—a disappointment only when compared with the incredible sales strength of “Dookie.”

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

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

BY JEFF CLARK-MEADS

LONDON—A major televised concert has been dedicated to the memory of Sir Georg Solti, winner of 32 Grammy Awards and described as "one of the century's finest musicians," following his death at age 85, Oct. 7, in Paris after a heart attack.

The concert will honor Solti’s 56-year career, which began in 1941 and has included more than 1,000 classical recordings. It will be broadcast on Oct. 16, 2018, on the BBC Four channel.

Solti was born in Budapest in 1927 and began his career as a conductor in the Hungarian state opera and in the Hungarian Radio Symphony Orchestra. He came to the United States in 1946 to conduct the Chicago Symphony Orchestra, and in 1951 he became the music director of the Lyric Opera of Chicago, where he conducted more than 1,000 performances of 100 operas. He was also music director of the Royal Opera House, Covent Garden, in London, from 1971 to 1982.

Solti was one of the most successful and influential conductors of the 20th century. He conducted more than 500 classical recordings, which earned him 22 Grammy Awards. He was also known for his work with the Vienna Philharmonic Orchestra, which he led from 1962 to 1989.

Solti was a member of the Royal Academy of Music and was awarded the Order of the British Empire in 1948, the Order of the British Empire in 1960, the Order of the British Empire in 1972, and the Order of the British Empire in 1984.

He is survived by his wife, Elizabeth, and their four children. Services will be held at the London Church of St. Martin-in-the-Fields on Oct. 17.
Fleetwood Mac: The Dance
Debuted at #1 on the BILLBOARD Chart

Congratulations.

Fleetwood Mac: The Dance, exclusively on MTV

Congratulations.
Artists & Music

Collins Follows Up With ‘Following’
Fourth Solo Set Is First In Setanta/Epic Deal

BY PAUL SEXTON

LONDON—By his current scorecard, Edwyn Collins isn't due for another major crossover hit until the year 2009, but he isn't sitting around waiting for it. Instead, the Scottish singer-songwriter and former leader of early '80s U.K. favorite Orange Juice is launching himself into his fourth solo project, “I'm Not Following You.” Due Oct. 31, it's the first record to appear via the new U.S. marriage between Setanta, the independent label to which Collins is signed in the U.K., and Epic.

The album is the follow-up to 1994’s “Gorgeous George,” which Setanta managing director Keith Cullen says sold about half a million copies worldwide. Released in the U.S. on Bar/None, that set had a four-week run on The Billboard 200 late in 1995 and now has U.S. sales of 125,000 copies, according to SoundScan.

The album included the memorable single “A Girl Like You,” which sold 54,000 copies in the U.S. according to SoundScan. Cullen estimates that the worldwide hit, which returned Collins to the U.K. top 10 for the first time since Orange Juice made the grade with “Rip It Up” in 1983, sold roughly a million copies worldwide.

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

Collins, whose songs are published by Island Records, acknowledges that chart success in the scale of “A Girl Like You” may be hard to come by. “That’s kind of a one-off,” he says—but as the title of the new album suggests, he has been worth the wait to chase trends. He views the mixed U.K. press reception to “I'm Not Following You” with a mixture of bewilderment and amusement. “I expected to polarize people, but not to this extent. It’s hard to pigeonhole me, and I think the lastest journalists are confused.”

The lead track from the album is “The Magic Piper (Of Love),” due at specialty and triple-A stations Sept. 9 and at alternative and college outlets Sept. 30. Epic senior VP David Massey is confident that Collins will enjoy American success on his own terms. “You have to bear in mind,” says Massey, “that what happened with Edwyn last time was that his album [sales were] supported by the ‘Empire Records’ soundtrack, on which ‘A Girl Like You’ was featured. He deserved a gold album. He’s actually been quite easy to promote, the press love him. We feel good about him being on Epic.”

Product manager Ross Piro adds that press interest in the album is high.

(Continued on page 20)

Sublime Sends Out ‘Secondhand Smoke’; Rick James Back In Action

SECONDHAND SUBLIME: Gasoline Alley/MCA will release a new album of Sublime material Nov. 4. Titled “Secondhand Smoke,” the project will include at least 15 tracks, the majority of which are previously unreleased songs. The album will be compiled by Bradley Nowell, who died in May 1996 of a drug overdose.

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

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

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

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

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

The album was overseen by the band’s remaining members—drummer Bud Gaugh and bassist Eric Wilson—and Nowell’s family. The production and mixing is being done by Michael “Miguel” Haupold, a close associate of the band who has served as a tour guitarist and songwriter for Sublime. As singles are still being released from “Sublime,” Orescan says not to expect a single from “Secondhand Smoke” until sometime in 1997.

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

YOU AND I: After a detour in the state pen, Rick James is releasing a new album, “Urban Rhapsody,” on Private I Records. Private I is Joe Jagro's label, which has an unflaggingly press and distribution deal with Mercury Records. James also has plans to tour. According to a press release, “While on the road, James plans to visit schools and talk to groups of students about relevant social issues so they may learn and benefit from his experiences.”

Fathers, lock up your daughters...Also of note, although he’s known to have performed duets with the late Kurt Cobain, the recently deceased Alanis Morissette and Green Day, James will make his third appearance on ABC’s “American Bandstand” on Oct. 27.

CALENDARS: Given the ardent background of most of Bardo Pond's members, it comes as no surprise that some of Matador Records’ marketing plans for the Philadelphia band's Oct. 21 release, “Lapsed,” recall an art project.

Christina Zafiria, the label’s director of marketing, says, “With a band like this, they foster their own scene that grows on its own, and you have to be very sensitive to that and make sure that you help it manifest itself—things like letting the band do their own artwork [and] really paying attention to what they are into visually and how they are expressing their music visually and how to take that expression and translate it into basic marketing tools, like a poster or a sticker or the advertisements. Where is the power, image-wise?”

Michael Gibbs—who is joined in Bardo Pond by his brother and fellow guitarist John, bassist Clint Takeda, drummer Joe Culver, and singer/flutist Isobel Sollenburger—comprises his band’s methods to marketing with sound.

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

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

(Continued on page 21)

Matador’s Artistic Bardo Pond
Uses Music As Palette

BY CHRIS MORRIS

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

Christina Zafiria, the label’s director of marketing, says, “With a band like this, they foster their own scene that grows on its own, and you have to be very sensitive to that and make sure that you help it manifest itself—things like letting the band do their own artwork [and] really paying attention to what they are into visually and how they are expressing their music visually and how to take that expression and translate it into basic marketing tools, like a poster or a sticker or the advertisements. Where is the power, image-wise?”

Michael Gibbs—who is joined in Bardo Pond by his brother and fellow guitarist John, bassist Clint Takeda, drummer Joe Culver, and singer/flutist Isobel Sollenburger—comprises his band’s methods to marketing with sound.

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

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

(Continued on page 21)
Less than 6 months ago, a dynamic new global force in the music industry was launched - Eagle Records.

Since that launch, Eagle has built a truly impressive roster of artists who have combined worldwide album sales of over 100 million.

Our clearly defined mission is to build a frontline worldwide record company - tailored specifically for established international mainstream acts and establish a catalogue through acquiring and licensing-in existing recordings.

We have a professional and experienced management team based in London, Paris and Hamburg, comprising key figures from the UK and European music industry.

We are looking for:-
- Established acts to sign worldwide or world excluding the US.
- Existing recording catalogues to license-in or acquire.
- Music based TV/Video projects to produce or acquire.

If you can deliver any of the above, contact us now.
Artists & Music

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

BY DOUG REECE

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

Still, when the label first took interest in the band’s singer/songwriter, Paul Durham, the act was little more than a tenuous, developing lineup with Durham’s collection of rough, acoustically recorded songs—only vague notions of the material on the album.

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

“The guy had great songs and a good idea of what he wanted the band to sound like, and that was several months before they came together and we made the record,” says Barber. “Paul’s a singer/songwriter and curator of the room that I could tell if he surrounded himself with the right guys something would come out of it.”

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

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

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

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

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

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

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

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

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

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

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

“This band does have a pedigree,” says Barber. “Granted, a lot of people in modern rock don’t remember some (Continued on page 21)
London Records pays tribute to one of the century’s greatest musicians, with whom it has been privileged to work for over fifty years.
Artists

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

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

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

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

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

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

Chris Straw, head of music at Hallam FM in Sheffield, says the commercial station "came very close" to playinglist "The Magic Piper." "It had a certain quirkiness to it. In the end, we took the decision to let somebody else make it a hit."

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

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

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

Contact Stiles at 210-822-6431.

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

Contact Nardone at 414-282-5765.

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

MOIRA MCCORMICK
BARDO POND
(Continued from page 11)
Regarding the inspirations for Bardo Pond's slow-moving, high-visibility music, Gibbons says, "Can was always a huge group for us... I hate to say it—so many bands mention Can. But for us, that was it." Other acknowledged influences include other krautrock acts like Amon Duul II and Ash Ra Tempel; free jazz, New York "no wave"; Sonic Youth; and English neo-psychelic and guitar-damage acts like Spacemen 3, Spiritualized, and My Bloody Valentine.
"Lapsed" is Bardo Pond's third full-length album, following its 1995 debut, "Bufo Alvarius, Amen: 29:15" for Drunken Fish, and its 1996 Matador box, "Amanita." Like those records, the current work grew out of jams the band worked up and recorded on an 8-track machine in its studio space. (One such jam, the 29-minute "Amen," served as the climax to the group's debut album.) Sollenburger's lyrics come into play only after an instrumental backdrop had been established. "We just have this material we're workin' on, and she has her lyrics," Gibbons says. "She'll have things that she's worked on, or she'll make something up on the spot that she's inspired to do just from hearing the sounds. That's basically how it works. She hears what we're doing, and she'll either come in with the flute or add vocals to it."

The combination of the band's grinding, feedback-heavy playing and Sollenburger's ethereal vocals can draw some unusual comparisons from listeners. Gibbons says, "One guy came up to us once and said, 'You guys are like Mazzy Star and Black Sabbath.' Yeah?"
(Continued on page 30)

BLACK LAB
(Continued from page 18)
of the [acts the band members have been in], but I think if you want to talk about credibility, this band comes from a solid, alternative background."
Another interesting hook for breaking the band at modern rock could be Black Lab's reworking of PJ Harvey's "All The Money In The World," an unreleased track Durham got from a friend in the music business."
"That whole song was about me trying to scam a conversation with PJ Harvey," quips Durham, who still hasn't spoken to the artist.
To promote the act, Geffen will pursue what Barber refers to as an old-fashioned tact."
"We're going to put them on radio and get them out in front of a lot of people, but there aren't any gimmicks that are going to make people respond differently to this music," he says.
The act, which is booked by Monterey Peninsula Artists and managed by Bill Graham Management, finishes a tour with Cracker Monday (10) at the House of Blues in Los Angeles. Meanwhile, simultaneous with the band's CD release, Tim/Kerr Records will issue a three-sided vinyl act of "Your Body Above Me" that includes bonus tracks and a pressed image of the album's cover art on the fourth side. The label has also reissued Sleepers material on vinyl. Geffen will utilize these albums for promotional purposes.
The album will bow in most parts of the world outside the U.S. in January 1998.

BREAK A LEG.
The expression of good luck inherent to the entertainment industry. Unfortunately, it can also mean bad luck. An injury at a soft ball game. A skiing accident or some other mishap.
Health Plans from the Entertainment Health Alliance provide companies, with two or more employees, special benefits that could really help. Like physical therapy and chiropractic treatment. Provisions for alternative care including acupuncture or massage therapy.
And qualified Domestic Partners of either sex are eligible for dependent coverage including benefits for mental health. Even dental bleaching and bonding and much more.
The plans are a lot more affordable than you may think and underwritten by QualMed Health and Life Insurance Co., part of one of the largest managed care organizations in the U.S.
To find out more, call 1-888-342-EHA-1.
Entertainment Health Alliance™
Creative Health Plans for Creative People™
1-888-342-EHA-1 www.echaplan.com
HELP YOUR BABY TAKE ITS FIRST STEPS

Billboard's Heatseekers Program

Big plans for your baby's future? Forget the Formula. Let Billboard push your up-and-coming acts into world view. We offer full-page, b/w ads promoting Heatseeker acts at a significant savings off the original rate.

Your baby will ride on the shoulders of Billboard's readership of worldwide industry decision makers.

Start planning for your baby's future by investing in Billboard.

Contact your Billboard Representative for more information:
N.Y.: (212) 536-5004
NASHVILLE: (615) 321-4294
L.A.: (213) 525-2307
UK/EUROPE: 011-44-171-323-6686
FLOCK TOGETHER: New York nightclub the Bottom Line kicks off "Nightbirds," a new monthly series that will showcase female artists, on Monday (15). The shows, which are hosted by WFUV New York DJ Meg Griffin and named in honor of the popular, late WNEW New York radio personality Allison Steele (aka the Night Queen), will begin with performances by Amy Rigby, Lisa Loeb, and Michelle Malone. Bottom Line co-owner Alan Pepper says the program will aim to balance new artists with more established performers.

Developing artists Rigby and Malone, who is now opening for Indigo Girls, are in the midst of launching their respective albums, "Diary Of A Moi Housewife" and "Beneath The Surface.

"Nightbirds" will also feature spoken-word, dance, and mixed-discipline performances. For example, actress Deirdre O’Lrandsmith will join the Monday lineup to read excerpts from her new woman-about-town, "Mother." Pepper, who says he used to avoid booking more than one female act per night, says people's (including his own) perceptions of female artists have changed for the better in recent times. "Along with the growing number of women performers who are becoming introduction initiators," he says, "I think this, and the popularity of shows like the Lilith Fair, have raised people's conceptions. It certainly got me to stop and think."

UP FROM THE UNDERGROUND: Former busker Daniel Cartier, whose debut album Ignition/Strike, "Live From New York—The Subway Session," was recorded in the bowels of Gotham’s Canal Street Station, has surfaced on Rocket/A&M with his new release, "Avenue A."

This Cartier has focused on creating a collection of character studies that reflect various personalities in his East Village neighborhood. In support of the album, which bows Tuesday (16), the singer/songwriter has appeared on MTV's "Oddity" program. Cartier embarks on a club and triple-A radio promo tour in October.

SOCIETAL EVOLUTION: After developing a legion of loyal fans in Boston, and its hometown of Memphis with its last album, PC Music rock act Another Societys new "Blood Wrong" is better positioned to make regional impacts. WAAP Boston and WMP's Memphis have already proved to be strong supporters. PC product is now being distributed through the Alternative Distribution Alliance (the band's debut was distributed through the label).

The act, which is booked by PC Booking, plays East Coast dates through October, including forthcoming slots with such bands as Faith No More and Bogom.

ROADWORK: RCA country act The Thompson Brothers Band will provide a sneak peak of music from their forthcoming 1998 debut, "Blame It On The Dog," when they play the Exit-In on Saturday (20) in Nashville. The act, whose first single, "Drive Me Crazy," shipped to radio in late October, has been touring steadily since early 1998.

CORRECTIONS: Virgin Recording artist Briegette McWilliams album, "Too Much Woman" bowed Aug. 28.

"This Time It's Personal is the second album from Warnr Bros. R&B act Somethin' For The People.
<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Wet Dreams&quot;</td>
</tr>
<tr>
<td>15</td>
<td>Jay-Z</td>
<td>&quot;Still Black, Still Proud&quot;</td>
</tr>
<tr>
<td>16</td>
<td>The Game</td>
<td>&quot;Drown&quot;</td>
</tr>
<tr>
<td>17</td>
<td>Mary J. Blige</td>
<td>&quot;Real Love&quot;</td>
</tr>
<tr>
<td>18</td>
<td>Aaliyah</td>
<td>&quot;Are You That Somebody?&quot;</td>
</tr>
<tr>
<td>19</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>20</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>21</td>
<td>Lil' Mo</td>
<td>&quot;encienda&quot;</td>
</tr>
<tr>
<td>22</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>23</td>
<td>Mary J. Blige</td>
<td>&quot;No More Drama&quot;</td>
</tr>
<tr>
<td>24</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>25</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>26</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>27</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>28</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>29</td>
<td>Mary J. Blige</td>
<td>&quot;All I Need&quot;</td>
</tr>
<tr>
<td>30</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>31</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>32</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>33</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>34</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>35</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>36</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>37</td>
<td>Mary J. Blige</td>
<td>&quot;All I Need&quot;</td>
</tr>
<tr>
<td>38</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>39</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>40</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>41</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>42</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>43</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>44</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>45</td>
<td>Mary J. Blige</td>
<td>&quot;All I Need&quot;</td>
</tr>
<tr>
<td>46</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>47</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>48</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>49</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>50</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>51</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>52</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>53</td>
<td>Mary J. Blige</td>
<td>&quot;All I Need&quot;</td>
</tr>
<tr>
<td>54</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>55</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>56</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>57</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>58</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>59</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>60</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>61</td>
<td>Mary J. Blige</td>
<td>&quot;All I Need&quot;</td>
</tr>
<tr>
<td>62</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>63</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>64</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>65</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>66</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>67</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>68</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>69</td>
<td>Mary J. Blige</td>
<td>&quot;All I Need&quot;</td>
</tr>
<tr>
<td>70</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>71</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>72</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>73</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>74</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>75</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>76</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>77</td>
<td>Mary J. Blige</td>
<td>&quot;All I Need&quot;</td>
</tr>
<tr>
<td>78</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>79</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>80</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>81</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>82</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>83</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>84</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>85</td>
<td>Mary J. Blige</td>
<td>&quot;All I Need&quot;</td>
</tr>
<tr>
<td>86</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>87</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>88</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>89</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>90</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>91</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>92</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
<tr>
<td>93</td>
<td>Mary J. Blige</td>
<td>&quot;All I Need&quot;</td>
</tr>
<tr>
<td>94</td>
<td>Faith Evans</td>
<td>&quot;I Need to Know&quot;</td>
</tr>
<tr>
<td>95</td>
<td>Aaliyah</td>
<td>&quot;Rock the Boat&quot;</td>
</tr>
<tr>
<td>96</td>
<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
</tr>
<tr>
<td>97</td>
<td>Missy &quot;Misdemeanor&quot; Elliott</td>
<td>&quot;Get It Up for My Baby&quot;</td>
</tr>
<tr>
<td>98</td>
<td>R. Kelly</td>
<td>&quot;The Way It Goes&quot;</td>
</tr>
<tr>
<td>99</td>
<td>Aaliyah</td>
<td>&quot;Miss Understanding&quot;</td>
</tr>
<tr>
<td>100</td>
<td>Lil' Kim</td>
<td>&quot;The Story of D &amp; V&quot;</td>
</tr>
</tbody>
</table>

**FRONT PAGE FOCUS**

**MAVERICK**

**THE DON ALLIUMIATI: THE 67 THEORY**

**CAPONE- N-OREGIA**

**THE WAR REPORT**

**SUGA THREED**

**MARY STANSLIE**

**DEATH ROW SOUNDSCAPES**

**SONIC Pain**

**T hobby REPORT**

**ROYAL FLUSH**

**GHEETO THIWZ**

**RAPP-AL-LATINO**

**444-APOR**

**NOICE WANTED**

**GHEETO TWINZ**

**KANYE THANG**

**HILL 90093/INTERSCOPE**

**LATTIMORE**

**MUSIC ISLAND**

**YCLEF JOHN**

**BLACKGROUND/ATLANTIC**

**GRANDSTAND**

**ISLEY BROTHERS**

**RE-ENTRY**

**NOICE WANTED**

**GHEETO TWINZ**

**KANYE THANG**

**HILL 90093/INTERSCOPE**

**LATTIMORE**

**MUSIC ISLAND**

**YCLEF JOHN**

**BLACKGROUND/ATLANTIC**

**GRANDSTAND**

**ISLEY BROTHERS**

**RE-ENTRY**

**NOICE WANTED**
CONGRATULATIONS

TO THE ONE & ONLY

MASTER P

ON YOUR #1 BILLBOARD DEBUT

Master P

GHETTO D

I MISS MY HOMIES

Gold Single

GHETTO D

Already Platinum

THERE IS NO LIMIT

TRU
TRU 2
DA GAME
Double Platinum

MR. SERV-ON

MR. SERV-ON

I'M BOUT IT
SOUNDTRACK
Platinum

VIDEO

4x Platinum

MIA X
UNLADY LIKE
Gold

ICE CREAM
MAN
Gold

WEST COAST
BAD BOYS II
Gold

FROM YOUR FAMILY

PRIORITY RECORDS
## Hot R&B Singles

**Compiled from a National Sample of R&B Radio Airplay monitored by Broadcast Data Systems, R&B radio playlists, and retail single sales collected, compiled and provided by Billboard.com**

### Table of Contents

- **01.09.1997**
- **No. 1 Single: Nothing**
- **Artists and Songs**
- **Genres and Sales**
- **Top Tracks**

### Hot R&B Singles

<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Wrestler</th>
<th>Billboard Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>41</td>
<td>47</td>
<td>Jerry Butler</td>
<td>Nothing</td>
<td>Scepter Records</td>
<td>7</td>
</tr>
<tr>
<td>51</td>
<td>52</td>
<td>58</td>
<td>Max Romeo</td>
<td>F.I.T.</td>
<td>Island Records</td>
<td>6</td>
</tr>
<tr>
<td>52</td>
<td>10</td>
<td>43</td>
<td>The Jam</td>
<td>That's Entertainment</td>
<td>Polydor Records</td>
<td>1</td>
</tr>
<tr>
<td>53</td>
<td>11</td>
<td>37</td>
<td>Queen</td>
<td>Love of My Life</td>
<td>EMI Records</td>
<td>4</td>
</tr>
<tr>
<td>54</td>
<td>12</td>
<td>45</td>
<td>Eels</td>
<td>Exit Wages</td>
<td>XL Recordings</td>
<td>8</td>
</tr>
<tr>
<td>55</td>
<td>13</td>
<td>35</td>
<td>The Rolling Stones</td>
<td>Beggar's Banquet</td>
<td>Decca Records</td>
<td>9</td>
</tr>
<tr>
<td>56</td>
<td>14</td>
<td>28</td>
<td>David Bowie</td>
<td>Aladdin Sane</td>
<td>RCA Victor</td>
<td>10</td>
</tr>
<tr>
<td>57</td>
<td>15</td>
<td>29</td>
<td>The Beatles</td>
<td>Abbey Road</td>
<td>Apple Records</td>
<td>11</td>
</tr>
<tr>
<td>58</td>
<td>16</td>
<td>23</td>
<td>Bruce Springsteen</td>
<td>Born in the U.S.A.</td>
<td>Columbia Records</td>
<td>12</td>
</tr>
<tr>
<td>59</td>
<td>17</td>
<td>33</td>
<td>Fleetwood Mac</td>
<td>Rumours</td>
<td>Warner Bros. Records</td>
<td>13</td>
</tr>
<tr>
<td>60</td>
<td>18</td>
<td>34</td>
<td>The Eagles</td>
<td>Hotel California</td>
<td>Asylum Records</td>
<td>14</td>
</tr>
<tr>
<td>61</td>
<td>19</td>
<td>21</td>
<td>The Beach Boys</td>
<td>Pet Sounds</td>
<td>Capitol Records</td>
<td>15</td>
</tr>
<tr>
<td>62</td>
<td>20</td>
<td>19</td>
<td>The Beach Boys</td>
<td>Surfer Girl</td>
<td>Capitol Records</td>
<td>16</td>
</tr>
<tr>
<td>63</td>
<td>21</td>
<td>18</td>
<td>The Beach Boys</td>
<td>Good Vibrations</td>
<td>Capitol Records</td>
<td>17</td>
</tr>
<tr>
<td>64</td>
<td>22</td>
<td>17</td>
<td>The Beach Boys</td>
<td>geme</td>
<td>Capitol Records</td>
<td>18</td>
</tr>
<tr>
<td>65</td>
<td>23</td>
<td>16</td>
<td>The Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol Records</td>
<td>19</td>
</tr>
<tr>
<td>66</td>
<td>24</td>
<td>15</td>
<td>The Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol Records</td>
<td>20</td>
</tr>
<tr>
<td>67</td>
<td>25</td>
<td>14</td>
<td>The Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol Records</td>
<td>21</td>
</tr>
<tr>
<td>68</td>
<td>26</td>
<td>13</td>
<td>The Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol Records</td>
<td>22</td>
</tr>
<tr>
<td>69</td>
<td>27</td>
<td>12</td>
<td>The Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol Records</td>
<td>23</td>
</tr>
<tr>
<td>70</td>
<td>28</td>
<td>11</td>
<td>The Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol Records</td>
<td>24</td>
</tr>
<tr>
<td>71</td>
<td>29</td>
<td>10</td>
<td>The Beach Boys</td>
<td>Surfin' USA</td>
<td>Capitol Records</td>
<td>25</td>
</tr>
</tbody>
</table>

### Chart Notes

- **No. 1 Single:** Nothing
- **Artists and Songs:** Various artists
- **Genres and Sales:** Various genres
- **Top Tracks:** Various tracks

---

**Billboard** marks the 1997 year-end Hot R&B Singles chart with a special issue containing the top 100 songs of the year. The chart is compiled based on airplay data from Billboard's R&B radio airplay and retail single sales. For the latest chart, please visit Billboard.com.
LADY OF SOUL AWARDS (Continued from page 21)

It off. Her statement garnered a standing ovation, and the audience gave her a standing ovation. This marks the second time that "I Didn't Mean To Turn You On," a track from the "Money Talks" soundtrack, has been nominated for an award. Award-winner Jackson made her much-anticipated appearance after a musical tribute of "That's The Way Love Goes," performed by Janis Joplin, Cher, Debbie Harry, and many others. The tribute was followed by a performance of "I Need A New Defender," a song by the late singer, Dina, and the first single from her album "The Velvet Rope.

Referring to the track "Can't Be Stopped," Jackson said, "The idea of that song is that you can go anywhere in life as long as you don't forget where you come from. I will always remember where I come from and whose shoulders I stand upon.

The 2nd Lady of Soul Awards were voted on by all the recording artists, record retailers, and record programmers. The show is syndicated by Tribune Entertainment, which also handles the "Soul Train" music series as well as the "Tribune American Music Awards."

Clearing in 88% of the country, according to Tribune, the show was broadcast live in New York, Los Angeles, Dallas, and others and tape-delayed in prime-time in Los Angeles and Seattle. It will be seen in other markets on varying dates through Sept.

COMMENTARY (Continued from page 6)

Foray, Dan Peck of America, Al Green, Rick Cuca of the Outlaws, and Erykah Badu, a newcomer to the mainstream music and a popular soul singer, have all emerged as artists who are willing to take music to a new level. The new wave of artists that have emerged, such as Erykah Badu, have made records that are not just about love and relationships, but about the wider world. "You can’t make music just for your own enjoyment. You must make music that speaks to the world," Badu said.

There has been a significant increase in the number of female artists who are taking their music to a new level. "Women are no longer just making music for men. They are making music for everyone," said the Executive Director of the National Association of Recording Artists, Jackie Robinson.

MATADOR’S BARDO POND (Continued from page 22)

Thanks, man.

Gibbons acknowledges that Bardo Pond's experimental style—which results in such mini-epics as the nine-minute "Honky Tonk"—is "an extension of the 'Albino' on the new album—but that's far beyond what the group's audience has come to expect. "It's a bit more like the kind of music we like, so it's kind of an honor to be included with the bands they play with. We don't have that."

and, "What do we do? We don't have that."

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

Initial tour dates will target some of the up-and-coming artists. Bardo Pond is set to play a series of dates in the Midwest, followed by a tour of the east coast. The group is likely to play its own East Coast tour dates late in the year.

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

An all-inclusive list of winners follows:

Best R&B/Soul single, solo:
- Erykah Badu, "On & On."

Best R&B/Soul group, band or duo:
- Eric "DJECS" Lindell, "Don't Let Go (Love)."

Best album of the year, solo:
- Erykah Badu, "Bathtub."

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

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

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

Best jazz album:
- Donnie Gleaves, "The King of Swing."

Best gospel album:
- Lashawn Pace, "A Wealthy Place."

Best soul song of the year:
- Erykah Badu, "On & On."

Opprobrium—they're experimental music fanatics," Zaffiria says. "We're also going to do some advertising to raise awareness that the record is out, which is a big deal for the majority of mainstream music publications like Alternative Press or Option."

She adds, "I'm planning to use quotes from publications to get more attention to the record. I have spoken to some soul influences—people who are well-known to the soul and R&B community, and I have a good relationship with them."

"I have a lot of friends in the music business who are well-connected to the music industry," Zaffiria said. "I have a lot of friends in the music business who are well-connected to the music industry."

Barnd Pond's artistic roots may manifest themselves in both marketing and touring. "Our art department is working with the band right now," Zaffiria says. "I really want to do something special. Probably my plan will be to do less posters but make them silk-screened on heavier paper, something a bit more strong. Then I hope to target the stores that are actually very interested in that music. For example, Other Music [in New York] is into that kind of stuff. I have a lot of friends who are very interested in the music, and I hope to target the stores that are actually very interested in that music."

There are some smaller stores in Philadelphia, like Philadelphia Record Exchange and The Big Picture, that are interested in getting to know these stores and in going to these special [point-of-purchase] pieces, but we don't blanket the United States."

"You have some friends in the business who are very interested in the music, and I hope to target the stores that are actually very interested in that music."

"You have some friends in the business who are very interested in the music, and I hope to target the stores that are actually very interested in that music."

In Philadelphia, they did a show with an art exhibit. They did that sort of stuff, which they've done. I've been trying to encourage them to take that sort of approach on the road. It's just a little bit harder to accomplish."
Burrrus Branches Out With Hot Single, Set On The Way

Behind the Beat: A variety of perfectly crafted beats set the stage for the release of a hot new single from Burrrus, a veteran dancer and producer known for his unique production style.

The new album features a mix of house, techno, and hip-hop beats, all with a distinct Burrrus production style. The beats are characterized by their catchy melodies, tight percussion, and innovative use of samples. The album also features a variety of guest appearances from some of the biggest names in the industry, including Ministry of Sound, Chakuza, and DJ Spen.

Fans of Burrrus should definitely check out this album, as it is sure to be a hit. With a combination of retro and modern dance sounds, this album is a must-listen for anyone who loves music that moves.
<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>LABEL</th>
<th>NUMBER/PRODUCTION LABEL</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>SHOW ME</td>
<td>KING STREET 1057</td>
<td></td>
<td>URBAN SOUL</td>
</tr>
<tr>
<td>2</td>
<td>HOUSE ON FIRE</td>
<td>WILDKat</td>
<td></td>
<td>TERRORIST</td>
</tr>
<tr>
<td>3</td>
<td>SHADOWS OF THE PAST</td>
<td>JELLIBOM 2520</td>
<td></td>
<td>PULSE FEAT. ANTOINETTE ROBERTSON</td>
</tr>
<tr>
<td>4</td>
<td>DONT SAY YOUR LOVE IS KILLING ME</td>
<td>MUTE/MARVEK 4356</td>
<td></td>
<td>ERASURE</td>
</tr>
<tr>
<td>5</td>
<td>GET UP AND STAND</td>
<td>GROOVILICIOUS</td>
<td>HIT COUNTER</td>
<td>PRYMUH</td>
</tr>
<tr>
<td>6</td>
<td>HELLO MODERN ATLANTIC</td>
<td>POE</td>
<td></td>
<td>POE</td>
</tr>
<tr>
<td>7</td>
<td>OH LA LA</td>
<td>DIXEL AMERICA 5399</td>
<td></td>
<td>2 EVILS</td>
</tr>
<tr>
<td>8</td>
<td>HOLD YOUR HEAD UP</td>
<td>HIGH TIME</td>
<td>325355</td>
<td>BERIS DROSSIGLIOS FEATURES ROOMO</td>
</tr>
<tr>
<td>9</td>
<td>I SAY A LITTLE PRAY</td>
<td>BLOG</td>
<td></td>
<td>DJ KING</td>
</tr>
<tr>
<td>10</td>
<td>REMEMBER ME</td>
<td>BLOG</td>
<td></td>
<td>BLUE BOY</td>
</tr>
<tr>
<td>11</td>
<td>MIGHTY HIGH POPULAR IMPACT</td>
<td>GLORIA GAYNOR FEATURING THE TRAMMPS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>SONG FOR MY BROTHER</td>
<td>DAVE STEBBLE THUMB</td>
<td></td>
<td>GEORGE BENVON</td>
</tr>
<tr>
<td>13</td>
<td>ECCO JAMBO</td>
<td>WINTER BROS</td>
<td>PROMO</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>THIS MAN</td>
<td>MUNSHIRE 8438</td>
<td></td>
<td>KELLEY</td>
</tr>
<tr>
<td>15</td>
<td>MUSCIPUMPING</td>
<td>NINO 2002</td>
<td></td>
<td>PEOPLE UNDERGROUND FEATURING SHAMON WILLIAMS</td>
</tr>
<tr>
<td>16</td>
<td>I SING IN LOVE</td>
<td>ENSWAY</td>
<td></td>
<td>DUKE</td>
</tr>
<tr>
<td>17</td>
<td>TIC TIC TAC</td>
<td>CAROLA</td>
<td>46230</td>
<td>CARRAPICHO</td>
</tr>
<tr>
<td>18</td>
<td>PEACE TRAIN</td>
<td>FLIP</td>
<td>440032 AX</td>
<td>DOLLY PARTON</td>
</tr>
<tr>
<td>19</td>
<td>NEVER GONNA GIVE YOU UP</td>
<td>JARRODI</td>
<td></td>
<td>LISA STANSFIELD</td>
</tr>
<tr>
<td>20</td>
<td>ALRIGHT</td>
<td>WINTER</td>
<td>PROMO</td>
<td>JAMIROQUAI</td>
</tr>
<tr>
<td>21</td>
<td>FLY HIGH</td>
<td>NICK No</td>
<td>7007</td>
<td>BYRON STINGLEY</td>
</tr>
<tr>
<td>22</td>
<td>RUN TO YOU</td>
<td>ENSWAY</td>
<td>SIX 0277</td>
<td>JOI CARDWELL</td>
</tr>
<tr>
<td>23</td>
<td>TOP OF THE WORLD</td>
<td>CULTURE</td>
<td>550384</td>
<td>DUDEREAUL</td>
</tr>
<tr>
<td>24</td>
<td>LOVE'S HERE</td>
<td>AT LAST</td>
<td>MADIN</td>
<td>AL JADINE</td>
</tr>
<tr>
<td>25</td>
<td>DIN DA DIA</td>
<td>WINTER</td>
<td>50203</td>
<td>KEVIN AVANCE</td>
</tr>
<tr>
<td>26</td>
<td>FOGY</td>
<td>WINTER</td>
<td>1269</td>
<td>GISELE JACKSON</td>
</tr>
<tr>
<td>27</td>
<td>NO ONE BUT YOU</td>
<td>JAM 340276</td>
<td></td>
<td>VERONICA (FEATURING CRAG MACK)</td>
</tr>
<tr>
<td>28</td>
<td>WHY DON'T YOU DANCE WITH ME</td>
<td>ULTRA COOL</td>
<td></td>
<td>FUTURE BREEZE</td>
</tr>
</tbody>
</table>

**HOT SHOT DEBUTS**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>LABEL</th>
<th>NUMBER/PRODUCTION LABEL</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>BUENOS AIRES</td>
<td>WINTER BROS</td>
<td>PROMO</td>
<td>MADONNA</td>
</tr>
<tr>
<td>30</td>
<td>AINT TALKIN</td>
<td>BOUT DUB</td>
<td>550 MUSIC</td>
<td>APOLLO FOURTY</td>
</tr>
<tr>
<td>31</td>
<td>AROUND THE WORLD</td>
<td>SIAM 382122503</td>
<td></td>
<td>DAF PUNK</td>
</tr>
<tr>
<td>32</td>
<td>IN THE LBC</td>
<td>WINTER</td>
<td>960090</td>
<td>LACE DRAYTON</td>
</tr>
<tr>
<td>33</td>
<td>SAFE AND SOUND</td>
<td>WINTER</td>
<td>502140</td>
<td>JAY HONOR</td>
</tr>
<tr>
<td>34</td>
<td>DO WHAT CHAI</td>
<td>WINTER</td>
<td>60021</td>
<td>HYPER GO GO ADEA</td>
</tr>
<tr>
<td>35</td>
<td>YEAR ROLLING BILL</td>
<td>7008</td>
<td></td>
<td>JESSE SAUNDERS</td>
</tr>
<tr>
<td>36</td>
<td>JESUS NEVER</td>
<td>WINTER</td>
<td>960248</td>
<td>KIM ENGLISH</td>
</tr>
<tr>
<td>37</td>
<td>I'M TALKING TO YOU</td>
<td>SIAM 9612</td>
<td></td>
<td>SHAMPARLE</td>
</tr>
<tr>
<td>38</td>
<td>EVERYBODY</td>
<td>JAMO LOGIC</td>
<td>52074</td>
<td>SCATMAN JOHN</td>
</tr>
<tr>
<td>39</td>
<td>CELEBRATE</td>
<td>WINTER</td>
<td>960077</td>
<td>RUPAUL</td>
</tr>
<tr>
<td>40</td>
<td>SOMEWHERE</td>
<td>ATLANTIC WINTER</td>
<td></td>
<td>PET SHOP BOYS</td>
</tr>
<tr>
<td>41</td>
<td>BITCH</td>
<td>WINTER</td>
<td>960077</td>
<td>MEREDITH BROOKS</td>
</tr>
<tr>
<td>42</td>
<td>MAKE ME FEEL</td>
<td>SIAM 9616</td>
<td></td>
<td>E.N FEATURING DEEVEEZ</td>
</tr>
<tr>
<td>43</td>
<td>ENCONE</td>
<td>SIAM 9612</td>
<td></td>
<td>SASH!</td>
</tr>
</tbody>
</table>

**GREATEST Gainer**

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>LABEL</th>
<th>NUMBER/PRODUCTION LABEL</th>
<th>ARTIST</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>HONEY (M7C)</td>
<td>ATLANTIC</td>
<td>78065</td>
<td>MARIAN CASSO</td>
</tr>
<tr>
<td>2</td>
<td>BARBIE GIRL</td>
<td>7C</td>
<td>53030</td>
<td>AQUA</td>
</tr>
<tr>
<td>3</td>
<td>I'M GONNA</td>
<td>BAD</td>
<td>79030</td>
<td>RUF DADDY &amp; PHAT EVANS (FEAT. 112)</td>
</tr>
<tr>
<td>4</td>
<td>IN A FREE WORLD</td>
<td>SONY</td>
<td>32513</td>
<td>ULTRA NATION</td>
</tr>
<tr>
<td>5</td>
<td>NO MORE</td>
<td>SONY</td>
<td>51555</td>
<td>THE NOTORIOUS B.I.G. (FEAT. DJ LIZA &amp; NINO)</td>
</tr>
<tr>
<td>6</td>
<td>NOT SINGING</td>
<td>INSIDE</td>
<td>150130</td>
<td>BERIS DROSSIGLIOS (JUDGE LEWIS) &amp; JIMMY HAMM</td>
</tr>
<tr>
<td>7</td>
<td>THINGS JUST AIN'T THE SAME</td>
<td>DIXEL</td>
<td>13380</td>
<td>DEBORAH COX</td>
</tr>
<tr>
<td>8</td>
<td>IMPRONT</td>
<td>WINTER</td>
<td>600090</td>
<td>OLIVE</td>
</tr>
<tr>
<td>9</td>
<td>YOU'RE NOT ALONE</td>
<td>BLOG</td>
<td>448046</td>
<td>MACEY JUNE</td>
</tr>
<tr>
<td>10</td>
<td>SHOULD BE MINE</td>
<td>WINTER</td>
<td>50203</td>
<td>BRUNI BILLIG FEAT. MAE</td>
</tr>
<tr>
<td>11</td>
<td>BIG BAD MANNA</td>
<td>VARIOUS</td>
<td>511450</td>
<td>LUCKY BROWN FEATURING DIO HILL</td>
</tr>
</tbody>
</table>
Brandt Keeps It Country On 2nd Set

\[\text{BY DEBORAH EVANS PRICE}\]

\[\text{NASHVILLE—A debut album is “Outside The Frame,” due Nov. 11, is “a step forward,” prompts high expectations. “Getting into the studio for the second time, looking back at the first album—it was almost like looking at an old photo album,” says Brandt.} \]

\[\text{“The first single, “A Little In Love,” was written by Josh, Lee and Rick Bowles. It will be released Oct. 6. “This is a song I just knew I had to put on the album,” Brandt says. “The minute I heard it in the studio, I thought, I wish I’d written this one.”} \]

\[\text{Brandt has been making radio stops—something he says has sur-} \]

\[\text{prised some stations. He’s been told that all country artists come around when their first album is released but few make the rounds again for their second project. Brandt says he was happy to do so and recently visited 23 stations in five days.} \]

\[\text{Warner Bros. Nashville senior VP of marketing Bob Saporiti says, “Rein-} \]

\[\text{troucing him to radio is one of our key marketing elements, since it has been a while since his first record, and it was very successful. We wanted to find a way to let them know he’s back.”} \]

\[\text{“[Warner Bros.] Nashville senior VP of promotion] Bill [Maye] is in the process of getting him to as many radio people as he can, either person-} \]

\[\text{ally or through showcases, visits, etc., which is going great because of Paul’s ability to deal with people. He’s just got that great people skill. So we try to play off Paul’s people skills.”} \]

\[\text{Saporiti says the company’s promotional plans include issuing Brandt bookmarks.} \]

\[\text{“I personally am trying to encour-} \]

\[\text{age people to read more,” Saporiti says. “I consider the bookmark the but-} \]

\[\text{ton of the ’90s. I think it’s a good mar-} \]

\[\text{ket tool, because it’s useful. Everybody always needs a good bookmark. Second-} \]

\[\text{ly, when you’re reading a book, you’re always looking at it. So if you’re} \]

\[\text{trying to market somebody, it’s neat to have [him or her] on a bookmark .} \]

\[\text{It’s appropriate for him because he is so articulate.”} \]

\[\text{“He’s a smart artist, and because he’s so smart, he really has a good sense of himself,” Saporiti continues. “This has been one of the most fun pro-} \]

\[\text{jects I’ve ever worked on because of his involvement. He’s willing to take some} \]

\[\text{(Continued on next page)} \]

---

\[\text{CMA Nominates Carlisle’s ‘Kisses’; Buffalo Club’s Dittrich Out To Pasture}\]

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

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

\[\text{This year’s other nominees are:对 the song “Simple Stories,” for which he won a Grammy in 1997. He has stayed with it, KKBQ Houston’s VP of programming Dene Hallam, says that as a father of two daughters, the song hit him where he lives. “I still get emotional about that song,” says Hallam.} \]

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

---

\[\text{ON THE RECORD: Country music and Christmas traditionally go hand} \]

\[\text{in hand, and holiday releases are starting to appear. The Nitty Gritty Dirt Band celebrates its 25th anniversary with a Christmas release on Rising Tide Records. “The Christmas Album,” due Oct. 21, includes traditional Christmas standards, as well as the Tennessee Two’s “Heart Of Christmas.”} \]

\[\text{Also in Nashville, Allison Durbin Fiddler Vassar Clements, John McEuen, and Richie Furay sit in . . . Magnatone Records will re-mark their song “The Golden Road” re-recorded with the Nashville Recording Orchestra, along with Dolly Parton, on their RCA album “Once Upon A Christmas . . . Razor & Tie, the reissue company with a fine sense of history, is bringing out two true Christmas classics. “Christmas With The Judd Brothers” and “Christmas With Chet Atkins” will rev your holiday engines for sure.} \]

---

\[\text{Welcome Home. Opry veteran Boxcar Willie received standing ovations as he returned to the stage Aug. 1-2. Willie is in remission from leukemia. Pictures,} \]

\[\text{from left, are Opry president Bob Whittaker, Boxcar, and Porter Wagoner.} \]
**BRANDT KEEPS IT COUNTRY ON 2ND SET**

(Continued from preceding page)

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

Contrary to Brandt’s success to his voice and appealing demeanor. “He’s wise beyond his years,” Saporiti says. This moment is for Saporiti, a pediatric nurse in his native Canada before pursuing a country music career. “I think that’s why he relates to all of us. He’s got a real good sense of his own generation, that youth thing, and he’s kind of hip. But at the same time, because this a rare occasion, older people can relate to him. He does really well with the older demographic because he’s got that deep, rich voice, and his songwriting is so natural he can relate to those people.”

“I’ve heard three cuts and I like them,” said Saporiti. “I’d like to see more.” PD Dave Kelly says of Brandt’s new songs. “I really think it’s a good album, particularly for a young artist. In it’s in itself is powerful enough to get attention whether he’s had a successful first album or not.”

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

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

Saporiti says Brandt’s success in his native Canada helps fuel his success in the U.S. “No. 1, it’s because of having that success there and then there’s a progression of Hits” (MCA) to benefit from a Sept. 11 debut performance of “In Another’s Eyes” on “The Tonight Show With Jay Leno.”

---

**COUNTRY SINGLES A-Z**

**PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Publisher (licensing Org.)</th>
<th>Sheet Music Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>32</td>
<td>ALL LIT UP IN LOVE (Emi Desperado, ASCAP/Almo, BMI)</td>
<td></td>
</tr>
<tr>
<td>97</td>
<td>ANOTHER &amp; DIFFERENT (BMI/Keel, BMI in Canada)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>50</td>
<td>ANSWER TO MY PRAYER (BMI/Mavrick, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>51</td>
<td>BLOW ALN AT EYE (Warner-Tamerlane, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>90</td>
<td>BMV/DEAD BONNIE (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>92</td>
<td>COUNTRY CORNER (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>53</td>
<td>EVERYWHERE (ASCAP/Priska, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>54</td>
<td>FLIGHTER ORVING (BMI/BBB, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>55</td>
<td>FOR THE F symbols (BMI/Almo, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>56</td>
<td>FROM EARTH TO ETERNITY (BMV/Dee, BMV/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>57</td>
<td>GOOD RIDDANCE (BMI/Dee, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>58</td>
<td>HONKY TONK TRUTH (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>59</td>
<td>HOW DO I LOVE (BMI/Dee, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>60</td>
<td>HOW I’LL SURVIVE (BMI/Dee, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>61</td>
<td>I’LL HAVE TO SURVIVE (BMI/Dee, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>62</td>
<td>I’M YOUR MAN (BMI/Keel, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>63</td>
<td>I’M THE ONE THAT YOU NEED (BMI/Keel, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>64</td>
<td>I’M YOUR LESSER (BMI/Keel, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>65</td>
<td>I’LL BE YOUR MANSION (BMI/Keel, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>66</td>
<td>I’LL BE YOUR MANSION (BMI/Keel, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>67</td>
<td>I’LL BE YOUR MANSION (BMI/Keel, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>68</td>
<td>I’LL BE YOUR MANSION (BMI/Keel, BMI/Almo, BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>69</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>70</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>71</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>72</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>73</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>74</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>75</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>76</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>77</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>78</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>79</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>80</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>81</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>82</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>83</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>84</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>85</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>86</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>87</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>88</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>89</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>90</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>91</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>92</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>93</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>94</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>95</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>96</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>97</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>98</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
<tr>
<td>99</td>
<td>LOVE AT FIRST SIGHT (BMI)</td>
<td>BMI (Canada)</td>
</tr>
</tbody>
</table>

---

**COUNTRY ARTISTS & MUSIC**

by Wade Jansen

**DANCE WITH THE ONE WHO BRUNG YOU:** With all the uncertainties in this business right now, one thing we can count on is that Alan Jackson will be the talk of town. His current No. 1 hit, “You Come to Me,” is a country-fied hit. Jackson’s music director and morning personality at WTCM Traverse City, Mich. As Jackson’s “There Goes” rises 3-1 on Billboard’s Hot Country Singles & Tracks, Dooley says the Georgian’s recordings are consistent without being predictable. “You can almost guarantee you’ll have a good time,” Jackson says. “A Country Corner” is the fourth single from “Everything I Love,” which rises 1-14 on Top Country Albums. Kraig says a fifth release, “Between The Devil And Me,” will be mailed to country stations Sept. 22.

Two days later Jackson performs the song during the Country Music Association Awards on CBS.

**THE LOVE AFFAIR CONTINUES:** Nearly 35 years after the plane crash that killed Country Music star Johnny Cash, his legacy remains visible on our country charts and Billboard. With an increase of 1,000 pieces, “Patsy Cline Live At The Cannon Ballroom” rises 62-44 and swipes Greatest Gainer honors on Top Country Albums, sealing about 3,000 units. Meanwhile, “12 Greatest Hits” and “The Patsy Cline Story” are at No. 6 and No. 26, respectively, on Top Country Catalog Albums, with cumulative sales of more than 6,000 units for the week. “We just finished a major promotion with ABC Radio’s Real Country network which featured CD giveaways that involved entire Patsy Cline catalogs as prizes,” says Dave Weigand, VP of sales and marketing at MCA Nashville. “We had 165 Real Country affiliates who participated in the promotion, and it wouldn’t have happened without a lot of hard work by our promotion VP David Hay and his staff.”

**RADIO ACTIVE:** Bowing with airplay at 58 of our 162 monitored stations, "I’ve Told You" from Hot Shot Debuts, runners on Hot Country Singles & Tracks, Farris and Garth have been popping up at one another’s concerts. "I’ve Told You," which appears on the new Voluntary Action of America release, "Good Times, Good Living," premiered on the Capitol Nashville show and gets shown here on TNN just a few days after it runs up there. So millions of people will see that show. That’s good!

---

Count Her In. Deana Carter’s debut album has been certified triple-platinum. Celebrating at the platinum party, Carter, her producer, Chris Farren. 

---

BILBOARD | SEPTEMBER 20, 1997
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>PEAK POSITION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Top 10</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRISHA YEARWOOD</td>
<td><strong>1</strong></td>
<td></td>
</tr>
<tr>
<td>TIM MCGRAW</td>
<td><strong>1</strong></td>
<td></td>
</tr>
<tr>
<td>LEAN RIMES</td>
<td><strong>1</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Top 25</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>GEORGE STRAIT</td>
<td><strong>2</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Top 50</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MARTINA McBRIDE</td>
<td><strong>3</strong></td>
<td></td>
</tr>
<tr>
<td>CLINT BLACK</td>
<td><strong>3</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Top 100</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LORRIE MORGAN</td>
<td><strong>3</strong></td>
<td></td>
</tr>
<tr>
<td>CLAY WALKER</td>
<td><strong>3</strong></td>
<td></td>
</tr>
<tr>
<td>KENNY CHESNEY</td>
<td><strong>3</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Top 200</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>BILLY RAY CYrus</td>
<td><strong>3</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Mountain Dew</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>American Country Airplay</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Country Airtracks</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
WHEN 10 IS NOT A 10: From the onset, the 22nd installment of the New York Salsa Festival on Aug. 30 had a different feel about it.

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

Apart from a new venue, the festival also was doubling as the 10th anniversary of RMM Records. The label's president, Rayb of Tito Puente, and chairman Alfonso Raimondo introduced the label's new talent and Latin jazz artists. But Mercado showcased too many lesser-known tropical and Latin jazz artists to an audience that was eager to see and hear their long-standing salsa favorites.

Mercado did wisely insert such gifted Latin jazz artists as Hilion Ruiz and Humberto Ramirez into performances of its salsa talent. In addition, RMM's best-known star, Tito Puente, and cumbia supreme band, Los Hipidos, played a too-short series of well-received solo exchanges. Other artists who drew howls and cheers were pop/merengue act Lima Llxi and salsas Miles Peña and Domingo Quiñones.

A deserved high five goes out to Isidro Infante, the fest's musical director, who somehow managed to nake a solo or two himself without conducting an orchestra that was up to the task of supporting a wide variety of artists.

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

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

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

WARNER BRASIL BOOMING: Resurgent Warner Brasil is cooking up a big album to feature its WEA Music and East West/Continental imprints. Among the acts setting strongly on WEA Music are rock stars Tiûas, pop/soul veterans Kid Abelha, and funk/soul songstress Sandra De Sà.

East West/Continental's top acts include sertanejo stalwarts Leon- dró & Leonardo (consistent platinum sellers who are working on a new disc), sertanejo veterans João Paulo & Daniel, and samba pagode group Kategungue.

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

Just out on East West/Continental is a Seleção De Ouro Do Rio Doralinhô, a collection of festive samba, pop, and oze entries, including Jorge Mero's "Do Brasil" and Companhia Do Pagode's "Na Boquinha Da Gararra," which were chosen by Brazil's superstar soccer player Ronaldo. One track was written as a tribute to Ronaldinho, and he will donate money generated by the sales to the Children's Care Institute.

A second high five goes out to Isidro Infante, the fest's musical director, who somehow managed to nake a solo or two himself without conducting an orchestra that was up to the task of supporting a wide variety of artists.

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

Latin Notas

by John Lannert

MARC ANTHONY

JOSE ALBERTO

HISPANO

LATIN TRACKS A-Z

TITLE (Publisher – License Or) Sheet Music Dist.
16 ACENTO MI ERRO (Gomemsa, ASCAP)
13 ANAKHE (Ariosa, ASCAP)
12 AMOR NARCÓTICO (Copyright Center)
11 DESDEHABRÉMEDO EAMORADO (latin lady
10 EL DUEÑO (BMG Songs, ASCAP)
9 ESTRELA DE MARIL (Foxenoswu, ASCAP)
8 ES VERBO (E favorable)
7 F BIEI 90 (Copyright Center)
6 HE TRABALHO (ASAP, ASCAP)
5 HOY ME VUELO A EAMORAR (Latamach, ASCAP)
4 IEFE DE IEFFES (En Estudios Musicales, BM)
3 LA INCERTIDUMBRE (BMG Songs, ASCAP)
2 LOS BOJONES (BMG Songs, ASCAP)
1 LAS LAGRIMAS DE MI AMORAD (EMI Blackwood, BM)
3 LO MEJOR DE MI (ASCAP)
2 MIENTE (Proemioso, ASCAP)
1 MIS DOS PATRAS (En Estudios Musicales, BM)
307 (Copyright Center)
6 MONTANSO (Fernandez, ASCAP)
17 NO PRETENDIO (ITALIAN YOUR HEART) (BM)
16 NO TE PIDO MAS (Copyright Control)
15 NUBE VIALERA (Righteous, BMG)
14 PERIO AMOR (En Estudios Musicales, BM)
13 PERIODO (Copyright Center)
12 POR DEBATE DE LA MESA (Fehowała, ASCAP)
11 QUE SE TE OLVIDO (Unkza, ASCAP)
10 QUE SOLO ESTOY SIN TI (Mes Latino, ASCAP)
9 QUE TE HAS CREED (Peck, ASCAP)
8 QUE VU YNIN (Fernonasa, ASCAP)
7 QUINZE (Copyright Center)
6 QUIEDA (Copyright Control)
5 QUIEDA (Copyright Control)
4 QUIEDA (Copyright Control)
3 QUIEDA (Copyright Control)
2 QUIEDA (Copyright Control)
1 QUIEDA (Copyright Control)
0 QUIEDA (Copyright Control)
307 (Copyright Center)
6 MONTANSO (Fernandez, ASCAP)
17 NO PRETENDIO (ITALIAN YOUR HEART) (BM)
16 NO TE PIDO MAS (Copyright Control)
15 NUBE VIALERA (Righteous, BMG)
14 PERIO AMOR (En Estudios Musicales, BM)
13 PERIODO (Copyright Center)
12 POR DEBATE DE LA MESA (Fehowała, ASCAP)
11 QUE SE TE OLVIDO (Unkza, ASCAP)
10 QUE SOLO ESTOY SIN TI (Mes Latino, ASCAP)
9 QUE TE HAS CREED (Peck, ASCAP)
8 QUE VU YNIN (Fernonasa, ASCAP)
7 QUINZE (Copyright Center)
6 QUIEDA (Copyright Control)
5 QUIEDA (Copyright Center)
4 QUIEDA (Copyright Control)
3 QUIEDA (Copyright Control)
2 QUIEDA (Copyright Control)
1 QUIEDA (Copyright Control)
0 QUIEDA (Copyright Control)
Today India is the #1 selling female Salsa artist in the world! Her last album, “Dicen Que Soy”, contained 4 #1 singles in Billboard’s Tropical/Salsa charts and Top 10! Her new release “Sobre el Fuego” contains 10 hot Salsa tracks possessing India’s charismatic vocal stylings and lyrical appeal similar to her mega hit, “Dicen Que Soy”. India returns with the same sensual Salsa and R&B rhythms but more aggressive.

“Sobre el Fuego” features the Salsa versions of Celine Dion’s “Power of Love”, Chaka Khan’s “Through the Fire”, Angela Bofill’s “This Time I’ll Be Sweeter”, and the extraordinary duet with Celia Cruz entitled, “La Voz de la Experiencia”.

**World-Wide Release: September 1997**
Wooten Sets Up Shop On The Road

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

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

Jazz

BLUE NOTES
by Jim Macnie

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

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

Wooten plans to tour with Blair in mid-October.

SAMP JAZZ: Have you seen Chris Botti at Club Indigo? No, I didn't think so—no one has yet. But your chance will come. The trumpeter taped two editions (Continued on page 4)
Guitarist Isbin Brings Brazilian Sounds To Teldec; Solti Never Stopped Working

SIGNING UP: Guitarist Sharon Isbin has signed a long-term exclusive contract with Teldec. Her first recording under the new agreement, "Journey To The Amazon," will be released in early October. Isbin, who has recorded with Virgin Classics, and her recordings include "American Landscapes;" concertos by John Corigliano, Joseph Schwanberg, and Lukas Foss, as well as arrangements of "Journey To The Amazon," a collaboration with Guadiano Thiangco de Jesus, percussionist and composer; and saxophonist Paul Winter, features contemporary South American repertoire. Isbin, who worked for several years with the Brazilian guitarist/composer Luizino Almeida and has hiked in the Amazon, says, "There is something unique and special about Brazilian music. There is a degree of sophistication in its harmonic, rhythmic, and melodic elements, and I think that it speaks to people of all cultures. I would say this is the most fun CD I’ve ever created."

Isbin’s plans with Teldec include a recording of Tan Dun’s guitar concerto "Yi-2," in which the instrument and cadences of traditional Chinese music are juxtaposed against the melodies and techniques of Spanish guitar. She premiered the piece with the Orchestre National de France and with the BBC Scottish Symphony.

CLASSICAL KEEPING SCORE

by Heidi Walewski

Records store at Lincoln Center, followed by an invitation-only concert Oct. 12. The two pianists, New York’s Lincoln Center Hall that will be cybercast at N2K’s "Classical Inites." On Oct. 8, "Playing With Fire," a documentary about the festival, will air national-

Guitarist Sharon Isbin has signed a long-term exclusive contract with Teldec. Her first recording under the new agreement, "Journey To The Amazon," will be released in early October. Isbin, who has recorded with Virgin Classics, and her recordings include "American Landscapes;" concertos by John Corigliano, Joseph Schwanberg, and Lukas Foss, as well as arrangements of "Journey To The Amazon," a collaboration with Guadiano Thiangco de Jesus, percussionist and composer; and saxophonist Paul Winter, features contemporary South American repertoire. Isbin, who worked for several years with the Brazilian guitarist/composer Luizino Almeida and has hiked in the Amazon, says, "There is something unique and special about Brazilian music. There is a degree of sophistication in its harmonic, rhythmic, and melodic elements, and I think that it speaks to people of all cultures. I would say this is the most fun CD I’ve ever created."

Isbin’s plans with Teldec include a recording of Tan Dun’s guitar concerto "Yi-2," in which the instrument and cadences of traditional Chinese music are juxtaposed against the melodies and techniques of Spanish guitar. She premiered the piece with the Orchestre National de France and with the BBC Scottish Symphony.

CLASSICAL KEEPING SCORE

by Heidi Walewski

Records store at Lincoln Center, followed by an invitation-only concert Oct. 12. The two pianists, New York’s Lincoln Center Hall that will be cybercast at N2K’s "Classical Inites." On Oct. 8, "Playing With Fire," a documentary about the festival, will air national-

Guitarist Sharon Isbin has signed a long-term exclusive contract with Teldec. Her first recording under the new agreement, "Journey To The Amazon," will be released in early October. Isbin, who has recorded with Virgin Classics, and her recordings include "American Landscapes;" concertos by John Corigliano, Joseph Schwanberg, and Lukas Foss, as well as arrangements of "Journey To The Amazon," a collaboration with Guadiano Thiangco de Jesus, percussionist and composer; and saxophonist Paul Winter, features contemporary South American repertoire. Isbin, who worked for several years with the Brazilian guitarist/composer Luizino Almeida and has hiked in the Amazon, says, "There is something unique and special about Brazilian music. There is a degree of sophistication in its harmonic, rhythmic, and melodic elements, and I think that it speaks to people of all cultures. I would say this is the most fun CD I’ve ever created."

Isbin’s plans with Teldec include a recording of Tan Dun’s guitar concerto "Yi-2," in which the instrument and cadences of traditional Chinese music are juxtaposed against the melodies and techniques of Spanish guitar. She premiered the piece with the Orchestre National de France and with the BBC Scottish Symphony.

CLASSICAL KEEPING SCORE

by Heidi Walewski

Records store at Lincoln Center, followed by an invitation-only concert Oct. 12. The two pianists, New York’s Lincoln Center Hall that will be cybercast at N2K’s "Classical Inites." On Oct. 8, "Playing With Fire," a documentary about the festival, will air national-

Guitarist Sharon Isbin has signed a long-term exclusive contract with Teldec. Her first recording under the new agreement, "Journey To The Amazon," will be released in early October. Isbin, who has recorded with Virgin Classics, and her recordings include "American Landscapes;" concertos by John Corigliano, Joseph Schwanberg, and Lukas Foss, as well as arrangements of "Journey To The Amazon," a collaboration with Guadiano Thiangco de Jesus, percussionist and composer; and saxophonist Paul Winter, features contemporary South American repertoire. Isbin, who worked for several years with the Brazilian guitarist/composer Luizino Almeida and has hiked in the Amazon, says, "There is something unique and special about Brazilian music. There is a degree of sophistication in its harmonic, rhythmic, and melodic elements, and I think that it speaks to people of all cultures. I would say this is the most fun CD I’ve ever created."

Isbin’s plans with Teldec include a recording of Tan Dun’s guitar concerto "Yi-2," in which the instrument and cadences of traditional Chinese music are juxtaposed against the melodies and techniques of Spanish guitar. She premiered the piece with the Orchestre National de France and with the BBC Scottish Symphony.

CLASSICAL KEEPING SCORE

by Heidi Walewski

Records store at Lincoln Center, followed by an invitation-only concert Oct. 12. The two pianists, New York’s Lincoln Center Hall that will be cybercast at N2K’s "Classical Inites." On Oct. 8, "Playing With Fire," a documentary about the festival, will air national-
Indie Publishers Form Int'l Group

Aim Is To Provide Alternative To Majors

BY NIGEL HUNTER

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

At last, one might assume, there is an opportunity to narrow that gap, and competitive enough to take on the majors head to head and end their hegemony.

“Now, that’s the idea all along,” says Ellis Rich, the founder, focal point, and fulcrum of the group. “Our aim is to provide a bridge to the majors, and that’s where our importance lies. It’s tough, because we often have to compete with the majors themselves. We also have to be against each other to obtain greater market share. What independents can offer is a personal service throughout the life of a deal from the person who signed it.”

The full title of the group is the International Music Network (IMN), an international consortium of independent publishers. Its global publishing setup consists of Roba Music in Germany, Austria, Switzerland, and Eastern Europe; Nanada Music, Holland; Mushroom Music, Australia; Misty Music, Scandinavia; Carci Music, Italy; Hans Kusters Music, Belgium, Spain, and Portugal; RKA, France; Crashed Music, Ireland; M十二五, U.K.; Morning Music, Canada; Shinko Music, Japan; Media Bank Entertainment, the Far East; Gallo Music, Africa; and CJ Music, Mexico, South America and South America.

Rich heads the Independent Music Group (IMG), a London-based organization that partly consists of Leosong Copyright Services, founded in 1977. A majority interest in Leosong was acquired for IMG by Rich in partnership with Rolf Baier five year ago. Baier's core are located at Rich's IMG base in Chingford, east London. Other companies coming under the IMG umbrella are Beat That Music, R.E. Music, Supreme Songs, JSE Music Publishing, Music 1, Rolf Baier Music, Collections (U.S.), American Music, Step Music, a company specializing in master-tape placement. IMG has a total staff of 15.

Rich began his publishing career in 1963 as mailboy at Feldman Music. He is an accomplished pianist and frustration. However, because I can't play as well as I would like to," he is also a composer with film and library music to his credit, as well as a top U.K. hit artist ("Mozart 400," Foreign Collection in 1971). Rich stayed with Feldman through its acquisition by Associated Music Publishing and then EMI. He left in 1981 to form E&M Music and subsequently was involved with placing Mel & Kim with producer Pete Waterman and Supreme Records. After successfully launching Supreme Sings in 1987, Rich had the idea for IMN in 1989 in a New York hotel room.

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

"Many deals are done without advance. We do not have to present an administration service on excellent terms. We are also prepared to purchase catalog, but we won't pay huge multiples.

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

Rud Whitelaw of Brookside Music and Nickel Sho Music in Florida says, "We've just begun our sixth year with Ellis Rich and IMN in which we've been involved with song representation and has grown into a very warm, gratifying, and rewarding relationship. Ellis and IMN represent us in many instances, Europe. He is a terrific subpublisher and ally for us."

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

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

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

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

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

So much so that one of the 25-year-old company's new products has been a single focus, a legitimate form of multi-song folio that was originally an illegal collection of pop song and folk song repertoire.

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

"We've had the secular market in mind," says Mayer Pasternak, Tara VP of sales and marketing whose father Velvel Pasternak formed the company 35 years ago. "And Hal Leonard was interested in filling a niche in their product line.

Though Tara has managed to get some exposure in traditional music shops, its biggest sales have been through Judaica and other specialty stores.

Hal Leonard's view, as expressed by its publisher Michael A. S. Lieberman, of the new marketing, is that "there has been a shortage of Jewish music publications in traditional music stores, and we continually receive requests for such material from our customers."

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


Pasternak says he spent a full working day at Hal Leonard's operations in Milwaukee to explain the Jewish music world to these there. "They realize it's not their market, and many don't go much beyond "Hava Nagilla" in their knowledge of it. We're sure looking for their expertise in distribution, though."

FIRST FOLIO FOLIO: Guitarist Ottmar Liebert's 13-flameo composition, "From Now On," on his best-selling 1991 new album "New dawn," receive their first following, featuring over 1000 shots of Cocina, Cafe based Creative Concept Publishing Corp. According to company president John L. Haag, the publication, with a list price of $11.95, has transcriptions by Dan Libertino under the direct supervision of Liebert, whose record product is released on Higher Music.

WORDS & MUSIC

by Ivo Lichtman

‘THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"MR. PITIFUL"

Written by Stephen Lee Cropper, Otis Redding Publishing Irving Music, Ltd.

Over the course of his 35-year career, Taj Mahal has earned a successful niche as one of the music industry's most innovative songwriters and performers. In his latest album, "Señor Blues," he mixes such originals as "21st Century Gypsy Lovin' Man" and "Queen Bee" with covers like Hank Williams' "Mind Your Own Business" and James Brown's "Think." The project closes with Mahal's rendition of "Mr. Pitiful," first made popular by Otis Redding in the '60s. In addition to appearing on "Señor Blues," the song is included on the soundtrack to the New Line Feature film "True Lies." "Mr. Pitiful" is one of the all-time favorite people in the world," says Taj Mahal. "When I came out to California in the '60s, I was fortunate enough to get to open for him and his group for a week at the Whisky A Go Go. I was present during the recording of "Otis Redding In Person At The Whisky A Go Go,"" says Mahal. "A lot of R&B, soul and urban music is featuring the present-day contemporary music. I think a lot of younger artists who have any connection with the older music [and] haven't had an opportunity to hear it. This is some of the stuff that's been out there. So I'm passing [it] on. . . . It garners the new audience, and there are a lot of older fans who are thrilled that some of these songs are back out there."
**Mtume Teaches Young Musicians To Avoid Using Technology As A Crutch**

**By Shawnee Smith**

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

"I don't think technology should be a crutch for you not being able to play an instrument," he says. "It should be something that enhances your ability to play, not a substitute for it."

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

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

Enticed back into the industry in 1993 as the composer for the Fox Network TV series "New York Undercover," Mtume began a quest to teach burgeoning artists this craft.

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

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

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

"Based on what [the artists] tell me, a lot of the producers just lay down a track and say, 'OK, sing,'" says Mtume. "Produc[ing] vocals is like developing a blueprint. Sometimes an artist rolls into a slump, so you have to give the artist's traffic lights to substitute for that note. [These new artists] are not getting that experience gained from a performance at Natia's, many artists have enlisted Mtume's expertise for their projects. He is currently working on tracks for a new collaboration among Johnny Gill, Gerald Levert, and Keith Sweat. He also produced tracks on the current Mary J. Blige and K-Ci Hall albums, as well as remakes singles from both artists on last summer's "Rhythm Of The Games" R&B soundtrack to the Olympics.

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

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

"The struggle for the R&B artists who can still work even if they don't have a record out, continues Mtume. "With age comes wisdom, and with youth there is the rush to make a name. Without understanding that chaos and wisdom without energy is stagnation. We need to combine the two."

As president of the Mtume Label (Continued on next page)
GRUNDMAN OPENS TOKYO STUDIO
(Continued from preceding page)
tage of its strengths. Specifically, says Grundman, transferring digital audio indiscriminately can lead to a reduction in the sound quality; despite wide use of digital equipment, it does not suffer generational losses.

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

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

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

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

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

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

“We have to be careful and get the best signal that we can deliver,” says Grundman. “One of my precepts is I want to start out with what the client ended up with in the midxom studio. The system is degrading your signal, I’m going to have to EQ just to get the sound back to what the client brought in, and then it wouldn’t be as clean. It might have the same balance, the same apparent sound, but it’s not going to be the same. A master is a master.”

Although Grundman has not mastered any sessions at BGM Tokyo, he was instrumental in the design, concept and overall planning of the studio’s control room, and he plans to stay closely involved in the operation. If it succeeds, BGM Tokyo has enough space for a second room, he says.

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

The move will be the first relocation for BGM, which was founded by Grundman in 1984 after a 10-year tenure at A&M’s mastering studios, which he helped build.

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

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

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

BLUE NOTES
(Continued from page 39)
of the daytime drama “One Life To Live” Aug. 28.

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

Botti was totally naive regarding the soap vibe. In college he’d practice scales with one eye glued to “One Life.” And the first part of this appearance isn’t lost on him either.

“There are supposedly 14 million people who watch the show daily,” he says, “I hope it helps a little bit.”

Botti believes that instrumental music is coming back. “We’re just so inundated with MTV and VH1 and rock,” he opines, “it’s coming out our ears. As cool as alternative rock is, the instrumental vibe is seeming a little more interesting these days.”

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

And the best part about being in front of that camera? “It’s a lot more glamorous than I expected,” he adds. “They shoot the show in one day, and the reaction is tremendous.”

MTUME TEACHES YOUNG MUSICIANS
(Continued from preceding page)
Group, which is distributed through MCA, he is looking to do just that. The label’s first project, “The Family” by California-based rap group Cosmic Stop-Shop, uses live instrumentation and is set for a November release.

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

With his full-service label, Mute will teach his artists the business aspects of the industry, how to speak and handle interviews, and give them lessons about their culture, all to aid in their decisions about the act’s identity and musical direction.

He is also working with musicians in Ghana to establish an international ISBN line to enable the transfer of music across the continent in real-time.

“My main concern is to elevate our understanding of what Africa is,” he says. “We haven’t even begun to tap into the African influence, and to me that’s the next stage of the funk. Can you imagine if hip-hop started sampling an African drum beat? [Black musicians] need to be in Africa. We need to start learning from each other.”

Also in the works is an African-American exchange program enabling music students to study under professionals on either continent. More immediately, Mute will be conducting seminars in conjunction with BMI on producing and composing, as well as speaking on panels, at the upcoming Business of Music Conference, to be held Saturday (29) to Sept. 21 in Las Vegas, and the How Can I Be Down? confab Oct. 9-12 in Jamaica.

PRODUCTION CREDITS
BILLBOARD’S NO. 1 SINGLES (SEPTEMBER 13, 1997)

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>HOT 100</th>
<th>R&amp;B</th>
<th>COUNTRY</th>
<th>MODERN ROCK</th>
<th>MAINSTREAM ROCK</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE Art/Producer (Label)</td>
<td>HONEY Max/Mark Carey (A&amp;M)</td>
<td>YOU MAKE ME WANNA... Max/Mark Carey (A&amp;M)</td>
<td>SHE’S GOTTEN IT ALL Kenny Chesney, Buddy Cannon, Nora Wilson (BNA)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECORDING STUDIOS/Engineers</td>
<td>THE HIT FACTORY (New York, NY) Neon, Rich Howell</td>
<td>KRAWITZ STUDIO (Atlanta, GA) Tel Phil</td>
<td>WOODLAND STUDIOS (New York, TN) Billy Sherrill</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECORDING CONSOLIS</td>
<td>Neve 8RSP 72/SSL 9096j</td>
<td>DIA AMR 12 Neve 8056</td>
<td>Neve 8056 Neve 8063 Neve 8063/Neve VRS 72/SSL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECORDERS/Sony 3348 Sony 24</td>
<td>Sony 24 Sony 334</td>
<td>Sony 27</td>
<td>Studer 2807/2827 Studer 2000/2027</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MASTER TAPE Ampex 467 Ampex 499</td>
<td>Ampex 497</td>
<td>Ampex 467 BASF 900 Ampex 499</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MIX DOWN STUDIOS/Engineers</td>
<td>THE HIT FACTORY (New York, NY) Roy Maxell</td>
<td>STUDIO LA CO CO (Atlanta, GA) Tel Phil, Jemaine Dupe</td>
<td>SOUND STAGE (New York, NY) Ken Beaschm</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CONSOLES</td>
<td>Neve VR 6078 SSL 4056G+ SSL Ultra</td>
<td>SSL 9000U SSL 4056G/SSL 9000</td>
<td>Neve VRS 72</td>
<td></td>
<td></td>
</tr>
<tr>
<td>RECORDERS/Sony 3348/Sony 24</td>
<td>Studer A827 Studer A820 Studer A820/A820 Ampex ATR 102</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MASTER TAPE Ampex 499</td>
<td>Ampex 499 BASF 900 Ampex 499</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>REERING ENGINEERS/ Powers House of Sound</td>
<td>Powerson House of Sound</td>
<td>PECO RECORDS/QUAD RECORDING/STUDIO ONE (New York, NY)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CD/CASSETTE MANUFACTURER Sony BMG BMG WE</td>
<td>Sony</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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

43
EMI Still Hungry For Food

**Boss Ross Signs Up For Three More Years**

**BY DOMINIC PRIDE**

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

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

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

Ross announced Sept. 5 that he and his team have signed a new three-year deal that will see the label's output distributed throughout Europe by EMI companies worldwide.

The three-year worldwide deal is more of an employment contract than a label deal, says Ross. "EMI owns the rights to the Food name, and Food could have carried on as a label without me. What EMI are getting is the opportunity to help the Food team." The label was originally founded as an indie label in 1984 by Dave Balfie, one-time drummer with Thirteenth Floor Elevators and manager of that band and EMI's now-defunct Balfie label.

Balfie is now the head of A&R for Columbia Records U.K. Ross, a former music journalist, teamed up with Balfie in 1995.

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

Recently from Camden in north London, Food has developed an indie-rock identity that has stamped its mark on the country's music scene, putting it at the center of the new wave of Britpop in the mid-'90s. In the industry, Food has become an example of how major labels can be involved with alternative rock and pop acts without alienating them through dealings with large corporations.

Although Ross is known to have been courted by other majors to set up a label, he says, "I was not really keen to go anywhere else. The EMI deal works." Ross adds that he was particularly keen to announce the deal at EMI U.K.'s Artists and Music Conference, held Sept. 15 at the Shepherds Bush Empire venue here.

"Because we've had so much success with our acts, it was particularly keen to announce it [at the conference], as we had so many overseas visitors here from EMI companies." The food acts have enjoyed particular success in Asia due to the attraction of their Britishness and perceived rebellious spirit. Blur's current album, "Blue," has sold more than 1.5 million units worldwide, according to EMI, with more than 250,000 copies also sold in Japan and 70,000 in Southeast Asia. Shampoo's 1996 album, "We Are Shampoo," has sold more than 1 million units, with Japan and Asia having the bulk of those sales.

To commemorate the release of its 10th single, Food is about to issue a special 19-track CD, "Food 100," which comes out Sept. 22 as a promotional item only in the U.K. market. Tower Records, which owns its new store in Camden that day, is planning to sell 100 copies of the album at a nominal one pound ($1.61) each. The album will be put out commercially by EMI's Japanese joint venture, Toshiba-EMI.

**Virgin France's Zelnik Quits For Pet Project**

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

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

Zelnik, who is also president of French record industry body SNEE, announced to Virgin France staff that he is relinquishing his position in order to pursue a "personal project.

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

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

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

Another key question for the French music industry is whether Zelnik will be able to remain president of SNEE if he is no longer involved with a major

---

**Beatles Press Officer Dies**

**BY PAUL SEXTON**

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

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

Taylor was born May 7, 1932, in Liverpool and had been a grounding in local journalism. He was show business editor of the northern edition of The Daily Express newspaper when, at Epstein's suggestion, he was appointed the Beatles' publicist in 1964. After moving to California, he handled publicity for the Beach Boys, the Byrds, Captain Beefheart, and others, as well as for the Monterey Pop Festival in 1967.

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

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

Taylor leaves a wife, Joan, and six children.

---

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

**BY DAVID GONZALES**

**CAYMancode BREAKING**

CAYMAN ISLANDS—For the first time, local and international songwriters are to receive identical royalty fees paid by radio stations affiliated with the Organization of Broadcasters of the Philippines. The broadcasters and FILSCAP reached a landmark agreement over performance royalties in 1995, with the deal to take effect the following year.

This month's distribution is of 1995 fees. According to FILSCAP GM Dorothy Tadeo, the society is still in the process of identifying songs for the royalty payments. More than 4,000 copyrights have now been identified, but Tadeo acknowledges that this figure should be higher.

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

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

FILSCAP has been collecting fees for concert performances only since 1996, when approximately $9,000 was tallied from producers. The following April, $6,500 was distributed after the society's administrative costs were deducted, a rise of 70% of the total going to international composers. Foreign authors received more, says Tadeo, because Filipino artists often sing foreign copyrights in concert.

Until recently, many concert producers and radio stations in the Philippines acted as if music was free for the taking, according to the FILSCAP official. The organization, largely inactive before 1992, was rehabilitated that year after again was shown by local composers and foreign composer societies. Tadeo says that both BMI and ASCAP are the major American performing rights groups, interested because much American music is played in the Philippines. Says Willie Yeung, Asia-Pacific regional director for ASCAP: "For a developing small society like FILSCAP operating in a hostile environment like the Philippines is a notable achievement, especially taking into consideration that its operating expenditure to total revenue ratio is a respectable 45%.

One of the first steps taken was to convince member firms of the Hotel and Restaurant Assn. of the Philippines (HRAP) of their obligations.

After initial resistance, some modest fees were collected and distributed evenly among domestic and foreign composers. Last year, authors began receiving fees based on a song's estimated frequency of play. "The Filipino composers are happy because everything is now systemized," says Tadeo. This year, $107,000 has been collected from HRAP members, and some $85,000 has been...
MADRID—A major mail-order music club has been launched in Spain for the first time. The companies behind it, Germany-based Bertelsmann and Spain’s largest radio group, Unión Radio, say they are confident they will sell 10,000 CDs and gain 150,000 members in the next three years.

The club, Universal Musical, fills an important gap in the Spanish music market. “We have seen that, with the increase in sales, there is a need for a music club in concert with a local partner,” explains Pablo Barbera, manager of PolyGram New Zealand for the past five years.

LUCIANO PAVAROTTI, JEAN-MICHEL JARRE, Patrícia Kaas, and Chris de Burgh are among the artists who have been helping Moscow celebrate the 800th anniversary of the founding of the city. Pavarotti appeared Sept. 7 at a special concert in Red Square, and his performance included Solevjev-Sedov’s 1967 pop hit “Moscow Nights.” Among the 15,000 artists performing at festivities on the same day at the Moscow Exhibition Center were Jarre, who gave a special son et lumière show, and local stars Oleg Gazmanov and Oleg Novikov. Other performances at the celebrations, which ran during the first two weeks of this month, featured the Russian National Symphony Orchestra, opera singers Tamara Shaybanyan and Anatoli Solovyovskii, and pop singer Alla Pugacheva and Josif Kobzon.

Music Video Shipments in the U.K. leapt by more than 2½ times in the first half of this year, compared with the same period in 1996, according to the British Phonographic Industry (BPI). The BPI says that one release, Spice Girl’s “Spice—The Official Video—Vol. I,” was responsible for the jump. The title sold almost 500,000 copies between April and June, making it the best-selling pop video ever. Michael Jackson’s “HIStory On Film—Vol. II,” various Irish dance titles, Peter Andre’s “Natural,” and the cast video of the musical “Buddy” also contributed to a strong 6 months. The wholesale value of shipments failed to keep pace with volume, however, rising 7½% in the year’s first half to $13.5 million pounds ($24.6 million).

MINOS-EMI managing director Costas Bourmas has been elected chairman of the Greek group of the International Federation of the Phonographic Industry (IFPI), his second term in the post. He replaces Milos Karatsas, who held the job for three years, before quitting as managing director of BMG Greece in May. Bourmas, 45, has been managing director of MINOS-EMI since 1991. An active member of the IFPI Greek national group, Bourmas was chairman of the group between 1989 and 1991.

A QUESTION MARK hangs over the future name of the Mercury Music Prize (MMP), with its sponsor, Decca & Wireless, which is reportedly about to replace the Mercury brand with the parent company name as a part of move to simplify its marketing. This year’s show was held Aug. 28, earlier than anticipated; most of the other shows have been held in mid-September. MMP director David Wilkinson says that the show was moved up “because the BBC gave us the opportunity for a second program on Saturday and also to get the venue.” He adds, “We have an ongoing contract with the sponsors.” However, a spokeswoman for Decca & Wireless would not confirm or deny that the brand would be dropped. Unión Radio still distributes the award, which it owns in Spain, the Circulo de Lectores (Readers’ Circle), which last year had received 21.1 billion pesetas ($163 million) with pretax profits of more than 4 billion pesetas ($25.5 million).

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

Universe’s Barcelona-based director general Pau Cubells adds that the club is aimed at the 30-50 age group “of people who can buy a CD at last four or five times a year, mostly in rural areas and don’t have the time to travel to the nearest record outlet.”

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

“Our club, through its free magazine sent to members’ homes every two months, will make record buying easier, cheaper, and more comfortable,” says Cubells. He adds that the club’s aim is to have 40,000 members and sell 300,000 CDs and sales of 700,000 CDs by June 1996, and 150,000 members and sales of 1 million CDs by June 2000. Investment over this active period will total 2.1 billion pesetas ($14 million).

Membership and the magazine catalog, which is printed on 2,000 titles a year, will be free. Members will be expected to buy at least one CD per magazine in order to continue to receive the magazine. Cubells stresses that because the membership campaign is aimed at a mainly rural and small-town public, Universe Musical does not compete with established outlets. “On the contrary, we complement them, which is why our sales will benefit the entire industry at every level,” he says. “The vast majority of our members will be new customers to the music industry.”

Mercino adds that while Universe Musical can be offering only the latest CDs, the magazine catalog will be divided into four groups—pop/rock, Latino, guaranteed hits, and classical.

Confab Showcases Oz Int'l Potential

SYDNEY—The Pacific Circle Music Convention (PCMC), a five-day conference designed to spotlight the international potential of Australian music, will be staged Sept. 21-25 here. With an ambitious agenda of seminars, showcase performances, expos, workshops on the future of technology and multimedia, and even a musicians’ golf tournament, the event will also coincide with the 11th ARIA Awards Sept. 21 at Sydney Opera House.

Organizer Michael Chugg, GM of the Frontier Touring Co., has described PCMC as “a five-day conference dedicated to practical and strategic ways to capitalize on the music world’s last Shangri-La.” Over the past year, he and his team have promoted the PCMC to the music industry worldwide, from the International Live Music Conference in London to the South by Southwest festival in Austin, Texas.

Some of the speakers scheduled to appear are Peter Asher; senior VP of Sony Music Entertainment; David Hewpsworth, British radio/TV presenter and editor of Q and Mojo magazines; Midnight Oil drummer Michael Gudinski; Nick Brown, managing director of Red Garden, artist managers at Los Angeles-based Larrkin Management; agents Chris Dalston of Paul Dunn & Partners and Creative Artists Agency and Steve Hedges of London-based Primary Talent; Andrew Jenkins, VP of BMG Music Australia, and Australia’s Broadcasting Authority chairman Peter Webb; Seekers member songwriter Bruce Woodley; and Yothu Yindi, lead force and driving force of the year Mundawuy Yunupingu.

For Australian music, the timing of the conference is crucial. In international fortunes from the late ’80s through the first half of the ’90s, global ears have again been captured by Down Under sounds from a new generation of artists, including silver-spoon, Savage Garden, and Tina Arena.

GLENN A. BAKER
### JAPAN

**Week 46, 2016**

<table>
<thead>
<tr>
<th>Single Name</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The Sword&quot;</td>
<td>Narita Hikaru</td>
<td>Sony Music</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Shoujyo&quot;</td>
<td>Shou</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Oroshi no Hana&quot;</td>
<td>Miyuki Kanbe</td>
<td>Sony Music</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Kimi no Na wa&quot;</td>
<td>Hikaru Utada</td>
<td>Epic</td>
<td>4</td>
</tr>
<tr>
<td>&quot;7 Days&quot;</td>
<td>Arashi</td>
<td>Arista</td>
<td>5</td>
</tr>
</tbody>
</table>

### CANADA

**Week 9/20/97**

<table>
<thead>
<tr>
<th>Single Name</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Party of One&quot;</td>
<td>Pat Green</td>
<td>Arista</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Breathe&quot;</td>
<td>Bryan Adams</td>
<td>Reprise</td>
<td>2</td>
</tr>
<tr>
<td>&quot;You Owe Me&quot;</td>
<td>Peter Cpierre</td>
<td>Epic</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Can't Fight This Feeling&quot;</td>
<td>REO Speedwagon</td>
<td>Capitol</td>
<td>4</td>
</tr>
<tr>
<td>&quot;The Rose&quot;</td>
<td>Bette Midler</td>
<td>Capitol</td>
<td>5</td>
</tr>
</tbody>
</table>

### NETHERLANDS

**Week 9/20/97**

<table>
<thead>
<tr>
<th>Single Name</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;One&quot;</td>
<td>Backstreet Boys</td>
<td>Jive</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Total Eclipse of the Heart&quot;</td>
<td>Bonnie Tyler</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>&quot;I'll be There&quot;</td>
<td>Dan + Shay</td>
<td>Warner Bros</td>
<td>3</td>
</tr>
<tr>
<td>&quot;The One That You Love&quot;</td>
<td>Mary, Mary</td>
<td>Epic</td>
<td>4</td>
</tr>
<tr>
<td>&quot;It's All About Me&quot;</td>
<td>K-Ci &amp; JoJo</td>
<td>MCA</td>
<td>5</td>
</tr>
</tbody>
</table>

### AUSTRALIA

**Week 9/20/97**

<table>
<thead>
<tr>
<th>Single Name</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Maps&quot;</td>
<td>Michael Jackson</td>
<td>Epic</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Can You Feel It&quot;</td>
<td>Faith Evans &amp; Dru Hill</td>
<td>Epic</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Spies Like Us&quot;</td>
<td>Backstreet Boys</td>
<td>Jive</td>
<td>3</td>
</tr>
<tr>
<td>&quot;All I Want For Christmas Is You&quot;</td>
<td>Mariah Carey</td>
<td>Columbia</td>
<td>4</td>
</tr>
<tr>
<td>&quot;You Are&quot;</td>
<td>En Vogue</td>
<td>Epic</td>
<td>5</td>
</tr>
</tbody>
</table>

### FRANCE

**Week 9/20/97**

<table>
<thead>
<tr>
<th>Single Name</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Je Ne Sais Quoi&quot;</td>
<td>Mary</td>
<td>Epic</td>
<td>1</td>
</tr>
<tr>
<td>&quot;C'est Comme Ca&quot;</td>
<td>Milla N&quot;</td>
<td>Virgin</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Au Soleil&quot;</td>
<td>Patrick Juvet</td>
<td>Virgin</td>
<td>3</td>
</tr>
<tr>
<td>&quot;On Est Encore&quot;</td>
<td>Grasoline</td>
<td>Virgin</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Je Reviens&quot;</td>
<td>Elodie Frégolente</td>
<td>Virgin</td>
<td>5</td>
</tr>
</tbody>
</table>

### ITALY

**Week 9/20/97**

<table>
<thead>
<tr>
<th>Single Name</th>
<th>Artist</th>
<th>Label</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Love&quot;</td>
<td>Eros Ramazzotti</td>
<td>Phonogrammi</td>
<td>1</td>
</tr>
<tr>
<td>&quot;Addio&quot;</td>
<td>Pino Daniele</td>
<td>Phonogrammi</td>
<td>2</td>
</tr>
<tr>
<td>&quot;Tutto L'Amore&quot;</td>
<td>Udo Jürgens</td>
<td>Phonogrammi</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Mi Manca&quot;</td>
<td>Lucio Dalla</td>
<td>Phonogrammi</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Tu Mi Manchi&quot;</td>
<td>Gianni Morandi</td>
<td>Fonit Crotone</td>
<td>5</td>
</tr>
</tbody>
</table>
NETHERLANDS: The tradition of Dutch cabaret is based on a mixture of stand-up comedy and political commentary that does not involve top hats, dance routines, or Lizza Minnelli. Its early practitioners, who were often the sons of Protestant ministers, would preach their secular vision of the world to bourgeois audiences. Now a new generation of young cabaret artists, including the group of Thomas Aca and Paul de Munnik, has opted for a more personal approach. “Our shows are about two young guys who are so paralyzed by the fear of never accomplishing anything in life that they end up goofing around in the Amsterdam Vondelpark every day,” Aca says, while observing that the traditional cabaret style has yet to touch on death. Clearly, Aca and de Munnik have touched a chord. The duo’s self-titled album on Columbia, “Zwerf On,” featuring songs performed in its show, has benefited from the show’s success and the renewed interest in Dutch-language pop music. The album has sold 15,000 copies, according to Columbia, and has reached the top 20 in the Mega Top 100 chart.

JAPAN: Most young people here wouldn’t be caught dead singing the sappy ballads known as “ed” or their local karaoke club. Ed, as everyone in Japan knows it, are for the hopelessly square and middle-aged. That may change, though, now that the five members of mega-popular rock band Shu Ram Q are sharing a rooftop title “Shu Ram Q enka No Hanakuchiz” (Shu Ram Q’s Path To Enka Stardom), which has a soundtrack released by BMG Japan. The band’s lead singer, Tsunku, plays a character who is anxious to break into show business and is recruited by an enka promoter: Through Tsunku’s eyes we get a glimpse into the old-fashioned, hierarchic world of enka, where a long apprenticeship is the norm. Director Yojiro Taka- taka uses broad comic strokes in depicting Shu Ram Q’s enka odyssey, and Tsunku co-wrote all of the film’s original enka songs, revealing an unexpected facility with the idiom.

STEVE MCCULLER

SOUTH AFRICA: BMG Records Africa is at the forefront of the current trend here for major labels to create artist-friendly ventures with, in this case, independent record companies scattered throughout the southern African region. In the case of BMG, the company’s joint-venture agreement with Street Level Records in Cape Town and Zimbabwe’s Upenyu Records have ensured the release of a clutch of exciting new material over the past few weeks. Based in the southern end of the country, Street Level Records takes an innovative approach to the difficult task of shifting units in the rock, pop, and indie markets. The company confines releases to Super Six CDs—essentially six tracks on each release and hence a more affordable product. Among Street Level/BMG’s recent Super Six CD releases are “True Life Experience” by power pop group Black Diamond and “Mindwalk” by Woodshed, Cape Town’s foremost exponent of acoustic folk-pop. Up north, Louis Mlinha, a Zimbabwean renowned for his skillful guitar work and in a demand as a session musician in South Africa, has established Upenyu Records. Upenyu is a Sinza word meaning “hope,” and Mlinha says that Upenyu Records is a part of his belief that “every man is a golden link to another.” Mlinha has turned to BMG Records to ensure the widest spread of his label’s Zimbabwean-based product. This includes Mlinha’s own, much-anticipated debut CD release, “Mukai”; the self-titled album from Musik Ye Afrika (Mlinha’s project with fellow Zimbabweans Jimi Indi and Jethro Shasha); and Indi’s solo debut, “Quixote.”

DIANE COETZER

CUBA: The image of Ché Guevara has adorned many a student’s bedroom wall over the years. Now to mark the 30th anniversary of the Cuban revolution’s death, comes what might be described as the album of the poster. “Ché Gue- vara: Hasta Siempre Comandante” (“Ché Guevara: Comrade Forever”) on Timbal is a 15-song collection performed by some of Cuba’s finest musicians and dedicated to the revolution, who was execut- ed in October 1967 in Bolivia. The album includes lyrics by Carlos Puebla, Cuba’s leading revolutionary composer, as well as works by the distinguished writers Nicolás Guillén and Frank Capra. The discovery this year of Guevara’s remains in Bolivia and their return to Havana has added to the already considerable interest generated by the 30th anniversary of his death. A major academic biography, “Ché Guevara: A Revolutionary Life” by John Lee Anderson, has been published, and by Bantam in the U.S. and Europe to mark the anniversary. In addition to the musical tributes, the album contains a reading of President Fidel Castro reading a letter written to him by Guevara in October 1965. In it, Guevara announces his intention to leave Cuba in order to promote revolution elsewhere. “Standing by my side,” he tells his old fellow-fighter, “I have lived up to my Revolution’s programmes at your side I felt the pride of belonging to our people.”

NIGEL WILLIAMSON

FRANCE: Rock icon Johnny Halliday, 53, has a taste for new and young faces, and not only when it comes to choosing a wife. For his latest album, due for release by PolyGram at the end of this year or early 1998, preceded by a single called on the services of romantic teen idol Pascal Obispo, who has sold 670,000 units of his third album, “Superfico,” according to his record company Epic. It is an unexpected collaboration, as the two artists are miles apart musically. “This album is a tribute to all the people that we share mutual tastes for alternative rock bands such as Radiohead, the Smashing Pumpkins, and even U2,” Obispo says. “The challenge was worth trying. I am very lucky. Funky enough, Hal- liday never has that many guitar sounds on his records.” Currently recovering from a minor gun- shot wound to the hand he sustained while riding a motorcycle, Obispo, who is, in his own words, “very grounded” and “very much in love with my wife,” is looking forward to working with Halliday’s album but has also co-written most of the tracks with Zazie, a longstanding friend and working partner who writes the lyrics and is himself a Mercury/PolyGram-signed pop singer. In the past, Halliday has worked with a variety of music celebrities, including Michel Berger, Jean-Jacques Goldman, Jon Bon Jovi, and Bryan Adams.

CÉCILE TREMBLAY
BMG’s Natfa Speaks Out
Ariola/Vogue GM Exits in Anger

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

PARIS—Fabrice Natfa, the former GM of BMG France’s Ariola and Vogue imprints, has resigned his post after abrupt departure from the company.

In comments, “It is sad because we had started to build something; we had a good year and a pretty good beat. It’s a bit of a waste.”

Natfa left the BMG offices Aug. 29, the day of the company’s annual convention (Billboard, Sept. 13). He says his resignation has “nothing to do with several factors.” Natfa says he was renegotiating his contract with BMG France president of the company at the headquarters, was keen to renew his contract. “I guess some people in Munich [where Ariola is based] don’t like my sense of humor,” Natfa jokes.

In a statement, Lasseigne—who was not available for comment—expresses his “regret” at Natfa’s departure: “Fabrice set up a strong team which will remain an essential pillar for BMG and its artists.”

The BMG France president says he will assume Natfa’s position “until a successor has been appointed.”

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

Asked if he would work for a major label again, Natfa, who was formerly president of Fonit-Columbo, which was being pushed by BMG in 1992 to run the newly acquired Vogue label, says he’s general in the psychology of reporting to Munich or London. “But he copy rule out setting up a label in partnership of major label.”

News of Natfa’s departure altered the mood of the BMG France convention, according to sources, and raised significant turnover overall for the company, which is currently enjoying limited chart success.

Fabrice is set to work for some established local acts for Etla, Indochine, and Native on Ariola/Vogue, and Enno Enno. RCMA have delivered disappointing results, and most recent success at BMG has been the boy band G-Squad, a pet project of Natfa, Richard Chartet, and Jane Fastin.

96 FILSCAP FEES
(Continued from page 44)
emarked for distribution.

Nevertheless, Tadeo contends that much resistance remains in the Philippines to the idea of performance royalties, noting that not even half the member stations of the broadcasters’ association have yet to pay. FILSCAP is considering a legal action against the erring stations, he says.

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

The society has also taken action

against the Balladeer Inc. over alleged unpaid fees from a 1995 Janet Jackson concert and against Team Image Entertainment, which, according to Tadeo, is a revision of a recent law, Republic Act 8283, which goes into effect Jan. 1, 1998. She says the new statute defines “public performance” for the first time but adds that its most significant feature, as far as FILSCAP’s interests are concerned, is that definitions of rights are clearer and easier to interpret.

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

FOR THE RECORD
Jack Mataumura, managing director of BMG Japan’s Ariosa division, was in charge of Japanese artist development at Sony Music in New York in the late 80s and did not run Ariosa, as was stated in a story in the Aug. 25 issue.

ZELNIK QUITS
(Continued from page 44)
company. Zelnik has led the industry’s fight to have music treated as a good and good and therefore subject to a lower value-added tax (VAT) rate (Billboard, Sept. 6).

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

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

BY LARRY LeBLANC

HAMILTON, Ontario—With four
Country Music Awards, Reprieve Nashville
artist Pervy Brandt, who has not been
named at 1997 Canadian Country Music
(ACCA) Awards, held Sept. 8 at Hamilton Place Centre and
cast music on Canada’s CTN net-
work.

The 2¼-hour show, hosted by
Canadian actor Paul Brandt, also
telecast Sept. 10 on the TNN in the U.S. and Oct. 11 by CMT Europe.

Brandt won honors as top male
vocalist, and his 1996 hit “I Do” —
from his double-platinum (200,000
units) album, “Closer Than The
Storm”—was named Country Win-
ter’s Best Single of the Year.

The evening’s highlights included
Country Music Association (CMA)
awards show a low-key affair. The show was marred by poor
scripting, poor pacing, and a
widening gulf in performance skills
between those artists who have had
significant success internationally
and those still making their mark domestically.

Wright’s stirring performance of
Curtis Mayfield’s R&B classic “Pee-
ple Get Ready,” with vocal backing
by the superb Jackie Richardson,
was the event’s most-talked-about
performance. Besides Wright and
Clark, there were also strong perfor-
mances by Brandt, Prairie Oys-
ter, Cindy Church, and newcomers
Camilla and Jason McCoy.

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

Founded by “Papa Joe” Brown
in 1967 and featuring his children
Barry, Lawanda, and Tracey, among others, the Family Brown recorded briefly for MCA Records of Canada before joining RCA Records of Canada in 1972. In contrast to today, when so many Canadians have made breakthroughs outside of Canada, the Family Brown’s success remains largely within this coun-
try. Between 1972 and 1990, the group, which is no longer together, had an enormous string of RCA hits, including the classic “Don’t Keep Telling Me,” “If You Keep Throwing Dirt,” and “Till I Find My Love.”

Following is a complete list of the
CCMA show winners.

Top selling album: “The Woman
In Me” by Shania Twain, Mercury.

Album of the year: “Just The
Same,” Terri Clark, Mercury.

Single of the year: “I Do” Paul
Brandt, Reprise Nashville.

Fans’ Choice Award: Terri Clark,
Mercury.

Female vocalist: Terri Clark, Mer-
cury.

Male vocalist: Paul Brandt,
Reprieve Nashville.

Group or duo: Farmer’s Daugh-
ter, Stubbie Jumper Music.

Vocal collaboration: “Two
Names On An Overpass,” Duane
Steele and Lisa Brokopp, Mercury.

Song: “I Do,” written and recor-
ded by Paul Brandt, Reprise
Nashville.

Video: “Do,” Paul Brandt, Repri-
se Nashville.

Rising Star Award: Julian
Austin, BMG.

Hall of Honour: Sam Siderman.

http://www.billboard.com
FOR SOUND SAMPLES
Listen free musical samples from the)
below the biggest albums charts
showed by the Music Preview Network
Real Audio® • WAV
BILLYBO BILLBOARD SEPTEMBER 20, 1997
HUGH PADGHAM
THE BILLBOARD TRIBUTE
15 YEARS AS AN INDEPENDENT PRODUCER
Dear Hugh,

Ten million times thanks.

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

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

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

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

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

**Pretty different from today’s corporate studio climate, isn’t it?**

Yeah. In those days, it was mad. We had this control room and a remote tape-machine room. There were no remotes between the tape recorders and the control room, and also the tape recorders didn’t have tape controllers, so I used to have to sit in the machine room and the only communication I had with the engineer was by shouting. So if music was playing loud, I could never hear him, and I used to have to do multitrack drop-ins (i.e., starting a recording from the middle of a take in order to fix a portion of the performance). Well, the tape machine was designed for dropping in, so you had to have three hands to do it, and usually there weren’t three hands, because the engineer was behind the console at the other end of the room. So I would use two hands and balance a grease pencil between my hands and the tape recorder. With one hand I’d go from “safe” to “ready,” with the other hand from “sync” to “record,” and with my tummy I’d push the grease pencil down on the “record” button—all at the same time.

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

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

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

When I was growing up, I was terribly impressed with Gus Dudgeon and those early Elton John albums—the clarity of them. Eddy Ollard, who did the early Yes albums, was a brilliant engineer. George Massenburg did some amazing records. People talk about my drum sounds, but George always had good, open drum sounds. I just took it to an unbelievable extreme (laughs). And Arif Mardin was one of my idols, along with the whole team that worked on that Aretha stuff in the ‘60s: Jerry Wexler and Tom Dowd. And anybody who did any of those Motown records, whether it said Berry Gordy on the label or whomever.

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

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

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

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

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

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

**Do you know which records she angling out?**

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

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

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

With Genesis, the guys in the band had bought a house in Surrey [in the early ‘80s] and decided to put a studio there, so we built this studio and recorded "Abacab" there, and the band absolutely loved the fact that they lived round the corner and didn’t have to go to London to do their records. So, within a couple of years, we did two Genesis records there.
and I did overdub on a couple of Phil Collins records. Presumably, the place had paid for itself by then easily. Then SSL boards came out, and the guys decided to build a new control room from the ground up and put an SSL in it. So we actually designed and built this thing, and it was just fantastic. The studio was much cooler and better-equipped than a lot of studios in London. It was unbelievable.

INTERVIEW

Continued from page HP-3

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

By Paul Verna

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

I don’t mean to stem the production of his prodigious output, which earned him a discography as impressive for its diversity as it is for its sheer volume, Padgham has miraculously found time to pursue such outside interests as auto racing, airplane flying, garden ing, software development, studio consulting and music publishing.

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

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

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

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

FLYING BAIL-OUT

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

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

Having indulged in these “boys’ toys” hobbies for several years, Padgham has since taken up such comparatively tame endeavors as gardening, software development and music publishing.

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

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

SOFTWARE AND STUDIO CONSULTING

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

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

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

Congratulations!!
A great Producer
and a great friend!

Much love

[Signature]
Produced & Engineered
THE HUGH PADGHAM
DISCOGRAPHY:

1979
XTC, *Drums And Wires* (Virgin), Peak: #34 (U.K.)

1980
PETER GABRIEL, *Peter Gabriel* (Mercury), Peak: #1 (U.K.)
XTC, *Black Sea* (Virgin), Peak: #16 (U.K.)
YES, *Drama* (Atlantic), Peak: #2 (U.K.)

1981
PHIL COLLINS, *Face Value* (Atlantic), Peak: #1 (U.K.)
GENESIS, *Abacab* (Atlantic), Peak: #1 (U.K.)

1982
PHIL COLLINS, *Hello, I Must Be Going!* (Atlantic), Peak: #2 (U.K.)
DARYL HALL & JOHN OATES, *H2O* (RCA), Peak: #3 (U.S.)
SPLIT ENZ, *Time And Tide* (A&M), Peak: #58 (U.S.)

1983
XTC, *English Settlement* (Epic), Peak: #5 (U.K.)
GENESIS, *Genesis* (Atlantic), Peak: #1 (U.K.)
WAITRESSSES, *Brazenology* (Polydor), Peak: #155 (U.S.)

1984
DAVID BOWIE, *Tonight* (EMI America), Peak: #1 (U.K.)
HUMAN LEAGUE, *Hysteria* (Virgin), Peak: #3 (U.K.)
SPLIT ENZ, *Conflicting Emotions* (A&M), Peak: #137 (U.S.)

1985
GENESIS, *Invisible Touch* (Atlantic), Peak: #1 (U.K.)
HOWARD JONES, *No One Is To Blame* from *One To One* (Elektra), Album peak: #10 (U.K.), single peak: #1 (U.S.)
PAM McCARTNEY, *Press To Play* (Capitol), Peak: #8 (U.K.)
PAM YOUNG, *Between Two Fires* (Columbia), Peak: #4 (U.K.)

1986
PHIL COLLINS, *12×5* (Atlantic)
THE DREAM ACADEMY, *Remember These Days* (Reprise), Peak: #181 (U.S.)
STING, *Nothing Like The Sun* (A&M), Peak: #1 (U.K.)
THE FIXX, *Rent* (MCA), Peak: #110 (U.S.)

1988
PHIL COLLINS, "In The Air Tonight—89 Remix," (Atlantic)
JULIAN COPE, *My Nation Underground* (Island), Peak: #42 (U.K.)
JULIJA FORDHAM, "The Comfort Of Strangers," "Woman Of The 80's," and "Unconditional Love" from *Julia Fordham* (Virgin), Peak: #20 (U.K.)

1989
PHIL COLLINS, *...But Seriously* (Atlantic), Peak: #1 (U.K. & U.S.)
CUTTING CREW, *The Scattering* (Virgin), Peak: #150 (U.S.)
JULIJA FORDHAM, "Lock And Key" & "Your Lovely Face" from *Porcelain* (Virgin), Peak: #13 (U.K.)
YOUSOU N'DOUR, *Shaking The Tree,* duet with Peter Gabriel from *The Lion* (Virgin) Single peak No. 61 (U.K.)

1990
NORTHERN PIKES, *Snow In June* (Virgin Canada/Scotti Bros. U.S.)
THE MAKERS, *The Makers* (EastWest Australia)
SUZANNE VEGA, *Days Of Open Hand* (A&M), Peak: #7 (U.K.)

Continued on page HP-8
Congratulations, Hugh

on 15 years of excellence!

We're proud to be associated
with you and Hugely Music Ltd.
Dear Hugh,
CONGRATULATIONS
for fifteen years of outstanding music.
Wishing you another fifteen years
and many more!
Your Friend,
Arif

September 20, 1997
Dear Hugh and Dennis:

As successful as you've been in independent production, you
should soon become **Hugely Famous** as publishers. Then
we can get down to the really important stuff... like cars.

Craig and Joel

1207 17th Avenue South • Suite 300 • Nashville, TN 37212
Phone: (615) 320-0660 • Fax: (615) 320-0909 • Email: portianut@msn.com

**DISCOGRAPHY**
Continued from page HP-6

1991

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

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

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

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

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

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

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

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

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

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

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

1992

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

**NICKY HOLLAND.** *Nicky Holland* (Epic/Associated)

1993

**HELEN HOFFNER.** *Wild About Nothing* (Mega/EastWest)

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

1994

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

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

Peak: #2 (U.K.)

Continued on page HP-10
Dear Hugh,

Thanks for showing us your extra inch.

* 

Love,

Barry, Robin & Maurice

He makes hit records.

We’re proud to provide the tools.

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

Hugh Padgham

Solid State Logic
Congratulations on your anniversary, and best of luck for the next 15 years. We've enjoyed our ten-year association with you. Sam Toyoshima, John Flynn and 'Bike' Suzuki – your co-founders of ADG.
In perfect harmony with the music business.

Congratulations Hugh on 15 great years.

From Geraint Howells
and everyone at Willott Kingston Smith.
Financial advisers to the entertainment industry.
To Hugh

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

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

Here's to the next 15 years and beyond.

15 years at the top is no small achievement

Congratulations Hugh. We're big fans.
Julia Fordham  Jasmine Daines  Ella Macpherson
wrestling club. So we went there, and I bumped into a friend of Phil Collins’ wife, whom I knew, and she had Sheryl in tow with her, and we just got chatting. Sheryl said she was a singer/songwriter, and we just chatted away, as one does.

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

**How do you react when you hear something you produced on the radio?**

I usually cringe [laughs]. I think, “Oh, I wish I’d had the tambourine a bit higher in the mix.” For example, if I hear anything from the Police’s “Ghost In The Machine” album, the snare drum is usually viciously loud, and I think, “God, it’s so loud.” And if I’m making that comment to somebody I’m in the car with or wherever it’s being played, they go, “Oh, no, I love it, it’s great being so loud.” I had a thing in those days about the drums; I just wanted them to be really loud. “Synchronicity” is not so bad, although it’s still loud. I don’t know, I’m never happy with what I’ve done.

I was talking to Sir George Martin the other day, and he said, “The great thing about me retiring,” because he’s ostensibly retiring, “is that now I don’t have to go around being scared that I’m going to be found out.” And I’m saying, “What are you talking about? You’re one of the best guys!” And he said, “Oh no, I’m still worried that I’m going to be found out, because it’s phony.” And I said, “It’s funny, because I have the same feeling. I’ve had a great career and stuff, but one day I feel someone’s going to find me out.” And you think that you purely had this career by 100% luck and nothing else. It was very realising and we had similar feelings.

**How does it feel to win a Grammy?**

It feels great when you win them, and you think they’re a load of crap when you don’t [laughs]. When you win, it supposes it’s the highest accolade. Realistic? It’s a good feeling to think that lots of people have voted for you. But being English, I think Americans, not just in the music business but in general, tend to think of America as being the world, like you talk about the World Series in baseball, and baseball hardly gets played anywhere else in the world. And we have this thing called the Brit Awards here, which are the equivalent of the Grammys in the States. But I’m very proud of the Grammys I’ve won, which have all been for different things, which is great. I’ve won one for producer of the year, one for record of the year [Collins’ “Another Day In Paradise”], one for album of the year [Collins’ “No Jacket Required”], and best-engineered album [Sting’s “Ten Summoner’s Tales”].

**How did you first get into recording?**

I was in a group at school, like everybody else, and, like every other record producer, I used to play the bass. We had a mono reel-to-reel recorder with a big Elvis Presley mike, and I got into the habit of tape-recording our rehearsals. And for some peculiar reason, I realized that I was not going to be a particularly brilliant musician, and I was the sort of person, even then, who, if I wanted to do something I wanted to do it well. And then two things happened: I saw a magazine called *Best In Instrumental*, which was about music but also had studios in it, and I saw this picture of a studio and said, “This is unbelievable.” It was probably an 8-track board or something, but we’re talking 1970 here, and I went, “Wow, that’s what I want to do.” And then, through my best friend at school, I went to a studio in the basement of someone’s house and that was it. There was no question of what I wanted to do. The studio was the perfect marriage of music and technology.

**What was your first job in the business?**

In those days, the only way to start in the studio was to be a tape boy, or if you were lucky enough, a tape operator [Ed: a position that in the U.S. is known variously as assistant, assistant engineer, or second engineer]. Funny enough, just down the road from me was Virgin Records’ Manor Studios, which had just started, and Mike Oldfield had recorded “Tubular Bells” there. I left school in the middle of 1973 and went for an interview there with Tom Newman, who engineered that album. I didn’t get a job there for whatever reason, but I ended up getting a job a few months later at this studio called Avison, which doesn’t exist anymore, but it was a hip studio at the time. That’s where I met Edly Offord, who worked there on Yes and Emerson, Lake & Palmer albums. It was through Edly later. During Yes’ “Drama” album, that I

Continued on page HP-14
“For years, we used to make little recordings with two mikes, and when we first worked with Hugh, he made the band sound like it had always sounded naturally. It wasn’t so much produced; he just let it be what it’s always been and made us sound good. It’s important to say that the only reason we changed producers was that the band hadn’t changed, so we had to change him! Hugh’s art is that by making everything small, sonically, it all sounds huge.” —MIKE RUTHERFORD, GENESIS

INTERVIEW
Continued from page 111-13

met my manager, Dennis Muirhead, who was Eddy’s lawyer at the time.

Where did you go after Avisdom?

I got a job at Lansdowne Studios as a tape op and worked there for four or five years. That was a great studio. It was the second-oldest independent studio in London. We did a lot of jazz there, as well as Uriah Heep and the Dave Clark Five. We did everything from avant-garde jazz to traditional jazz to jingles to covers of the top 20 hits. I learned by assisting on millions of different things and eventually started engineering. On those cover records, everything was done at once in a studio that wasn’t very big, so you really had to have your act together. But I started getting frustrated at not being able to do the work I wanted to do, the rock stuff.

So you left?

Yes. When I heard Virgin was going to be building a studio in London, I managed to get a job there and left Lansdowne. I helped build Townhouse from the ground up.

What do you recall about your time at Townhouse?

It was a very busy time, and it was a really happening place. And through the Townhouse I met this guy who’s almost exactly the same age as me, Steve Lillywhite, who’d just become a freelance producer. People used to book a studio in those days and they’d get whatever engineer they got, so Steve got me one day and we became friends. And then when he was asked to do an XTC record, he asked me to engineer that for him. That was one of the first whole albums I ever did, the "Drums And Wires" record, and we did the next one, "Black Sea," in Studio 2 as well.

So I met XTC through Steve, and it was through XTC that I got the job of working with the Police, because XTC used to tour in those days, and they were on tour with the Police in South America, and for whatever reason, the Police needed to find a new producer and they were talking to Andy Partridge, and he said, “Our engineer is pretty good.” That’s how I got the call to do the “Ghost In The Machine” record. Steve and I also did the Peter Gabriel record together, which is how I met Phil Collins, and this again was all through that Townhouse thing.

It must have been pretty frightening to leave that job [in 1980] and venture off as an independent producer.

Yeah, it was a worrying thing when I left. Even though I’d had two No. 1 albums, with Gabriel’s record and Phil Collins’ “Face Value,” it was worrying. But I was being paid a pittance, so going freelance was great because I got paid more in a week than I got in a year working for Virgin Records. Still, I worried what was going to happen the next week.

After all this time and all this success, do you still worry?

I guess I don’t worry so much now, but I did for quite a long while. You think you’re only as good as your last record, so there’s no room for complacency in this business. I attack every record as if it’s my first and my last. It sounds stupid, having done it for so long. I’m not paranoid, but I’m not complacent.

For much or your career, you worked at a break-
With Best Wishes to HUGH PADGHAM - Producer Extraordinaire from YOUR DEDICATED TEAM OF TECHNICIANS

ROBERTSON TAYLOR INSURANCE BROKERS LTD

FULLHAM OFFICE
Wille Robertson - Chairman
Robertson Taylor Insurance Brokers
55 Fulham High Street
London SW6 3JJ
Tel: (0171) 731 1444 - Fax (0171) 736 4003

CITY OFFICE
Bob Taylor - Managing Director
Robertson Taylor Insurance Brokers
33 Harbour Exchange Square
London E14 9GG
Tel: (0171) 538 9842 - Fax (0171) 538 9919

US OFFICE
Robertson Taylor (North America) Inc.
Suite 1L, Clairidge Buildings
125 West 56th Street
New York, NY 10019, USA
Contact: Jeff Axel
Tel: 212 262 9905 - Fax 212 262 9923

FRENCH OFFICE
Robertson Taylor (France) SA:
94 Rue Saint Lazare
75009, Paris, France
Contact: Nick Berrington
Tel: (3) 48 74 4157 - Fax (3) 48 74 4127

Hugh Hugher Hughest

CONGRATULATIONS
ON A HUGELY SUCCESSFUL
15 years
many of which have been spent recording and mixing with all your good friends at THE TOWN HOUSE
150 Goldhawk Road, London W12 8HH Tel. +44 (0)181 932 3200

(Billboard Tribute to Hugh Padgham)

(Virgin Records in the USA)

(Paul Verna would like to acknowledge the contributions of the following individuals in the preparation of this story: Dennis Matrider of Muirhead Management; Robin Cruckshank-Hilton at H2O Enterprises; Chris Stone at the World Studio Group; Debra Pagano at D. Pagan Communications; Ian Davidson at the Tonnehouse; and Martin Benge at Abbey Road.)
THANKS FOR MIXING IT WITH ME.

Hugh
Merchants & Marketing

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


■ BY DON JEFFREY

DANA POINT, Calif.—Although PolyGram Group Distribution (PGD) has won the award from the National Assn. of Recording Merchandisers for best lunch distributor for the last four years in a row, PGD president/CEO Jim Caparro warned his executives not to be complacent.

“Our sense of nirvana could say leave it alone,” Caparro said. “We’ll not do that. If you think things will stay this way, competitors will pass us by. We have to prove ourselves again.”

Caparro’s remarks came at the opening session and closing of PGD’s four-day annual conference at the Ritz Carlton Laguna Niguel hotel, held here in this seaside community in California’s Orange County.

During the conference, Caparro struck a combative pose toward the competition. The other major distributors “are all trying to take a page from our book,” he said. “Don’t let them. They’re pissed at us; they’ll come at us with a ‘take two and give us a win.’” He added, “We want to dominate the marketplace, not compete in it.”

Urging his troops to “protect our future,” Caparro defined that future in terms of the music produced by PolyGram’s labels, the cadre of executives and staffers who work for PGD, the established and growing film and video division, the increasing technical sophistication in the selling of entertainment products, the rise of the Internet as a sales medium, the maintenance of a healthy marketplace, the establishment of a strong independent distribution arm, and the expansion of a new unit charged with selling catalog, special products, and TV-marketed compilations.

Although much of the speech focused on the future, Caparro reminded executives that the principal theme of and reason for the conference was to “seize the present.”

“For the next eight weeks, I ask you not to think about the future,” he said. “Leave that to New York. The future is now. What we’re expected to do in the next few months is awesome. Let the labels feel the energy you’re feeling.”

Acknowledging that the task might “seem overwhelming,” Caparro called upon his sales staffs to “write new-release orders approaching 20 million units,” in addition to the 5 million units already in the marketplace. He also called for orders totaling more than $50 million worth of catalog business.

He also reiterated that competitors’ new-release schedules for the rest of the year were “very formidable” but added, “We have to cut through all that. In the next eight weeks, focus on delivering those numbers.”

Caparro stressed the importance of this effort, saying that the “strategic direction of our company is at stake with this. It’s critical for all our success.”

In closing remarks to his staff, Caparro apologized for the “publicity PolyGram has received the past couple of months: sensationalistic reporting by trades and national newspapers.”

He was referring mainly to published reports that Motown/CEO Andre Harrell had been forced out and that Mercury Records president Danny Goldberg would add overseeing Motown to his duties. PolyGram is now searching for a successor to Harrell but has not acknowledged that there will be an expanded role for Goldberg within the company.

Caparro indicated that there would (Continued on next page)

CONVENTION CAPSULES

MERCURY GROUP president Danny Goldberg noted during the PGD Conference in Dana Point, Calif., that the label group had recently attained the leading current market share in the U.S.: 7.54%. He also said that Mercury Group sales had quadrupled from 1995 to 1997, Executive VP David Leach added that the label had posted the two biggest selling months in its history in June and August. The Mercury Group includes Mercury Records, Def Jam Records, Capitol Records, and Mercury Nashville. Performing for the group were Def Jam’s Playa and Mercury’s Lauren Christy, Brendan Lynch, and Laura Love.

ISLAND RECORDS executive VP of A&R Hooman Majd said during the label’s presentation that it has started to gear up for its 40th anniversary celebration in 1999. Began in 1959 in Jamaica, Island will commemorate its roots with rereleases of old ska and R&B recordings and a ska tribute album with tracks by such current bands as Fishbone. Performing during Island Black Music’s showcase were Myron, Karen Clark-Sheard, and Ali.

POLYGRAM CLASSICS & JAZZ—which includes the labels Deutsche Grammophon, London Records, Philips Classics, Imaginary Road Records, Point Music, GTO Records, and Zodiak Records, and i.e. music—presented performances by Clara Ponsot, a new anise pianist; a jazz band fronted by guitarist Lee Ritenour; saxophonist Eric Marienthal; and blues quartet Ronnie Earl & the Broadcasters.

PGD IS THE DISTRIBUTOR of Walt Disney’s pop labels Hollywood Records, the newly acquired Mammoth Records, and the newly formed Nashville company Lyric Street Records. Mammoth GM Steve Balcom announced that this month it had shifted distribution of its most popular album of the year, Squirrel Nut Zippers’ “Hot,” from Alternative Distribution Alliance to PGD. Hollywood brought three new acts to perform: Lyle Vincent, Los Pilotos, and Caroline’s Spine.

MOTOWN RECORDS drew big cheers when it announced that the label’s big release for the fall, the new Boyz II Men album, “Evolution,” due Sept. 22, had booked initial orders of 280,000 units from one account, Anderson Distribution. Motown VP of A&R said this “company’s been through a lot lately, but we are moving forward.” Performing for the label were Tyrel Hickey, Shades, and 98 Degrees.

MERCURY NASHVILLE president Luke Lewis said that Shania Twain’s new album, “Make ‘A Move,” would be in stores Oct. 28. He noted that Superpower—price of $17.98. He said that Twain, whose debut album sold more than 10 million units, would tour in February and March next year and that the itinerary likely would include some international dates. Lewis added that the album would be held back from the record clubs for a year.

A&M RECORDS hosted the conference’s closing-night party at the Mission Inn in San Bernardino, where Amy Grant performed with a band fronted by Tommy Sims. She sang some of her hits as well as tracks from her new album, “Behind The Eyes.” A&M’s earlier product presentation was closed to the press.

Blue Grape Succeeds With Indie Attitude

Merchandiser Goes Beyond Black T-Shirts

This is the second in an occasional series of articles on music merchandising companies.

■ BY DON KAPLAN

NEW YORK—Blue Grape Merchandising tries to differentiate itself from larger merchandising companies by coming to the business with the attitude of an indie label.

But sometimes that attitude lands Blue Grape executives in bizarre situations, including a wrestling match with a rather large lizard that was suffering from a mouth infection.

“I had to renegotiate the contract with the singer from death metal band Deicide, based in Tampa, Fla.,” recalls Felix Sebacious, VP of Blue Grape. He adds that singer, Glen Benton, has an inverted cross burned on his forehead and was extremely hesitant to arrange a meeting.

“When he finally agreed to a meeting time, it could only be at 7 a.m. on a Sunday in the backyard of his house. Before discussing his contract, he insisted that I help him give his lizard an injection of antibiotics.

“We went through this whole bonding experience that included holding the thing down and giving it the shot,” Sebacious continues. “But in the end, we were able to get the contract signed quite easily and it turned out to be a rather lucrative merchandising deal.”

With an annual volume of about $20 million, Blue Grape specializes in creating and marketing such licensed merchandise as T-shirts and stickers for a roster of 60 bands and about a dozen films.

Most of Blue Grape’s efforts are directed toward producing touring merchandise for clients and handling the business with personalized service.

Sebacious says Blue Grape simultaneously maintains merchandising campaigns for hard-rock bands ranging from Machine Head and Sepultura to country-rock bands like Blue Mountain. Products range from T-shirts—the bulk of Blue Grape’s business—to logged soccer jerseys and even custom-printed thong panties. “We offer the bands a variety of products,” Sebacious says.

Metal band Type O Negative asked Blue Grape to provide the souvenir panties as items to be sold at kiosks during its tour. “We had to invent a panty palette, since you can’t just go to a screen-printing supply company and get a palette that will print on black nylon thong bikini panties,” Sebacious says. The panties, which sold for about $15, were a great success, he adds.

“We realize that kids, especially in this market, have a limited amount of income and resources to spend, so we like to give them a choice in terms of a high-end item and a low-end item, as well as the standard T-shirt,” Sebacious says.

A high-end item from Blue Grape can be anything from a hockey or soccer jersey to a track suit. These items retail during tours for anywhere from $60 for a jersey to nearly $100 for a jacket. The company’s low-end items include stickers that sell for about $1.

Sebacious says that each of these items generated significant business this summer’s O2 Fest. “We had six of our bands out together in the show,” Scott Koenig, a band manager with Rush Artist Management, which has clients with contracts at Blue Grape as well as with some of the larger merchandising companies, says, “I find that Felix (Sebaceous) gives a lot of attention to my groups, and I imagine that he does with his other clients, too. To get someone on the phone who works for a larger companies sometimes takes a while.”

Koenig says he favors deals with Blue Grape due to the firm’s flexibili- ty and apparel offerings. “Blue Grape is one of the few companies that does full lines of clothing, not just T-shirts.” He complains that most of the other merchandising companies he has dealt with would only provide black shirts as tour attire.

Terms of the deals between Blue Grape and its clients vary. But Sebacious notes, “We generally pay them a royalty based on the wholesale selling price—usually about 10 percent of the selling price. It can be a bit more but never that much less.”

Koenig says another positive for Blue Grape is that it remains flexible with its deals. “They’re willing to work with the prices. Where a band like Fear Factor has an audience that may be willing to pay a little more for merchandise, a Biohazard audience for a Downset record really doesn’t have the money. So with some of our (Continued on next page)
bands, they let us drop the prices on the merchandise. We take a hit on the royalties, but we still manage to satisfy the customer; a lot of other companies don't do that.

Sebacious clarifies that merchandising deals usually range in size and scope depending on the popularity and visibility of the band. "If it's a band that's doing well and selling, we'll do a full range for them," he says. This includes such items as T-shirts, sweatshirts, bandannas, stickers, or sports jerseys. "It all depends," he adds. "Different bands have different ideas as to their image.

Another band manager, who asks to remain anonymous, has begun to switch many of his artists to Blue Grape after several frustrating experiences with larger merchandising companies.

"A few years ago, me and the lead singer from one of the bands decided that the band's logo was so strong that we could probably make a fortune with nothing but the logo. So we could explore a lot beyond the typical black T-shirts," he says. The band, which had a deal with another merchandising company, asked the manager whether it would be possible to create logoed hockey jerseys or soccer shirts. "They told us they wouldn't do it," he manages.

"I saw Blue Grape doing soccer shirts with a number of bands, and it really frustrated me because we were locked into a deal that was merchandising company for a number of years, and they were doing nothing interesting but black T-shirts for my band."

The manager explains that the group went behind the larger firm's back on a probable breach of contract, and started producing a line of merchandise with its own money. "We didn't put the stuff into distribution, but we sold it direct to a deal with Adidas for one summer to make soccer shirts with the band's logo and Adidas' logo on them."

"We made some money, sold a few hundred and sold them out in two days." He adds that the band will soon join the Blue Grape roster.

Sebacious says the amount of money that artists make from a deal with Blue Grape also depends on the popularity of the artists. "If a band is at the arena level, it can generate several hundred thousand dollars a year between retail and touring. But if a band is at more of a club level, they're lucky if they can recoup $10,000 a year."

He adds, "We act as a worldwide agent on behalf of the band. No one band can really do the kind of retail merchandising for themselves that we can. I try to raise their consciousness to the huge international retail marketplace for their product. A lot of bands can make more right now just from the U.S., don't realize that they may have markets in England, Belgium, France, Holland, or Japan."

Besides concerts, which account for as much as 60 percent of Blue Grape's business, the company also offers customer-direct distribution through its annual catalog and Internet site. The other 40-50 percent of the company's business is reported from a network of independent dealers that can be found in outlets ranging from small independent record stores to such large department stores as Sears and J.C. Penney.

"At retail, we sell everything from what would be considered mom-and-pop operations to stores like Hot Topics, Musicland, Camelot, National Record Mart, Trans World, Disc Jockey, and the Wharehouse," Sebacious says. "At the larger chains, Blue Grape product is mostly merchandise from film licenses with such studios as New Line Cinema and Paramount for films like "Friday The 13th" and the upcoming Jackie Chan film, "Mr. Nice Guy." The company also has the license for movie merchandise from Troma Films, producers of such classic B movies as "Surf Nazis Must Die" and "Toxic Avenger.""

"I think Blue Grape just did a deal with Miller Beer, which already is in the market in the form of T-shirts, touting the beer and its new Miller Time advertising campaign. Blue Grape also manufactures what Sebacious calls dozens of "attitude/novelty licenses"—raucous private labels and logos developed at Blue Grape to be sold to the bands."

There was a time when most of Blue Grape's business came from Roadrunner, causing some to mistake the company for a division of the label. But Blue Grape is a completely separate operation from Roadrunner; Sebacious points out that he has never even met a Roadrunner person, he says, referring to Amsterdam-based businessman Cees Wessels. "Besides that, we're a completely separate entity."

"Obviously it makes sense for us to do merchandising for bands that are signed to the Roadrunner label," Sebacious adds. "But it's not like they're forced to sign a deal with Blue Grape. They definitely have other merchandising options." He adds that many of the firm's clients have come from several different labels, including EMI and Tuff Gong.

Sebacious was founded by Wessels in 1989 in Amsterdam and opened a New York office in 1990. The company's music versions include the artists of America, South America, and Japan, while the Amsterdam office deals with Europe, Australia, and the rest of the world. "We're distributing to at least 50 different countries right now," Sebacious says. "In the United States, we have about 90 independent sales reps that cover the country. In Europe, we do all of our own distribution and use sub-distributors in every country we're in. Europe is a strong region for the distribution of products related to the dance market, "We say, "We do stuff there with bands like Technohead.""

Service is what sets Blue Grape apart from its larger, corporate-owned competitors like the Warner Music Group or Warner Music's Giant. Sebacious, who joined the company in 1992, says, "The company was mostly retail in midwest arc- tics when we came on board. Our core merchandising structure was the brainchild of current managing director and chief of the European division, Angelique deFeyter."

"She came from the fashion world," Sebacious says, "and when [Wessels] saw her, she was looking for someone who had a strong merchandising background." According to Sebacious, deFeyter wasn't content to stick to simply selling black T-shirts.

"She really expanded the products that we could manufacture," Sebacious says. "She.handed on her fashion back-ground and realized the importance of the [active wear] marketplace. The line of Blue Grape's merchandise includes hockey jerseys, soccer, and baseball jerseys for the bands along with Adidas-style track suits and embroidered work shirts."

Koenig adds, "Quite simply, kids are tired of wearing black T-shirts. And these other merchandising companies are too. We've watched the hip-hop and punk/metal cultures merge together, and bands that used play together, like the SLA and the Tang Clan can go out and tour together. It's not just metal kids at the shows anymore. The draw is reaching into all sorts of audiences, with kids who like different kinds of things. And Blue Grape was willing to do anything for us."

For the first six months of this year, PGR's market share of all current albums was 11.7%, which put it in fifth place among the six major distributors. Its share of all albums sold, including catalog, was 18.1%, good for third place. In addition to music, Caparro said that PGR's quick expanding movie and video unit, PGR Filmed Entertainment, which is striving to become a major global player in feature films. "They've had steady and consist- ent growth in the last couple of years, and now they're about to explode," he said.

He foresaw "significant growth opportu- nity" for the video division, which he predicted would be the largest of all PGR's operating companies by next year.

Caparro also said that PGR's future lies in technical sophistication. During the conference, executives gave a demonstration of a new computerized sales-force automation system, the goals of which are to lower the costs of doing business, make the sales ordering process easier, create new sales oppor- tunities and increase sales, and exploit the entire PGR product line.

Discussing the Internet, Caparro "(Continued on page 55)

BILBOARD SEPTEMBER 20, 1997
The Mannheim Steamroller Christmas Series is certified multi-platinum with sales of over 13 million units to date. Tens of thousands of fans experience their concerts each year, now feel the excitement of Mannheim Steamroller live in concert with this thrilling holiday recording by the #1 selling Christmas artist of the past decade.

Street Date October 14th
Merchants & Marketing

Long Island Virgin Outlet Competes In A Crowd

OUT AND ABOUT: Retail Track had to go to Westbury, N.Y., on Long Island, over the weekend, so decided to use the opportunity to peek at the new Virgin store that opened there Sept. 5 on Old Country Road, down the block from the Roosevelt Field Mall, one of the nation’s premier regional malls. The Virgin store is part of a quasi-power center/enclosed mall, with many of the stores having their own entrances. Other tenants include Fungo’s, Old Navy, and Circuit City.

Measuring 30,000 square feet, the Virgin outlet takes in two levels. It adapts the sleek look the company came up with for its Times Square store, including the distinctive sampling stations. All in all, I counted 100 sampling stations in the store, each featuring a different album.

Upstairs are the CDs, including a glassed-off department for classical, jazz, folk, show tunes, and vocal albums. Downstairs is merchandised with video, computer games, and the smallest cassette selection I have ever seen in a supermarket—even smaller than the representation that the typical Tower Records/Video gives to the cassette. (I bought the new Mary Coughlin album on cassette for the ride home, after sampling it at the store.)

It will be interesting to see what happens to music sales along the Old Country Road corridor in the Westbury/Carle Place market, because that area appears to be one very over-stored area. In addition to Virgin, Tower Records/Video has a location about a half a mile away, and that is said to be among the chain’s top 10 performing outlets. Also, on either side of Virgin is Borders and Circuit City, the latter with a music department that looked like it was about 6,000 square feet. Between Tower and Virgin is a large Nobody Beata the Wiz outlet, and in Roosevelt Field, a 30,000-square-foot Sam Goody, a large Coconuts, and an outlet from the Wall.

(TS: When I got home, I phoned my mother and casually mentioned my day’s activities and was pleased to learn that this time she hadn’t known about the new Virgin store ahead of me (Retail Track, Billboard, Oct. 19, 1996).)

T HE SLIDE toward Chapter 11 took a heavy toll on Alliance Entertainment in the year’s first half, which ended June 30. Sales were off by about $100,000 for the period compared with the same time frame the previous year, while losses doubled.

For the six-month period, the company posted a net loss of $77.5 million on sales of $553.8 million, as compared with the $26.5 million it lost in last year’s first half, when net sales were $385.4 million, according to the company’s 104 filing with the Securities & Exchange Commission.

Among the reasons offered for the lower sales were inventory shortages at the one-step and distribution company, which result in low fills on orders. Also, a number of accounts defected to competitors due to the financial uncertainty surrounding Alliance. The company filed for Chapter 11 protection July 14.

Reflecting its difficulties, total assets dropped from $618.1 million as of Dec. 31, 1996, to $457.7 million as of June 30, 1997. Long-term debt was $294.2 million, while current liabilities totaled $303.6 million, including accounts payable of $206 million.

For the three-month period ended June 30, sales were $108.9 million, down from the $163.2 million accumulated in the prior year’s three-month period. For the quarter, Alliance posted a net loss of $54.4 million, as compared with $21.9 million last year. The net loss this year included an ($53.3 million write-off of goodwill, due to the Red Ant subsidiary, which was subsequently sold to Wasserstein, Perella & Co.)

(Continued on page 54)

LISTENING SYSTEMS

From the Industry Leader

Listening Stations Increase Sales!

Solo

is the most popular system.

Solo

is used by more shoppers than all other listening stations combined.

- Attracts attention: Bright red LED can be seen from across the store.
- Flexible: You choose the CDs you want to sell.
- Durable: 16 gauge steel case, indestructible headphones.

Telescan

Interactive merchandising that works.

800.835.8224 x 208
280 Mahler Road Burlingame, CA 94010
Voice 650.692.8700 • Fax 650.697.9145

12 LOCATIONS • 1 STOP SHOPPING

AEC One Stop Group

 Abbey Road Distributors • Abbey LA • Bassin Distributors • CD One Stop
AEC Field Offices: Atlanta • Baltimore • Dallas • Philadelphia • Portland • Omaha • Sacramento • San Diego
New Accounts 1-800-635-9082 • 1-954-255-4569 • Fax 1-954-340-7641
www.aent.com

Only AEC gives you the most locations. Plus, worldwide distribution. Deep catalog. High fill rate. 24/7, it’s the place more retailers place more orders.

BILBOARD SEPTEMBER 20, 1997
Pulse! Mag Offers Illuminating ‘Lone Wolf’ Report

WISH WE'D WRITTEN THAT: On a month-to-month basis, few consumer-oriented music publications do as deep a job of navigating the topsy-turvy universe as Tower Records’ free monthly Pulse! But the magazine really mirrored its format’s annual indie-label special report, known as “Lone Wolf.” The ’97 edition can be found in the September issue of Pulse!, currently on stands. Aptly enough, the cover story is about Mammoth Records’ swing phenomena Squirrel Nut Zipper, one of the Alternative Distribution Alliance’s biggest-selling acts this year.

It would be easy for Pulse! to take a gee-whiz approach to the indie scene; after all, its readers aren’t industry professionals but average consumers browsing Tower’s aisles for the latest and coolest. However, professionals and punters alike can find useful information in Lone Wolf.

Some credit for this savvy approach should probably go to Pulse!’s senior editor Jackson Griffith, whom we last encountered when he was beating the indie bushes at the National Assn. of Independent Record Distributors and Manufacturers Convention last May in New Orleans. Griffith’s introduction to the special is worth reading. It contains probably the pithiest summary of the history of American record distribution that you’re likely to encounter.

All of the issue’s features are worth perusing. Writer Jon Wiederhorn surveys “indie labels that perform like majors” (i.e., sell a lot of records), interviewing such magnates as Priority’s Bryan Turner, Tommy Boy’s Tom Silverman, and TVT’s Steve Gottlieb. Lisa Fancher—herself the head of one of Los Angeles’ most durable punk-rock imprints, Frontier Records—talks to fellow datafied label operators, including Jenny Toomey and Kristin Thomson of Simple Machines (a label that has managed to issue 79 records in eight years, while its principals toured relentlessly in their own hand, Tsunami), Wendy Newton of Green Linnet, and the invaluable Bettina Richards of Thrill Jockey. Mark Weidenbaum confronts the dicey situation faced by indie electronic and ambient music labels, many of whose acts are successfully being cherry-picked by the majors as the genre explodes commercially. His interview subjects include Steven Levy of Moonshine, Roger Richards of Extrovert, and Erik Gilbert of Asphodel. And Jason Verinide supplies an overview of what might be perceived by some as the lovable lunatic fringe of indieland—such unclassifyables as John Zorn’s Totem, John Fahey and Dean Blackwood’s “raw music” imprint Revenant, Blackwood’s 78-rpm-only (really!) operation Perfect, and Erik Lindgren’s unpredictable Art Art.

This edition of Lone Wolf—which also includes the Pulse! editors’ rundown of 100 top indie records released in the last year—is overall a well-balanced look at some interesting currents on the independent side and contains enough inside info and thought-provoking opinion to appeal to both seasoned label types and neophyte start-up operators.

WISH WE’D SAID THAT: Back in April, we ran a rant about the ongoing indie product glut that, judging from

 Declarations of Independence

by Chris Morris

some of the responses we’ve received, may have been misunderstood in certain quarters. But there’s no misunderstanding the position of Tom Silverman, who is quoted in Jon Wiederhorn’s Pulse! piece. Silverman notes that he will only release records that have sales potential. “We make a lot of records we don’t ever put out,” he tells Wiederhorn. “There are certain records we make hoping they’re going to be something, and then after they’re made, they don’t meet our standards. We’ve been able to keep a high batting average by being very self-deprecating. We take our write-offs before we release the records, as opposed to after.”

“The majors don’t know what will sell and what won’t, so they throw it all against the wall and see what sticks,” he continues. “But if we get overwhelmed and started building a machine to pump out a ton of stuff like a sausage maker, we’d be releasing a lot of winners, and we wouldn’t have too many winners.”

We couldn’t put it any better. In fact, we apparently didn’t.

FLAG WAVING: Paul Cebar is one of those guys you figure must have one hell of a record collection.


One song on the album, “Lovely As The Day Is Long,” appears twice, in a samba arrangement and as a bonus track in a Crescent City second-line arrangement. Cebar notes that not every song is so adaptable: “Some tunes...” (Continued on next page)
they have one suit they wear—they don’t put on a tie.”

Cebar—whose current album follows his 1995 Don't How “Uprock For The Downfolk” and his 1993 Shmuckie set “That Unhinged Thing”—is a veritable one-man college of musical knowledge. He puts that know-how to work on the airwaves. He has a show on WMSE Milwaukee, which is affiliated with the Milwaukee School of Engineering, and he spits jazz, Latin, African, and soul music.

The musician, who formerly was a member of the soul-oriented Deertown band the R&B Codex, has been fronting his group the Milwaukeeans for 1 1/2 years. The current edition of the unit includes drummer Reggie Bordeaux, bassist Mike Kishou, percussionist Mac Perkins, guitarist Terry Vittone, and Bob Jennings, who plays accordion, organ, and saxophones. Given the literally all-over-the-map nature of Cebar’s music, he prizes the adaptability of his bandmates: “I’ve been lucky, I think—there’ve been some versatile people around. You gotta find people with open ears and open minds.”

But the lineup of the Milwaukeeans has shifted quite a bit over the years, and Cebar notes that he’s tapped his hometown for about all it’s good for in certain instrumental categories. “I might be to the end of all the lap steel players in town.”

Despite the dizzying plethora of styles the Milwaukeeans play in, Cebar says his audiences are seldom perplexed.

“I don’t see a lot of people scratching their heads,” he says. “It’s very groove-oriented, and the grooves interact... People are pretty open-minded. Given the chance to hear things, they say, ‘I hear the base, I get it.’”

In this Midwestern stronghold; upcoming dates include Shank Hall in Milwaukee on Friday (19); First Avenue in Minneapolis on Sept. 25. House Of Blues in Chicago on Sept. 27; and the Sheldon Theater in Red Wing, Minn., on Oct. 3. He anticipates a gig in New Orleans. Hall and shows in the West in November.

RETAIL TRACK (Continued from page 52)

During the quarter, the gross margin ratio was 13.2%, an improvement over the 12.9% in the same time frame last year, while selling, general, and administrative expenses were 31.2%, up almost 10 percentage points from 1996's 21.7%. Consequently, Alliance posted a net loss of $11.1 million, up considerably from the $18.1 million loss it generated in the previous quarter last year.

UPDATE: Cameolet Music lost about $260,000 on sales of $34.6 million during June, according to the company’s filing with the U.S. Bankruptcy Court. According to that document, the company generated $2.5 million in earnings before interest, taxes, depreciation, and amortization. Total assets were $259.9 million, while liabilities included bank debt of $256.5 million; subordinated debentures of $111.1 million, trade debt of $45.7 million, and current accounts payable of $17.6 million.

MAKING TRACKS: John Madison, executive VP at PolyGram Group Distribution, is leaving the company to rejoin CBS. Madison has been named a senior VP of regional operations at Chameleon Media Corp., which owns Columbia Records and Hughes’ CBS records. He will oversee operations in markets including New York, Los Angeles, San Francisco, and Boston. Madison began his music industry career working in sales with the then-named CBS Records, eventually being promoted to regional VP for the distribution company. He then went into radio, before returning to distribution with PGD in 1994.

Retail Track hears that Madison will not be replaced, and his responsibilities will be divided among John Esposito, senior VP of PolyMedia, Curt Eddy, VP of field marketing, and Van Fletcher, VP of national accounts.

UP NEAR Albany, N.Y., at Northeast One-Stop, company president Lou Delsignore called Retail Track to report that Ron Nickels, who formerly owned Ron’s Records in Sayville, N.Y., will join the wholesaler as CEO. Delsignore, founder and owner, will retain the title of president. Also, joining Nickels at Northeast is Jay Fink, who previously was a VP at Alliance’s Bethel, Conn., facility. Fink will hold the title of director of sales for the wholesaler. Delsignore reports that Northeast will show a sales increase of about 5% this year.

As labels and distributors gear up for the crucial final quarter of the year, many questions are being made about how much money to commit to cooperative advertising and retail price-and-positioning programs.

The question for many sales and distribution executives at record companies is, “How much money to drive consumers into record stores or to spend in it ways that entice them to buy certain records since they’re in the stores?”

Many labels and distributors argue that retail accounts are virtually holding them up for more and more money to display their products in stores. Record companies say that what is needed is greater spending on print, radio, and other efforts to get consumers who don’t generally shop at record stores that they should make a visit.

Curt Eddy, VP of field marketing for PolyGram Group Distribution, says, “We’re looking at price and positioning with a sharpened eye, being cognizant of drawing the customer into the store through media advertising.”

How effective is in-store marketing? Do endcaps, kit walls, and listening stations make people aware of new records and stimulate purchases? Strategic Record Research, a joint venture of Strategic Media Research and the Left Bank Organization, tabulated responses from more than 8,000 consumers in random phone calls across the country to determine what made people aware of new releases and what made them buy those albums.

The researchers found that consumers overwhelmingly cited radio play (42.5%) as the principal means of becoming aware of the last album they bought. In second place was seeing a new album in a store—named by 13.3%.

In 11th place (as indicated in the accompanying graphics) were hearing a recording in a store, cited by 1.9%. Although this might indicate that the listening post is a relatively minor factor in stimulating sales, many labels and retailers swear that it is one of the best ways to turn shoppers onto new releases by developing acts.

What are the demographic characteristics of those who said they became aware of the last album they bought by seeing or hearing it in a store?

Sales who learned in-store about the last record they bought were most likely to be in the 35- to 44-year-old age group (16.1%), while for those who heard it was the 45- to 54-year-olds (16.3%). These findings could simply mean that older consumers are not being reached by traditional avenues of radio and video.

Strategic also broke out the results according to the radio formats that respondents preferred listening to. Among those who bought a record...
**The Enter* Active File**

**Merchants & Marketing**

**VidNet Bows Cls-On-Demand Service**

By Brett Atwood

LOS ANGELES—A news music video subscription service is preparing to launch, with subscribers who prepay a monthly fee of $19.98 for access to music clips on demand to be offered through both the World Wide Web and on CD-ROM.

The site, called VidNet, is offering full-length music videos from several major and independent labels to act as virtual video stores for users who pay a monthly fee of $19.98 for access to music clips on demand.

A division of International Net Broadcasting (INB), VidNet plans to launch the service Monday (15) at http://www.videntusa.com. Subscribers will have access to more than 500 music videos that can be played back with RealVideo software.

Users can choose among pop, rock, alternative, dance, country, rock, and urban categories of clips. The videos viewable on the site at last check ranged from artists such as U2 to bands like Matchbox Twenty.

The service was launched in early September by Radiohead's "Paranoid Android," Missy Elliott's "The Rain" (Supa Dupa Fly), and LeAnn Rimes' "How Do I Live."

Subscribers will have unlimited access to the music videos offered on the site, which are not able to be permanently stored on a user's hard drive. New clips will be added monthly to the service.

RealVideo-equipped computer users must visit the VidNet Web site, which will include banner and Inter- net video advertising. Telecommunications giant AT&T is providing some of the equipment behind the service but is not a partner in the venture, according to VidNet CEO Stephen Brown.

"It does push the technology a bit," says Brown. "But more people are going to have access to the software and will be able to watch whatever they want, when they want it. The only competition that offers anything like it is the Dolby / Microsoft Windows Media Player, which is such a single standard product."

"Microsoft Touts New Streaming Format"

**MCI Sets Standard:**

Microsoft and four leading technology companies have announced updated details on Advanced Streaming Format (ASF), its proposed standard for the delivery of audio, video, and other multimedia content on the Internet.

Microsoft, Intel, Progressive Networks, and four other companies backing ASF, which aims to replace the current crop of competing, incompatible Internet streaming formats with a single open standard.

"There are many streaming vendors producing content in incompatible formats," says Microsoft's Brad Smith, "and it makes no sense for a company to create content and for the Internet user, says Jim Durkin, product unit manager of the multimedia streaming technology group at Microsoft. The technology giant is under investigation for anti-competition practices by the US Department of Justice, following its take of a 10% stake in Progressive Networks and its complete purchase of VStream.

The entire ASF specification can be found at http://www.microsoft.com/ASF/

**PANtera Promotion:**

Elektra Records (http://www.elektra.com) is sponsoring a Web Ring Trivia contest for rock act Pantera that encourages World Wide Web users to visit several fan-created sites. When users correctly answer several trivia questions about the Web sites, they have an opportunity to win prizes, including a personalized signature series Washburn guitar and a signed copy of the new Pantera release, "Official Live: 101 Proof."

**Bites 'N Bytes:**

The 10th convention of the Audio Engineering Society (AES) was held in New York City last month, with the world premiere of the DVD audio format. The event, to be held Sept. 28 in New York, is hosted by Naosuke Kuroda of JVC/ Victor Co. of Japan ... Rapper MC Hammer plans to sell his new album "Family Affair" for digital download through Internet using Liquid Audio technology. The release, due in November, will also be available at retail on Hammer's Oaktown label. ... N2K has entered into a strategic partnership with Net Perceptions, maker of intelligent agent technology. N2K's retail site Music Boulevard will sell programmed electronic music technology, which makes customized music purchase recommendations based on the music interests of individual Web users.

**Qogie Off:**

After five years at Bill- board, associate features editor Brett Atwood is "Qogging off." He is relocating from Los Angeles to Seattle to join netcentric technology company Progress Networks as editor of its new music multimedia project, known as MusicNet. Effective Sept. 24, you can reach him at (206) 674-2060 or via email at Atwood@rcat.washington.edu. His new mailing address is: 1113 Third Avenue, Suite 2800, Seattle, Wash. 98101.
3rd ANNUAL EVENT!

Musicom³

Make sure you are in Beverly Hills when MUSIC and TECHNOLOGY CONVERGE on

November 3 & 4, 1997

FIND OUT about the very latest new media strategies for CREATING, PROMOTING, DISTRIBUTING and SELLING MUSIC

Beverly Hills Hilton • Beverly Hills, CA

To register, or for more information, call toll-free 1-800-647-7600 or 1-212-869-7231 • Fax 1-800-717-3237 or e-mail info@worldrg.com or visit our website at http://worldrg.com

Organized by: Sponsoring Organizations: Official Publication:

WORLD RESEARCH GROUP AT&T MOTOROLA Billboard

Featured Speakers Include:

RIAA
HILLARY ROSEN, President & CEO

Capital Records
LIZ HELLER, Senior Vice President, New Media

Ticketmaster
FRED ROSEN, President & CEO

Universal Music Group
ALBHY GALUTEN, VP, Interactive Programming

Liquid Audio
GERRY KEARBY, CEO

EMI/Virgin International
JEREMY SILVER, VP, Interactive Media

Warner Music
JORDON ROST, Senior Vice President, Marketing

HeadSpace Inc.
THOMAS DOLBY ROBERTSON, President & CEO

BMG Entertainment North America
KEVIN CONROY, SVP, Marketing

Geffen Records
JIM GRIFFIN

House of Blues
MARC SCHILLER, President, New Media

Prodigy Internet
SANDY SMALLERS, Vice President,

N2K
LARRY ROSEN, CEO

Tower Records
MHE FARRACE, VP, Publications & Electronic Marketing

CD Now!
JASON OLM, CEO

Cerberus Central
RICKY ADAR, CEO

Electronic Frontier Foundation
LORI FENA, Executive Director

BMI
ROBIN AHROLD, VP, Corporate Relations

Progressive Networks
MIKA SALMI, Music and Marketing Manager,

AT&T Solutions
LARRY MILLER, Client Partner

Motorola
GREG MACHROY, Manager of Business Development

Intel Corporation
WENDY HAFNER, Director of Music Marketing

Philips Media
EMIEL PETRONE, Exec VP, Worldwide DVD Group

Billboard
BRETT ATWOOD, Editor/Active Editor

Forrester Research
BILL BLUESTEIN, Analyst

and many more...
NEW YORK—BMG Distribution's annual conference at the Marriott Marquis Hotel July 12-21 was attended by 985 people—all of BMG's national and field staffs as well as label personnel and artists. Each of BMG's owned, affiliated, and joint-venture labels gave presentations on upcoming product and featured some of their new and established artists in showcases.

RCA, during its presentation, gave a gold record to new Swedish recording artist Robyn. From left are Dave Novik, senior VP A&R International of RCA; Bob Jamieson, president of RCA; Jack Roby, executive VP/general manager of RCA; Julie Bruzzone, VP marketing of RCA; Hasse Breitholtz, managing director of BMG Sweden; and Benke Berg, marketing director of BMG Sweden.

Jive Records showcased the act Imajin at its presentation during the BMG Convention. From left are Barry Weiss, president, Jive Records; the members of Imajin; and Pete Jones, president, BMG distribution.

One of the bands showcased aboard the USS Intrepid during the BMG Convention was Restless Records act Chopper One. From left are band members Steve Garvy, Jason Cropper, Tyrone Rio, and Amy Cropper.

Displaying the new promotional campaign for Windham Hill Records at the convention are, from left, Steve Vining, president/CEO of Windham Hill; Ron McCarroll, VP of marketing, Windham Hill; Pete Jones, president of BMG Distribution; and Dave Veske, VP of sales, Windham Hill.

At Arista Records' presentation, joint-venture label LaFace Records previewed upcoming releases and artists. From left are Pete Jones, president of BMG Distribution; Clive Davis, president of Arista; LaFace artist Usher; L.A. Reid, co-president of LaFace; and Roy Lott, executive VP/GM of Arista.

During its convention, BMG Distribution hosted a reception aboard the USS Intrepid moored off Manhattan's West Side. From left are Pete Jones, president of BMG Distribution; New York Mayor Rudolph Giuliani; Michael Dornemann, chairman/CEO of BMG Entertainment; and Strauss Zelnick, president/CEO of BMG Entertainment North America.

V2 Records act Headflay performed during the convention week. Pictured above are band members Barius, left, and M.C. Saul.

Pictured during the RCA Label Group presentation at the BMG Convention are, first row from left, Sue Roop, regional country music specialist, BMG Distribution; Jason Sellers, artist; Wendy Schlesinger, senior director, mainstream and country marketing and merchandising, BMG Distribution; and Rodney Bailey, regional country music specialist, BMG Distribution. In the second row, from left to right, are Mike Whitby, Thompson Bros. member; Sara Evans, artist; Peter Paulson, VP of BMG Distribution; Mindy McCready, artist; Rick Cohen, senior VP of sales, BMG Distribution; Bob Morelli, VP field operations, BMG Distribution; Julianne Needles, regional country music specialist, BMG Distribution; and Andy Thompson of the Thompson Bros. In the third row, from left to right, are Strauss Zelnick, president/CEO, BMG North America; Pete Jones, president of BMG Distribution; Matt Thompson of the Thompson Bros.; George Clyde, senior VP of finance and administration, BMG Distribution; Bruce Burton, regional country music specialist, BMG Distribution; Denis Kellman, VP of legal and business affairs, BMG North America; Rick Blewweiss, senior VP of marketing, BMG Distribution; Gene Fink, VP of video sales, BMG Distribution; and Joe Galante, chairman, RCA Label Group.

Arista Nashville artist Sherrie Austin did a showcase during her label's presentation. From left are Pete Jones, president, BMG Distribution; Austin; and Tim DuBois, president, Arista Nashville.
Audio Books

Audio Awareness

Prime-Time Exposure, Big Names and Campaigns Lead Consumers To Judge Audio Books By Their Coverage

By Terri Horak

As if the industry's still riding on the momentum of Hillary Clinton's fram- ing victory for the Simon & Schuster Audio version of her book "It Takes A Village," 1997 is shaping up to be a year in which audio book sales and writing are as great and diverse as the book industry has ever seen. Professionals from all aspects of the industry seem to be taking a hint from the First Lady's message and are banding together to develop the audio book market.

The fourth quarter of 1996 saw a 39% jump over the fourth quarter of 1995, which had had an overall rise in net sales of only 1.5%, according to data provided by publishers to the Audio Books Association. Sales figures for the first quarter of 1997 show a 23% increase over the same period in 1996.

"It's a little early yet to say that we're going to see the growth rate continue at that level, but we're defi- nitely back into the double-digit growth rate," says APA president Grady Hesters. "Industry-wide, it will probably average in the 10%-to-15% range for the year. We believe that will hold true for the next few years." The industry has clearly made great strides in establishing the category as a viable means of entertain- ment, and as Hesters pointed out at this year's conference, the billion-dollar industry has become more complex—and the consumer more sophisti- cated—as it continues to expand.

The emphasis now is on educating retailers on how they can increase their profits with audio books, executive says.

TAKEN FOR GRANTED

"On one hand, audio books are doing well, but on the other, we find that the category gets taken for granted," says Seth Gershnel, senior VP/Directing Publisher for Random House Audio. "Book, record and video stores are being squeezed for cash flow and space, and they tend to overlook the potential for audio books. But we have a category where the consumer base is growing, and our big focus is to talk to retailers and explain how well they can do if they take the collection seriously and well-merchandised and they stay with it."

It's hard to say exactly what is dri- ving growth, but with the audio book concept slowly seeping into the main- stream consciousness, attention from media outlets has never been higher.
In the past year, audio books have been featured in the plots of prime- time television shows as "Seinfe- ld" and "Home Improvement," and they are gaining increasing coverage in major newspapers and magazines, and in less well-known publications.

Author Tom Wolfe ("The Right Stuff," "The Bonfire Of The Vanities") recently created a flurry of interest in the medium with the audio-only release by Bantam Doub- leday Dell Audio of "Ambush At Fort Bragg." His first work of original fic- tion in a decade. Though it was serial- ized last fall in two issues of Rolling Stone, the novella is otherwise only available on cassette and CD from BDD, and it is likely to provide a sig- nificant boost for the profile of audio books with retailers and consumers alike. Wolfe has said he doesn't rule this fall, and there is discussion about taking the campaign national next year.

The emphasis for the APA this year is to pull together people from a variety of industries that benefit directly from the success of audio, publishers say, adding that they are doing "duplicates," or audio versions of books for the same publishers, for the publishers, as well as publishers, to put together a much more extensive audio book promotion centered around audio book month in May," Hesters says.

UNABRIDGED AUDIENCE

The potential for growth at the retail level may best be understood by the growing demand by consumers for unabridged, published books. The publisher's Bantam Doubleday Dell (BDD) Audio, Harper Audio, Random House Audio, Simon & Schuster Audio and Time Warner Audiobooks all contributed equally to the effort, and all say they are very encouraged by the results.

In addition to widespread generic advertising campaigns in the test markets of Nashville and Denver, a key component of the audio awareness campaign was the involve- ment of retailers in those cities. It began with educational seminars and special promotional kits, and the resulting increased visibility in stores was most instrumental in increasing sales, publishers say. Test programs will be conducted in different markets

Publishers point out that unabridged titles, which can run up to 10 hours or more and are generally priced between $30 and $60, are not going to eclipse the demand for the two- and four-cassette titles that cost, on average, about $20, but they say it does mean that some consumers are becoming more conscious of the built-in value of longer programs.

"Listeners might start out with unabridged titles as an introduction. But they are readers, and, when they realize they can get the entire book, that's what they want," says Eileen Hutton, VP of editorial at Brilliance Corporation, which was one of the few publishers to offer unabridged titles at retail all along.

"The increased availability of unabridged titles at retail is certainly an outgrowth of consumer acceptance of higher price points, but the chal- lenge is to bring the price down and keep the production values up," says Simon & Schuster's Gershnel. The company is about to release an unabridged version of one of its recent best-sellers, Frank McCourt's "An- gela's Ashes." At Random House, which releases unabridged versions of major titles, says vice-president and publisher Michael Crichton, Patricia Cornwell and Anne Rice, publisher Morrison says literary favorites also do well in the unabridged format. In anticipation of the new film version of the Vladimir Nabokov clas- sic "Lolita," Morrow says they approached actor Jeremy Irons to perform the audio book. "Initially, we were talking about doing an unabridged ver- sion, but he said he wanted to do it unabridged, so we went with it.

"While the success of a particular (Continued on page 62)

Business Is Super For Dupers

Showing A Profit On The Books, A Fast-Growing Percentage Of Tape Duplicators’ Market

By Steve Traiman

"About 12% of U.S. households, or nearly 12 million homes, are listening to books on tape right now," says Graham Janik, VP of the Audio Publishers Asn. (APA), "The industry goal is to reach 20% penetra- tion, perhaps in the year 2000, and it will take all the present tape-duplication capacity in the U.S. just to produce audio books!"

That's good news for tape dupli- cators, who have seen their music tape business nosed- ieve in the last few years. Tape trends offer even more encour- age-ment: a move to longer C-100 to C-110 (100 to 110- minute tapes, from C-90s, to longer versions of books that take an average four to six casset- tes rather than two, to three just a few years ago, and to more unabridged editions that fill up 12 or more casset- tes.

Optimistic Outlook

A sampling of leading U.S. duplicators conveys an optimistic outlook for spoken word products.

At Allied, "Spoken word has become the larger part of our audio tape diet," says Brian Wilson, executive VP of sales and marketing. "Prior to the merger of Allied Film and HMG, Allied was well-established in the corporate, industrial and educational video markets. Now our merged sales force is getting significantly more audio orders.

Wilson continues to see growth in spoken word offset- ting most of the decline in music cassette business. "Our main goal, and that of the industry, is to get that avid book reader to listen to that first book on tape," he says. "Once they're hooked, it's solid repeat business." An Americanound & Video has been a strong spoken-word duplicator for many years, notes senior VP Peter Thoma- son. "Fifteen of our component compa- nies offer a full range of book audio services, from limit- ed retailing to manufacturing, labeling, printing, packaging, drop-shipping and fulfillment.

Our spoken word business has increased from 25% to 40% over the past three years," he says. "The market is definitely growing for spoken word products as well as special markets. At the same time, American's music cassette business has been less affected than that of the major labels.

(Continued on page 62)
Table Of Contents

All The Books Fit To Play: A Survey Of Upcoming Titles

BY SHAWNEE SMITH

This season’s audio book fare is marked with two fiction firsts—the audio-exclusive release of Tom Wolfe’s “Ambush At Fort Bragg” (Bantam Double Dell) and the multimedia (hardcover, CD, abridged and unabridged audio) release of Anne Rice’s latest novel, “Violin” (Random House).

“Anne Rice is huge,” says Kerri Kania, publicity and sub rights manager at Random House. “Her audience buys everything that she does, so we figured we’d offer the book in three different forms. It also opens the [audio book industry] up to people who don’t normally buy audio books but have a CD player. We’re giving them plenty of options.”

Other key dramatic titles this quarter include Sidney Sheldon’s “Ibest Laid Plans,” released through Dove Audio; Connie May Fowler’s “Before Women Had Wings,” released on Audio Literature; an unabridged version of Frank McCourt’s “Angela’s Ashes” through Simon & Schuster; and Audio Partners’ “A Night To Remember,” an audiobook tie-in to the upcoming “Titanic” movie in December.

Comedy titles also figure prominently this quarter, with the release of titles from Drew Carey, Whoopi Goldberg, Jenny McCarthy and Paul Reiser. Carey’s “Dirty Jokes And Beer: Stories Of The Unrefined” is being released through Simon & Schuster; Goldberg’s offering, also through BDD, has yet to be titled; and HarperAudio is releasing Jenny McCarthy’s “Uncensored Hollywood Diary.”

“With ‘Babyhood,’ Paul Reiser is picking up where he left off with couplehood,” says Christine McNamara, director of marketing at Bantam Doubleday Dell.

THE LIST

Random House fall releases include Maya Angelou’s “Even The Stars Look Lonesome,” read by the author; Toni Morrison reading an unabridged version of her “Sula”; simultaneous audio and hardcover releases of Deepak Chopra’s “Seven Spiritual Laws For Parents: Guiding Your Children To Success And Fulfillment”; “The Autobiography Of Fosdini M. Cal” by Susan Fromberg Schaeffer and read by David Hyde Pierce; “Lewis And Clark: The Journey Of The Corps Of Discovery,” which will tie-in with the PBS special; “Forever Yours Faithfully: My Love Story” by Lorrie Morgan; and James Elroy’s “L.A. Confidential.”


Other titles include “Pool Tides” by Clive Cussler; “Serpent’s Tooth” by Faye Kellerman; Charles Kuralt’s “Fall,” read by the author; “Journey To The Bourse-le-Roi” by Deepak (Continued on next page)
Hear Us Out!

Audio Books in Post-Boom Britain
The Industry Focuses On Realignment Rather Than Growth

By Peter Dean

LONDON—The dollops that became the audio books industry in the U.K. in 1996 have continued well into 1997. The industry hopes that an impressive fourth quarter will blow wind into the sails of a business in need of some movement.

While it was the fastest-growing sector of the home-entertainment industry in 1995, the spoken-word business (as it is more commonly known in the U.K.) is suffering from the filled retail pipelines resulting from the glut of product released by majors eager to get in on the act. There were times when approximately 300 new titles were appearing on the market each month, a figure reduced now by two-thirds.

Vertically integrated companies such as Castle, Carlton, BMG and PolyGram entered the market with a flurry in 1994 and 1995. But of these, only PolyGram is still in the market, its multimedia deals managing to secure hot properties in the key comedy sector, which still makes up a third of all sales.

Disney launched its Music And Stories imprint 12 months ago, aiming titles at high-traffic locations such as supermarket entrances, where it has scored impressive sales with video. But, after just one year, it has taken distribution away from Buena Vista Home Entertainment, is not releasing any other product, and is currently formulating alternative avenues of distribution.

Woolworth launched its own retail labels 12 months ago, but it too is now reducing the number of stores that stock spoken word.

More Focused Retail

"At the moment, spoken word is still being sold in almost 600 stores, but we're looking at the returns we get for the space we allocate and it's just not working," says Woolworth's group product manager, Colin Auclair-Lonie. "We're reviewing this in order to create a more focused range."

As for market leader WH Smith, audio buyer Laurence Howell has recently confirmed that the company is rethinking its spoken word profile, after moving spoken word from the music to book departments.

Also of great disappointment to the industry as a whole was the acquisition of Reed Audio by Random House and its subsequent closure, despite many critics applauding the style and daring of the audio imprint.

There have been new players in the industry—Penguin's children's arm Puffin, Mr Punch, Magmasters and many smaller niche-market labels—but the general picture has been one of retraction or realignment rather than growth and development.

Exactly what sales are like is very much open to question. The members of the Spoken Word Publishers Association (SWPA) still haven't compiled figures for 1996, let alone gotten a sales snapshot for 1997. Chairman Colin Collino is headed through the out door while smart money for his replacement is on either Hodder Headline's industry veteran Rupert Lancaster or Jan Paterson, head of the BBC Radio Collection.

Paterson has been a star acquisition by the BBC, which lured him away from Penguin Audiobooks, where he had made a name for himself first in the rights department then in acquisitions and production, making Penguin the leader of the fiction classics sections. During his tenure, he has released "Spoofface Steinberg," a moving real-life drama, which has been the stand-out title of the year, prompting the commissioning of the written book, based on the audio book.

"The BBC is certainly experiencing growth," Paterson explains, "it's healthy; not substantial, but in the kind of competitive marketplace that spoken word has become, that is good. The market is still experiencing the effects of the growth in output over the last two years, when there was a huge amount of product released. It has taken some time to stabilize after that."

In an industry made up of so many disparate retail elements, reports are that sales in third-market outlets are up—especially lines like MCT's low-price, impulse-purchase comedy collection The Comedy Club. Distributors such as Lifetime Entertainment and Bespoke have been carving themselves a very profitable niche.

Mark Griffiths, managing director of Lifetime Entertainment, believes that, in terms of sales, non-traditional outlets such as motorway service stations are...
spatial and packaging made easy!

**300 JUST $990 INCLUDES DESIGN**

DOUBLE WORLCO BOX W/ FULL COLOR INSERT

"Disc Makers is a phenomenal service-oriented organization. I have worked with several duplicators over the years and not one of them has been able to match their services!"

— Becky Benenate, Editorial Director

**DISC MAKERS**

**EXPRESS CD SERVICES**

CD-RS including insert card and disc label with your logo
Promos • Advance Release • CD-ROM • Demos

Complete Audio Mastering Services
Editing • Sonic Enhancement • Production Masters • Transfers

Sonic Solutions and Sony 1630 Digital Editing Systems
State-of-the-Art Voice Over Recording

**DB Plus Digital Services, Inc.**

(Tel) 212-397-4099 (Fax) 212-397-2207
Call Now To Receive Our Brochure!!

**TABLE OF CONTENTS**

(Continued from page 61)

Way You Wear Your Hat”; Newt Gingrich’s “Lessons In Leadership,” read by the author; and new “X-Files” and “Millenium” tapes.

New BBD titles include Robert Ludlum’s “The Matarese Countdown” and “The Matarese Circle”: a boxed set of Tolkien’s “War of the Ring,” and Anita Hill’s “Speaking Truth To Power”; a boxed set of “Winnie-The-Pooh” titles; a CD version of “The Hobbit”: “Holiday In Your Heart” by country singer LeeAnn Rimes and Tom Carter; and “Star Wars: Specter Of The Past” by Bobbby Zahn.

Other titles include unabridged versions of John Grisham’s “The Rainmaker”, “Homecoming” by Belva Plain; “Call It Courage” by Armstrong Sperry, “Shiloh Season” by Phyllis Reynolds Naylor; and a full-service CD of The Guernsey Literary and Potato Peel Pie Society by Mary Ann Shaffer.

**Audio Books**

A BILLBOARD MERCHANTS & MARKETING EXPANDED SECTION

**Audio Awareness**

(Continued from page 59)

Audio book is still heavily determined by the sustained publicity for its print counterpart, movie tie-ins with the star as reader can definitely boost a title’s success. Simon & Schuster Audio recently released “Contact,” performed by Jodie Foster. “We did a lot of work reaching out to her to convey the legitimacy of audio books,” Gershel says. “The big stars certainly have much bigger money things thrown at them, but I’d like to suggest that she saw the benefit of doing the audio book. More and more actors are seeing the beauty of the artform and that it’s worth their time.”

**Dupers**

(Continued from page 59)

plants “since the majority of our cus-

tomers still will use traditional labels that depend as much on tape as on CDs,” Thomas says. He sees a continuing small but steady increase in spoken word business over the next five to 10 years.

At Cinram, spoken word business is growing very nicely at our Richmond [Ind.] plant,” says Rusty Capers, executive VE sales and marketing. Earlier this year Peter Jensen was hired from IFP as spoken word business development manager, “and his efforts are already starting to produce additional business,” Capers observes. Cinram also is into spoken word on CD and is testing a new combination package for both tapes and CDs, vacuum-molded and tailored for retail to fit in a CD rack.

Jensen is working in all market segments, including religious, motivational, educational and children’s. Capers says, noting, “We’ve seen a real growth rate here, with our spoken word business tripling beyond 5,000 units recently.” Richmond offers all on-site services except printing and graphics for spoken word products.

With our growing spoken word business and businessrowth 

encouraged by word

Cinram, taking the industry growth curve for the last 18 months,” claims David Grant, sales VP for Warner Media Services at WEA Manufacturing in Oliphant, NY. Within the former Ivy Hill printing/packaging operation in the mix, the plant does the full-service job for Time Warner Audio Books and Book Of The Month Club, among other major spoken word clients.

"As an industry, spoken word has filled a lot of the void created by the decline of music cassettes,” Grant says. "At WEA, a major part of our efforts is helping significantly. With more unabridged editions, and the longer-playing cassette, all in all, we’re very enthusiastic and think the spoken word market has a lot of legs left.”

**Books in Britain**

(Continued from page 61)

stations, supermarkets and duty-free stores will soon rival traditional outlets. Griffiths breaks his market down into travel, chainsstores and grocery.

Eventually, we won’t be talking of traditional and non-traditional, but just of ‘the market.’ These stores are the future of entertainment retailing,” Griffiths says.

Sales in the book trade, however, are unanimously disappointing. Part of the problem could be that there have been very few standout titles.

“We haven’t got the big titles that we had last year,” says WH Smith chief Howells. “Where’s the ‘Independence Day’ or ‘This Sceptred Isle’ for 1997? Apart from ‘Spoonface Steinberg,’ our sales have been steady but unremarkable.”

There have been occasional hits, such as “Take Me There—The Story Of Oasis,” which has sold 65,000 units, and “A Year To Live” by Stephen Levine, “Thomas Moore On Writing” and “Being With Dying” by Joan Halifax.

4th Qtr. Sell-Thru Looking Bullish
Retailers Gear Up For Strong Lineup Of Releases

BY STEVE TRAUMAN

NEW YORK—Nothing succeeds like success.

After an encouraging first half of the year for sell-through, retailers are looking ahead to what is shaping up as an even bigger fourth quarter than last year’s record-breaker, which saw close to 120 million video discs shipped between September and November. Columbia TriStar brought a new record within reach when it recently announced the summer’s biggest title, “Men In Black,” and a surprise hit, “My Best Friend’s Wedding,” for the holiday season.

Even without them, Hollywood had an impressive sell-through lineup. The big hitters include Universal Studios Home Video’s “Jurassic Park: The Lost World” and “Liar, Liar”; Warner Home Video’s “Batman & Robin” and “Free Willy 3”; Buena Vista Home Video’s “Sleeping Beauty” and “The Jungle Book” and 20th Century Fox Home Entertainment’s direct-to-video “Casper,” “Jingle All The Way” and the “Star Wars Special Edition Trilogy” boxed set.

DVD will be a factor in promoting sales of some of these titles. Those retailers that made a significant commitment to join the DVD launch, particularly Best Buy and J&R Music & Computer World’s superstar store in Manhattan, are expecting big holiday sales for both software and hardware, including Columbia’s pair of hits.

Other chains share varying degrees of optimism for both catalog and new sell-through titles the next four months. What they all have in common is eager-ness to tap into consumer demand. Take, for example, Video Update.

The Minneapolis-chain has about 400 stores and will jump to 700 once its acquisition of Moviestore is consummated. Sell-through traditionally represents about 5% of revenue. But a first half of the year test of a bigger and broader selection in about 25 Video Update stores was positive, says president John Bedard. As a result, sell-through sections will be expanded at more locations in time for the holiday quarter.

Since Moviestore made a serious commitment to sell-through from its launch in late 1995, these stores should add significantly to the total, Bedard adds. Disney’s direct-to-video releases “Toy Story 2” and “Lion King 2” are “a tossup for top sales,” he says.

Best Buy video merchandising manager Joe Pagano notes that increased sell-through space in smaller prototype stores has more than repaid the investment through the year’s first half. “We’ve seen our catalog promotions do extremely well, bearing out our belief that consumers are continuing to expand year-round purchases,” he says.

Pagano is bullish on prospects for the next few months, with “Men In Black” and “The Lost World” expected to be “the cornerstone for another big season, although I rate last year’s lineup a tad stronger.” Customer demographics indicate strong results for “Liar, Liar” and the “Star Wars Trilogy.”

Virtually all of the 300 corporate stores in West Coast Entertainment’s 684-unit chain will have new signature sell-through towers installed by the

(Continued on page 66)

WHERE IT ALL BEGAN.

Before she became our Playmate of the Year and major television star with her international lexicon, we captured her raw sensuality on film. Jenny McCarthy: The Playboy Years. An explosive look at the girl next door at her erotic best, featuring never-before-seen footage. One look and you’ll see why this dynamic blonde was destined for the big time.

PLAYBOY VIDEO
www.playboy.com/entertainment
© 1997 Playboy Entertainment Group, Inc.
**Billboard®**

**Top Kid Video**

**SEPTEMBER 20, 1997**

<table>
<thead>
<tr>
<th>#</th>
<th>TITLE</th>
<th>Label, Distributing Label, Catalog Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>FUN AND FANCY FREE</td>
<td>Walt Disney Home Video 603435</td>
</tr>
<tr>
<td>2</td>
<td>POOH'S GRAND ADVENTURE</td>
<td>Walt Disney Home Video/Buena Vista Home Video 16030</td>
</tr>
<tr>
<td>3</td>
<td>THE HUNCHBACK OF NOTRE DAME</td>
<td>Walt Disney Home Video/Buena Vista Home Video 7955</td>
</tr>
<tr>
<td>4</td>
<td>A RUGRATTS VACATION</td>
<td>Nickelodeon Video/Paramount Video 837593</td>
</tr>
<tr>
<td>5</td>
<td>Bambi</td>
<td>Walt Disney Home Video/Buena Vista Home Video 942</td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>5 GOOSEBUMPS: THE HAUNTED MASK II</td>
</tr>
<tr>
<td>7</td>
<td>CATS DON'T DANCE</td>
<td>Warner Home Video 964573</td>
</tr>
<tr>
<td>8</td>
<td>SCHOOLHOUSE ROCK: AMERICA ROCK</td>
<td>ABC Video/Paramount Home Video 4702</td>
</tr>
<tr>
<td>10</td>
<td>RUGRATTS &amp; CASEY: CASE OF THE VOLCANO ADVENTURE</td>
<td>Diastar Video/WarnerVision Entertainment 533346-3</td>
</tr>
<tr>
<td>11</td>
<td>SCHOOLHOUSE ROCK: MULTIPLICATION ROCK</td>
<td>ABC Video/Paramount Home Video 47021</td>
</tr>
<tr>
<td>12</td>
<td>BARNEY'S MUSICAL SCHOOLBOOK</td>
<td>Home Video/Warner Bros. 20371</td>
</tr>
<tr>
<td>13</td>
<td>WINNIE THE POOH: BOD TO YOU TOO</td>
<td>Walt Disney Home Video/Buena Vista Home Video 603430</td>
</tr>
<tr>
<td>14</td>
<td>SESAME STREET: BEST OF ELMO</td>
<td>Sesame Street/Sony Wonder 52229</td>
</tr>
<tr>
<td>15</td>
<td>RUGRATTS: CHUCKIE THE BRAVE</td>
<td>Nickelodeon Video/Paramount Video 833573</td>
</tr>
<tr>
<td>16</td>
<td>WALLACE AND GROMIT: A CLOSE SHAVE</td>
<td>Video 83899</td>
</tr>
<tr>
<td>17</td>
<td>THE ASTRICOTS</td>
<td>Walt Disney Home Video/Buena Vista Home Video 0252</td>
</tr>
<tr>
<td>18</td>
<td>BONE CHILLERS: FRANKENTURKEY</td>
<td>Walt Disney Home Video/Buena Vista Home Video 603433</td>
</tr>
<tr>
<td>19</td>
<td>BARNEY'S CAMP WANNABAROUND</td>
<td>Barney Home Video/The Lyons Group 2018</td>
</tr>
<tr>
<td>20</td>
<td>RUGRATTS: A BABY GOTTA DO</td>
<td>Nickelodeon Video/Paramount Video 833693</td>
</tr>
<tr>
<td>21</td>
<td>IT WAS MY BEST BIRTHDAY EVER, CHARLIE BROWN!</td>
<td>Paramount Home Video 833430</td>
</tr>
<tr>
<td>22</td>
<td>QUICK PACK, HOUSE OF HAUNTS</td>
<td>Walt Disney Home Video/Buena Vista Home Video 603435</td>
</tr>
<tr>
<td>23</td>
<td>DISNEY SING-ALONG SONGS: THE EARLY YEARS</td>
<td>Walt Disney Home Video/Buena Vista Home Video 603435</td>
</tr>
</tbody>
</table>

---

**SHELF TALK**

by Eileen Fitzpatrick

The card offer, which has been expanded from a promotion for “Court TV,” “Private Traveler,” a computer animation title.

**Fox Show's Its Marketing Savvy With 'Star Wars'**

LIKE CLOCKWORK: Suppliers have a lot of marketing tricks up their sleeves, but 20th Century Fox Home Entertainment has pulled out a special promotional offers for “Star Wars Trilogy Special Edition.”

Buena Vista Home Video traditionally waits seven years to re-promote classic films, but Fox has managed to pull down significant sales on the “Star Wars” trilogy after pulling it off the market just 18 months ago.

The “Special Edition” does have some scoup-up effects, better sound, and a few extra minutes of footage, but let’s face it—they’re basically the same three movies that have already sold 20 million units.

What’s different is the perception Fox has created for the trilogy.

This time the words “special edition” have taken on new significance. The theater-going public went wild when the films were re-released six months ago, and that enthusiasm is still at a fever pitch for the video.

But what’s really driving sales is the perception that consumers must purchase all three movies in the gift set.

Back in July, Fox president Jeff Yapp set the stage by predicting sales of the sets, not singles, would dominate. At that time, he predicted demand would be “40/60” in favor of the set (Bilboad, July 12). It’s a little early to say whether that will pan out, but consumers are leaning toward purchasing the sets, according to retail sources.

In order to persuade consumers to pick up the higher-priced pack, Fox’s advertising doesn’t show the sets as units.

All that is shown is the handsome Darth Vader packaging containing all three movies. Consumers may not even know that they can buy the films individually.

Fox has done a good job with the ads to promote the sets,” says one retailer. “We didn’t even buy individual [tapes] on the second and third movies because we didn’t think any one would want to buy them by themselves,” says one retailer.

Two years ago, Fox didn’t even make a wide-screen edition available, adding greater incentive for rabid fans to purchase the pricey version simply because it’s a little different. The new wide-screen edition is priced $10 higher than the pan-and-scan version. The former is $59.95; the latter is $49.95.

Consumers are further disincentive-aged from buying the single units because none is in wide-screen.

Putting the titles on sale for only $9.95 a piece is a given for this type of clas- sic series and is hardly innovative marketing. But getting the public to buy another set of “Star Wars” movies that’s not even a $1 rebake will require a major marketing effort and they bought a year ago is a marketing trick every studio wishes it had up its sleeve.

**FOX LORBER INCENTIVES: Now that the New York-based special interest and foreign-film supplier is aggressively attacking the sell-through market, the company is also putting together consumer promotions to drive sales.

For the next six months, consumers who purchase any Fox Lorber DVD must present the DVD unit along with a credit card to receive a rebake-back coupon for a $5 phone card.

Fox Lorber’s reality-based and specialty video line, firmly planted the company in the sell-through market.

Recent WinStar titles include a series of videos from "Court TV” and “Private Traveler,” a computer animation title.

**ART & RELIGION**

Special-interest videos have taken on many subjects in a variety of formats, so why not a series about a Catholic nun giving art history lessons?


The BBC video title arrives Sept. 26 in stores, priced at $59.98 for the three movies. Consumer’s will get 10 sleeve, the series, like all BBC videos, is distributed by 20th Cen- tury Fox Home Entertainment.

In the series, Sister Wendy, a nun for 50 years, covers early European art, the Renaissance, the Baroque and Romantic periods, art during the Industrial Revolution, and modernism.

The video series, which is taken from Sister Wendy’s successful BBC television show, will be released in conjunction with her 16th art book and a new DVD of the series on Oct. 1.

In addition, the video series will be cross-promoted with Tetley Tea.

More than 750,000 Tetley Tea packages will offer a coupon good toward up to $10 off “Sister Wendy,” as well as all BBC video titles.

Consumers who purchase a BBC video title will receive a $1 rebate. Videos priced between $15 and $19 are worth a $2 rebate, and videos over $20 are eligible for a $3 rebate. All rebates can be combined for a maximum rebate of $10.

BBC titles include “Absolute- ly Fabulous,” “Wallace & Gromit,” and “Keeping Up Appearances.”
<table>
<thead>
<tr>
<th>WEEKS</th>
<th>TITLE</th>
<th>Label Distributing Label, Catalog Number</th>
<th>Principal Performers</th>
<th>Year of Release</th>
<th>Retail Price</th>
<th>Sales Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>SPANK</td>
<td>HBO Home Video 51425</td>
<td>Mark Hamill</td>
<td>1997</td>
<td>PG</td>
<td>22.97</td>
</tr>
<tr>
<td>3</td>
<td>POOH'S GRAND ADVENTURE</td>
<td>Walt Disney Home Video 15030</td>
<td>Lea Thompson</td>
<td>1997</td>
<td>G</td>
<td>24.93</td>
</tr>
<tr>
<td>3</td>
<td>JERRY MAGUIRE</td>
<td>Columbia TriStar Home Video 82553</td>
<td>Tom Cruise, Jamie Foxx, Renée Zellweger</td>
<td>1997</td>
<td>R</td>
<td>16.99</td>
</tr>
<tr>
<td>3</td>
<td>WILLIAM SHAKESPEARE'S ROMEO &amp; JULIET</td>
<td>FoxVideo 8737</td>
<td>Leonard DiCaprio, Claire Danes</td>
<td>1997</td>
<td>PG</td>
<td>14.99</td>
</tr>
<tr>
<td>2</td>
<td>JUNGLE 2 JUNGLE</td>
<td>Walt Disney Home Video 80329</td>
<td>Tim Allen, Martin Short</td>
<td>1997</td>
<td>PG</td>
<td>22.99</td>
</tr>
<tr>
<td>1</td>
<td>MARY POPPINS</td>
<td>Walt Disney Home Video 9871</td>
<td>Julie Andrews, Dick Van Dyke</td>
<td>1997</td>
<td>PG</td>
<td>22.99</td>
</tr>
<tr>
<td>1</td>
<td>PLAYBOY'S GIRLS IN UNIFORM</td>
<td>Playboy Home Video 801 8011</td>
<td>Various Artists</td>
<td>1997</td>
<td>G</td>
<td>19.99</td>
</tr>
<tr>
<td>1</td>
<td>LORD OF THE DANCE</td>
<td>PolyGram Video 4400431983</td>
<td>Michael Flatley</td>
<td>1997</td>
<td>G</td>
<td>24.99</td>
</tr>
<tr>
<td>1</td>
<td>DAS BOOT-DIE DIRECTOR'S CUT</td>
<td>Columbia TriStar Home Video 22203</td>
<td>Jürgen Prochnow</td>
<td>1997</td>
<td>R</td>
<td>24.95</td>
</tr>
<tr>
<td>1</td>
<td>PINK FLAMINGOS</td>
<td>New Line Home Video 94043</td>
<td>Divine</td>
<td>1997</td>
<td>NC-17</td>
<td>19.98</td>
</tr>
<tr>
<td>1</td>
<td>HAPPY GILMORE</td>
<td>Universal Studios Home Video 82820</td>
<td>Adam Sandler</td>
<td>1997</td>
<td>PG</td>
<td>14.99</td>
</tr>
<tr>
<td>1</td>
<td>HALLOWEEN: ANNIVERSARY EDITION</td>
<td>Video Treasures 10272</td>
<td>Jamie Lee Curtis, Donald Pleasence</td>
<td>1997</td>
<td>R</td>
<td>9.99</td>
</tr>
<tr>
<td>1</td>
<td>I'M BOUT IT A'</td>
<td>No Limit Video 53423</td>
<td>Master P</td>
<td>1997</td>
<td>R</td>
<td>19.99</td>
</tr>
<tr>
<td>1</td>
<td>BETTER OFF DEAD</td>
<td>FoxVideo 7083</td>
<td>John Cusack, Amanda Wyss</td>
<td>1997</td>
<td>PG</td>
<td>9.99</td>
</tr>
<tr>
<td>1</td>
<td>CATS DON'T DANCE</td>
<td>Warner Home Video 96473</td>
<td>Animated</td>
<td>1997</td>
<td>R</td>
<td>19.99</td>
</tr>
<tr>
<td>1</td>
<td>101 DALMATIANS</td>
<td>Walt Disney Home Video 8996</td>
<td>Glenn Close, Jeff Daniels</td>
<td>1997</td>
<td>G</td>
<td>26.99</td>
</tr>
<tr>
<td>1</td>
<td>SPACE JAM</td>
<td>Warner Home Video 16400</td>
<td>Michael Jordan</td>
<td>1997</td>
<td>PG</td>
<td>22.94</td>
</tr>
<tr>
<td>1</td>
<td>ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE</td>
<td>Warner Reprise Video 38476</td>
<td>Alanis Morissette</td>
<td>1997</td>
<td>PG</td>
<td>19.98</td>
</tr>
<tr>
<td>1</td>
<td>THUG IMMORTAL-TUPAC SHAKRUR STORY</td>
<td>Xenon Entertainment 1085</td>
<td>Tupac Shakur</td>
<td>1997</td>
<td>R</td>
<td>24.95</td>
</tr>
<tr>
<td>1</td>
<td>RESERVOIR DOGS</td>
<td>Live Home Video 68993</td>
<td>Harvey Keitel, Tim Roth</td>
<td>1997</td>
<td>R</td>
<td>14.98</td>
</tr>
<tr>
<td>1</td>
<td>JURASSIC PARK</td>
<td>Universal Studios Home Video 81409</td>
<td>Sam Neill, Laura Dern</td>
<td>1997</td>
<td>PG</td>
<td>9.98</td>
</tr>
<tr>
<td>1</td>
<td>PRETTY WOMAN</td>
<td>Touchstone Home Video 1027</td>
<td>Richard Gere, Julia Roberts</td>
<td>1997</td>
<td>R</td>
<td>19.99</td>
</tr>
<tr>
<td>1</td>
<td>COURAGE UNDER FIRE</td>
<td>FoxVideo 1971</td>
<td>Denzel Washington, Meg Ryan</td>
<td>1997</td>
<td>R</td>
<td>14.98</td>
</tr>
<tr>
<td>1</td>
<td>PLAYBOY'S BIKER BABES-HOT WHEELS &amp; HIGH HEELS</td>
<td>Playboy Home Video 801 8011</td>
<td>Various Artists</td>
<td>1997</td>
<td>R</td>
<td>19.98</td>
</tr>
<tr>
<td>1</td>
<td>MST 3000: THE UNEARTHLY</td>
<td>Rhino Home Video 2335</td>
<td>Joel Hodgson, John Caradine</td>
<td>1997</td>
<td>R</td>
<td>19.93</td>
</tr>
<tr>
<td>1</td>
<td>TURBO A POWER RANGERS MOVIE</td>
<td>FoxVideo 4181</td>
<td>Mighty Morphin Power Rangers</td>
<td>1996</td>
<td>PG</td>
<td>19.98</td>
</tr>
<tr>
<td>1</td>
<td>STAR WARS: SPECIAL EDITION</td>
<td>FoxVideo 60973</td>
<td>Mark Hamill, Harrison Ford</td>
<td>1997</td>
<td>PG</td>
<td>15.98</td>
</tr>
<tr>
<td>1</td>
<td>A RUGRAT'S VACATION</td>
<td>Nickelodeon Video 83793</td>
<td>Animated</td>
<td>1997</td>
<td>PG</td>
<td>12.95</td>
</tr>
</tbody>
</table>

* RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail. ** RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail. *** RIAA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **** RIAA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1997 Billboard/BPI Communications.
fourth quarter, corporate develop VP Steve Apple says. "Since we opened our 6,000-square-foot prototype last November in Huntington Valley (outside Philadelphia), we've seen much better success in sell-through with an encouraging first half."

The red, inverted-triangle metal fixtures already are in more than half the corporate locations. They helped move "101 Dalmatians," "Jerry Maguire," and "Space Jam" in the first half, and are expected to drive sales of "Men In Black" and "Lost World" throughout the holidays. Apple anticipates both will bring in customers eager to make catalog purchases.

"You have to make a commitment to the sell-through category to make a dent in the customer's psyche," he emphasizes. "Our gas has become a strong West Coast as a destination point for movie purchases. That's not something we've mastered at all as well as a [specialty retail] industry."

Buoyed by exceptionally strong catalog sales, "sell-through was up about 10%-15% the first half" at the 100 Tower Records & Videos locations, says VP John Tharsber. Repromotions of repriced titles helped.

In the second half, Tharsber thinks, "Sleeping Beauty" and "Liar, Liar" will be especially strong, and Fox's "Jingle All the Way" will give a boost to its traditional holiday titles like "It's A Wonderful Life" and "How The Grinch Stole Christmas." Stores plans to take advantage of "Batman & Robin" to fill interest in the first three titles in the Batman series.

Tharsber's wish list includes New Line Cinema's "Spawrs," which would benefit from a companion CD soundtrack that's already raking up big sales at Tower's Sunbeam Boulevard store in Los Angeles and in Tempe, Ariz. "It's essential that you have as wide and as good a sort-of selection as you can put together," he observes. "We'll strongly promote our titles with several newspaper inserts between Thanksgiving and Christmas, as we've done the last few years."

At J&R Music & Computer World, music and video head buyer Doug Diaz reports an encouraging first half for sell-through, with significantly increased interest—and sales—in letterbox formats. "Our customers are putting more dollars out for wider-screen TVs," he notes, "and are going out the door with a bunch of letterboxes with them as well. It has a nice, new, refreshing genre for us, and we've created a special section to highlight the titles."

Some of those customers caught the habit after they bought J&R's R/Cs and TV/VCR combos via direct mail, a trend the store hopes to exploit.

For the second and fourth quarters, Diaz predicts the combination of "The Lost World" and "Men In Black" will push sales past last year's record holiday business. He gives an edge to the dinosaurs over the alien bugs. He thinks both Paramount titles, originally priced for rental, could prove their worth in sell-through—"Private Parts" and "Beverly and Butch in America."


Says Best Buy's Papano, "Video will have top-of-the-mind consumer awareness as gifts this holiday season. There's a positive aura around all entertainment software."
**REPRESENTATIONS**

**ALBUMS**

<table>
<thead>
<tr>
<th><strong>POP</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SUPERCHURCH</strong></td>
</tr>
<tr>
<td>Indoor Living</td>
</tr>
<tr>
<td>PRODUCERS: Superchurch &amp; John Pfylme</td>
</tr>
<tr>
<td>Merge 129</td>
</tr>
</tbody>
</table>

Chapel Hill, N.C.'s Superchurch has always favored a do-it-yourself ethos, running its own label and avoiding industry machinations. Still, the band's music has become increasingly proficient, growing leaps with 1994's "Foolish" and 95's "Here's Where The Strings Come In." Superchurch has become a sort of two-car garage band, its rough-and-tumble punk energy infused with a finely tuned pop subtlety. And from the grand textures of "Unbelievable Things!" to the charming knockoff "Martinis On The Roof," "Indoor Living" makes the group's current evolution clear. Distributed by Touch and Go.

<table>
<thead>
<tr>
<th><strong>RAP</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>VILLAIA ARM</strong></td>
</tr>
<tr>
<td>Weapons For Quiet Wars</td>
</tr>
<tr>
<td>PRODUCERS: 4th Disciple</td>
</tr>
</tbody>
</table>

Wu-Tang is a fast-rising trend among the overvalued. Wu-Tang defines "no way out" or linking masho gangsta slang to acquisitive knabbagroup, the runaways actually demonstrate a high level of structure and diligence. It's hard to tell exactly where any of the members are doing on the band's occasional fights and beamsy obsessions are. But the N.G.C. attack the raw tracks like the organized gangsta in a big city or somewhere they wish they could get through lines about such things as "being snipers hitting Castrations." The break-beats are counter-productive to the struggle they're trying to advance. Distributed by Priority.

<table>
<thead>
<tr>
<th><strong>JAZZ</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MCBRIDE/PATTON/WHITFIELD</strong></td>
</tr>
<tr>
<td>Playing The Music Of Horace Hancock</td>
</tr>
<tr>
<td>PRODUCERS: Richard Small &amp; Don Sotker</td>
</tr>
<tr>
<td>Verve 537 856</td>
</tr>
</tbody>
</table>

Considering Herbie Hancock's compositional brilliance and creative longevity, a tribute like this seems long overdue. The young-gun trio composed of all-star labelmates bassist Christian McBride, trumpeter Nicholas Patton, and guitarist Mark Whitfield swings sensitively and has fun doing it, from such early-Herbie tunes as the jaunty, soulful "Firstin'-" and the pleasant '70s standard "Dolphin Dance," to such '70s funk-era gems as "Sting" and the classic "Chameleon." Other notable moments include the Latin-inflected grooves of "Troublemaker," the poignant, penetrating melodistances of "Billoquei Valley," the odd, angular lyricism of Miles Davis' "Water," the stonerishes of "The Smoker," and the slyly sorrowful "Open Heart" from Superchurch's "Blow-Up" soundtrack.

**SPOTLIGHT**

**SCOTTY MOORE & DJ FONTANA**

All the King's Men
PRODUCERS: Various
Sweethearts 0002

The original guitarist and drummer of Elvis Presley's band—Scotty Moore and DJ Fontana, respectively—team up with rock 'n' roll icons they inspired for an album of new material with a rootsy flavor and a nod to Presley's legacy. Anchored by Fontana and Moore, the album features Richards, the Band, the Mavericks, Joe Ely, Lee Rocker, Cheap Trick, Ronnie McDowell and the Jordianaires, Steve Earle, Ron Wood, and Jeff Beck, among others. Highlights include Richards and the Band's "Deuce And A Quarter," Ely and Rocker's "I'm Gonna Struggle You Shorty," Cheap Trick's "Paul Little Girl," and Wood and Beck's "Unsung Heroes." Distributed by Alternative Distribution Alliance.


goat that Allen's recent association with Coleman may have lent her compositions a free, airy looseness, with a piano style that sometimes recalls the restless runs of Paul Bley (although she takes a Cecil Taylor-ish turn on the stark, avant-garde "Swing To The Soul"). Allen's solo piano tracks offer the album's highlights, especially the gentle, progressively pastoral "New Orleans Field Opening," the bounding rhythm of "FMMF," and chinning, love-

**JEFF MOORE & DAVE TANZER**

Sanctuary
PRODUCERS: Various
La Vida blues 0003

With its heavy references to quantum physics, the Internet, and other topics seldom associated with sensual music, Brazilian icon's latest release walks seriously close to "concept album" territory but escapes getting tangled in a web of pretentious cantankerous. It has a flawless material, which plays with Brazilian traditionalism, Anglo pop, jazz, and Afro-Caribbean beats. Among its best moments are the breezy, uptempo "Cilênia," the irrepressibly catchy "Pílula De Alho," the supercharged "Gesara Santa," and the entrancing "Vipó Líquido." A fresh new album from a veteran artist with seemingly boundless musical gifts.

**GILBERTO GIL**

Quanta
PRODUCERS: Lázimú
Mega 92778

With its heavy references to quantum physics, the Internet, and other topics seldom associated with sensual music, Brazilian icon's latest release walks seriously close to "concept album" territory but escapes getting tangled in a web of pretentious cantankerous. It has a flawless material, which plays with Brazilian traditionalism, Anglo pop, jazz, and Afro-Caribbean beats. Among its best moments are the breezy, uptempo "Cilênia," the irrepressibly catchy "Pílula De Alho," the supercharged "Gesara Santa," and the entrancing "Vipó Líquido." A fresh new album from a veteran artist with seemingly boundless musical gifts.

**WYNTON MARALIS**

Jump Start & Jazz To Go Balaits
PRODUCERS: De/Elyxars
Sony Classical 62598

These short ballets by jazz trumpeter, composer, and impresario Wynton Maralis have their charms—although they're ubiquitous at best. Discovered the band's originality they can be written on: "Jazz: 04 Syncopated Movements" by Peter Martin, "Jump Start," "The Melancholy" by Tyea Thrapp—the pieces seem just like much like the episode genre exigent to encourage retrieval listenings. That said, there are moments of true beauty and invention here in the composi-

**WALTRAUD MEIER SINGS WAGNER**

Symphonieorchester Des Bayernischen Rundfunks, Leor Mazzal
PRODUCERS: Hollands Grav
RCA Red Seal 87685

You don't see many Wagner recital discs, partly because the composer's works resist being cherry-picked for arias—the through-composed music dramas aren't really made for discrete "numbers" in mind. Moreover, there isn't exactly a plenitude of world-class Wagner singers these days. But this disc circumvents these chal-

**CONTEMPORARY CHRISTIAN**

GEORGE MOORE & THE DISTANCE

Testify
PRODUCERS: Test 1, Brent Miller, Geoff Moore
Forefront 175

Geoff Moore and his musical companions the Distance are among Christian rock's most enduring outfits because of their willingness to explore new musical territories on each new release without chang-

**IDENTICAL STRANGERS**

RUNYno Trees
Dawn Records
Andy Denton's voice has texture and depth that suit him well when he rocks out or the ballads can be vulnerable on a tender ballad. That voice, combined with the guitar prowess and production genius of Randy Thomas, makes this one of the best albums this year. Denton and Thomas bring a wealth of experience to their debut as Andy Denton was formerly with Rascha and Legend Seven, a veter-

**NEW AGE**

KARL JENKINS

Adiemus 2: Cantata Mund
PRODUCERS: Karl Jenkins

Sony Classical "Cantata Mundii!" is the follow-up to "Songs Of Sacrost," which describes the years after its release, has given a second wind to the Delta Airlines ad and the "Pure Music" collection. As on the first CD, Miriam Stockley's voice is layered in modern electronic textures, often with the aid of a hybrid singer to a Dead Can Dance. But with larger orchestral forces, composer Karl Jenkins can create a more powerful and emotional piece. "Cantata Mundii!" has a series of four songs, each with its own musical identity and character. The songs range from the serenity of "Cantus" to the reflective and emotional "Song Of Tarsus." Each song brings its own unique style and approach to the listener. The album is a testament to the power of music to bring together people from different backgrounds and beliefs."
**Reviews & Previews**

**POP**

**Shawn Colvin And The Mona Lisa**

(3:27)

**Writer:** John Leventhal

**EDITIONS:** COLUMNS/Columns

**Publisher:** Columbia 0597 (sony/exports/singapore)

The second song from "Be Here Now" has the potential to be the rocknocious hit of the year yet. Yeah, the Beatles flavor is still quite prominent. But there is also a plethora of fresh guitar ideas and lyrics that are depressively romantic and almost forlorn. The rich textured "Love" warms the placebo music of Van Halen's light. Looking at this album, one can't help but wonder if this is a detour for Colvin to see how the songwriting can be pulled out of the current rock genre.

**Duran Duran Electric Barbie (5.58)**

**Writer:** TM Ya

**Publisher:** SONY Records, S. Le Ban

**Review:** Todd Terry

Casual 22078 (unl)(protection)

With this preview of its imminent "Modern Talking," Duran Duran offers its most pleasing and commercially viable single in eons. Perhaps that is why they've returned to the glorious freestyle groove and gandy guitars are musically reminiscent of their breakthrough hit, "Hungry Like The Wolf." Duran Duran, a seasoned group, is updating to suit the tastes of the electronics generation. Simon Le Bon's voice is as offbeat as before, and we'd love to hear from anyone who can decipher the song's incoherent lyrics. Still, that is mighty good stuff that will get the toe tapping and the butt shaking within seconds.

**R.L. Lang Theme From The Valley Of The Dolls (4.87)**

**Writer:** Dewayne Collins

**Publisher:** Chrysalis Records

A touching orchestral piece of music which gives us a feeling of the horror and intrigue that is this movie. The track is quite well done and will make a great addition to any collection.

**NEW & NOTEWORTHY**

**Chumbawamba Tumbaw/Cut (3.57)**

**Writer:** Chumbawamba

**Publisher:** Chumbawamba Records

Some records just demand attention: "Tumbaw/Cut" is one of the rare few. You can spin this three times the track's running time: more than that would have a marked effect on the forces in the rock genre. For Chumbawamba fans, this is a fantastic addition to their collection.

**Rickie Smillie In His Way (3.50)**

**Writer:** Marc Abouton, Melissa Ritter, Rickie Smillie

**Publisher:** Warner-Teddy/Bowman's Red/Net

**Review:** Jan B

Cherry/Universal 1193 (unl)(protection)

The new single from Rickie Smillie is a great pop song. The melody is catchy and the lyrics are enjoyable. The production is top-notch and the overall sound is very pleasing.

**Mumu Pussycat (no listing)**

**Reviewer:** Alan Edmunds

**Publisher:** New Wave Records

**Review:** New Wave Records

The new single from Mumu Pussycat is a great pop song. The melody is catchy and the lyrics are enjoyable. The production is top-notch and the overall sound is very pleasing.

**Tyson Lauper The Ballad Of Cleo And Joe (4.57)**

**Writer:** Tyson Lauper

**Publisher:** Chrysalis Records

**Review:** EROS

The new single from Tyson Lauper is a great pop song. The melody is catchy and the lyrics are enjoyable. The production is top-notch and the overall sound is very pleasing.

**Carole Cetera You're Gonna Have It (5.35)**

**Reviewer:** Allen Smith

**Publisher:** RCA Records

**Review:** RCA Records

The new single from Carole Cetera is a great pop song. The melody is catchy and the lyrics are enjoyable. The production is top-notch and the overall sound is very pleasing.

**Rock Tracks**

**Edwyn Collins The Magic Piper (4:10)**

**Writer:** Edwyn Collins

**Publisher:** PW Music

**Review:** PW Music

Edwyn Collins comes back with a funny little ditty that emphasizes his playful side. Kite with retro-rock instrumentation, "The Magic Piper" tickles the ear with a dense overlay of sounds and echoes that are sure to be a hit. The track is a great addition to any collection.

**Carl Chelson You're Gonna Have It (5:35)**

**Reviewer:** Allen Smith

**Publisher:** RCA Records

**Review:** RCA Records

The new single from Carl Chelson is a great pop song. The melody is catchy and the lyrics are enjoyable. The production is top-notch and the overall sound is very pleasing.
Your daily requirement of music industry news!

Jump start your day with the power tool music industry executives reach for every morning -- BILLBOARD BULLETIN.

BILLBOARD BULLETIN taps the vast worldwide resources of the Billboard Music Group to bring you the freshest music business news available every business day...

• Up-to-the-minute industry developments, trends and events
• Executive moves
• Retail activity
• Artist signings
• Tour plans
• PLUS a weekly Chart Preview Package every Thursday.
• Delivered via fax each workday around the world.

BILLBOARD BULLETIN is your wake up call to the deals and developments that keep the music industry spinning from one day right into the next!

Sign up now for special Billboard subscriber rates.

CALL (212) 536-5261
or e-mail: jsomerstein@billboard.com
or visit Billboard's Website at www.billboard.com

BILLBOARD BULLETIN RESERVATION FORM

☐ YES, I need the BILLBOARD BULLETIN every day!
Start my daily fax service for one full year at the rate indicated below:

<table>
<thead>
<tr>
<th>Billboard Subscriber Rates</th>
<th>Regular Rates</th>
</tr>
</thead>
<tbody>
<tr>
<td>US/Canada: $350</td>
<td>US/Canada: $450</td>
</tr>
<tr>
<td>UK/Europe: £285</td>
<td>UK/Europe: £350</td>
</tr>
<tr>
<td>Asia/Other: $650</td>
<td>Asia/Other: $800</td>
</tr>
</tbody>
</table>

Bill me ☐  Payment Enclosed (US$ only, except Europe) ☐  Amex ☐ Visa ☐ Master Card

Card # ________________________ Exp. Date ________________
Signature ____________________
Name ________________________ Title ____________________
Address ______________________ City/State/Zip _____________
Phone # ______________________ Fax # ____________________
E-Mail Address ________________

FOR FASTEST SERVICE FAX TO (212) 536-5294
or mail to: Billboard Bulletin, Attn: J. Somerstein, 1515 Broadway, New York, NY 10036.

Please note: Delivery time will vary depending on local time zone.
NOW THAT YOU'VE HIT THE CHARTS ... GO AHEAD AND GET PLAKED!

THE PRICE IS RIGHT!

When your song or video hits the charts... you can make it last forever! Perfect for everyone in the music and video industry!

Create a plaque with a Billboard or Airplay Monitor chart.

Include:
- personalized inscription
- CD or cassette cover
- video box cover • photo
- sheet music • actual CD or record • and more...!

THE ONLY LIMIT IS YOUR IMAGINATION!

CALL PLAKMAN AT 516-239-6036 • TOLL FREE: 1-888-610-4668
FAX 516-239-0377 • ADDRESS: P.O. BOX 289, CEDARHURST, NY 11516
PIRATE TALES
Waiver Home Video
345 minutes, $29.98
Nothing other than Roger Daltrey hosts this two-video compendium of pirate tales and other high-seas folklore. Including Legends including the likes of Blackbeard, Henry Morgan, Bartholomew Roberts, and Galleon Kidd encounter life in a series of live-action re-enactments, unique paintings, and some fine storytelling. The only flaw is the quality of any quality fireside gathering. Decided in the garb of 17th century pirate William D’Avenant, Daltrey captures the journey back in time when handled the aufres. Aside from the pirate tales themselves, the program also details the role these legends played in history.

FRENCH LEGION
100 minutes, $29.95
The notion of running off to join the French Foreign Legion has been romanticized in various Fitzgeraldian formats. In this film, it is shown that the life of a Legionnaire is not as glamorous as it is often depicted. The first volume of the two-volume set devoted to the Legion as it approaches World War II shows the process of recruitment and boot camp. A French journalist attempts to earn the right to wear the famed Foreign Legion cap, the kepi bleu. Part two focuses on Legionnaires in the call of duty, both in France and in North Africa, where the unit fights in the Algerian guerrilla warfare. This heavily niche product will likely bore all but those who really understand the concept of the Foreign Legion, but for those who do, it’s pure gold.

DARIA
70 minutes, $12.98
MTV’s first animated female heroine makes her video debut in a collection of shorts that have aired on the network, plus the never-before-seen part of the pilot. At her finest, Daria Morgendorffer, who started life sharing the airwaves with Beavis & Butthead, glorifies the life of the socially misfit teenager. Highlights of her comically cynical world include enrollment in a self-esteem workshop, where she meets like-minded pal Jandi, and a visit to Daria’s parents’ alma mater that ends up serving as a fast money-maker for Daria. MTV Book’s new “The Daria Diaries: And Other Tales From Lawnside Life” is among the cross-promotional plans in the works.

CASPER: A SPIRITED BEGINNING
20th Century Fox Home Entertainment
90 minutes, $19.99
Fox has high hopes that this spinoff from the hit film will be the beginning of a franchise. But the cliched plot and lack of interesting characters drag this feature into the nothing-special category. Steve Reiner plays the workaholic absent father who neglects his son Chris, played by Brendan Ryan Barrett. When Casper arrives in town and is unable to muster up the nerve to come out, Chris enlists the help of the lonely Chris. Meanwhile, “Chris’” Dad is trying to tear down Applegate Mansion, the home of Casper and the ghost trio Stretch, Stinkie, and Patsy. A teacher, played by Laurie Loughlin, leads a protest against the demolition. Dad and teach lock horns, Chris runs away, and the two Dads don’t care about him, and Casper saves the day. Surprisingly, there isn’t much time devoted to creating a believable “beginning,” but the ghost special effects are some of the best created for a direct-to-video, hall-of-fame voice performance from James Earl Jones and Jeremy Foley as Casper. Barrett is doing all he can as the confused Chris, but Gottenberg and Loughlin sleepwalk through their performances. Cameo appearances by Rodney Dangerfield and Brian Doyle Murray are amusing, but they certainly don’t raise the bar on this ho-hum sequel.

FATSO
1964, 73 minutes
A 17th century French wag appears in Jack Sacher’s “Opera: A Listener’s Guide,” and it fairly sums up most people’s opinion of the art today. Still, odds are that at some time or another, you’ll be moving by something operatic—an overture, an aria—and you’ll want to know where to can get more of it. There are several books that provide particularly apt direction for newcomers, including Sacher’s tome, Matthew Boyden’s “Rough Guide To Opera,” and Phil G. Goulding’s “Ticket To The Opera,” an unfairly neglected text from last year that may be the best overall resource for knowing where to turn after falling in love with “Vesti la giubba” from Leoncavallo’s “Pagliacci” or the opening prelude to Wagner’s “Tristan Und Isolde.”

Sacher teaches humanities at Montclair State University and has given lectures for New York’s Metropolitan Opera Guild since 1964, so he is a voice of experience and expertise as he delves with his “Listener’s Guide” into 11 operas ranging from Handel’s “Guilio Cesare” to Gershwin’s “Porgy & Bess.” Realizing that even opera lovers never go beyond the surface of most works, Sacher’s goal is to show that there is “great joy to be found in the endless mythic enrichment in the details”—and he succeeds, particularly as he traces in depth the plot and music of a lifetime favorite, the 19th century ballad opera’s “Rigoletto,” and more relatively modern and difficult fare, such as Strauss’ “Salome.”

The level of detail in Sacher’s “Listener’s Guide” extends to examples in musical notation throughout each chapter, which is helpful for some people and not obstructive for other, less fastidious readers. A glossary and bibliography are also included. But the broad subject to every discussion is Sacher’s persuasive argument that opera has the power to convey complex thoughts via symbolism and abstraction—and do so with more accuracy and depth than many more “realistic” art forms.

Originally published last late year, Goulding’s “Ticket To The Opera” is an engaging tour of the core operatic repertoire (some 100 works). The fact that Goulding is a long-time Pulitzer Prize-winning journalist and newly minted opera fan rather than a scholar or critic is refreshing and brings a wide-eyed, well-researched tone to his book. He attempted something similar before with his hit “Classical Music: The 50 Greatest Composers And Their 1,000 Greatest Works,” but in the sometimes arcane realm of opera, Goulding’s manner is especially welcome. Rather than making pronouncements, he’s a sort of journalistic vessel through which generations of experts speak. Few books provide the sort of comprehensive introduction to opera that “Ticket To The Opera” offers, from the performer to concertgoer appreciations in Barouque Italy to 20th century advances in Europe and America, and the often times overlooked operatic videos are recommended, and fascinating bits of gossip and trivia are interspersed throughout the plot summaries and production histories. For the novice turned on by a quick encounter with Cecilia Bartoli or Placido Domingo, there are few friendlier resources for turning that initial enthusiasm into an abiding passion.

A few of Goulding’s readers, a collector, the ideal tool for wise choices on CDs and performances is Boyden’s “Rough Guide To Opera,” the latest in a string of great music reference books in the “Rough Guide” series. From the initial masterpieces of Monteverdi and Purcell to contemporaneous epics by Philip Glass and John Adams, the “Rough Guide” provides brief briefs on the composers, plot summaries of their works, and lists of the best recordings. The composers are organized by era, and the various periods are preceded by introductory essays. Also included are interesting historical sidebars, a directory of famous singers and conductors, and a listing of international opera houses and festivals. A superb addition to the “Rough Guide To Classical Music,” this opera reference is essential.

By illuminating such timeless, universal works of art as “Dido & Aeneas,” “Don Giovanni,” “La Bohème,” and “Wozzeck,” these books can help us look past the “nonsense” of opera to see much that is “magical.”

BRADLEY BAMBERGER
GOOD WORKS

In The Spirit Of Life. City of Hope is honoring Kenneth “Babyface” Edmonds with the 24th annual Spirit of Life Award. Co-owners of LaFace Records, the two artists have donated money in Los Angeles and New York recently to kick off the music and entertainment industry's fundraising efforts for City of Hope. For those interested in hosting an event, please contact the City of Hope at 1-800-HOPE-4YOU.

FUND FOR TRANSPLANT. A fund has been established to assist music writer Robert Palmer. The fund was established in response to the writer's medical expenses associated with the liver transplant he is currently awaiting in Little Rock, Ark.

FUND FOR DRUMMER. The American Federation of Musicians Local 300 has established a memorial fund for lounging drummer, who passed away in September.

BIRTHS

Girl, Dani Grace, to Alan and Denise Jackson, Aug. 28 in Nashville. Father is an Aristona/Nashville recording artist.

Girl, Sarah Jane, to Maggie and Phil MacConnell, Aug. 20 in Los Angeles. Mother is senior vice president of Technical Music, Sony/ATV, and father is a producer for Sony/ATV.

MARRIAGES

April I. Steinberger to Gary W. Davis in Kirkland, Wash. Groom is the owner of Gary Davis Marketing, a CD and video manufacturing representative company.

Kathy Yoelske to Douglas Humphrey Sept. 6 in Parisippany, N.J. Bride is director, affiliate relations, Western region, at United Station Talk Radio Network.

DEATHS

Roy Huskey Jr., 41, of cancer, Sept. 6 in Nashville. Son of the late legendary country music star Roy Huskey Sr.

Estelle Mills, 90, of stroke Sept. 5 at her home in Nashville. Mills was the widow of the late Jack Mills, a country music producer who founded Mills Music in the early 1950s. She was also the mother of Stanley Mills, owner of Nashville's largest country music publishing company, and was a singer-songwriter in her own right.

LIFELINES

CHARITABLE LAND DEAL. Musician’s Fight Saicomca — “Musician’s Fight Saicomca” is an evening of songwriters, performers and audience held Monday (10) at the P.O. Box 19, New York, N.Y. 10012. Proceeds from the event will benefit the cause.

FUND FOR TRANSPLANT. A fund has been established to assist music writer Robert Palmer. The fund was established in response to the writer’s medical expenses associated with the liver transplant he is currently awaiting in Little Rock, Ark.

FUND FOR DRUMMER. The American Federation of Musicians Local 300 has established a memorial fund for lounging drummer, who passed away in September.

BIRTHS

Girl, Dani Grace, to Alan and Denise Jackson, Aug. 28 in Nashville. Father is an Aristona/Nashville recording artist.

Girl, Sarah Jane, to Maggie and Phil MacConnell, Aug. 20 in Los Angeles. Mother is senior vice president of Technical Music, Sony/ATV, and father is a producer for Sony/ATV.

MARRIAGES

April I. Steinberger to Gary W. Davis in Kirkland, Wash. Groom is the owner of Gary Davis Marketing, a CD and video manufacturing representative company.

Kathy Yoelske to Douglas Humphrey Sept. 6 in Parisippany, N.J. Bride is director, affiliate relations, Western region, at United Station Talk Radio Network.

DEATHS

Roy Huskey Jr., 41, of cancer, Sept. 6 in Nashville. Son of the late legendary country music star Roy Huskey Sr.

Estelle Mills, 90, of stroke Sept. 5 at her home in Nashville. Mills was the widow of the late Jack Mills, a country music producer who founded Mills Music in the early 1950s. She was also the mother of Stanley Mills, owner of Nashville’s largest country music publishing company, and was a singer-songwriter in her own right.

LIFELINES

CHARITABLE LAND DEAL. Musician’s Fight Saicomca — “Musician’s Fight Saicomca” is an evening of songwriters, performers and audience held Monday (10) at the P.O. Box 19, New York, N.Y. 10012. Proceeds from the event will benefit the cause.

FUND FOR TRANSPLANT. A fund has been established to assist music writer Robert Palmer. The fund was established in response to the writer’s medical expenses associated with the liver transplant he is currently awaiting in Little Rock, Ark.

FUND FOR DRUMMER. The American Federation of Musicians Local 300 has established a memorial fund for lounging drummer, who passed away in September.

BIRTHS

Girl, Dani Grace, to Alan and Denise Jackson, Aug. 28 in Nashville. Father is an Aristona/Nashville recording artist.

Girl, Sarah Jane, to Maggie and Phil MacConnell, Aug. 20 in Los Angeles. Mother is senior vice president of Technical Music, Sony/ATV, and father is a producer for Sony/ATV.

MARRIAGES

April I. Steinberger to Gary W. Davis in Kirkland, Wash. Groom is the owner of Gary Davis Marketing, a CD and video manufacturing representative company.

Kathy Yoelske to Douglas Humphrey Sept. 6 in Parisippany, N.J. Bride is director, affiliate relations, Western region, at United Station Talk Radio Network.

DEATHS

Roy Huskey Jr., 41, of cancer, Sept. 6 in Nashville. Son of the late legendary country music star Roy Huskey Sr.

Estelle Mills, 90, of stroke Sept. 5 at her home in Nashville. Mills was the widow of the late Jack Mills, a country music producer who founded Mills Music in the early 1950s. She was also the mother of Stanley Mills, owner of Nashville’s largest country music publishing company, and was a singer-songwriter in her own right.

LIFELINES

CHARITABLE LAND DEAL. Musician’s Fight Saicomca — “Musician’s Fight Saicomca” is an evening of songwriters, performers and audience held Monday (10) at the P.O. Box 19, New York, N.Y. 10012. Proceeds from the event will benefit the cause.

FUND FOR TRANSPLANT. A fund has been established to assist music writer Robert Palmer. The fund was established in response to the writer’s medical expenses associated with the liver transplant he is currently awaiting in Little Rock, Ark.

FUND FOR DRUMMER. The American Federation of Musicians Local 300 has established a memorial fund for lounging drummer, who passed away in September.

BIRTHS

Girl, Dani Grace, to Alan and Denise Jackson, Aug. 28 in Nashville. Father is an Aristona/Nashville recording artist.

Girl, Sarah Jane, to Maggie and Phil MacConnell, Aug. 20 in Los Angeles. Mother is senior vice president of Technical Music, Sony/ATV, and father is a producer for Sony/ATV.

MARRIAGES

April I. Steinberger to Gary W. Davis in Kirkland, Wash. Groom is the owner of Gary Davis Marketing, a CD and video manufacturing representative company.

Kathy Yoelske to Douglas Humphrey Sept. 6 in Parisippany, N.J. Bride is director, affiliate relations, Western region, at United Station Talk Radio Network.

DEATHS

Roy Huskey Jr., 41, of cancer, Sept. 6 in Nashville. Son of the late legendary country music star Roy Huskey Sr.

Estelle Mills, 90, of stroke Sept. 5 at her home in Nashville. Mills was the widow of the late Jack Mills, a country music producer who founded Mills Music in the early 1950s. She was also the mother of Stanley Mills, owner of Nashville’s largest country music publishing company, and was a singer-songwriter in her own right.

LIFELINES

CHARITABLE LAND DEAL. Musician’s Fight Saicomca — “Musician’s Fight Saicomca” is an evening of songwriters, performers and audience held Monday (10) at the P.O. Box 19, New York, N.Y. 10012. Proceeds from the event will benefit the cause.

FUND FOR TRANSPLANT. A fund has been established to assist music writer Robert Palmer. The fund was established in response to the writer’s medical expenses associated with the liver transplant he is currently awaiting in Little Rock, Ark.

FUND FOR DRUMMER. The American Federation of Musicians Local 300 has established a memorial fund for lounging drummer, who passed away in September.

BIRTHS

Girl, Dani Grace, to Alan and Denise Jackson, Aug. 28 in Nashville. Father is an Aristona/Nashville recording artist.

Girl, Sarah Jane, to Maggie and Phil MacConnell, Aug. 20 in Los Angeles. Mother is senior vice president of Technical Music, Sony/ATV, and father is a producer for Sony/ATV.

MARRIAGES

April I. Steinberger to Gary W. Davis in Kirkland, Wash. Groom is the owner of Gary Davis Marketing, a CD and video manufacturing representative company.

Kathy Yoelske to Douglas Humphrey Sept. 6 in Parisippany, N.J. Bride is director, affiliate relations, Western region, at United Station Talk Radio Network.

DEATHS

Roy Huskey Jr., 41, of cancer, Sept. 6 in Nashville. Son of the late legendary country music star Roy Huskey Sr.

Estelle Mills, 90, of stroke Sept. 5 at her home in Nashville. Mills was the widow of the late Jack Mills, a country music producer who founded Mills Music in the early 1950s. She was also the mother of Stanley Mills, owner of Nashville’s largest country music publishing company, and was a singer-songwriter in her own right.
‘Batman’ Soundtrack Soars At Radio, But Sales Disappoint

BY CHUCK TAYLOR

NEW YORK—While “Batman & Robin” failed to fly to the top of the summer box office scoreboard, its Warner Bros. soundtrack is the No. 1 seasonal crusader in terms of the sheer number of radio formats it has touched over the last three months.

The compilation of 15 tracks included in or inspired by the movie has forged a quiet but steady-on-air course, marking its progress despite the one, albeit most important, factor completely out of its control—the fact that the fourth chapter in the “Batman” franchise was the least successful box-office contender of the series.

The soundtrack’s co-executive producer, Warner’s senior VP of soundtrack development, Danny Braconnier, says, “I certainly feel like we put together a tremendous collection embracing the cultural phenomenon and event status around ‘Batman & Robin’ going for songs that match the energy of the summer.”

But, he surmises, “was there an overall burn factor with ‘Batman’ having three and four superstar clips running on TV simultaneously, combined with all the other marketing campaigns surrounding the movie? Did that neutral the music as part of this worldwide event?” Those are questions I can’t answer.”

Indeed, the hype machine that accompanied the Warner SunSent. movie may have ensured front-of-mind presence nationwide, but poor word-of-mouth reviews have since opened the album’s legs. Since its opening June 20, “Batman & Robin” has taken in $107 million at the box office, a flip by no means, but disappointing when weighed against the previous appeal that Batman has drawn.

It doesn’t help when the movie and soundtrack are held to a high bar by “Men In Black,” which not only became the summer’s biggest flick with ticket proceeds of $357 million, but also spawned one of radio’s biggest seasonal hits with the high-profile title track by Will Smith. In addition to ushering the cut to the top of the Hot 100 Airplay chart, the artist/actor also delivered the album to No. 1 on The Billboard 200. To date, it has sold 1.4 million copies, according to SoundScan.

“Batman & Robin,” in its 13th chart week, has climbed as high as No. 5 on the album chart, selling 590,000 copies in the U.S. with international sales around 600,000. (Next in line among the U.S. summer soundtrack slew are “My Best Friends’ Wedding,” with sales of 484,000, and “Nothing To Lose,” at 344,000.) The previous “Batman” soundtrack, 1995’s “Batman Forever,” featuring the No. 1 “Kiss From A Rose” by Seal and the top 20 “Hold Me, Thrill Me, Kiss Me, Kill Me” from U2, also peaked at No. 5 on the album chart, selling 1.5 million units over its 34-week chart run.

The intent with “Batman & Robin,” of course was to again fire up hits for Warner, which, it was hoped, would translate into mammoth sales for the soundtrack.

“We tried to cover all the bases, because we felt that ‘Batman’ had such wide appeal,” says Stu Cohen, Warner Bros. senior VP of promotion. “After seeing what Atlantic did with ‘Space Jam’ and the validity of real hits on radio, it was clear that we needed to establish something like that.”

While Cohen offers kudos to Brannon and his co-executive album producer, Gary Le Meil, he also admits a level of defeat in translating airplay hits into the chart. “Our single registrars at retail. “Very simply, the movie didn’t do as well as people expected it to,” he says. “People were unhappy with the outcome of the movie, the press panned it, and word-of-mouth was horrible. I think that ultimately led people losing interest in the whole project rather quickly. I think interest in the soundtrack unfair-ly curtailed as a result of the movie’s lack of success.”

Even so, radio remained generally receptive to the album’s lineup of superstar acts such as Jewel, R. Kelly, Bone Thugs-N-Harmony, and Smashing Pumpkins, and as a result, the soundtrack spread its wings across nearly every possible radio genre—save country—including mainstream top 40 and R&B, mainstream and modern rock, rap, dance, and AC.

In all, seven of the project’s socially driven songs have made waves over radio, even part of the soundtrack’s promotion or by other labels utilizing their artists’ presence on the album as a launching pad.

The track receiving the most radio airplay is “ Foolish” from Jewel, a song that had neither exposure within the movie nor promotion from Warner. The cut is actually the third single from the artist’s debut “Pieces Of You” project on Atlantic, though it was reacquired for its appearance on the soundtrack and can only be found there. The new version, which is both the favored radio and video version, is currently No. 3 on Hot 100 Airplay and No. 6 on the AC chart, soaring top 10 airplay on Billboard sister publication Airplay Monitor, at top 40 mainstream, adult top 40, and modern AC charts.

Further, “Foolish” might have become Warner’s biggest Hot 100 hit to date if Atlantic had chosen to release it as a commercial single. Instead, its original album version appears on the Hot 100, only after the flip to the “You Were Meant For Me,” which was deleted from retail racks in July. Based on its airplay, it appears on the big chart at No. 10 this week.

Next in notoriety is Bone Thugs’ rhyymne “Look Into My Eyes,” which burst onto the Hot 100 at its peak position of No. 4 in June. The single, released by home label Ruthless Records, racked up No. 2 sales among the Hot 100, however, it garnered only enough radio action to peak at No. 72 in airplay. On the Hot R&B Singles chart, “Look” edged its way to No. 4 as well, based on No. 3 sales and No. 28 airplay. Its greatest radio exposure came from the rap arena, where it monitored enough airplay to reach No. 4 along with No. 9.

R&B crooner R. Kelly contributed with his anthemic “Gotham City,” the Jive-supported single, with an accompanying video financed by Warner, was a huge hit at retail, garnering Hot 100 sales that took it to No. 5 and to No. 10 on Hot R&B Singles Sales.

Despite accompanying peaks at No. 9 on both the Hot 100 and Hot R&B Sales.

(Continued on page 78)
Universal’s Sister Hazel Embraced By Top 40 Family With ‘All For You’

ALL FOR US. Ken Block has been given 20 minutes from a phone booth in San Francisco before his next scheduled interview at a local radio station. For the lead singer/guitarist of rock/pop outfit Sister Hazel, whose “All For You” has become one of the biggest adult top 40 and top 40/airplay hits of the season, a lot can be covered in such time, thank you. Given the lead of not more than a handful of questions, the fervent, intensely loquacious Block tells the story of his band, inserting anecdotes, the meaning behind the fuel that has primed the five-member group’s ambitions and sudden elevation into the national spotlight. Who needs a reporter?

The Gainesville, Fla.-based Sister Hazel formed in 1996, gaining a large following throughout the Southeast by playing every pub, club, and coffeeshop it could on its way from college frat parties to medium-sized arenas. From the start, the act was driven by diverse goals that ultimately forged a direction with no one discernible sound. Their brand of rock has been called everything from punchy country-rock to light, rootsy alternative rock to grass-roots melodic rock and blues-flavored pop.

“That’s really something for everybody,” Block says. “If you come to our shows looking for a solid lead guitar, you’ll find that. It’s solid rhythm, that’s there. If you want acoustic guitar-driven songs or elements of a singer/songwriter or vocal harmonies, people can find that, too. But the element that really defines us is that there are a lot of hooks that allow people to take a closer look; they see that there’s something cerebral there. It bridges the gap between the poetics and the party that’s there...

“We have deadheads standing next to young professionals, college students next to teens, parents with their kids,” he adds. “In a lot of ways, that’s a reflection of the band in general. We didn’t want there to be any rules or to be pigeonholed.”

Sister Hazel’s breakthrough hit, “All For You” is the perfect reflection of just that. Universal Records first released the harmony-drenched number to main-stream rock and modern rock stations, seemingly natural targets. They didn’t bite. The track was then crossed to top 40, which immediately embraced it as one of its own.

“All For You” has thus far reached No. 10 on the Hot 100, peaking at No. 8 on airplay. A great supporter has been adult top 40 radio, where the song has spent the past six weeks at No. 1, according to the Airplay Monitors. It also sits atop the Monitors’ modern adult airplay chart for a second week and is rising the top 25 of the adult contemporary chart.

Meanwhile, the song’s video is in consistent rotation at MTV and VH1, while the band’s major-label debut album, “Somewhere More Familiar,” has cracked the top 50 on The Billboard 200.

The theme behind the call-of-the-singing song in “All For You” suggests reconsidering a relationship that has been taken for granted. “It deals with a situation where you’ve been with someone for a very long time, through ups and downs, and you could go your separate ways, but you know you’ll keep ending up with that person, no matter what,” Block says. “The idea is, maybe if I give up fighting this thing and really start cherishing it, I could take it to the next level.

“It’s primarily based on a relationship I was in,” he says. “However, I grew up in a relatively small town with a tight group of people. I was also expanding upon situations I had with other people I go through. I wrote it seven years ago and it has taken on different light in different times for many people.”

Awards

By Chuck Taylor

B97’s Larson Toasts A Year In The Crescent City

AS THE INDUSTRY descends upon New Orleans for the National Assn. of Broadcasters Radio Show Sept. 17-20, Joe Larson celebrates the completion of his first year as PD of WEZB (B97) New Orleans after six years as the proprietor of another top 40 brand name, WZEE (1294) Madison, Wis.

The original B97 segued from famous to infamous when it dumped its longtime top 40 format for short-lived alliances with modern rock and FM talk. When that failed to ignite the passions of the market, Heritage relaunched B97 last summer with a decidedly more adult music mix.

Initial public response was less than overwhelming. “Looking back, I think many of us assumed B97’s heritage in the market would carry it, but that didn’t happen,” says Larson. “When it flipped to talk, the station blew away all of its women and became ‘the Howard Stern station,’” he observes. “Then we came back, basically as a Hot AC, and were asking women to come back but ended up broadcasting to the men leftover from the talk format. It was a very confusing time.

Add to that equation the fact that the kinder, gentler B97 had no air staff for almost three months. “During the fall book of last year, we only had three people on the air and no morning show,” Larson says. “It wasn’t until this February when the air staff was finally in place.”

Meanwhile, while B97 was busy figuring out what it wanted to be when it grew up,cross town KHOM—with its emphasis on reaction records and R&B crossovers—made its presence very apparent. “They did a very good solidifying their position in the market,” says Larson, who saw KHOM aggressively fill a large chunk of B97’s former niche.

“We came back as a more adult-based radio station and had to fight to get our audience back,” he adds. “As usual, we found that teens and other active listeners come back sooner; we really had to prove ourselves to the adults, and we’re still doing that.”

Larson began his radio career in overnight shifts at WYFE Rockford, Ill., followed by five years at crosstown WBOK/WZOK. His first PD gig was at WZUU Raleigh, N.C. from 1990-92. He then served as MD at 2104 under PD Ed Larson and later under John Michaels before being promoted to PD in 1995.

The trip from Madison to New Orleans was not only broad in terms of mileage but also in terms of career potential. “I knew the opportunity for real success was here,” Larson says. “I was lucky enough in Madison to work with a staff of winners, and I’ve managed to put together a similar staff here.”

Consultant Randy Lane, meanwhile, helped B97 develop sense of “stationality,” Larson says. “Music will always change; it’s how you present your station and how you serve your listeners that gets you remembered.” Obviously, somebody is remembering something—B97 surged forward 2.94 to 4.12 plus in the spring book. And in the latest trend, the station is third 18-34 with an 8.0. “I estimate we’re still six months to a year away from being where we want to be—establishing the No. 1 morning show in the market and becoming the most-listened-to radio station in New Orleans.”

Drawing upon the time-tested principle of 20/20 hindsight, Larson says, “This has been the best learning experience of my career. Although he adds, “It’s a good thing I was experiencing this in a brand-new city—the natural distractions New Orleans helped me through the rougher times.”

KEVIN CARTER

And the Winner is... find out at the Radio Awards

October 18th - The Orlando Renaissance Resort, Orlando

Hosted by Casey Kasem

October 18th - The Orlando Renaissance Resort, Orlando

Hosted by Casey Kasem

76 BILBOARD SEPTEMBER 20, 1997
**THE MODERN AGE**

**BY BRADLEY BAMBARGER**

**SELF-possessed women weren’t always de rigueur on the hit parade. But as a founding member of the pioneering Throwing Muses, an original partner in the buzzwords, and the laureate of the late Bolly, singer/songwriter Tanya Donelly has long been an artist with an individual, ambitious pop vision. With her solo bow, “Lovesongs For Underdogs” ( hypertension), Donelly has consolidated her experience to deliver an album rich in personality and left-of-center appeal.**

**Ranking for Modern Rock Tracks, the single “Pretty Deep” neatly encapsulates the album’s indelible invention as it explores poetically the danger of being “pulled under by bad news.” Donelly says, “It’s so easy to get depressed if you aren’t much of the media. It doesn’t even have to be something like Prin-cess Di’s death, which is like a Shakespearean tragedy with this sort of symbolic sadness. Really anytime I watch the news, it pretty much ruins my day. You’d think we’d get tired of it, but we seem to have an endless capacity to hurt each other, and you can see that every day. So even though I go through my news binges, right now I’m obsessing every day.**

The grand, bittersweet “Pretty Deep” reflects the happy/sad hybrid that naturally marks Donelly’s songwriting—a gray-area emotional quality that’s also more indicative of real life. “People’s lives can be ruined that last living up to that happiness myth,” she says, “I don’t believe in just ‘happy’ or ‘sad.’ They’re not stat-ic states; life is more fluid than that. I know I’m very happy in various areas of my life, and I’m less satis-fied in others. That’s what makes you bounce back.”

**Being drawn to that which mingles the light-heart-ed and the melancholy, Donelly sees as kindred spir-its everyone from the Beatles and Bruce Springsteen to Wilco and Georgia singer/songwriter Vic Ches-utt. “I love Vic’s music,” she says, “I’ll crack up at one line and then be desaturated with the next. Songs that break your heart and then make you laugh. That’s something to go for.”**

---

**Billboard Mainstream Rock Tracks**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pink</td>
<td>Aerosmith</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Touch, Peel &amp; Stand</td>
<td>Days of the New</td>
<td>Atlantic</td>
</tr>
<tr>
<td>3</td>
<td>Marching to Mars</td>
<td>Sammy Hagar</td>
<td>The Track Record</td>
</tr>
<tr>
<td>4</td>
<td>Never</td>
<td>The Rolling Stones</td>
<td>Rolling Stone</td>
</tr>
<tr>
<td>5</td>
<td>Turn My Head</td>
<td>Secret Sammy</td>
<td>Redd Kross</td>
</tr>
<tr>
<td>6</td>
<td>If You Could See</td>
<td>Lemon Parade</td>
<td>Polystar</td>
</tr>
<tr>
<td>7</td>
<td>Trust</td>
<td>Megadeth</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>Push</td>
<td>Matchbox 20</td>
<td>Elektra</td>
</tr>
<tr>
<td>9</td>
<td>Sell All This (Fifteen Stories)</td>
<td>Mighty Joe Youth</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>Leave</td>
<td>God Odd Dolls</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>11</td>
<td>Listen</td>
<td>Collective Soul</td>
<td>Sony</td>
</tr>
<tr>
<td>12</td>
<td>Bleeding Me</td>
<td>Metallica</td>
<td>Columbia</td>
</tr>
<tr>
<td>13</td>
<td>I Choose</td>
<td>The Offspring</td>
<td>Capitol</td>
</tr>
<tr>
<td>14</td>
<td>Superman’s Dead</td>
<td>Our Lady Peace</td>
<td>Columbia</td>
</tr>
<tr>
<td>15</td>
<td>Hello Hello</td>
<td>Talk Show</td>
<td>Atlantic</td>
</tr>
</tbody>
</table>

**Billboard Modern Rock Tracks**

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Label/Promotion Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Fly</td>
<td>Sugar Ray</td>
<td>Lava</td>
</tr>
<tr>
<td>2</td>
<td>Walking on the Sun</td>
<td>Smash Mouth</td>
<td>Interscope</td>
</tr>
<tr>
<td>3</td>
<td>Building a Mystery</td>
<td>Sarah McLachlan</td>
<td>Maverick</td>
</tr>
<tr>
<td>4</td>
<td>Everlong</td>
<td>Foo Fighters</td>
<td>Roswell</td>
</tr>
<tr>
<td>5</td>
<td>Wrong Way</td>
<td>Sublime</td>
<td>Elektra</td>
</tr>
<tr>
<td>6</td>
<td>Criminal</td>
<td>Fiona Apple</td>
<td>Geffen</td>
</tr>
<tr>
<td>7</td>
<td>If You Know What I Mean?</td>
<td>Oasis</td>
<td>Creation</td>
</tr>
<tr>
<td>8</td>
<td>Push</td>
<td>Matchbox 20</td>
<td>Elektra</td>
</tr>
<tr>
<td>9</td>
<td>Sell All This (Fifteen Stories)</td>
<td>Mighty Joe Youth</td>
<td>Atlantic</td>
</tr>
<tr>
<td>10</td>
<td>The Imagination That I Get</td>
<td>The Mighty Mighty Bosstones</td>
<td>Epitaph</td>
</tr>
<tr>
<td>11</td>
<td>Hitchin’ a Ride</td>
<td>Green Day</td>
<td>Reprise</td>
</tr>
<tr>
<td>12</td>
<td>If You Could Only See</td>
<td>Tonic</td>
<td>MCA</td>
</tr>
<tr>
<td>13</td>
<td>Jackass</td>
<td>Third Eye Blind</td>
<td>Elektra</td>
</tr>
<tr>
<td>14</td>
<td>Semigarmed Life</td>
<td>Third Eye Blind</td>
<td>Elektra</td>
</tr>
<tr>
<td>15</td>
<td>Graduate</td>
<td>Third Eye Blind</td>
<td>Elektra</td>
</tr>
<tr>
<td>16</td>
<td>Everything to Everyone</td>
<td>Nevermind</td>
<td>Atlantic</td>
</tr>
<tr>
<td>17</td>
<td>Breath</td>
<td>The Cribs</td>
<td>Atlantic</td>
</tr>
<tr>
<td>18</td>
<td>Dream</td>
<td>Third Eye Blind</td>
<td>Elektra</td>
</tr>
<tr>
<td>19</td>
<td>Summertime</td>
<td>The Sugarcubes</td>
<td>Geffen</td>
</tr>
<tr>
<td>20</td>
<td>Tenth Element</td>
<td>Blur</td>
<td>Geffen</td>
</tr>
<tr>
<td>21</td>
<td>Tenth Element</td>
<td>Blur</td>
<td>Geffen</td>
</tr>
<tr>
<td>22</td>
<td>Must Have Seen Me Lately</td>
<td>The Outlaws</td>
<td>Geffen</td>
</tr>
<tr>
<td>23</td>
<td>Let Down</td>
<td>Radiohead</td>
<td>Creation</td>
</tr>
<tr>
<td>24</td>
<td>Lazy Eye</td>
<td>God Odd Dolls</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td>25</td>
<td>Can’t You Trip Like I Do</td>
<td>Filter and the Crystal Method</td>
<td>Sire</td>
</tr>
<tr>
<td>26</td>
<td>Not an Addict</td>
<td>Pavement</td>
<td>Rough Trade</td>
</tr>
<tr>
<td>27</td>
<td>I’m Just Like You</td>
<td>The Wallflowers</td>
<td>Geffen</td>
</tr>
<tr>
<td>28</td>
<td>Have You Seen Me Lately? Counting Crows</td>
<td>DGC</td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Have You Seen Me Lately? Counting Crows</td>
<td>DGC</td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>The Place I Know</td>
<td>Mike Doughty</td>
<td>Touchstone</td>
</tr>
<tr>
<td>31</td>
<td>Love Me</td>
<td>U2</td>
<td>Island</td>
</tr>
<tr>
<td>32</td>
<td>Let’s Go Home</td>
<td>Pearl Jam</td>
<td>Epic</td>
</tr>
<tr>
<td>33</td>
<td>Don’t Go Away</td>
<td>The Breeders</td>
<td>Sire</td>
</tr>
<tr>
<td>34</td>
<td>The Last Christmas</td>
<td>U2</td>
<td>Island</td>
</tr>
<tr>
<td>35</td>
<td>Have You Seen Me Lately? Counting Crows</td>
<td>DGC</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Love Me</td>
<td>U2</td>
<td>Island</td>
</tr>
<tr>
<td>37</td>
<td>Lonely Place</td>
<td>Goldfinger</td>
<td>Geffen</td>
</tr>
<tr>
<td>38</td>
<td>I’m Just Like You</td>
<td>The Wallflowers</td>
<td>Geffen</td>
</tr>
<tr>
<td>39</td>
<td>Not the Night</td>
<td>Powerman 5000</td>
<td>Elektra</td>
</tr>
<tr>
<td>40</td>
<td>My Town</td>
<td>Five For Fighting</td>
<td>Maverick</td>
</tr>
<tr>
<td>41</td>
<td>Long Time</td>
<td>Dream Git</td>
<td>DGC/Geffen</td>
</tr>
</tbody>
</table>

*18.13 FM J-WAVE*

Station information available at: [www.japan.com/J-WAVE](http://www.japan.com/J-WAVE)
class regions. The ethnic range is broad, he says, with African-American callers bringing in 30%–40% of calls and strong showings in the Bible Belt and Midwest. 

Furman, who helps coordinate the program, says that the show is so well-received by listeners that it is sometimes hard to manage, as else-call regions. The ethnic range is broad, he says, with African-American callers bringing in 30%–40% of calls and strong showings in the Bible Belt and Midwest. 

Furman, who helps coordinate the program, says that the show is so well-received by listeners that it is sometimes hard to manage, as it is hard to manage, as it is to manage. When the show goes on the air, listeners and staff talk to each other on the phone for the first time in several months, often discussing the show and its content.

Sister Hazel (Continued from page 76)

It has supported as part of its upbeat vibe since Day One (likely in part because of the 18-year-old brother Block lost to cancer in 1989). Among their chosen are the song "Gotham" (which Block wrote), the "Gotham" single, which Block wrote, the "Gotham" single, which Block wrote, and various AIDS funds.

"Initially, we would do benefit shows to get a little money to help us put on bigger shows, but a lot of us became interested in different organizations that are really out there to make a difference," Block says.

An AIDS beneficiary is Sister Hazel—not the band, mind you, but its name.

"When we were kids, there was this woman who was always on television, running her "Sister Hazel" Rescue Mission," Block recalls. "Regardless of religion, age, orientation, anything, she'd bring you the right help and you'd be better off."

For stations carrying the show, numerous revenue tie-ins are offered. First, the basic goodie-bag: Stations carry the four-hour program nightly on a barter basis, with "The Psychic Friends" holding four minutes of commercial time and affixing getting six minutes at the top of the hour and an additional 11 minutes of local availability. Meanwhile, "because we're technology savvy," Hoffman says, each station is assigned its own 800 number, which links with a 900 toll number for private readings; for each call, the show earns 50% of the estimated revenue generated.

Steve Younlos, former general sales manager of WGST AM/FM Atlanta, has been brought in to head the station's sales effort for the show. The station also used its new station, which Block says is his favorite way to get involved on the show. The station also used its new station, which Block says is his favorite way to get involved.

Meanwhile, "because we're technology savvy," Hoffman says, each station is assigned its own 800 number, which links with a 900 toll number for private readings; for each call, the show earns 50% of the estimated revenue generated.

Steve Younlos, former general sales manager of WGST AM/FM Atlanta, has been brought in to head the station's sales effort for the show. The station also used its new station, which Block says is his favorite way to get involved on the show. The station also used its new station, which Block says is his favorite way to get involved.

Meanwhile, "because we're technology savvy," Hoffman says, each station is assigned its own 800 number, which links with a 900 toll number for private readings; for each call, the show earns 50% of the estimated revenue generated.

Steve Younlos, former general sales manager of WGST AM/FM Atlanta, has been brought in to head the station's sales effort for the show. The station also used its new station, which Block says is his favorite way to get involved on the show. The station also used its new station, which Block says is his favorite way to get involved.

Meanwhile, "because we're technology savvy," Hoffman says, each station is assigned its own 800 number, which links with a 900 toll number for private readings; for each call, the show earns 50% of the estimated revenue generated.

Steve Younlos, former general sales manager of WGST AM/FM Atlanta, has been brought in to head the station's sales effort for the show. The station also used its new station, which Block says is his favorite way to get involved on the show. The station also used its new station, which Block says is his favorite way to get involved.

Meanwhile, "because we're technology savvy," Hoffman says, each station is assigned its own 800 number, which links with a 900 toll number for private readings; for each call, the show earns 50% of the estimated revenue generated.

Steve Younlos, former general sales manager of WGST AM/FM Atlanta, has been brought in to head the station's sales effort for the show. The station also used its new station, which Block says is his favorite way to get involved on the show. The station also used its new station, which Block says is his favorite way to get involved.

Meanwhile, "because we're technology savvy," Hoffman says, each station is assigned its own 800 number, which links with a 900 toll number for private readings; for each call, the show earns 50% of the estimated revenue generated.

Steve Younlos, former general sales manager of WGST AM/FM Atlanta, has been brought in to head the station's sales effort for the show. The station also used its new station, which Block says is his favorite way to get involved on the show. The station also used its new station, which Block says is his favorite way to get involved.

Meanwhile, "because we're technology savvy," Hoffman says, each station is assigned its own 800 number, which links with a 900 toll number for private readings; for each call, the show earns 50% of the estimated revenue generated.

Steve Younlos, former general sales manager of WGST AM/FM Atlanta, has been brought in to head the station's sales effort for the show. The station also used its new station, which Block says is his favorite way to get involved on the show. The station also used its new station, which Block says is his favorite way to get involved.
College Television Network presents

Billboard 19TH ANNUAL MUSIC VIDEO AWARDS

at
BILLBOARD LIVE
on Sunset Blvd.
WEBCAST LIVE
on Jam TV & Billboard Websites

Saturday
November 22
7:00pm sharp
Doors Open
6:00pm

CONTACT
Maureen Ryan
(212) 536-5002 ph.
(212) 536-1400 fax

The awards show is the finale of BILLBOARD'S 19TH ANNUAL MUSIC VIDEO CONFERENCE & AWARDS. Due to limited seating the awards show is available ONLY to conference registrants. For information regarding registering please call, Maureen Ryan @ 212.536.5002

www.billboard.com
ed a whole host of clichés. We want to sweep away those at all cost," says Simon. Spits video was so different, so off the wall, that we figured it just might work.

The clip, which is already airing on MTV's "120 Minutes," features actress Sofia Coppola in the starring role for the gymnast.

"It's rare to find an athlete who could pull off the acting and drama as well as handle the physical challenge. Sidney seemed like she was an obvious choice," Jones says.

But she wasn't his first. He actually toyed with the idea of portraying the character himself, but a torn ligament took him out of the running.

"I have more of a fascination with the male competitors, but I wanted to use ribbons, and I hurt myself before the shoot," he says.

Simons says they would have liked to even have him commit his "Something" around the gym. "It would have been even crazier. He's certainly got the physique for it.

The Chemical Brothers, on the other hand, had little to do with the two-day shoot in Los Angeles last July because they were busy touring Europe. But they prefer to keep it that way.

"We’re not actors, and we don’t want the music tied to an image. The video is about the freedom of thought of its director. It’s not about putting the Chemical Brothers together to keep all over the final product," Simons says. "That’s why gymnastics worked for us. It isn’t something you immediately think of when you sound the word, but it shows the dynamics of the track."

Although the British duo was across the ocean, it was able to make a cameo in old-school basketball uniforms via a black-and-white photograph.

For Jonze, it was the first shoot he did about the act looking over his shoulder.

"There was less pressure, although I still felt the need to call them every time something changed or I wanted to tweak the script a little," says Jones. Jonze’s next music video project should have a beach theme so "they were so easygoing and we let run off with all my wild ideas."

PRODUCTION NOTES

LOS ANGELES

Daz and Snoopay took over the Pacific Design Center for the video for "I Got My Monkey In It." The clip was directed by G-Thomas and contains guest appearances by Mack 10, Ice-T, 2Pac, Mack Broadcast, Dijon Pool, and The Dog Pound.

John Lloyd Miller directed Tourism for a warehouse shoot for the video "Crawl To China."

NEW YORK

La Monté Edwards was the eye behind the video for "Every Beat Of My Heart" by the Average White Band.

Producer John Trains and director/photojournalist Yann Gamblin worked together on the video for Sway's "When Susannah Cries."

NASHVILLE

Joe Diffie relied on Bob Geldof to direct a video for "Love Like This" to celluloide. Stephanie Reeves produced.

"Love Is the Right Place" by Brooks & Dunn was directed by Jefrey Phillips. In the video, White spends a day at the beach with friends and family.

OTHER CITIES

Tonya and director Chip Miller also contributed a video for "Point, Calif., to shoot the clip for "I've Been Having An Affair." Michael Peterson and director Steve Bier traveled to Point Reyes and West Marin County, Calif., to film a video for "From Here To Eternity."
GREEN DAY BENDS PUNK ON 'NIMROD'
(Continued from page 11)

is about a breakup with an old girlfriend.
"It's about the only song on the al-
mast that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
"And it's about the only song on the
album that's about Armstrong's life.
It's about the only song on the album
that's about Armstrong's life. 'Hit
cchin' A Ride' is about falling in love
with someone new.
You were the grace that placed itself where lives were torn apart. You called out to today. And you whispered to those in pain. Now you belong to heaven. And we’re with you forever.

John Tuapin initially had plans to discuss the rewritten lyrics because he didn’t think it was disrespectful. He said that John called him Sept. 1, saying that he got a request from Buckingham Palace to perform at the funeral.

What happened was that radio in England had been playing the original version of “Candle In The Wind” constantly, so Elton felt that it might be appropriate to sing that, but not with all the original lyrics.

The lyricist agreed that the song’s original lyrics “wouldn’t really be appropriate to sing in front of the Royal Family in the confines of Westminster Abbey.”

“As you can imagine, the prospect was pretty daunting anywhere. You can imagine the sort of pressure I felt from that,” Tuapin says.

“I thought it was important to project it from a nation’s standpoint, as opposed to singing by a singular person. I wanted to speak on behalf of a country, as opposed to being sung by Elton John, anyone who might be singing it. He was sort of a voice for a nation.”

But “it was just really happy that it appeared appropriate that it moved as many people as it did. I’m glad it worked. It was very heartfelt.”

Mercury Records U.K., which markets and distributes Elton John’s Rock-et label, says that all artist and composer and record company profits from all three tracks on the single release will be donated to the Diana, Princess of Wales Memorial Fund.

As Billboard went to press, the British government announced that all Value Added Tax (VAT) from sales of the single would be returned to the Diana, Princess of Wales Memorial Fund. VAT is levied at 17.5% on recordings. As a result, the single will retail in most stores at 3.60 pounds (40p).

The move has a precedent: Band Aid’s single “Do They Know It’s Christmas?” also received a tax break.

A spokesperson for the Mecha-nical Copyright Protection Society and the Performing Right Society says both bodies are examining ways of implementing John’s and the music industry’s wish for the maximum proceeds from the single to be delivered to the charity.

Proceeds will likely be considerable. The famous “prince’s” feature on Sept. 6 achieved the highest-ever domestic TV audience for any event, with 28.5 million U.K. viewers. The ceremony was syndicated to an estimated audience of close to 1 billion viewers worldwide, giving Elton John’s song a global audience thought to be unrivalled in the history of the music industry.

Radio, eager to service the needs of its listeners, threw caution to the wind and aired the song the same day, in some instances using a recording taken from the live TV or radio broadcast.

After the funeral, Tuapin recorded the song at Townhouse Studios with the George Martin as producer. Program- mers had that version by Sept. 8.

### Suppliers Rush Diana Vids; Retailers Cautious

#### BY EILEEN FITZPATRICK

LOS ANGELES—As the world pays tribute to the life of Diana, Princess of Wales, video suppliers are rushing Diana and video titles to stores in response to the overwhelming interest in her life and tragic death.

Retailers remain cautious, however, about the sales prospects for the titles.

The video companies are prepping biographies on the princess that have been gleaned from news footage of the funeral, past interviews, tributes from friends and family and observations from royal watchers.

Already in stores (since January is “The Princess Diaries; Do the Princesses Die?” “The Princess Adored & A Woman Betrayed” from Simitar Entertainment, 

Similar direct-sales titles

Smetan says the company debated adding footage about the Paris car crash that killed her, the princess, her companion Dodi Fayed, and their driver, but decided against it.

“We didn’t do it because there would have been a 30-day delay in getting the rights,” says Smetan- ka, and we decided that these type of tapes will not last long.”

He says that when the video was already saying that the song, due to be released here Saturday (13) as a dou- ble-A sided single with “Something About The Way You Look Tonight,” is due to be sold at all level like no other song has ever been. The CD single will appear in two formats, with the CD single containing the U.K. hit “You Can Make History,” according to John’s catalog is also proving to be a success internationally, with albums released overseas being selling and re-releasing the charts. Interest has been so huge for John’s new album “The Big Picture” which had long been slated for a September release.

The single release precedes the launch of “The Big Picture,” which will have a worldwide release Sept. 22 apart from on Japan (U.S. (10) and the U.K. (29).

A Mercury Records U.K. spokesman says that Elton John has done all he can to keep the sales surrounding “Candle 97” separate from the promotion for his album, noting that he has not released song or recorded a video and that the single will not appear on “The Big Picture.”

France will be the first country in Europe where the single will be released, on Sept. 11. The rest of the world outside the U.S. will receive it on Sept. 13, and the American这边 will want to sell for sale Sept. 16, the same day that John’s new album, U.K. release, originally slated for Sept. 16, was delayed due to problems with the cover art, meaning the single is late.

The CD single has four plants of PolyGram-owned PMD sales in Germany, France, and the U.K. have all been pressing copies of the single.

British dealers confirm that demand for the video will be great, with expectations that sales may exceed Band Aid’s 1984 single “Do They Know It’s Christmas,” which is due to be sold as having sold 3.5 million copies in the U.K.

Andy Smith, buyer at Alney’s, an independent store in Leicester, says, “I would sell a dozen, if that is the case. We know it was really big this time.”

Davie Goist, single buyer for the 150-unit, Carnegie, Pa.-based National Record Mart chain says, “This looks like it will be the biggest single of the year, if not the last five years.”

The chain bought more than 60,000 copies. “I was a little apprehensive when I was ordering. I wasn’t sure if we’d be ordering all the product,” says Goist. “But some of our store managers started taking names and reservations for the single. Within five hours, stores had 30 or so in stock and I’m not that worried anymore.”

The single could top the previous U.S. best seller in the SoundScan era, Whitney Houston’s “I Will Always Love You,” which has moved 4.6 million copies in its 1992 release.

“We Are The World,” benefit single, released in 1985, before the launch of U.S. Records, has also been certified for U.S. sales in excess of 4 million units, according to the Recording Industry Assn. of America.

### Radio Saturation

Radio stations worldwide, which have been playing the song even before its release, can be counted on to stoke interest in “Candle In The Wind 1997.”

Copyright issues appeared to take a back seat when radio stations lifted Elton John’s version of “Candle In The Wind” for their early morning live TV and radio broadcasts of Princess Diana’s funeral and immediately played it in heavy rotation.

John Dash, PD for Key FM (top 40) and Piccadilly 112 AM (in Manchester, England, recalls, “We weren’t sure of the implications (in recording the broadcast for airing), but the station just went ahead and we way.”

At Radio Slidewick-Holst in Kiel, northern Germany, head of music Stephanie Stump says, “We simply recorded ‘Candle In The Wind’ from the television and immediately started playing it.”

Paris-based top 40 network NRJ is giving the song significant airplay even though it does not really fit into the broadcaster’s format.

In the U.K., studio recordings were delivered on September promotions list in the morning on Sept. 8. Most stations shipped a track in heavy rotation.

The former Mercury Ger- many’s marketing director, Wifi- lehm, organized a satellite feed in a number of countries to obtain a quality recording of the single release.

Meanwhile, the BBC distributed the song through the European Broadcasting Union’s satellite network, to hundreds of stations in about 20 different countries.

Even though most programmers concur that the single will be a major success, they say there is a danger of a supply shortage for “Candle In The Wind 1997.”

Will this phenomenon have a long life, especially in France, where most people don’t understand the lyrics? I’m not sure,” muses Alain Tlib, program manager of French full-service broadcaster TTF.

(Continued on next page)
'Candle' Ignores Globally
(Continued from preceding page)

John Rosborough, PD at full-service WPLG-FM in Miami, agrees.
"It's an instant hit," he says. "It's an emotional, heartfelt kind of ballad. It's..." The rest of his comment is cut off as he speaks.

V2 Records, which has released the single, states that it is the biggest hit in recent memory. The song, which features the legendary group The Eagles, is expected to top the charts this week.

International Appeal
Although interest is greatest in the U.K. and U.S., there is evidence that "Candle" is also popular in Europe. Sales are reported to have increased by 20% in Germany and Spain since its release.

The release of "Candle" in The Wind 1997" in the U.K. has overshadowed the release of other projects.

V2 Records has said it is releasing an album, due to be released in the first week of December, that will feature John's vocals along with those of other major artists.

After the funeral, Richard Branson stated that he plans to release a tribute album. He said, "I want to do something special for him. He was a great talent and he will be missed by all."
WU-TANG CLAN PLAGUED BY ALLEGATIONS
(Continued from preceding page)

official comment about the incident were returned.

Wu-Tang Clan's next scheduled date on the Rage tour after the ini-
tial one in Lago, was set for Aug. 31 at Riverport Amphitheater in Maryland Heights, Mo., outside St. Louis. The group did not play the show. The act also failed to appear at a Sept. 1 gig at the Sandstone Amphitheater in Bonner Springs, Kan., near Kansas City.

A statement issued by Epic Records, Rage Against The Machine's label, explained that on the day of the Riverport appearance, Wu-Tang Clan informed Epic's management that the group was committed to playing the entire tour through Sept. 16. Rep. the Roots will now fill Wu-Tang Clan's slot on Aug. 31 and all shows scheduled through Sept. 16. While Epic Records will open the bill at shows Sept. 19 and Sept. 21.

A spokesman for Epic says that Rage Against The Machine will have no further comment on Wu-Tang Clan's departure from the tour. A source at Loud says that Wu-Tang Clan canceled the tour plans not because of the incidents in Indiana and Chicago but because all the group members were eating junk food and eating up for gigs and that they are taking some more to try to rectify this situation.

Rage Against The Machine was scheduled to perform in discussions weeks prior to the start of the tour. Another show Aug. 8, was assured by RZA and Wu-Tang Clan management that the group was committed to playing the entire tour through Sept. 16.

According to the suit, Byers was placed on 180 day March 6 pending internal investigation into "alleged sexual harassment and related conduct and returned to work April 9 after a resolution of his charges against Mazetti.

Byers was informed that Mazetti had been terminated March 28 for reasons not related to his internal harassment charges but for "other acts of misconduct," according to the suit.

According to the suit, Byers was subsequently terminated by A&M Aug. 14 for failure to explain his internal harassment charges and for "other acts of misconduct," according to the suit.

Byers was placed in the office next to the one previously occupied by Mazetti, took another leave of absence April 11, the suit claims. He did, however, return to work April 13 after an "agreement to return to work with Mazetti.


VIRGIN RETAIL CONSOLIDATES ITS EUROPEAN OPERATIONS
(Continued from page 1)

VIRGIN is currently headquartered in Uxbridge, west of London, an office that is to be wound down gradually in the coming months before final closure Jan. 31.

Burke says that 70% of the personnel currently employed at VIRGIN's Uxbridge headquarters are considering the offer to move to the new Virgin Group and the W H Smith retail organization.

Burke also notes that VIRGIN's 26 continental European stores will split between Virgin Retail Finance—which, through loans, will oversee operations in France, Portugal, Spain, and Italy—and the London-based QVC Inc., which will oversee operations in Norway, the Netherlands, Belgium, and Austria in addition to its current activities in the U.K. and Ireland.

However, Virgin’s Uxbridge office—which is 25% owned by the Virgin Group—will remain under H W Smith and Burke says he has negotiated a contract with Smith for VIRGIN's Price to supply management services.

While a cultural and financial leap for Virgin’s Uxbridge office, which runs stores in the sovereign territories of the Republic of Ireland, there is no experience in that market for any of the retail companies centered away from London.

"This is more complicated than what they were facing in Ireland because of the differences in language and culture, we will encounter," says Burke. "But they have a little infrastructure of a retail manager who to deal with the He adds, "It is only nine shops, and we estimate that they are already breaking even.

In six months, I expect the (continental European stores) to be no more than break even, so we will be using the business. I do not expect this to be a huge distraction." Burke says Virgin Retail's three European nerve centers—Uxbridge, Virgin’s Uxbridge office, the Paris administration base—are "because of different shareholder structures and different corporate decision-making procedures.

The arrangements we are now adopting are just going to be more efficient," Burke says. "We couldn't con-
tinue managing our business with three separate head offices with the potent duplication of effort involved. This is a significant change and a dramatic improvement in the profitability of our European operation."

Burke makes the operation more like a franchise of the Virgin Group and independent of the individual territories. Burke notes, adding, "I worked in a country up against the fact that we are a large, independent business.

While the new store format gives larger responsibilities and greater control of the individual territories, Burke says, "We have not yet made a decision on where buying will reside.

Burke is aware of the potential power of VIRGIN in the market. The purchase

of about 10% of the company means the remaining 90% will be available at about 50% of our current market prices. The purchase will also be available at about 50% of the current market prices.

Burke is pleased that the company restructuring is not going to be a factor in the current German Pan-European record company.

Typical of the views is one executive who says, "This seems like a good deal for us. It's just that we're going to look at this at this again, and we've got the situation where the company is going to be putting the value of the whole European market.

"The last thing we need is some guy coming to our German or British business saying, 'I can buy your al-
bums in Portugal for three or five times more at that price, and what are you going to do about it?'

Burke emphasizes that the company restructuring is a process in itself, not a factor in the current German Pan-European record company.

Typical of the views is one executive who says, "This seems like a good deal for us. It's just that we're going to look at this at this again, and we've got the situation where the company is going to be putting the value of the whole European market.

"The last thing we need is some guy coming to our German or British business saying, 'I can buy your al-
bums in Portugal for three or five times more at that price, and what are you going to do about it?'

Burke emphasizes that the company restructuring is a process in itself, not a factor in the current German Pan-European record company. An executive who says, "This seems like a good deal for us. It's just that we're going to look at this at this again, and we've got the situation where the company is going to be putting the value of the whole European market.

"The last thing we need is some guy coming to our German or British business saying, 'I can buy your al-
bums in Portugal for three or five times more at that price, and what are you going to do about it?'

Burke emphasizes that the company restructuring is a process in itself, not a factor in the current German Pan-European record company. An executive who says, "This seems like a good deal for us. It's just that we're going to look at this at this again, and we've got the situation where the company is going to be putting the value of the whole European market.

"The last thing we need is some guy coming to our German or British business saying, 'I can buy your al-
bums in Portugal for three or five times more at that price, and what are you going to do about it?'

Burke emphasizes that the company restructuring is a process in itself, not a factor in the current German Pan-European record company.
CONGRATULATIONS TO OUR COLONEL MASTER P
#1 ALBUM IN THE COUNTRY!!
FROM YOUR STAFF AT THE #1 INDEPENDENT LABEL IN THE WORLD
NO LIMIT RECORDS!

Master P

IN STORES NOW

CEO & EXECUTIVE PRODUCER: MASTER P
Net Hearing May Be Precursor To Bill
Pending Legislation Cracks Down On Computer Theft

BY BILL HOLLAND

WASHINGTON, D.C.—A Congressional alliance of Law-related and Internet piracy Sept. 11 served as a platform to discuss a pending bill that would criminalize a variety of copyrighted work.

The bill, which would modify the U.S. Copyright Act, deals with those who produce, distribute or download copyrighted works over the Internet regardless of whether they profit financially from the theft.

The House Judiciary Committee last out of a recent case in Federal District Court in Massachusetts, United States vs. LaMecela. The case involved the graduate student attending MIT who put up a bulletin board on the Net, encouraged lawful pur- chasers of copyrighted computer software to upload the works using a password, then urged others who had a second password to download the files to the local Law enforcement without authorization or compensation to the copyright owners.

The defendant did not personally benefit from his activities. The case was dismissed, but in its ruling the court stated that it would be Congress' prerogative to change copyright law to address such situations.

In effect, H.R. 2286, the No Elec- tronic Theft Act, does just that. Introduced by Rep. Bob Goodlatte, R-Va., the bill will prevent "such willful conduct from destroying businesses, especially small businesses, that generate intellectual property and royalties for survival."

Penalties for "phonorecord" infringers who distribute "by electronic means," sell, lease or offer to sell are substantial. Anyone found guilty of a willful infringement with a retail value of more than $5,000 could be fined five years in jail for a first offense and 10 years for a repeat offense. The penalty increases if it is found that the infringer could earn up to three more years (six for second-time infringers) for reproducing or distributing any copy of a copyrighted work. The law applies to all copyrighted works, not just recordings.

Gary Sherman, senior executive VP and general counsel for the Recording Industry Assn. of Amer- ica, said the trade group supported the legislation but suggested keeping the retail value threshold in line with the Copyright Act's existing $2,000 flexible infringement threshold. The group also proposed that violations failing under the "trespass, subject to the same
dehavior "punishable by not more than one year imprisonment, a fine, or both."

By reducing the threshold, Sher- man said in written testimony, "the bill has effectively double the work required before an associated U.S. attorney can prosecute these infringers."

Under the pending bill, the term "financial gain" would also include "trades" of unauthorized copyrighted works, a practice now popular with some consumer electronics makers. This new de- finition will be especially relevant in the world of Internet piracy, where many sites trade copyrighted recordings regularly.

One online service provider told the committee that all the large file uploaders had started trading songs before they can download any songs from the Internet.

This bill should not be confused with another piece of pending legis- lation to be debated in a hearing before the House Intellectual Prop- erty Subcommittee Tuesday (16), the Online Copyright Liability Act, H.R. 1754.

That bill, also introduced by Rep. Goodlatte, is being offered in response to concerns raised by a number of online and Internet access providers about the extent of copyright infringement liability when infringing material is trans- mitted online through the services.

H.R. 2180 involves a single excised exemption in the non-profit category provider's "level of control, partici- pation and knowledge of the infringement."

Sherman also told the chairman Howard Coble wrote in his statement on the bill that he expects service providers will not be penalized. Thomson not go far enough and that copyright own- ers will say it goes too far.

U.S. EYES COPYRIGHT PACTS

A meeting of representatives of the global affiliates of the Interna- tional Federation of the Phonograph Industry (IFPI) was held in Lisbon, Portugal, earlier in the year to discuss how to keep the treaties a priority on the world's politi- cians' (Billboard, July 12).

IFPI director of European affairs Frances Moore said at the time, "Discussions on copyright and digital rights and a laudable set of ideas. It's easy for issues like this to slip off the table." But she noted the growing concern by the fact that ratification requires much greater political will than does the initial signing.

A country's state or nation puts his or her name to the WIPO treaties, it commits that country to the documents in principle. But ratification requires the country's par- liament to find both the time and the political support to pass the treaties' provisions into national legislation.

The U.S. begins its ratification process next week with the Con- gressional Alliance.

On Tuesday (16), the House Intel- lectual Property Subcommittee will hear testimony on the WIPO Copy- right Treaties Implementation Act (H.R. 2281), introduced by its chair- man, Rep. Howard Coble, R-N.C. The Senate Judiciary Committee will hear testimony soon afterward.

For the treaty to become binding in the U.S., it must be ratified by two-thirds of the Senate.

One treaty is basically designed to further protect "first sale" data and, the other, the Per- formance and Phonograms Treaty includes provisions on the minimum resale price for copyright works.

Both treaties have "fair use" provi- sions for research and educational activities, and both include provi- sions on technological means of pro- tection and copyright management technology.

The WIPO hammer statement of purpose points out, "are indispensable for an efficient exer- cise of rights in the digital environ- ment." In both, there is also a provi- sion requiring protection of copyright identification manage- ment.

A major addition to the U.S. Copyright Act is required by both WIPO treaties to make it unlawful to engage in decoding or circumventing the encryption of copyrighted works. It is this Section 1201, or the wording of it, that is the rub. Some members of Congress and the copyright industries, including U.S. record and movie companies, are concerned that ratification of the treaties may be slowed down by the objections of a coalition of computer and electronic device manufacturers and others who find the language of the provision may hamper or unfairly target their products (Billboard, Sept. 11).

The coalition, the Information Technology Council (ITC), says that the experience in the application of "specific technologies" rather than what they term "behav- ior and illegal acts." It also notes that members believes the bill "presents a reasonable compromise and "reflects agreement between the traditional software communities as well as many of the leading Ameri- can members of the consumer elec- tronic and computer industries, and user interests."

In the Northern Hemisphere, the least progress on passage is being made in Eastern Europe, where gov- ernments still coping with the eco- nomic legacy of their communist pasts have not so far given a high priority to the scheduled time frame level of copyright protection the WIPO treaties represent.

In the EU, IPI is hoping that gov- ernments will ratify the treaties at the same time as they adopt the impending new copyright directive, due in November (Billboard, June 21).

"We have the most powerful security system ever implemented for a consumer electronics product," says IPI consultant Geoffrey Tulley. Hardware manufac- turers, like Sony Corporation, Matsushita, and Zenith expect to deliver players by mid-1998. Software support could total 100 million or about 500 million units worldwide.

DVR will play on the new machines, but no Divx-encoded disc will play on the so-called "open standard" units from a dozen suppliers. In effect, says observers, Digital Video has returned DVR to the dual-format status that existed two years ago when Sony and Philips and Toshiba, Warner Home Video and Matsushita were fighting over DVD camps. Opponents came together under a single standard in late 1995 but were not able to market a finished DVD system.

The same week that Circuit City's Sharp announced Divx, Warner and longtime Divx partner Toshiba took a different tack, announcing a new- looking competitor that is a marketing campaign that includes 50 pages of magazine ads, television, and new- paper promotions. The New DVD has been imposed, seven-market test and rolled out nationally less than a month ago. Since then, according to senior mar- keting executives, sales of Divx titles and number of dies sold to retailers has jumped to 1.5 million, and he expects several times that figure by year's end.

Consumer DVR purchases continue at close to 50% of the total shipment, Lesinski estimates. "We're very bullish on what's going to happen in the fourth quarter. We hope to sell more millions."

Some of those will go to Toshiba, which is structuring DVR hardware-software into one complete system. Toshiba's VP Steve Nickerson says consumers ought to snap up 450,00-300,000 of the 600,000 DVRs built in the past year. The industry will ship this year. As of late August, the sell-off amounted to about 180,000 units.

It’s an actual impact won’t be felt until next spring, when Sharp plans to test product in two yet-to-be-named cities. Nonetheless, a flexible product management Larry Posse says Divx units “more than likely” will account for only a small portion of the million machines shipped to retail next year. Divx will appeal to “niche” buyers who don’t mind paying a premium he estimates at $150-$250 for the luxury of renting dies without hav- ing to return them.

The player, which should drop in price to somewhere in the $300s as an addition to Thomson’s Divx line, Sharp, who expects the first Divx players to sell for about $500, acknowled- ing the potential for consumer con- fusion even as DVD becomes a house- hold word but says improvements are coming. Sharp expects its game may appeal for short for DVD advancements, it’s part of the evolutionary pattern of every product,” he says.

Next, Circuit City invested $30 million to foster evolution and another $100 million to hasten progress and take major- ity control of Digital Video. Report- edly, a sizable portion of the money has been earmarked for the studios in the form of non-refundable guarantees. One studio source estimates each is receiving $30 million.

Whatever the arrangements, the new technology has induced one major change. Divx and two others, Disney and Uni- versal, to significantly broaden their licensing to a significant number but only until earlier this month, in fact times its entrance into the market to coincide with the Digital Video announcement.

Its Divx releases may include the animated classics that are being with- held from the open-standard. Its first release, "Final Fantasy," has become an adventure, should be chosen over the next month.

Next Paramount or Universal will be available for comment at press time. Blockbuster Entertainment, a Viasat subsidiary like Paramount, also could not be reached. Although could lower its DVD revenues, sources indicate Blockbuster wasn’t alerted in advance of the studio’s involvement.

A RIVAL FORMAT FOR DVD DUE IN MARKET IN ’98

(Continued from page 1)
Hot 100 Airplay

September 20, 1997

Hot 100 A-Z

Hot 100 Singles Sales

September 20, 1997

No text content is visible in the image provided.
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number/Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Distinctive</em></td>
<td><em>Sister Hazel</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>2</td>
<td><em>Old School</em></td>
<td><em>Miles Davis</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>3</td>
<td><em>Never Be the Same</em></td>
<td><em>Moby</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>4</td>
<td><em>New Beginning</em></td>
<td><em>Missy Elliot</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>5</td>
<td><em>Crazy Little Thing Called Love</em></td>
<td><em>Led Zeppelin</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>6</td>
<td><em>End of the Road</em></td>
<td><em>Stevie Wonder</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>7</td>
<td><em>Billie Jean</em></td>
<td><em>Michael Jackson</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>8</td>
<td><em>Sweet Dreams (Are Made of This)</em></td>
<td><em>Eurythmics</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>9</td>
<td><em>Smooth</em></td>
<td><em>Santana feat. Rob Thomas</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>10</td>
<td><em>Miss You Like Crazy</em></td>
<td><em>Jason Mraz</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>11</td>
<td><em>Vivienda</em></td>
<td><em>Latinas Unidas</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>12</td>
<td><em>Wonderful Tonight</em></td>
<td><em>Eric Clapton &amp; JJ Cale</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>13</td>
<td><em>I Feel for You</em></td>
<td><em>Tommy James &amp; The Shondells</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>14</td>
<td><em>I'm Gonna Be (500 Miles)</em></td>
<td><em>The Selecter</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>15</td>
<td><em>I'm in Love with Your Sister</em></td>
<td><em>The Shirelles</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>16</td>
<td><em>I'm Still in Love with You</em></td>
<td><em>The Cars</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>17</td>
<td><em>I Never Loved a Man (The Way I Love You)</em></td>
<td><em>Aretha Franklin</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>18</td>
<td><em>I've Got You Babe</em></td>
<td><em>The Miracles &amp; The Supremes</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>19</td>
<td><em>I'm So Tired</em></td>
<td><em>Dionne Warwick</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>20</td>
<td><em>I'm a Slave for You</em></td>
<td><em>The Isley Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>21</td>
<td><em>I'm Blue (featuring Stevie Wonder)</em></td>
<td><em>Maurice White</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>22</td>
<td><em>I'm Comin' Home Again</em></td>
<td><em>Johnny Mathis</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>23</td>
<td><em>I'm So Lucky</em></td>
<td><em>Steve Miller Band</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>24</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>25</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>26</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>27</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>28</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>29</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>30</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>31</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>32</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>33</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>34</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>35</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>36</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>37</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>38</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>39</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>40</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>41</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>42</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>43</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>44</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>45</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>46</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>47</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>48</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>49</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
<tr>
<td>50</td>
<td><em>I'm Your Baby Tonight</em></td>
<td><em>The Righteous Brothers</em></td>
<td><em>Greatest Airplay</em></td>
</tr>
</tbody>
</table>

Note: The table includes the top 50 songs of the week according to Billboard's Hot 100 chart.
SONY'S RED SPAWNS INDIE GROUP RED INK
(Continued from page 1)

for them to make a deal directly with RED Distribution." Another reason for Red Ink, he says, is that it "gives the Sony family of labels an extra A&R and product management function" for developing artists.

Paul DeGrooyer, Red Ink's director of marketing and repertoire, adds, "We're supplying fine tune to the muscle RED already has." RED is one of the most successful indie distributors; it currently has a top 10 album with Bone Thugs-N-Harmony's "The Art Of War" on the Ruthless label. Other major labels in recent months have announced the formation or retuning of independent distribution arms. BMG created Wsahab Music Group to market indie releases to independent stores, and PolyGram has restructured its Independent Label Sales unit, which sells releases directly to major retailers as well as to indie outlets. But executives at RED maintain that Red Ink follows no existing model at the majors.

Gabriel says that Red Ink's staff of five will develop full marketing plans for the artists and releases, including radio, retail, video, and publicity campaigns. Independent consultants will be hired for each project to implement the publicity and radio promotion campaigns. The labels will pay RED a distribution fee that covers Red Ink's overhead.

Red Ink has planned six releases this year, all of which are to be distributed by RED. The first of these—'Boom! Boom! Boom!' by the Kelley Deal 6000 on the New West Records label—hit stores Aug. 26. Deal, who was formerly with the Breeders, "produced this record herself," says DeGrooyer. "We're in it for the long haul."

On Oct. 7, Red Ink will release an EP by the Frank & Walters on Setanta Records and a compilation from AwaRe Records. On Oct. 21, the new titles are "Casanova" by the Divine Comedy on Setanta and "Six Ways From Sunday" by Nine- teen Wheels on Aware. A release date has not yet been set for a two-CD Celtic compilation on Covert Records.

Setanta Records is a U.K. label that has formed a joint venture with Sony Independent Network Europe (SINE), a London-based label group that signs deals with indie labels throughout Europe.

Gabriel says that some of Setanta's acts will be signed to Sony majors like Columbia and Epic, while others, like Divine Comedy and the Frank & Walters, will work through Red Ink. The idea is that if the Red Ink records are suc-
cessful, subsequent releases by the acts can move through the major's marketing and distribution systems.

"We hope to present to Columbia and Epic artists who are viable," says DeGrooyer.

Aware is a Chicago-based joint venture with Columbia. The label has a three-tiered deal with Sony, explains DeGrooyer, and will market Aware's compilations, while Columbia will work some of its releases directly and put some projects, like Nineteen Wheels, through Red Ink.

Gabriel says Red Ink has not taken an equity stake in any of the labels for which it is providing services.

Red Ink grew out of TriStar Music Group, a Sony-owned label that marketed in the U.S. recordings imported from Sony's various international companies. Gabriel had been VP/GM of TriStar. Although TriStar is no longer an active business, DeGrooyer says, "We will retain the imprint for certain successful artists like the Kodo drummers." And he adds that "some future projects" from Sony's foreign record companies could be released here under the logo of TriStar, which is the name of one of Sony's movie companies.

Just down the street from the MoMA you'll find another showcase of contemporary design. Chiaroscuro lighting, modern furnishings and linen draped windows have made this hotel one of the most stylish in Midtown. So if you want to stay somewhere that's at the center of attractions as well as at the center of attention, picture yourself in these stylish studios and suites from just $185-$350 a night.

Ameritania Hotel 54
An Amsterdam Hospitality Group Hotel
230 WEST 54TH STREET
NEW YORK, NY 10019
(800) 922-0330
### **No. 1/Greatest Gainer**

**Title**

- **MASTER** by *Puff Daddy & The Family* (Bad Boy 70212*2) MEGA RICH (10.98/16.98)
- **GIETTO D** by *Mary J. Blige* (MCA 1165*1) SWAY (10.98)

### **Hot Shot Debut**

**Title**

- **GENESIS** by *Genesis* (Atlantic 62128*1) SWAY (10.98/16.98)
- **CALLING ALL STATIONS** by *Genesis* (Atlantic 62128*1) SWAY (10.98/16.98)
- **SOUL SISTERS** by *Sister Hazel* (Universal 5330*1) SWAY (10.98/16.98)
- **SOMETHING MORE FAMILIAR** by *Sister Hazel* (Universal 5330*1) SWAY (10.98/16.98)
- **ULTIMATE HILL POPPY PARTY** by *Various Artists* (Atlantic 83016*1) SWAY (10.98/16.98)
- **GREAT HITS** by *Various Artists* (Atlantic 83016*1) SWAY (10.98/16.98)
- **HOW BIZARRE** by *Swanell Killarmy* (Warner Bros. 83006*1) SWAY (10.98/16.98)
- **NEXT** by *Vanessa Williams* (Motown 83050*1) SWAY (10.98/16.98)

### Billboard 200

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Distributing Label (Suggested List Price or Equivalent for Cassettes)</th>
<th>Week(s)</th>
<th>Peak Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Hidden</td>
<td>1</td>
<td><strong>Genesis</strong></td>
<td>Universal 5330*1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>Blister</td>
<td>2</td>
<td><strong>Giетто D</strong></td>
<td>MCA 1165*1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Puff Daddy &amp; The Family</td>
<td><strong>Master</strong></td>
<td>Bad Boy 70212*2 MEGA RICH</td>
<td>10.98/16.98</td>
<td>1</td>
<td>3</td>
</tr>
</tbody>
</table>

**Note:**
- The Billboard 200 chart ranks the best-selling albums in the United States, based on sales data from music retailers. The chart is published weekly by Billboard magazine. This image represents the chart dated September 20, 1997.
Top Albums (A-Z, Listed by Artists)

BILBOARDCOUNTDOWN.COM

September 20, 1997

Top Albums (A-Z, Listed by Artists)


New

VARIOUS ARTISTS

Rainbow Rock 200

Continued...
Mavericks Make Ambiance Count on Forthcoming Set

(Continued from page 18)

tor. "Against the odds, we took time off to do this record would be a standout record," Reynolds says.

In addition to recording the Mavericks album, Reynolds and Malo engaged in some music-related activities. Malo has been performing around Nashville in various clubs doing acoustic and country standards. Reynolds has been interested in writing songs. Two of his new tunes landed on the current Cheap Trick album.

The Mavericks are booked by Creative Artists Agency and managed by FCC Management's Frank Callari. Having finished the new album, they will tour the U.S. for three months. The tour will peak in early May, prior to the release of the album. During the recording session, there was a great deal of video footage shot by director Gerry Wenne of Planet Lac. At press time, plans for the video's usage had not yet been finalized.

Two-time Country Music Assoc. vocal group of the year winners (1989, 1990), the Mavericks have enjoyed critical acclaim that hasn't consistently translated to commercial success at radio and retail. The act's debut album, "Hell to Paradise," was released in May 1992 and attained the attention of the media but failed to make it onto Billboard's Top 200 chart. According to SoundScan, the act's first LP, "Swing," has sold 151,000 copies. The band's sophomore effort, "Los Angeles," hit No. 6 on the Billboard Top Country Albums chart in September 1993 and, according to SoundScan, has sold 1.1 million. Its last effort, "Music For All Occasions," peaked at No. 9 in February 1995 and has sold approximately 60,000 units.

"The Mavericks have always been steady sellers for us," says Tower of Nash GM Jon Rokinski, who attributes the band's success to its unique sound, describing it as "a cross between the Eagles, Los Lobos, Lyle Lovett, and Alabama."

Jeff Stolz, music buyer for the Tower, Calif.-based Warehouse chain, says the Mavericks is his favorite band and agrees that they sell well, adding that those sales are fueled by the act's live shows, "I've seen them eight or nine times, and they are amazing performers," Stolz says. However, the musical criticism that makes the group's albums and live performances so enjoyable has proved to be a stumbling block to their chart success.

The band's blend of many different musical elements—from rockabilly to torch songcliches to Latin influences to Fia-Conejero's Tex-Mex accented on the title "You Ever Do It," they sometimes have to try hard for radio programmers to know what to do with the Mavericks.

"They have 10 singles on Billboard's Hot Country Singles & Tracks chart, but its highest-charting single is "You Ever Do It Bring Me Down," which peaked at No. 11 for the week of May 28, 1995. Of its six other charted numbers, No. 1 at 29 and No. 23, but the majority of its efforts haven't made much headway on the chart.

So how does a band that has never even had a top 40 single qualify for platinum albums? Those interviewed for this story say it's primarily to a combination of talent, media exposure, awards recognition, and especially the strength of the band's live shows.

"The fact that they've achieved those kind of sales levels reflects the fact that they've been touring and performing," says MCA Nashville chairman Bruce Hinton. "You can track their sales against the market, there are sales spikes in the market when they tour." All of which, of course, bodes well for a new album recorded live. It seems pretty great things on the retail front. "I like their previous records a lot, but their live performances are even better than those records," he says. The fact that this album was recorded live is a factor Stolz says will be heavily marketed. "The sheer musical knowledge they represent is incredible," he says. "They are so multifaceted.

Hiton agrees. "The magic and energy associated with the Mavericks' live performances is on this album," he says.

SOLTI REMEMBERED

(Continued from page 14)

eign tour in '71 was under his direction.

Solti first began to cement his reputation in the UK. In 1958, he was given a three-year contract as resident conductor of the Royal Opera House in Covent Garden, London. In September 1961, at first, though, he was not well received. He had a turbulent relationship with the board, and critics were unenthusiastic about his work; his insistence on discipline led performers to call him 'the Russian,' which Solti pointed out, was an irony for "me, the Hungarian Jew."

Solti's abilities finally received acknowledgment after his first "Ring" cycle at Covent Garden in 1964, which was an outstanding critical and public success. After leaving Covent Garden in 1971, Solti became conductor of the Orchestre de Paris until 1979, and from 1979 to 1985, he was principal conductor and artistic director of the London Philharmonic.

Solti received his first British citizenship in 1972, at which point he became an honorary knighted became effective. Solti made his first recordings for Decca in 1955 as assistant to Sir Thomas Beecham and the orchestra's conductor with the Zurich Tonhalle Orchestra. His recordings for the label include 40 complete operas, made chiefly with the Vienna Philharmonic, the London Philharmonic, the Chicago and London Symphony orchestras.

This huge array of international awards, Solti won 22 Grammy's, more than any other artist.

M A S T E R O F H I S D O M: The Billboard 200 has never seen a higher debut from street-date violations than the book that Master P made last week when 600 units placed him at No. 177. So, even though the record execs are still scratching their heads and muttering, "Master who?" it's no surprise to see a full week of sales push the rapper all the way to the top of the chart.

The rampant leaks at retail, which also prompted a record-high debut at No. 16 on Top R&B Albums, were as much complications caused by the Master P Day weekend and the aftermath of the Ultimate Service Master P's "Ghetto D" had such large exposure prior to street date, the carrier's post-strike waves also caused shortages at a significant number of stores. A label source estimates that 20% of mainstream locations experienced fulfillment difficulties, which means the title could have opened even stronger than it did—kind of scary when you consider that it exceeds 256,500 units in its first complete week.

For those of you who might be confused, that sum marks a 3.005% improvement over prior-week sales. New Orleans native Master P, who is CEO of the P's, including Master P Day, was Indianapolis Entertainment, Best Buy, Camelot Music, and National Record Mart.

With the six years the chart has used SoundScan data, the only other title besides "Ghetto D" to make a premature debut on The Billboard 200 was the posthumous Notorious B.I.G.'s "After Life," currently No. 24, which had a pre-street bow at No. 176 with 1,000 units in the April 5 issue.

Puff Daddy, who sees an 8% decline but nevertheless is showing unusually strong continuity for a rap act, is the runner-up with 140,000 units.

T H EY WANT: BUY. Even in years when it has garnered modest share of viewers, MTV's Video Music Awards enjoyed a conspicuous effect on The Billboard 200. However, since business tends to be soft in the back-to-school season, some of the post-show chart advances in previous years represented only modest unit increases. In 1995, for example, seven acts who received exposure from the show saw chart movement on The Billboard 200. But one act, Aaliyah's "D," was the only one to fetch as much as a 5% increase on its prior week, and some of the performing bands who say chart jumps that year actually did so in spite of small sales declines.

Last year, though, even with ratings lower than those were earned by the '95 Video Music Awards, "Smashing Pumpkins enjoyed a 31% post-show, jump, while Bone Thugs-N-Harmony and Bush each exceeded 10% gains. This year, with the show feting its highest ratings ever—a 7.5 rating and a 13 share, a 30% increase over last year's 7.2 share—the numbers behind the success are even more impressive. The most conspicuous benefit has been multiple MTV awards, played that show and "Late Night With Conan O'Brien," and then their sales practically doubled. The band ais 75-29 (30,000 units), while its 58% gain was the Associates.

Another multi-award winner who played the show, Beck, sees a 35% gain, for an 83.6% total. The TV's music hit also lifts Jewel (9.5, 4,7,000-unit gain), Fiona Apple (17.5, a 3,000-unit gain), Foo Fighters (61.5, a 3,000-unit gain), and newcomer, Aaliyah "D," a 100% gain, and host Chris Rock (a 44.5% increase, good for a re-entry at No. 32 on the Billboard 200... Bech and Apple also hit "Late Show With David Letterman" at the tracking week.

The TV awards aren't for everyone. Performers Puff Daddy (No. 2), Spice Girls (No. 6), the Walkers (No. 19), and U2 (No. 17) this week see declines, although the last two manage to slide into higher chart ranks.

O T H E R C H A N N E L S: As one might expect, the massive audience that tuned in to the funeral of Diana, Princess of Wales, boosted participation. "Star John," Love Songs" re-enters The Billboard 200 at No. 31 with 4,000 units, a 114% increase, as well as a 115% "Greatest Hits" on Top Pop Catalog Albums at No. 9. "MTV Video Hits" have the only award show in sight. The syndicated Soul Train Lady of Soul Awards, which aired Sept. 5, proved to be a major vehicle for hot rookie Boyz II Men, and as the host, performance trio. The band's "White Lights" (6,000 units), a 110% increase, and host Chris Rock (a 44.5% increase, good for a re-entry at No. 32 on the Billboard 200. Bech and Apple also hit "Late Show With David Letterman" at the tracking week.

The TV awards aren't for everyone. Performers Puff Daddy (No. 2), Spice Girls (No. 6), the Walkers (No. 19), and U2 (No. 17) this week see declines, although the last two manage to slide into higher chart ranks.

G L A S S AC T S: Sony Classics distributions 11 of the 50 titles that appear on Top Classical Albums (Nos. 3, 4, 6, 10, and 15) and Top Classical Crossover Albums (Nos. 1, 2, 3, 10, 14, and 15), the first time one division or label has had titles on that many albums since the crossover chart debuted as a 15-position chart to accompany the then 25-deep classical list in the Aug. 30, 1986, Billboard.

BETWEEN THE BULLETS

by Geoff Mayfield

NATIONAL BESTSELLER!

For the first time, the unauthorized, behind-the-scenes story of the making and marketing of one of Rock's original supergroups.

WRITTEN BY THE BAND'S FORMER BUSINESS MANAGER, HERE'S AN INSIDER'S STORY OF THE CONVERGENCE OF HARD ROCK AND BIG BUSINESS. IT'S THE TELL-ALL ACCOUNT OF HOW MASTERS ARE BUILT, MONEY IS MADE, AND PROFITS ARE SPENT AS AN EXTRAVAGANT LOOK AT STYLE, AND SONGS, POWER BROKERS AND EXPLODING EGOS. WHEREVER BOOKS ARE SOLD

An inspiring debut from one of the most powerful and outrageous supergroups.

BILLBOARD BOOKS
1515 Broadway, New York, NY 10036

92

B I L L B O A R D SEPTEMBER 26, 1997
Billboard Vid Awards To Go Live On The Web

The Billboard Music Video Awards are going online! This year's awards will be held Nov. 22 at Billboard Live in West Hollywood, Calif., will be telecast in the JAMtv and Billboard Online on-line sites on the Internet. College Television Network is the exclusive sponsor for this historic event.

The Webcast will include live streaming audio and video and digital photos from JAMtv's JAMCAM of the awards, performances, backstage interviews and more. Numerous technologies will be utilized in the Webcast, including Progressive Networks' RealAudio and RealVideo.

JAMtv (www.jamtv.com) is among the most comprehensive music sites on the Internet, with daily news, artist features, fan-club info, archived information, and frequent live events. The site's coverage of the awards will include comprehensive information about all of the nominated artists and videos.

College Television Network, Billboard's other partner in the Webcast, is a rapidly growing outlet for targeted video exposure to the important college-age audience. CTN is seen by some 700,000 viewers per day on more than 250 college campuses across the U.S. The network programs more than 50 videos each week in all popular genres for its satellite feed to the campuses.

The planned Webcast will give unprecedented reach to this year's Billboard Music Video Awards ceremony. The Billboard Music Video Awards is the longest-running event of its kind and the only awards competition in which music video professionals are honored by their peers in the industry. Awards for best video, best band video, and best local/regional show are presented in nine different genres. This year's ceremony will also include fan voting via the Internet.

The awards ceremony will be the closing event of the 19th annual Billboard Music Video Conference, which runs Nov. 20-22 at the Beverly Hilton in Los Angeles. The event will include a full slate of professional sessions for music marketers, programmers, promoters, and producers; artist showcases; and keynote addresses by Rob Glaser, chairman/CEO of Progressive Networks, and Alan McGlaude, president of The Box Worldwide. For information on early bird registration or to find out how to showcase your artists at the conference, contact Maureen Ryan at 212-536-5002.

Song Remains Same, Debuts Late

One of my favorite trivia questions of the last couple of decades has been, "How many top 10 singles has Led Zeppelin had in the U.K. and why?" The answer is none, and the reason is that--as was the case with The Rolling Stones--Led Zeppelin never released any singles in Britain, preferring to stand on their own.

The legendary quartet still hasn't scored a U.K. top 10 hit, but most people would be shocked to learn that Led Zeppelin is making its debut on the British singles chart 28 years and five months after the band made its album debut with a self-titled work. Sounds like the longest gap between a band's making its album debut and its single debut to me.

The track that ends Led Zeppelin's absence from the U.K. singles chart is "Whole Lotta Love," which remains the band's longest-lasting U.S. hit, having peaked at No. 4 the week of Jan. 31, 1970. Zeppelin had a total of nine chart entries on the Hot 100, although "Whole Lotta Love" was the only one to reach the top 10. This week in Britain, "Whole Lotta Love" enters the chart at No. 14. The reason for the very late debut? The single is from the re-promoted "Remasters" album. This is Led Zeppelin's first time on this chart, but "Whole Lotta Love" is making its third appearance there. This year, a "1970"-style instrumental version by CCS peaked at No. 19. The jazz-rock band, featuring Alexis Korner, managed a No. 58 hit for the U.K. in the fall of 1964, "Honey Will Make the Rocks Move." It is not the band's biggest version of "Whole Lotta Love" on the British singles chart.

Tribute: Just a few days after the song was performed for the first time and only time, "Candle In The Wind" (1997) (Rocket) by Elton John debuts on the Hot 100 Airplay chart at No. 35. The single won't be available in stores until Sept. 23 due to delayed artwork, but its expected debut on the Hot 100 will rewrite the chart history. I'll write more about the moving tribute to the late Diana, Princess of Wales when the single debuts.

Three for the 'Home': Mariah Carey remains No. 1 on the Hot 100 for a second week with "Honey" (Columbia). Producers Sean "Puffy" Combs and Stevie J. have accomplished a rare feat with this single: They have produced three consecutive chart-toppers. They are among the producers responsible for "I'll Be Missing You" and "Mo Money Mo Problems," as well as "Honey." In the entire rock era, there have only been two previous incidents of producers helming three No. 1 singles in a row on the Hot 100. No. 6 singles in a row on the Hot 100.

Advertising Opportunity

Billboard's 1998 International Buyer's Guide

The International Buyer's Guide, the industry's ultimate global music directory, is now reserving advertising space for its 1998 edition. The 1998 IBG will contain the most extensive and up-to-date listings of businesses in the music and home entertainment industries. This directory will bring your business to the forefront of the industry by exposing you to all of the top decision makers and potential clients interested in purchasing your product or services. Billboard's IBG contains listings of record labels & home video companies, music publishers, wholesalers & distributors, audio book publishers, CD replicators & tape duplicators, computer services, compact disc, CD-ROM & videodisc manufacturers, raw material manufacturers, entertainment attorneys, and much more.

This essential directory will get your name into the hands of people with buying power, while opening doors to both domestic and foreign prospects. This can be your connection to thousands of people worldwide who will use this directory on a daily basis in making important purchasing decisions. Call Dan Doherty at 212-529-2999 today to reserve your space in the IBG.

Billboard Music Awards Las Vegas Dec. 9, 1997

For more information, contact Stacia Wein at 212-536-5173


For more information, contact Maureen Ryan at 212-536-5902.

Visit our Web site at http://www.billboard.com
Contact Sam Bell at 212-536-1402 or 212-419-1402.
E-mail: shell@billboard.com

MARKETWATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

YEAR-TO-DATE OVERALL UNIT SALES 1996 1997
CD 461,500,000 490,641,000 (6.3%)
ALBUMS 380,702,000 401,106,000 (5.4%)
SINGLES 80,804,000 89,535,000 (10.8%)
YEAR-TO-DATE ALBUM SALES BY FORMAT 1996 1997
CD 271,987,000 305,186,000 (11.2%)
CASSETTE 107,755,000 94,955,000 (11.9%)
OTHER 940,000 965,000 (2.6%)

OVERALL UNIT SALES THIS WEEK 12,573,000
LAST WEEK 13,457,000
CHANGE DOWN 6.6%
ALBUM SALES THIS WEEK 10,345,000
LAST WEEK 11,019,000
CHANGE DOWN 6.1%
SINGLES SALES THIS WEEK 2,228,000
LAST WEEK 2,438,000
CHANGE DOWN 8.6%

This week's FiGURES
CD 7,949,000 8,540,000 (DN 7%)
CASSETTE 2,378,000 2,454,000 (DN 3.1%)
OTHER 23,000 25,000 (DN 8%)

FOR WEEK ENDING 9/27

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by Billboard, Inc.
ONE OF THE GREAT VOICES OF OUR TIME. NOW, SHE'S READY FOR HER CLOSE-UP.

Carly Simon
FILM NOIR

Carly Simon returns with her landmark new album featuring "Ev'ry Time We Say Goodbye," "Two Sleepy People" (duet with John Travolta), "You Won't Forget Me" and "Spring Will Be A Little Late This Year" (duet with Jimmy Webb).

It plays like a true classic.

Album In Stores: 9/16
Produced by Jimmy Webb and Carly Simon

Upcoming television appearances include: The Tonight Show with Jay Leno (9/26), The Rosie O'Donnell Show (10/17), Good Morning America (9/11, 12), CBS This Morning (mid-September), and The Late Show with David Letterman (10/15).

See Carly in her two television specials airing on AMC during its Film Preservation Festival now through the end of the year.

A unique, exclusive marketing arrangement on behalf of National Amusements movie theaters will reach over 3 million people throughout September.

© 1997 Arista Records, Inc., a unit of RIO Entertainment
DOUBLE PLATINUM

matchbox 20

YOURSELF OR SOMEONE LIKE YOU

FEATURING THE #1 SMASH HIT PUSH AND THE NEW SINGLE 3 AM

Produced by Matt Serletic for Melisma Productions, Inc. Mixed by Greg Archilla and Matt Serletic. Management: LIPPMAN ENTERTAINMENT

THE ATLANTIC GROUP ©1997 ATLANTIC RECORDING CORP. A TIME WARNER COMPANY

www.atlantic-records.com