**Motown Under Umbrella Of New Mercury Group**

**BY MELINDA NEWMAN**

NEW YORK—Danny Goldberg, who was named chairman of the newly formed Mercury Group on Sept. 13, says the uniting of Motown Records, Mercury Records, and PolyGram Classics & Jazz (PC&J) under one umbrella should lead to “a type of access to marketing and creative opportunities that will strengthen the company. The idea of a label group is clearly one of the things that labels are doing now as a way of organizing companies.”

(Continued on page 107)

**Sony Classical Expands Reach With O’Connor**

**BY TERRI HORAK**

NEW YORK—Following up on the highly successful America-themed “Appalachia Waltz” album—which this issue is No. 16 on the Top Classical Albums chart a year after its release—violinist/composer Mark O’Connor makes his official debut as a Sony Classical artist with the Oct. 28 release of “Liberty! The American”

(Continued on page 118)

**Anthony Adds Epic Stripes New Prez Is Part Of Exec Shifting**

**BY ED CHRISTMAN**

NEW YORK—Although Polly Anthony, president of 500 Music, has now also added the presidency of Epic Records to her title as part of a management realignment within the Epic Records Group, senior company executives say the shifts do not mean that a label consolidation is coming.

Tommy Motola, president/COO of Sony Music Entertainment, and David Glueck, chairman of Epic Records Group, say that the two labels will remain autonomous, with rosters intact, and keep their separate staffs.

But the ascension of Anthony, who replaces Richard Griffiths, did precipitate a series of personnel moves at both labels. David Massey, formerly senior VP at Epic, is now elevated to executive VP/GM at the label, while John Doelp adds the title of GM to his current responsibilities as executive VP at 500 Music.

According to Motola, Griffiths will be reassigned to a still-unspeciﬁed role within the Sony Music Group. Sources say that Griffiths has three years remaining on his contract, although industry speculation has connected his name with other possible labels.

In other moves within the label group, Ron Sweeney, executive VP of black music at Epic Records, has been upped to president of black.

(Continued on page 106)

**Virgin’s Restructuring To Herald New Retail Concept**

**BY JEFF CLARK-MEADS**

LONDON—The international record industry is aiming to establish a new partnership with polymer suppliers to tackle the rising global CD piracy problem.

Figures released Sept. 18 show global pirate sales were worth $5 billion in 1996, more than the legitimate retail value of the world’s third-largest record market, Germany. Within that total, unlicensed CDs rose by 35% in volume terms, according to the International Federation of the Phonographic Industry (IFPI).

(Continued on page 119)
The new album, street date September 30 featuring "Anybody Seen My Baby?"

North American tour starts September 23
Paul: ‘Standing’ in the Shadow of Love

Many a worried father has wanted his children to find a tidy route around life’s meaningful obstacles and mortal limitations, particularly if such a dad once longed to solve that dilemma for himself. Jim McCartney was no exception, the former jazz-band leader raising two young boys alone in Liverpool, England, after the untimely 1966 death from cancer of his wife, Linda Eastman. 

“My musical tastes go back to George Gershwin and Paul Whiteman because of my dad,” says Sir James Paul McCartney, recalling the diversions that for orchestral settings by the famous new music symphonist, “Standing Stone” (EMI Classics, due Thursday [25] in the U.S., Sept. 29 internationally). “My dad [who died in 1976] was a sweetheart, and due to him my own musical tastes are very wide, and I can relate to people like Long John Hunter and Nazareth as if they were living. He used to play [Gershwin’s] ‘I’ll Build A Stairway To Paradise’ on piano, the old Paul Whiteman scorcher. I was a boy who loved the film The Great Gatsby, so George Harrison and I were always saying to him, ‘Ah, remember your dad used to play that ‘Stairway To Paradise.’ He tried to get the Beatles to record it! I said, ‘Dar, come on off it!’ It’s a bit old-fashioned, and we’re writing our own stuff these days.”

McCartney’s “own stuff” for the Beatles at that point was pop of a distinctly eclectic bent. But more recently, much of the former Beatle’s composing has taken a classical form. Intriguingly, Whiteman, a favorite in Paul’s father’s day who recorded for EMI, was the bandleader/arranger/composer who commissioned the premiere of Mr. Outlaw’s life of unending creativity. McCartney is also a pioneer of symphonic jazz, bringing his orchestral sound to London’s Royal Albert Hall in 1920, when Jim McCartney was just 24 years old. Meanwhile, another family “path” Paul McCartney’s parent inspired him to pursue will come full circle Oct. 14 at the Royal Albert Hall, when Paul and the London Symphony Orchestra introduced me to John Lennon. Lennon, and I were born on exactly the same day and year in the same town—the 18th of June, 1942, Liverpool—not that made us very close. When he died, it seemed fitting to put my thoughts down in a book, and that led me, through my looking up with Allen Ginsberg, to the writing accompanying ‘Standing Stone.”

As an apprentice to classical structure, McCartney says, “I’d listen to Beethoven, to see how he did symphonic stuff, and he would take a little phrase or a melody develop it thorough the whole movement, and then it leaves completely, and in the next movement, he does something else. I realized I work more episodically, more preprogrammatically.

And, after seeing I’d got 72 minutes of orchestral music, I thought, well, maybe I could allow myself a song. Thus, “Standing Stone” ends with the London Symphony Chorus, whose hymn-like choral passages recur throughout, suddenly finding words for the finale. “We stop the orchestra completely,” McCartney details, “and the choir has this a cappella song, a lullaby melody my kids have known for years. It’s virtually like a wedding song: ‘High above this overcrowded place/A distant blackbird glides through space/And all he does is search for love…’ Now in the future come and go/Because they do, I stay with you.”

“I obviously value family very much,” McCartney concludes, “and if you’re lucky enough to have a good family and you put a little time in, it pays great returns. Family is also a journey particularly with a 47-year-old kid like me. ‘The Ballad Of The Skelton.’ So I thought it’d be a nice thing for me to condense the images for the symphony into a poem. And it felt kinda handy in such a big piece, because if I was wondering where I was going in the music, I’d just refer to the poem and say, ‘Right, that next bit is this’…”

Those works include “Stately Horns,” a nine-minute work for a French horn quartet that McCartney recorded Sept. 16 at Abbey Road Studios with a group of 15 to 16-year-old quartet called “The Band Of The Century.”

“Standing Stone” (EMI Classics, due Thursday [25] in the U.S., Sept. 29 internationally) is a major step forward for the composer. Stephen Sondheim arranger Jonathan Tinucc, who was working on way to the new work would be a good working partnership with [British composer] Richard Rodney Bennett, I asked him to orchestrate ‘Spirit,’ another chamber piece that was gonna be for piano, and we had such a good time I asked if he’d supervise the score on ‘Standing Stone.’”

“Standing Stone” discourses diverse tomes reminiscent of British and James Ives, but the absorbing new of its mystical evolutionary story line—from the primordial spark of Celtic culture and its clashes with interlopers to its celebration in rusticle ceremony rites—captures the imagination because of the lyrical imagery of the music, its large diatonic melodic structure as songful in its contours as McCartney’s pop songs are in their consistent musicality.
U.S.' WIPO Bill Is Entwined With Online Liability Issue

BY BILL HOLLAND
WASHINGTON, D.C.—As officials of the Recording Industry Assn. of America (RIAA) and others continue to make a stand in copyright ownership feared, legislation that would allow Congress to quickly ratify important new digital music laws has been trapped by a legal tangle involving the limits of liability of online service providers.

Quick ratification of the two copyright treaties of the World Intellec
tual Property Organization (WIPO), forged last December in Geneva, is necessary if the U.S. is to keep the lead in the digital era, they maintain. But telephone companies, other Internet and online service providers, and some electronics manufac
turers are calling for changes in the implementation language that they feel is too restrictive.

The treaties, one dealing with sound recordings and the other with software and data, must be ratified by two-thirds of the Sen
te after the enabling language is passed.

RIAA officials, singer-songwriter Johnny Cash, and songwriters rep
resenting ASCAP and BMI appeared before the House Intellectual Prop
erty Subcommittee on the WIPO Copyright Treaties Implementation Act (H.R. 2180) and the On-Line Copyright Liability Limitation Act (H.R. 2251) over two days of hearings Sept. 16 and 17 to push for quick rat
ification of the treaty.

They and representatives from the

Continued on page 110

Virgin Acquires Narada Label

BY DON JEFFREY
NEW YORK—Virgin Records' acquisi
tion of Narada Productions, a leading independent music label, marks a deepening commitment to the genre on the part of the major.

The purchase follows Virgin's sign
ing in February of 1997 of the best-selling artist of the category, in Narada's formation of a U.S. distribution deal with new age label Higher Octave Music in May. Yanni had the top two albums on Billboard's Top New Age Albums chart last


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April, 1997

November, 1996

September, 1997

147,653

223,266

230,497

250,000

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**Island Has All-Star ‘Grace’ Compilation To Benefit Cancer Research**

**BY PAUL Verna**

NEW YORK—With acts ranging from rock superstars U2, Melissa Etheridge, and the Cranberries to reggae icon Bob Marley to Afro-pop chanteuse Angélique Kidjo, Island Records has been synonymous with diversity. On Sept. 30, the label will make a show of its eclectic roster by releasing “Amazing Grace,” an all-star compilation of music with spiritual overtones.

Net proceeds from the project will benefit the Multiple Myeloma Fund at the Memorial Sloan-Kettering Cancer Center here and the T.J. Martell Foundation for Leukemia, Cancer, and AIDS Research. Two foundations near to Island founder Chris Blackwell.

He says, “I’ve gotten to know people involved with the Multiple Myeloma Fund personally—specifically Dr. Joseph Michaelis. So I’d learned that he was really on to something, and I wanted to help out by trying to raise some funds for the cause.”

Multiple myeloma, the medical name for bone marrow cancer, afflicts up to 15,000 people each year, of which 9,000 die, according to the album’s liner notes.

(Continued on page 110)

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**Uma Looking To ‘Fare Well’ For Refuge L.A.-Based Act Is 1st Signing For Producer Gehman’s Label**

**BY DOUG REECE**

LOS ANGELES—After years of retreating into the twilight of east Los Angeles nights to record demos during off-hours, the members of roots-rock act Uma are gearing up to step into the spotlight with the release of their Refuge/MCA debut album, “Fare Well,” on Oct. 7.

Uma singer/guitarist Chris Hickey, who was a substitute P.E. teacher for the L.A. Unified School District prior to the signing, says he won’t be missing his former gig.

“I guess it doesn’t say a lot about L.A. Unifilled, but there are a lot of actors and musicians filling in,” he says. “It’s not something I’m used to be leaving. Teaching is a fine thing, but I think it’s not.”

Hickey, who was working with drummer Andy Kamman, eventually invited vocalist Sally Dworsky to contribute to the sessions, though she did not become a permanent member of the band until after it was signed.

It was these early tapes, passed on to Don Gehman by his manager, that convinced the noted producer (R.E.M., Hootie & the Blowfish, John Mellencamp) that the act would be the perfect first signing for Refuge, the new MCA joint-venture label he operates with Larry Frazin, manager of No Doubt.

Following “Fare Well,” Refuge will release albums from Jonathan Brooks and Dollshead this fall and early next year, respectively.

“I thought it was incredible and a great place for us to start,” says Gehman of his early reaction to Uma.

“It was moody, dark, lyrically driven, and credible. The kind of thing you hope to find but never do. It appeals to anyone who enjoys folk artists with lyrics.”

Uma has long had a knack for cultivating support. And when the act couldn’t afford studio time on the demos, the owner of Sonoma Recorders came to the table to offer the label time in exchange for a cut of any future proceeds.

(Continued on page 106)

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**Grifters Give Weight To Indie Rock Scene Sub Pop Act Exploits ‘Full Blown’ American Sound On 6th Set**

**BY BRADLEY BAMBARGER**

NEW YORK—With electronics having evolved into the “in” sound and modern rock radio attuned to major-label concerns, it’s been said that indie rock is endangered, particularly the guitar-oriented species. But with an expressive new album and the live show to back it up, the Grifters prove that there’s life to be reaped yet from the rock’n’roll corpus. And it’s fitting that a band adding some present tension to the tradition should hail from the music’s cradle, Memphis.

The Grifters are touring North America through Thanksgiving on behalf of “Full Blown Possession,” the band’s sixth album and second Sub Pop set, released Sept. 7. The new record spotlights the group’s flair for achingly melodic and skewed surrealism, though the Grifters’ soulful dipo is more than Stax or Sun Studios redux. The quartet channels bits of the blues and the British Invasion, pink and prog rock with equal aplomb.

Indeed, rather than make a big deal out of their local legacy, the Grifters prance it effortlessly yet warily, dropping such lines as “The King is Dead” and penning songs like “Radio City Suicide,” a reference to the old-styled strippers from Big Star to Beale Street.

“We don’t mind the connection to Memphis,” says Grifters bassist Tripp Lamkins, “but we can’t stand it when other bands talk up all their Memphis-ness, whether it’s The Strokes, Big Star or whatever. I mean, I grew up listening to art rock, so I’m always scared that if I don’t watch out, the ghost of some bluesman is gonna come back and kick my butt.”

“I suppose as we get older, the less we resist the idea that our music may reflect our living in Memphis.” Lamkins continues. “We’re not any more influenced by Memphis than any other rock band in the world—which is to say we’re influenced by it a lot.”

With a sound that resides somewhere between the backwoods and big city, the Grifters are an American oasis is English. And it’s precisely that quality that gives the band its appeal, according to Sub Pop chairman Jonathan Poneman.

(Continued on page 108)

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**Guardian’s Curtis Makes A ‘Soulful’ Transition To Pop**

**BY LARRY FLICK**

NEW YORK—Although Catie Curtis has spent the last few years proudly waving the flag for the folk movement, she decided to incorporate her mainstream pop influences into her eponymous second release for Guardian Records, due Oct. 7. It’s a move that is meeting with early praise from radio programmers as the label begins stumping in support of the first single, “Soulfully.”

Since starting airplay solicitation on Sept. 18, Guardian has secured 90 triple-A stations for the track, which combines Curtis’ signature acoustic strumming and storyteller lyrics with light synth-flavored rhythms.

“This single exemplifies how

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**R**

Regarded as the preeminent folk/blues label of the ’60s & ’70s, Vanguard Records has released this 4-CD set which chronicles the musical history of the label.

Produced by Grammy-award winning producer Samuel Charters.

A 100-page booklet accompanies this prestigious collection which offers over 80 tracks, including three previously unreleased cuts from Joan Baez and Buffy Sainte-Marie. This historic collection also features such musical icons as: Ian & Sylvia, The Weavers, Pete Seeger, Buddy Guy, Mississippi John Hurt and many others.

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11
Whiteheart Finds ‘Redemption’ On New Set
curb Release Shows Inspiration, Ends Breakup Rumors

BY DEBORAH EVANS PRICE

NASHVILLE—Often the best music is forged by tough times, and Whiteheart’s Tuesday (23) Curb Records release, “Redemption,” is a prime example. The band has survived personal and professional upheaval to issue an emotionally charged album that lays to rest speculation that the veteran Christian rock outfit is disbanding.

“There were a lot of rumors that we had decided to call it quits,” says vocalist Rick Florian, who has been with the band a dozen years. “They weren’t terribly inaccurate. We hadn’t decided that, but we hadn’t decided to continue, either.”

Guitarist/vocalist Billy Smiley founded the band with keyboardist/vocalist Mark Gersmehl 15 years ago, and though some band members have come and gone, the core of Whiteheart has always been Gersmehl, Smiley, and Florian.

After more than 12 years recording exclusively for Christian record companies, the group signed with Curb Records and released “Inside” in October 1995. It was a rather dark collection of tunes, which paralleled the turmoil the band was going through: Florian was in the midst of a divorce, and band members Jon Knox, John Thorn, and Brian Wooten were on their way out.

“By the end of September, ’96, we stopped,” says Gersmehl. “We halted the machinery. The 27th of September last year was our last show. We parked it all, and it felt great to do that. I was exhausted.”

Though the band has endured rumors of a breakup previously due to changes in musicians, Florian admits this time there was more cause for concern. “After we were done doing the Inside tour, I was really ready not to be doing anything, at least not anything to do with music for a while,” he says. What drew him back into committing enthusiastically to the songs Smiley and Gersmehl were writing. “When I heard what they had brewing, that sucked me in,” he says. “The songs were fresh and back to what we were originally. It was melodic. It wasn’t in your face.”

The band members credit Curb with letting them take time off to restore their creative energies before recording their 11th album, and they think listeners will be able to tell the difference. “‘Inside’ was an album of anger and confusion, and I think ‘Redemption’ is an album of hope and encouragement,” agrees Curb VP Claire Parr. “‘Inside’ was a great record, but not necessarily an encouraging record . . . I hope they would never apologize for making a record like that, because artists have the right to express human feelings in situations, but I think a lot of people were confused by it because they had never encountered that with Whiteheart. They always got these really great, encouraging, positive albums.”

T-Shirt Pimps. Virgin act the Sneaker Pimps, shown here before a performance at New York’s Roseland Ballroom, hold up their Headseekers T-shirts honoring the rise of their debut album, “Becoming X,” to the No. 1 spot on that chart. The band, which appears Monday (22) on “The Teenen Ivory Wayans Show,” will venture to Australia, returning in October for more U.S. dates. The Pimps’ new song, “Velvet Divoce,” appears on the soundtrack to “A Life Less Ordinary,” a new film by “Trainspotting” and “Shallow Grave” director Danny Boyle. (Photo: Chuck Pulin)

RECORD COMPANIES. Wayne Halper is appointed senior VP/GM at DreamWorks Records Nashville. He was CFO/VP of business development at Imprint Records.

Virgin Records America in Los Angeles promotes Peter Holden to VP of international/commercial marketing and Vivian Guider to director of international. They were, respectively, senior director of international and senior manager of international.

Lynne Hoffman-Engel is promoted to executive VP of sales and marketing at Platinum Entertainment Inc. in Chicago. She was senior VP.

Tom Baldric is promoted to VP of national promotion at RCA Records in Nashville. He was Southeast regional promotion manager.

Bob Anderson is appointed senior director of national sales at Jive Records and Silvertone Records in New York. He was vp of regional sales at RCA.

Lyle to manager of media services at Atlantic Records in New York. They were, respectively, assistant manager of crossover music and staff writer.

Arista Records in New York promotes Candi Shand to manager of artist development. She was urban marketing coordinator.

AvatarPolydor Records in Los Angeles names Jonathan Dixon director of video production. He was national coordinator of reggae music at MCA.

Penalty Recordings in New York names Terry Ferguson director of marketing and Carolyn Williams executive assistant to the CEO/president. They were, respectively, manager and promotion at RCA and director of operations at Soul Brother Records.

Red Hill Production in Nashville names Stewart Cusson manager of special sales and Amy Templeton coordinator of public relations. They were, respectively, national sales and accounts manager at Provident Music Group and an intern at the National Assn. of Recommercial Merchandisers.

Todd Pifer is named national sales and marketing director at Solid Discs in Hollywood, Calif. He was national marketing director at Domino Records.

PUBLISHING. John Craighead is promoted to president at Buddy Killen Enterprises in Nashville. He was COO.

RELATED FIELDS. Sami Valkonen is named GM of Expo ’98 at Nee Man Munich. He will assume duties as VP of business operations at BMG Enterprises in Europe. He will be responsible for all aspects of business operations at BMG Enterprises in Europe.
G. Love Spikes His Soul Cocktail
R&B Blend Refined On Third Epic Album

RHODES REV UP ‘SLANT’ TO BUILD BROWN’S AUDIENCE

BY JIM BESMAN

NEW YORK—In so few ways, Red House is the house that Greg Brown built,” says Bob Feldman, president of the Minneapolis folk-based label, which is releasing the 28th release of “Slant 6 Mind,” Brown’s 15th album for the label, which Feldman launched 14 years ago expressly to advance Brown’s career.

“I saw him at a coffeehouse and was blown away,” says Feldman, then a hitman who would become an executive who “couldn’t believe anybody could be like that of couple hundred people in Minneapolis. Co-owner who couldn’t believe anybody could be like that of couple hundred people in Minneapolis. Co-owner who couldn’t believe anybody could be like that.

Significant too is that Brown’s audience is getting younger and bigger. “With the last couple albums, we’ve been trying to break him out of the niche, and he got a lot of attention when he got a four-star review in Rolling Stone for his 1999 Further In,” Feldman says.

He also notes that Brown’s profile rose enough that even Shawn Colvin and Chappin Carpenter’s single and video of “One Cool Remove” as well as the fact that Willie Nelson and Carlos Santana participated in the release of Brown’s “They All Went To Mexico.” Another of Brown’s songs, “Sundown,” was used in the soundtrack to the film “Dream With The Fishes,” while a video for the song, which featured actors from the movie, aired on M2. “So I lost all control of the album and ‘Slant 6 Mind,’ which will help Greg break out more,” says Feldman.

Ironically, the new album (the title comes from a phrase from the last track, “Whatever It Was,” which uses the name of the durable ’90s ear game “Dream With The Fishes” woman’s mind) was not in Brown’s mind.

“It came out of nowhere,” says Brown, who hadn’t planned on making an album when he was on tour in Europe, but went from touring to work on compiling a book to be published eventually by Red House. “I was working on it, but found myself writing new lyrics instead of going through old songs. So I called up some friends and went into the studio.”

Acoustic guitarist Brown produced “Slant 6 Mind” with longtime cohort Bo Ramsey, who also played electric guitar (Continued on page 20)

VH1’s ‘Storytellers’ Due On Disc;
Grammys Back At NYC’s Radio City

STORYTELLERS ON VH1: VH1 is in discussions with artists and labels about releasing episodes of its acclaimed “Storytellers” series on CD. VH1’s VP of A&R, Joe Sykes, “We’re getting interest from a few of the artists who have participated in the series about the possibility of releasing albums. We believe the by the spring of 1998 we will have at least two releases. These artists are coming away from these sessions [realizing] how different the show is from a traditional, live performance. These are as much about the stories as they are about the songs,” Sykes continues. “This could be a whole new way for an artist to reintroduce repertoire that they would often have relicted to best of ‘60s or ‘70s recordings.”

The series has featured a number of top-flight singer-songwriters, including Ray Davies, Elvis Costello, Garth Brook, Elton John, Billy Joel, and Willie Nelson and Johnny Cash. While it’s unclear if “Storytellers” can turn into the franchise that “Unplugged” has become for VH1’s sister station, MTV, I own a certain number of money for albums of some of “Storytellers’ I’ve seen.

BACK TO THEATERS: As we noted here last issue, the National Academy of Recording Arts and Sciences (NARAS) has announced that the 40th annual Grammy Awards will once again be in New York next year. However, the festivities will return to Radio City Music Hall instead of Madison Square Garden, the site of this year’s awards.

That means that the grand experiment to move the show to an arena failed. No, says NARAS chief Michael Grease, “Madison Square Garden was a real success,” he says. “We will go back to arenas, absolutely. We now know we can do it, even though some people would have liked to have it a little more intimate. I think we’ll go back and forth between a theater and an arena every year or every third year.”

In fact, Grease says, NARAS has even been consulted by the architects of the new Los Angeles arena under construction to make sure that the building can accommodate that.

The cost factor is another reason for the shift back to a theater for the 1998 awards. “It’s very expensive to be at an arena where you’re between carpets that place, we brought in theater seats. The set was three-quarters of a million dollars. When you weigh that with the fact we made less money on tickets—we had thousands of tickets that were sold and then had to discount for less than $250 before—it’s just not something we can do every year.”

T HIS AND THAT: Count me completely unsurprised that Mattel is using MCA over Aqua’s huge hit “Barbie Girl” (see story, page 106). It’s perfectly OK for Mattel to dress Barbie up in leather bikini outfits or skimpier bikinis, but no else is going to get away with tarting up Barbie, by courtesy of the Mattel name. And good for Radio City, whose first assignment was a press conference where Mattel was trying to find a human representation for Barbie. It was a beauty contest of sorts. At one point, the official photographer posed one of the contestants on all fours. Representatives from Mattel and the company’s publicity firm at the time, Solters, Roskin & Friedman, noticeably blanched, rushed up onto stage, and grabbed the girl off her hands and knees, screaming that Barbie would never assume such a pose. I guess that’s why I always preferred Skipper and Midge . . . A tribute to Marc Bolan will be held out October 3 at New York nightspot the Fez. Among the artists taking part in the event, which marks the 25th anniversary of Bolan’s death.

The Beat by Melinda Newman

THE BEAT

WHERE’S JUAN VALDEZ? Putumayo World Music and Barnes & Noble have teamed up to sell “Putumayo Blend: Music From The Coffee Lands.” The CD features music by artists from coffee-growing countries like Brazil, Mexico, Colombia, and Kenya. The bookstores will feature the album in a special counter display at its more than 240 outlets with cafes. Purchasers will receive a free regular coffee beverage. A portion of the proceeds will go to Coffee Kids, a new charity that helps families in coffee-producing countries.

SEE YOU IN COURT: Leslie West and his group Mountain have filed suit against Joe Walsh in the Superior Court of New Jersey in Bergen County. The suit alleges breach of contract by Walsh, who, according to court papers, contracted West/Mountain as his opening act for a summertime tour. According to court documents, West/Mountain appeared on Walsh’s first scheduled date with Walsh, July 9, at Foxwood Casino in Ledyard, Conn. On July 10, the papers state, “Joe Walsh maliciously and without cause breached the contracts made with plaintiff in that he fired plaintiff, leaving his audience to question his failure to appear at previously scheduled and advertised dates.” West/Mountain is asking for a jury trial. West/Mountain is booked by the William Morris Agency. Walsh’s manager, David Spero, did not return calls by press time.
One Step Up / Two Steps Back

The Songs of Bruce Springsteen

Featuring:


One dollar from every sale will benefit World Hunger Year.
seek the Scriptures and get in to God’s word. I had decided I didn’t want to [make music] anymore, so I didn’t write, I didn’t sit at the piano. I had really stopped, and it was then that the songs began to come.

“The songs are all encouraging, and what I found is that I have a prophetic message for today’s youth, on- and off-stage. In the inner city, we’re doing some real work, and that’s where I see my destiny.”

For Kee, the album is special because it features a great deal of church singing, “I did a lot of traditional material—some of the old James Cleveland style of music,” says Kee. The album also includes a duet ("We Made It") with Coley, as well as an appearance by Brother Ike.

What was important to us, with so many things going on in the gospel community, is that John stay true to his core consumer,” says Griggs-Magee. “We always want to reach as vast a market as possible, but what ’Show Up’ taught us is that there is a huge buying market within the core base.”

Says Jazzy Jordan, VP of black music marketing for Jive and Verity, “Our interest is in keeping the ministry close to him, so we’re taking a grass-roots approach. If something sells (R&B), then great, but John is one of the artists that was at the forefront of the gospel explosion. All he has to do is to continue what he does best, which is to turn in good records.”

Jordan reports that Kee’s semi-retirement had no effect on Verity. Indeed, despite Kee’s absence from active touring and recording, his New Life production offices fielded up to 300 requests per week for appearances. To accommodate the requests (that will no doubt skyrocket with the release of “Strength”), Kee plans to launch a Back to the Hood tour this fall.

“With Pepsi, Denny’s, and Backstage to sponsor the tour. I want it to be a free tour,” says Kee.

According to Kee, this may well be the last project for the New Life Community Choir, which, in the 10 years since its inception, has undergone many key personnel changes, not the least of which was the 1985 defection of Isaac Carree and Lowell Pye, who went on to form Men Of Standard.

“I think we’ll always have a ministry, but I want my next album to be a greatest-hits album, and I don’t just want to pull old masters,” Kee says. “I want to actually record a concert of the old songs like ‘Standing In The Need’ and maybe even bring some of the old members back.”

Over the last year and a half, Kee has switched gears to producing records and expanding his Charlotte, N.C.-based church of about 700 members. “We’ve built a real nice $2 million studio complex called Phat House, and I’m really producing a lot,” says Kee. “I’m excited about my church choir now, I’ll definitely do something with them.”

An active label deal with Verity grants the label a first option on any act Kee records, and thus far it has yielded two new talents—Eric Matthews and Shawn McMorrow & New Image, both of whom have product in the marketplace.

Notes Jordan, “John is without a doubt one of the gospel industry’s leading producers, and we are depending on him as well as Fred Hammond and Hezekiah to bring us the talent to keep Verity on top in gospel music, to keep us fresh and on the cutting edge of gospel for a long time to come.”
tured on the Columbia holiday album “Jingle Bell Jazz.”

“Well, Miles called me out of the blue sky—it’s June or something—1982,” recalls Dorough. “He said [in a Miles-like croak], ‘Bob, ‘Hey Miles,’ ‘Write me a Christmas song,’ ‘What!? I want you to write a Christmas song, and you’re going to sing it with me.’ It was another bloodcurdling experience. I got chills up my spine. I started thinking: What would Miles think about Christmas? He’d say, ‘Bah, humbug,’ but something unprintable, right?”

Two other Dorough tunes, “Nothing Like You” and “Devil May Care,” were recorded in those 1982 Davis sessions. “When we went into the studio, he said, ‘Let’s do that other one, too, ‘Nothing Like You.’’ He liked it. So we recorded ‘Nothing Like You’ and ‘Blue Xmas.’”

Then, I felt ‘Nothing Like You’ wasn’t very good—I thought, ‘Gee, I didn’t sing very good, and I didn’t get much time, and he wouldn’t let me play the piano . . . I figured I was in good company—he wouldn’t let Monk play, either. I used to see him cut Monk out at Birdland. It would crack us up.”

Davis’ three Dorough songs were included in last year’s boxed set “Miles Davis & Gil Evans: The Complete Columbia Studio Recordings.” Gil arranged those little combo things,” says Dorough. “So I scored, by getting on the Gil Evans/Miles Davis box.”

Much of Dorough’s offbeat legend comes from his two early albums, which have recently returned to print: the 1967 Bethlehem release “Devil May Care” and the 1968 Foces album “Just About Everything,” which was released by Evidence Music.

Additionally, Dorough and his sometime partner Stuart Scharf produced 50s hitmakers Spanky And Our Gang. Unfortunately, the group split after its guitarist/musical director Malcolm Hale died and Elaine “Spanky” McFarlane left to have a baby. “I thought I had a goldmine,” says Dorough, “but it became just another credit.”

Dorough has also released a number of albums on his own Laissez-Faire Records. “We’ve never had any distribution,” he says with a laugh. “We don’t have bar codes.”

Dorough became known to a new generation through his role in ABC-TV’s educational, interstitial program “School House Rock” (SHR), for which he wrote, played, sang, arranged, conducted, and served as musical director. His first SHR song was the encrypting, sweetly funky groove of “Three Is A Magic Number.” “I told them why three is a magic number,” says Dorough. “I mentioned the triangle and the tripod and things like that—thinking, ‘Oh, someday they’ll be ready for Buckminster Fuller if they get this.’”

The multiplication song cycle led SHR R to grammar, American history, science, and other subjects. Recognizing that Blue Note must introduce Dorough to a wider audience, Exner says, “We’re trying to let everybody know that everybody has appreciated Bob Dorough in the past. We can now step up and really understand what he’s all about. From ‘School House Rock’ to the people that loved the Miles tunes.” Blue Note plans Dorough mailings for retail.

“We’re looking for, obviously, jazz radio,” continues Exner. “College radio. Letting the college music press know that Mr. Dorough has been doing a lot of things. Just tying together everybody that might know that voice. Maybe some of the stations we serviced the Sinatra record [Frank Sinatra With The Red Norvo Quintet Live in Australia, 1957] in that have older vocal shows. It may be a little too swingy for some, but these arrangements are very hip and quite listenable.”

Asked which has had the greatest effect on his career, Miles Davis or “School House Rock,” Dorough replies, “I really have no idea. Each in its own way, I guess. Maybe my own work has had a big effect, too. Just staying out there and trying to get jobs and sing and appear. Radio stations have been very important to me. Playing the old records if there weren’t any new ones. But I’d like to thank them all: ‘School House Rock,’ Miles, and the Dak.”

And does he expect his new Blue Note deal to alter his lifestyle appreciably? Answers Dorough with a laugh, “Oh, yeah, just when I was ready to retire.”

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**JAZZ VETERAN BOB DOROUGH MAKES BLUE NOTE DEBUT**

(Continued from page 18)

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Orton, the intimate style of her act is an indicator of what fans can expect on the new album. “The more heavily produced sound didn’t work well for us, especially in our situation, where our strong suit is our harmony and lyrics,” she says. “We had felt like we lost that.” The Johnsons, both pregnant and due in December, plan to tour next spring with children in tow.

sparked the interest of critics when it was released here in May is beginning to enter the mainstream consciousness.

The artist, who performed a handful of dates on the Lilith Fair tour this summer, is now gracing MTV with a clip for her single “She Cries Your Name,” which was put into active rotation on the network Sept. 16. Meanwhile, radio support has increased, as such modern rock stations as KTCJ, Denver; WNNX Atlanta, and KLYY Los Angeles begin to pick up the track. Triple-A outlets KMTT Seattle, WRLT Nashville, and KTISR Austin, Texas, are also playing the song.

Orton has also appeared on the syndicated radio program ‘World Cafe’ and recently shared billing with L琉璃谷 on “Modern Rock Live.”

The vocalist is now in England, where she performed as a nominee during the Mercury Awards, but will return for more live shows in the U.S. in mid-to-late October.

Among her supporters are the Chemical Brothers, who asked Orton to contribute vocals to “Alive Alone” on their Triple J radio单张 album, and more recently, she appeared on “Where Do I Begin?” from “Dig Your Own Hole.”

No More Confusion. Rap duo Organized Konfusion surfaces on Priority Records with its label debut, “The Equation” on Tuesday (23). The Queens, N.Y.-based act, which was previously signed to Hollywood/Basics, will begin a West Coast tour to promote with an Oct. 2 appearance on the “Vibe” TV program. The first single, “Somehow, Someway,” is getting strong spins on BET and “Yo! MTV Raps.”


The first single from the act, which is being joined by the Smalltown Poets and Out Of Eden on the tour, is a cover of the Who’s “I’m Free.” “Threads” will be released by Frontline Records on Tuesday (23).

FALLING UP: Irish singer-songwriter Mary Coughlan’s eighth album and V2 debut, “After The Fall,” chronicles with stark beauty the artist’s troubled past and inner battles.

Coughlan, who shared the stage at this summer’s Flaxfield Festival with country singer/songwriter Simon & Siobie O’Connor, is performing during a series of Borders Books & Music in-stores and club dates. The week of Monday (22), she visits Philadelphia, New York, Detroit, and Chicago in support of the album, which bowed Aug. 12.

ROADWORK: Lookout acts the groove to the Mr. T Experience continue their tour of the U.S. and Canada this upcoming Monday (22) with stops in Florida, Georgia, and North Carolina. The Ghoulies’ new album, “Re-Animation Festival,” and Mr. T’s latest, “Blood Is Sweet,” are getting strong airplay.

Getting In Gear. Since forming in high school five years ago, Columbus-four some Shift has steadily built a following, releasing an EP and later its full-length debut, “Spacesuit,” on Equal Vision Records. According to representatives from Columbus, the group sold 10,000 units of the latter, most via sales on the road. In support of Shift’s major-label bow, “Get In,” which hits Tuesday (23), the band kicks off a headlining tour Thursday (25) at the Pontiac Grill in Philadelphia. The act’s debut single, “In Honor Of Myself,” will be marketed at modern rock and mainstream radio Nov. 10 and 24, respectively.

So Are You,” bowed Sept. 9, and Aug. 26, respectively.
Queen Pen Raps About Reality On Riley’s Lil’ Man Records

This article was prepared by Janine Covene, managing editor of R&B Airplay Monitor.

LOS ANGELES—When the album was released on mega-producer Teddy Riley’s Lil Man Records, co-venture with Interscope, artist and producer recorded eleven songs for the set, giving the label its first #1, “The Man Behind The Music,” which for Interscope will seek major release.

A few may remember Queen Pen’s unique, memorable rhyme appearance on BLACKstreet’s plat- form, which has led to major success. Riley and Interscope are looking to establish Pen as a fine female artist with something to say. “This album is telling the consumer this is all the situations that make you either find yourself or go crazy. This is a realist’s album,” says Riley.

“Queen Pen’s music is all life is,” says Queen Pen, who named herself for her lyrical skills. “There’s something there for everyone; it’s a soundtrack for a female’s life.” Her album touches on a variety of situations, from relationships—“no goofy stuff”—to domestic violence to simple survival. And Queen Pen, a single mother who grew up in Crown Heights, N.Y., and has shuttled between New York and Virginia Beach, Va., for years while pursuing a recording career, says she has enough life experience for several albums. The album features contributions by MC Helldog, NFL player Tiki Barber, and singer Tiffany Haddish, plus features on “Girlfriend,” “Philly Collins and BLACKstreet on ‘Got To Get Away’” and more by Rhonda Riley and rap troupe the Lost Boys. But Queen Pen isn’t fazed: “I try to stay away from the hype,” she says. “I was given the opportunity to perfect my rhyming skills on my own, and I’ve said I want to go back to my roots.”

RILEY ON QUEEN PEN

Riley proached her Virginia Beach, where he’s based. He invited her to his studio to play her tape, and he was impressed. “I said, ‘I like what you’re doing, but my deal is not in place yet to do anything for you. . . . If anything does come up and you don’t have a deal in place, I want you to sign’,” Riley recalls. It took four years, but Riley remembered Queen Pen when it came time to have a female rapper guest on “No Biggies!” by Riley and again signed her.

“Queen Pen’s record has such a broad appeal, she’s so relatable to young women who can use her songs in their communities and inner cities,” says Interscope marketing director Michele Thomas. “She has a very melodic, funky flow that is appealing to a young hip-hop crowd, and Teddy’s got such incredible tracks that no matter how old you are, you are going to groove.”

Thomas says that Queen Pen has been the road with BLACKstreet (Continued on page 28)
WILL DOWNING

(Continued from page 20)

going on. With Will, you do have to tackle it from both front and back—his musical variety goes from one extreme to the other."

Smooth jazz stations will receive a separate CD package featuring two other tracks, the Brill-Schon-bred "Island" and the softer "Angel."

"We understand where his base is, and we basically have 11 Men's separate marketing channels to the mainstream," says Wyman Jones, Mercury senior VP of black music.

Retailers will also get a taste of Downing's music via a special promotion coordinated through PolyGram Group Distribution branches with local independent retailers. Once retailers identify certain customers in need of assistance for Downing's music, they will receive specially printed invitations to a private wine- and cheese-listening reception for the new album.

Royce Fortune, owner of the Los Angeles-based Fortune Records store, expressed interest in signing Downing's latest "set. "I heard four songs from our new album, and I like what I heard."

Although at press time Fortune had not personally heard the album, he said, "It's a promotional unit, so it's going to help sales. Bring it on, that's what I say. That's what makes the cash register ring, which is important to me."

Downing, managed by Bruce Gainer, continues to tour extensively and has established a tradition of covering jazz standards on each album. Downing plans to take the concept further on his next project. "We are putting a lot of talk around his music, but a traditional jazz album trying to emulate the Johnnie Hartman/Coltrane kind of classic album," says Downing.

Assistance in preparing this story was provided by Dylan Siergier in New York.

QUEEN PEN

(Continued from page 26)

since the beginning of the year, appearing with the group at concerts, promos, interviews, and awards shows. A fler and staker campaign began was completed just before an early two-minute version of "The Man Behind The Music" was used on select radio stations over Labor Day weekend. It got 95 million spins and sales its first week. A video was shot in early September by director Christopher Erskine. The rapper will also debut her single with Riley, "Got It on the Keene Ivory Wayans" show.

"Women are ready for another female rapper to come to the forefront," says Heart Attack, assistant PD at WKBW-AM Norfolk, Va., who began playing "The Man Behind The Music" in its initial short version and says the response has been overwhelmingly positive. "After "No I.D." everybody was like, "Who is this girl? This first single is a good introduction to her sound. If Timbaland can make a record for her, he's going to make sure she's gonna be a hit."

George Daniels, owner of George's Records, West Orange, N.J., says the story has the promo of "The Man Behind The Music," and "we like it."

He adds, "The single will start in our market with in-store play, but it's a quality record and a quality artist, with Teddy Riley behind her."

BUBBLING UNDER

R&B SINGLES

(Continued from page 26)

Table:<br><br>**#** | **TITLE**<br>---|---<br>1 | BABY, BABY<br>2 | LONNY BRUT & JIMMY YELL<br>3 | ONE<br>4 | RUBIN<br>5 | GET TO KNOW MYSELF<br>6 | COME ON EVERYBODY GET DOWN<br>7 | OOH BOY<br>8 | NUKE<br>9 | HOLDING YOU<br>10 | TOUR OF DUTY<br>11 | DON'T STOP THE MUSIC<br>12 | GO FOR THE THRILLS<br>13 | WAIT A WHILE<br>14 | THE HAT AT<br>15 | JAB

Bubbling Under lists the top 25 singles under No. 100 which have not yet charted.
**WINDIN’ UP:** The field of club compilations aimed at the masses is getting intensely competitive these days. Major labels are just as jostling through their own archives for tracks anymore. Instead, they’re complementing their in-house folders with well-known jams licensed from indie—and even other samplomatic majors. Mercury’s new “Pure Dance 1998” is a fine example of this trend, as label acts that include Crystal Waters and the Cardigans are слotted alongside the likes of Robbie Williams and Suede. Exposing their potential hit-seller like this will immensely broaden the audience of our community’s artists. And isn’t that the ultimate goal of anyone who spends time and money putting out records?

**WHAT A DRAG:** Well, kids, we have now officially all of it. If you think Rump and Kevin Aviance are bold or that the only ones to have ever considered a track for Kinsey Sicks (we’ll leave greater sociological minds to dissect the crass reference of such a brilliant band name), which is arguably the world’s first drag barbershop quartet—though the group actually prefers the term “beauty shop.”

The San Francisco-based act, made up of Ben “Ralph” Schatz, Maurice Livermore, Christopher Leitch, and Jerry “Lavelle” Friedman, is raising many an eyebrow with its West Coast club circuit with its current homemade disc, “Everything But The Kitkat N’ Synch,” which is an endlessly amusing chronicle of its live show. For a smoother representation of the group’s music, seek out a copy of the studio set “Dragapella,” available Oct. 9.

Kinsey Sicks was born three years ago when the four friends—along with one-time fifth member, Abatto Avillez, who died a year ago—went to see a performance by Beatrice Miller and were stunned to be the only drag queens in the audience. That evening inspired the ladies to organize an effort to help spread “the Kitkat Vibe” of drag to the mainstream world.

“[Miller’s] show is the best role model we could have,” says Friedman.

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**Dance Trax**

**by Larry Flick**

“She is music, she’d vaudeville, she’s burlesque, and she’s drag,” he adds that the idea to harmonize dance naturally since “we all intriguingly fairly musical backgrounds.” Seemingly seconds later, they were gathering critical raves from nightclub audiences.

At this point you can find music by Kinsey Sicks in gay specialty shops like A Different Light and in several Tower outlets in California. Everyone’s going to purchase CDs directly from the act. For more info, contact KSicks@aol.com or visit the act’s World Wide Web site at http://members.aol.com/ksicks.

**A LITTLE OF THIS:** Is anyone out there bonding with this whole new speed-garage movement yet? We have not quite gone there yet, but we have more stars that can be heard in the sound to “Ripgroove” by Double 99, aka producers Tim Deluxe and DJ Omo.

For the less informed, speed-garage is essentially a U.K. club creature that is the popular house groove to a Pontiac, almost raw pace, while adding the reggae-like elements of jungle music sans the genre’s standard breakbeat subjecxt. If you’re a die-in-the-wool house head like us with an affection for the soulful nature of house music, then speed-garage is a tad rattling at first, but you can easily serve up an ample dose of funk and grit while remaining true to the rocksteady vibe of the movement. Remixing team Karl “Tuff Enuff” Brown and Matt “Jamm” Lamon enhance the track with a plethora of fun sound effects, and infectious keyboard loops. Leave it to the artists at Smartline to imagine something as potent and small scale as Euro-NRG with La Bouche and Le Clik, is among the best shots speed-garage has for busting out in the States.

On a more traditional house tip, Master P Percussion and DJ Down, a stompin’ anthem produced by Marc Pomeroy and Brian Tappert. This is a perfectly fitting follow-up to the glorious “Love Don’t Live,” with its jazzy keyboard flourishes and firmly muscular baseline. Pomeroy and Tappert have evolved into highly competent vocal producers, as evidenced in their handling of Proctor’s highly charged performance. In lesser hands, the vocals would have been lost in the sauce of percussion breaks.

Meanwhile, Proctor illustrates tremendous growth in his own right, shading his vocals with sweet, subtle colors before rising to the full-throttle climax that peak-hour parties are made of. Somehow, in the layers and a “full” that is downright unhakable and you have a jam that will keep DJs hopping for months to come.

**MAXI- SINGLES SALES**

1. _Don’t Say Jon A_, B (180,000)
2. _A Child Is Born_ (Brand Nubian) (100,000)
3. _James Bond Theme_ (Motown Elektra) 2
4. _Move Your Body_ (Da Hip Hop Mob)
5. _Tails from the Triple X_ (Stik E and the Noodz)

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

**Billboard Hot Dance Breakouts**

**September 27, 1997**

**Play**

1. DEEP DAY KATRINA VAUGHAN
2. RIP GROOVE DOUBLE 99
3. WORDS OF LOVE YAY WHITEBIRD
4. DON’T GO LE CHIC ROSE
5. THE LOVE SCENE JOE AVE

**BILBOARDS 31**

**DON’T SAY JON A, B (180,000)
A CHILD IS BORN (Brand Nubian) (100,000)
JAMES BOND THEME (Motown Elektra)
MOVE YOUR BODY (Da Hip Hop Mob)
TAILS FROM THE TRIPLE X (STIK E AND THE NOODZ)
NEAL MCCOY GETTING 'GOOD AT IT'
(Continued from page 32)

opportunity for exposure will be his appearance on the Country Music Assn. (CMA) Awards show Wednesday (24). McCoy has been asked to announce the categories and personalities and radio station of the year categories.

He／he played up his own unique spin on announcing the winners. “I have it worked up already. I have a rap down,” he says. “Some of the people are going to freak out...some of the stuffed shirts [will say], ‘What is he doing?’ But I wrote it all myself. I think it’s pretty clever. I can rap and still get in everybody’s name,” he笑道.

“This is my first time on the CMA Awards. Even though I’m not supposed to be performing...I’m going to turn it into a performance. I want people, when the CMA show is over, to know who I was. I don’t want to do a two-minute skit. I want to let them all know that they’re going to remember me.”

McCoy is hoping that by providing CMA viewers with a lively presentation, “This will make them want to investigate his upcoming album which will release 10 new songs and ‘The Shake’ as a bonus cut. McCoy said he’s going to work with Beckett on his last three albums, he decided his next release would be produced by Kyle Lehning. McCoy says he was unhappy with Beckett, but he just felt he needed a change. Lehning produced ‘The Shake’ and all the other cuts. ‘I love his production,’ McCoy enthuses. ‘His production is wonderful, we just hit it off. He’s got a great personality. He knows when to push and when you don’t have to.’

McCoy thinks the change in producers resulted in a somewhat different kind of album. ‘It is a little different because our song selection was a little different on this album,’ McCoy says. ‘On the last album weve been a little guilty of getting a little bluesy-ish, for lack of a better word—kinda groovey. We did too many songs that sounded alike. But for the body of bus I could [perform] this album outlage and be completely happy when I get it on the road. ‘It’s just a little more balanced. Just the right amount of ballads, midtempo, and a lot of fun upempo stuff...You know my live show is the most important thing to me.’

McCoy is also pleased with the caliber of the songs. “I think we got some great songs with ‘21 To 17’ and ‘You’ll Always Be In My Life,’ which are great ballad. ‘We’ve just got a lot of strong stuff...‘Broken Record’ is an uptempo that’s a lot of fun. [Atlantic Nashville president] Dick Blackburn absolutely loves it. It’s different, and when you’re out in competition with so many people, you want to be just different enough but not so different that radio won’t play it. You don’t want to sound like everybody out there.”

The first single, “Be Good At It,” will be on Top Country Radio. “We are going to go with no one at radio had heard the song yet, but WYAY Atlanta music director Johnny Gray, he’s looking forward to it. Gray thought ‘The Shake’ was a fun record and says he can always count on McCoy to do something different.”

“Neal has always been a pretty diverse artist in my mind,” Gray says. “He goes ballads extremely well, and he’s got a great voice with a great ballad, then he’ll turn around and do something fun like ‘Wink,’ which was a huge record, or ‘The Shake.’ You never know what to expect.”

Atlantic will debut the album on a world premiere radio special syndicated by BMI, and Big Country will also premiere and play. Atlantic also plans ‘win it before you can buy it’ contests at radio.

“We’re going out to the accounts and doing the basic setup of the price and positioning and what advertising must be done,” says Heatherly. “We’re going out to door to let everybody know how great Neal is. It’s a long-term plan to get the word out on Neal McCoy, and once you see Neal McCoy, you’ll leave there a fan, and you’ll go to his next show.”

McCoy is booked by William Morris and has always been known for putting on a strong live show that has steadily increased his fan base. Last June those fans spoke at the TNM/Music City News Awards, where McCoy won the video award for “The End of My Life,” which was his first award. “I loved the energy he showed when he won,” says Heatherly. “Someone who shows that much appreciation definitely deserves it.”

Switzer says the fans have always “got” McCoy more than the industry seems to, and Kane and Janese agree that helping McCoy achieve more critical appreciation is on their agenda. “With everything going on around him, he’s probably to take that next step,” says Heatherly.

Switzer agrees. “Right now, everybody would like Neal’s star to rise and has been rising for the last couple of years,” he says. “But with the changes he has made in his management team, the new album coming out and a new producer, it’s an opportune time for him. I think it may be the first time for Neal to finally taste the success he’s deserved for so long.”

Love Rules. Husband/wife team Tim McGraw and Faith Hill were among the revelers congratulating songwriter Stephanie Smith on the success of the hit “It’s Your Love,” which the duo took to the top of Billboard’s Hot Country Singles & Tracks chart for six weeks. EMI Music Publishing, who own BMI, hosted the event. Pictured, from left, are BMI’s Gary Overton, BMI’s Roger Sovine, McGraw, Hill, Smith, BMI’s Joyce Rice, and producer Byron Gallimore.

by Wade Jesse

COUNTRY SINGLES A-Z

PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TEILE (Publisher – Licensing Div) Sheet Music Dist.
26 BILLBOARD (Publisher) Sheet Music Dist.
27 COUNTRY ARTISTS & MUSIC
30 COUNTRY MUSIC (Publisher) Sheet Music Dist.
34 COUNTRY SINGLES A-Z
35 CRH (Publisher) Sheet Music Dist.
36 COUNTRY SONGS (Publisher) Sheet Music Dist.
37 FMQB (Publisher) Sheet Music Dist.
39 FOLK SINGERS (Publisher) Sheet Music Dist.
40 HOT ROD (Publisher) Sheet Music Dist.
41 HITS (Publisher) Sheet Music Dist.
42 INTERNATIONAL COUNTRY MUSIC ASSOCIATION
43 JAZZ (Publisher) Sheet Music Dist.
44 JAZZ (Publisher) Sheet Music Dist.
45 JAZZ & POP (Publisher) Sheet Music Dist.
46 JAZZ & POP (Publisher) Sheet Music Dist.
47 JAZZ & POP (Publisher) Sheet Music Dist.
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### Albums

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<td>ALISON TRAVIS</td>
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<td>REBA MCENTIRE</td>
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### Top Country Catalog Albums

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<td>TRISHA YEARWOOD</td>
<td>(SOWNALDS) A COLLECTION OF HITS</td>
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<td>TIM McGRAW</td>
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THE CLASS OF '89
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**BY CHER FLIPPO**

For the second straight year, country music’s growth has rested on a plateau, and there is every indication that the music’s much-discussed period of correction is under way after the gloomy years of the early ’90s.

The RIAA reports that the format’s market share is down slightly, from 14.7% of the market in the first half of 1996 to 12.4% for the same period in 1997. It should be noted, however, that for the market in general, shipments were down for all audio and video products across the board.

As Atlantic Records Nashville president Rick Blackburn says, emphatically, “The years of automatic 30% growth are over.” Even so, Blackburn is quick to point out that the genre has been historically fall-safe. “I’m very optimistic for the next five years,” he says. “I’ve seen the cycles come and the cycles go. If country music were a mutual fund, I’d be buying it right now. Country music is very well defined to its fan base. Consumers may drift in and out, but they return. As long as we make music that keeps the identity of country music, we’re fine.”

Reasons for optimism, many say, are on the horizon. The sameness that had begun marking too many country releases is finally being addressed, industry leaders say. Such distinctive new artists as Lee Ann Womack are making inroads at radio and retail.

Songs now appear to be taking a normal life at radio, says Blackburn. “One may be 22 weeks, one may be 18, and one may be 12,” he notes, “but we’re getting away from that 13-week mentality, and I like that. Critics say, ‘Well, that genre will slow down the chart.’ Well, so what? Maybe the hits will stay around longer, and that helps us all.”

Blackburn also says the current business and music climate encourages innovation and variety. For example, he has just—for the first time in his management career—signed an act he has never seen or even met. It’s the critically acclaimed Australian group the Dead Ringer Band, and he says the music he heard convinced him that the group was worth a shot. Similarly, he signed a group of veteran country stars in an era when over-30 stars—let alone over-40 or over-50 artists—are considered to be poison on radio and at retail. The Old Dogs, made up of Bobby Bare, Waylon Jennings, Mel Tillis and Jerry Reed, have recorded an original Shel Silverstein songs, and Blackburn says it’s a fun project that will be positioned to take advantage of the artists’ appeal, regardless of country radio.

FANS TWIST AND SHAKE

Blackburn says country’s future depends on its innovation, and he likes what he’s seeing. “We’ve gotten better at micro-managing the markets,” he says, “and better at getting rid of the myth that one size fits all.” He says the industry is improving at managing specific markets. “What works in Salt Lake may not work in Birmingham,” he explains. “We’ve also got to provide more variety to radio. I’m running with a song right now that everybody hates called ‘The Shake’ [a Neal McCoy release]. It’s like saying you like ‘The Peppermint Twist.’ But your fan likes it. Denes Hallum [KKBQ Houston PD] called me the other day, and I asked him if he was doing ‘The Shake.’ Fifty times [a week], he said. But he said he hates that song so much that he listens to the competing station KJKK every time he plays it, because he can’t stand to hear it. But he says the fans want it.”

RCA Label Group chairman Joe Galante agrees. “For us to argue about what country music is a moot point,” he says. “The people decide what country music is.”

And, says Mercury Records president Luke Lewis, that audience is increasingly more sophisticated. “The days of hay bales are long gone,” he says. “Everybody’s got satellite dishes in their backyards now and home computers.”

“People are much more inclusive now,” Galante says. “The previous audience was the Opry audience. Our audience now is also in some cases the Sheryl Crow or Jewel audience, and it’s an audience that is drawn as much to cable as it is to music. It is a different marketplace out there, and we have to remember that we’re in show business. We constantly have to entertain.”

Lewis points to what he sees as a growing trend in Nashville. “Part of the correction that’s under way,” he says, “is that a lot of people here are saying that we have to make music that we like. We had gotten to the point that we weren’t even fans of our own music. Now, you’re seeing music that executives themselves love coming out of labels like Sony here, and I think that’s very encouraging.”

FRESH-BREWED MUSIC

“We have to trust our instincts more,” says Sony Music Nashville president Allen Butler. “That’s one reason I started Monument Records and Lucky Dog Records here. We need to put out music that we ourselves love and believe in.”

MCA Nashville chairman Bruce Hinton is largely optimistic about what he sees ahead. “Sure, we have hills and valleys as far as country sales go,” he notes, “but I think the industry is correcting itself right now as far as the music goes. Music that’s being recorded in the studios here right now is showing that. We had to make our music fresher and better, and that’s happening. I think there’s no question in anyone’s mind that country music by and large has gotten pretty stale. We had to address that, and I think we are addressing that.”

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**THE RACE IS ON:**

**YEAR-TO-DATE CHART STANDINGS**

The recaps in this Spotlight offer a year-to-date preview of how The Year in Music standings look in the country categories. The recaps are based on performance on the Hot Country Singles & Tracks, Top Country Albums and Top Country Catalogs charts in the period from Dec. 7, 1996 (the beginning of the chart year), through the Aug. 30 issue.

Singles categories are based on an accumulation of Broadcast Data System detections for each song. Recaps appeared on Hot Country Singles & Tracks. Album categories are based on accumulated units sales as compiled by SoundScan for each week. A title appears on Top Country Albums.

Because of the inherent difficulty of combining airplay detections with album sales, a complex system of inverse points is used to determine the overall categories. This system is based on chart performance for each week a title appears on either the album or singles chart.

The information in these recaps was prepared by Wade Jessen with assistance from Anthony Colombo, Michael Cusson, Mary DeCroce and Jan Marie Perry.
Women's Work

Female artists have asserted themselves in a major way, to the point that few knowledgeable country observers could deny that women writers and singers have provided the most exciting, dynamic and innovative country music of the past few years. What took so long?

BY CHET FLIPPO

They used to call them girl singers in country music, and not so long ago there used to be a quota system at the major Nashville country labels only so many girls were allowed in at one time. They didn't exactly batter down the clubhouse doors, but women country artists have quietly asserted themselves in a major way to the point that few knowledgeable country observers could deny that women writers and artists have provided the most exciting, dynamic and innovative country music of the past few years. To establish a dichotomy, you've come a long way, Ms. Country Star, since you had to wear a gingham dress on stage, defer to men and curry favor after every song.

The women's revolution in country music has been gradual, from Maybelle Carter's pioneering lead guitar work to Patsy Cline's derivative independence and Dolly Parton's and Loretta Lynn's do-it-yourself songwriting. Still, the image of woman as victim lingered and in fact lingers in country music but is effectively being supplanted by songs of independence, from "Independence Day" itself to "Better Things to Do," as well as songs of nurturing and love.

SoundScan proves that the movement is working: women artists' share of the country music album market has increased from almost 19% in 1993 to almost 23% through the first half of 1997. The cadre of strong women performers has grown appreciably in the '90s: to name a few who have established significant audiences these days, there are Reba McEntire, Shania Twain, Terri Clark, Martina McBride, Kathy Mattea, Trisha Yearwood, Faith Hill, Patty Loveless, Patsy Cline, Martina McBride, and Trisha Yearwood. Artists are significantly identifiable voices, a problem that has dogged the declining surge of male hit acts who seem indistinguishable from each other.

THE MARKET SENDS A MESSAGE

The modern era of the women country artist has a complex history, with many artists and writers contributing. McEntire, with her strong songs of women's identity, obviously was the bridge between Parton and Lynn and the emerging women artists today. Lynn's contribution were a significant addition.

The artist roster at Mercury Records in Nashville is an interesting case study: "Four years ago, when [A&R director] Keith Stegall came on board," says Mercury president Luke Lewis, "Shania's big album was being recorded, so signed Terri Clark, we had Kim Richey and Kathy Mattea, and all of a sudden our roster was 40% women. That went against Nashville's grain. We wondered: Are we crazy? Four years later, it turns out they were all good calls, for different reasons. Every woman we signed had a more distinctive musical message than did the men we were looking at. It was not our wisdom. Shania had a much better sense of her audience and a vision for her market—whom she sold—than we did. And she was right on the mark. I think women like her and Terri Clark opened the industry's eyes. I think we as an industry were a bit more comfortable and thought 'we understand the core audience, not better than we do.'

HOLDING MIRRORS

Women performers today see their influence firsthand. Patsy Cline says, "Last weekend, I was running around with a fan who has been to so many shows that I've given to know her personally. And she said to me, 'I like music that moves me and I like music where you put my experience and my emotions into words better than I could.' That's what my job is to hold that mirror up to people so that they can see that they're not alone.

Terri Clark says she regularly hears from fans who say, 'Oh, that song is me, that describes me!'

Tillis, who is also beginning to produce artists, says that record producers are one frontier that women still face. That's where their relative absence is really noticeable, she says, adding that "Women are leached on for A&R purposes, but they're not in as many positions of power as they could be. It's more on the business side than the creative side. On the creative side, I think the glass ceiling has been shattered. It's a product-driven business, and women artists have so much to offer today. That's a victory that's been won."

Clark says she sees the new revolution with women starting with Shania Twain, but says it's not limited to country. "It's going on everywhere. People want to see real people and nothing a little more exciting, a little more fresh. It's been in Nashville for 10 years hanging on doors and I heard over and over that we have our token female. Now, we're writing the times and we're staking the times and women are relating to that to that stronger point of view."

REAL LIFE ISSUES

The best thing about country, says Trisha Yearwood, is that it's always been about real life. "That's what I've always liked about country music," she explains. "When I started in 1990, Reba was the queen and paved the way and proved that women could sell tickets and records. That independence hit Nashville last for women, but when it hit, it really hit. Every song I sing doesn't have to say, 'Oh I'm invincible,' but music can be something that makes you feel stronger, or it can be something you can commiserate with. With all the changes country has gone through, it's still about life. It's gotten to where now it's not a male-female issue anymore."
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WHAT BECAME OF THE CLASS OF '89?

Most of the talents behind country's last big breakthrough are prospering almost a decade later. Does the current crop of contenders have what it takes to remain in it for the long haul?

BY DEBORAH EVANS PRICE

When the music history books are written, one thing everyone will agree on is that 1989 was a great year for country music. Songs like "Better Man," "Country Club" and "If Tomorrow Never Comes" dominated the charts, and it was the year fans were introduced to such future stars as Garth Brooks, Alan Jackson, Mary Chapin Carpenter, Travis Tritt, Lorrie Morgan and Clint Black. So what is to become of the Class of '89 so special? Does the current crop of contenders have what it takes to remain in it for the long haul? Has the environment changed or is the game still the same?

These are questions an ever-increasing number of Nashville executives are struggling with as they try to manage the careers of new artists. With the proliferation of labels, each with its own roster, exponentially raising the number of acts jockeying for chart position, it's no wonder new acts are finding it difficult to get a foothold.

RCA Label Group chairman Joe Galante is among those on Music Row who've observed the winds of change. "Our biggest problem is that there's too much product going into the same pipeline," he says. "The reality is that probably at that time our standards were higher. When you mention those names [Brooks, Jackson, Black, Tritt], they all have catalogs. Every one of them has a great post-hits album that's sold in the millions. We were focused on careers and artists, not on songs."

THE EDUCATION OF CLINT

In Billboard's 1989 "Year In Music" wrap-up, Clint Black was lauded as the "year's miracle child," as his first two singles—"Better Man" and "Killin' Time"—went to No. 1 on the Billboard Top Country Singles chart. He made headlines opening for K.T. Oslin at Carnegie Hall, and his album was certified gold within five months of its release. Black has managed to continue his success with No. 10 singles, four platinum albums, a double platinum disc and that auspicious debut, "Killin' Time," which is triple platinum.

"I went into it wide-eyed, thinking I'm just going to go in there and make hit records," Black recalls. "Once I did that, I got an education in just how hard it is to do that, even back then. But I think it's a lot tougher now than back then, because then we had six or eight headline acts that could go and headline arenas, and now we're looking at 20 or 25 maybe. Now they're asking more records out of this, and that makes it harder to be noticed." As to what he attributes his longevity, Black answers, "A lot of people have worked really hard on my behalf, and I've worked really hard to keep myself in songs. I think songs are first. I also have a lot of good people around me that keep me in touch with the fans and with people in radio who've been so supportive."

ALWAYS THE SONG

Building careers, not just having a hit record, was on the agenda in 1989, and what Agnew songs are the cornerstone for building a successful career. Arista Nashville opened its doors in 1989 and released its first single in October 1989, Alan Jackson's "Blues Blooded Woman." Arista Nashville president Tim DuBois says it was a variety of factors that led he and Jackson, but it was his songwriting ability that was the biggest drawing card. "Alan had a wonderful pure country voice, but most importantly he was a great songwriter," DuBois explains. "Of course, his long blond hair and good looks don't hurt, it's not just the music that's important, but the ability to communicate through songwriting that hooked me."

Atlantic president Rick Blackburn agrees that great songs are key in an act's success. "It's always about a song," he says. "There's nothing prophetic about that. I don't know who else to say it. It's about a song, and it's not going to change. But if you have 30 labels and 30 artists per label—and I'm just picking numbers out of the air—that's 500 artists in the universe, and if they all provide one album a year, that's 5,000 songs. If you look at it by sheer numbers—and a lot of times some of those songs are put in hold for a long period of time—it has a way of drying up what's available when you go to cut. That's a big factor. It makes it much harder for people to get a career song."

Blackburn also says career songs have "nothing to do with chart position," because the record companies are struggling to provide sell-out awareness of chart positions, just the impact of the song. "'Time Marches On' is a career song for Tracy Lawrence. "I Swear" was to John Michael Montgomery, he says. "Those songs don't come in the door every day, and there's a lot more competition for those songs today than there was in 1989 or 1990."

Blackburn says that's why he chooses to focus on a smaller roster, others agree that putting back the amount of product in the pipeline would be beneficial to all concerned. "We need to practice birth control here, planned parenthood," Galante says. "We have all these kids and we have no place to put them. We all have to be careful."

Galante also says one of the reasons artists from the Class of '89 have endured is because they came up "through the system." They prepared for a long-term career by getting a good foundation working in clubs, singing demos and getting solid experience before they even sign a contract. That's not the case with many of today's newcomers.

BUDGETS AND BRANDING

Everyone advocates a change, but it doesn't seem to be happening in the industry any time soon. "I think when enough record companies have lost enough money putting out records that never go anywhere, or if they build up an artist only to find that they can't keep them going, I think over time they're going to pull back," Black says. "When you've got so many record companies and each of them has 15 or 25 artists, there's a way they can give the proper amount of attention to every one of those artists. If they don't find the success they're looking for, they're going to cut back on the number of records they put out and artists are in a lot of trouble."

"I see that as the big change that's got to be the focus on the tour," Blackburn says that Atlantic's focus is on building careers. "I look at artists as brand identification, and building careers."

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ENTERTAINER OF THE YEAR: GARTH BROOKS, ALAN JACKSON, GEORGE STRAIT
MALE VOCALIST OF THE YEAR: ALAN JACKSON, GEORGE STRAIT, BRYAN WHITE
FEMALE VOCALIST OF THE YEAR: DEANA CARTER, TRISHA YEARWOOD
HORIZON AWARD: TRACE ADKINS, DEANA CARTER, TERRI CLARK, LEE ANN WOMACK
VOCAL GROUP OF THE YEAR: DIAMOND RIO, THE MAVERICKS, RICOCHET, SAWYER BROWN
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DID I SHAVE MY LEGS FOR THIS?, DEANA CARTER;
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MUSICIAN OF THE YEAR: EDDIE BAYERS (DRUMS), PAUL FRANKLIN (STEEL GUITAR), BRENT ROMAN (GUITAR)
SINGLE OF THE YEAR: "ALL THE GOOD ONES ARE GONE", BILLY JOE WALKER, JR.; "CARRIED AWAY", GEORGE STRAIT;
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SONG OF THE YEAR: "ALL THE GOOD ONES ARE GONE", BOB MC DILL; "BUTTERFLY KISSES", RANDY THOMAS; MUSIC VIDEO OF THE YEAR: "455 ROCKET", KATHY MATTEA;
"EVERY LIGHT IN THE HOUSE", TRACE ADKINS; "STRAWBERRY WINE", DEANA CARTER
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Buddy Max, America’s Singing Flea Market Cowboy, receiving World Hall Of Fame Award from International Biographical Centre Cambridge, England at Cowboy Junction Country Music Show, Sunday Feb. 2, 1997 as presented by Michael Senkiw, then read over Radio WLBE. Congratulated by Stephen J. Schurdell, President of WQUL-WINY, Inverness, FL on Friday Feb. 7, 1997, announced over radio station WKFL Bushnell, FL and read by Henry Furhmann, President and General Manager of WKFL. Wednesday July 23-30, 1997 award shown over Cable TV, Channel 7 QPI Adephia, Inverness, Fla. Notice Buddy Max holding award and gold medallion while Professor Michael Senkiw reads the proclamation with blessings from the Queen. Great Hall Of Fame’s - Cowboy Junction in Hollywood, Nashville, in every state. It was said, World Who’s Who Hall Of Fame is the greatest in the whole world, International Biographical Centre, Cambridge, England. Buddy Max was inducted into the Hall Of Fame among five hundred participants for his songs, recordings and services to Country Western Bluegrass music. Other Cowboy Junction stars at the ceremony were Chuck Puckett, Maxine Griffin, Woody Faltonowski, Leo Vargason, Bill Gray, Troy Holliday, Doc Michael, Jay Bennett, Bruce Burrows, Evelyn Wydeck, Martha Deweese, Barbara Holroyd, Annie Jane De-ag and hundreds of people who attended.

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LeAnn Rimes
#1 TOP Country Artist
#1 TOP Country Female Artist
#1 TOP Country Album Artist

Tim McGraw
#1 TOP Country Single “It’s Your Love”
#1 Album Billboard Chart, 11 Consecutive weeks

Junior Brown

Wynonna

Lyle Lovett

Jeff Carson

Hank Williams Jr.

Sawyer Brown

Jo Dee Messina

Hal Ketchum

David Kersh

Blake & Brian
Dade County officials were unavailable for comment by press time.


Following is a list of other award winners:

Regional Mexican song of the year: "Quandu Fuiste Mia," written by Adolfo Angel Alba, published by Ediciones Angel Musical.

Tropical song of the year: "¡Que Ponen El Alma," written and published by Omar Alfonso.


Afterlife, the leading Latin artist of the year: "Molten Pot," written by Luis Blan- co, José Manuel. Fishing, and Glenn Lee published by Luis D. De Yolmola Music, Muiscor, Miami, Fla.

Glorias unique top 10: Epico/Sony/Idol Gloria Estefan came in at No. 30. On Forbes, Estefan's 1997 earnings were $30 million, up 87 percent over last year with the $17 million she made in 1996. In addition, Estefan and her hus- band/producer/manager, Emilio, grace the magazine's cover as part of its article on the EsteFans and the US Latin music industry.

Complementing the Forbes piece on the EsteFans was a mini-profile on Fonovisa and its CEO/president, Guillermo Sanzino.

Luis Miguel Romances Argentina: "Romances," the current blockbuster of the season, megastar Luis Miguel, entered at the top of Argentina's sales charts in August, according to that country's trade group, CAEM.

Following is a list of the top 10 sellers in Argentina:


Chart Notes—Radio: Luis Miguel's smash hit "Por Debajo De La Lluvia" has been the hottest on Latin Tracks. Artists making their debut on Hot Latin Tracks include Sara Dolar on Columbia and Fonovisa's Grupo Heavy with the irresistibly catchy "Enamorados" and Fonovisa's Grupo Límite's brand new album, "Su Paz De La Plata" and its infectious Mexican cumbia title "No Se Si Es El Amor." Tour dates have been announced for Fonovisa's Pop/Dance band "No Se Si Es El Amor." Fonovisa's Pop/Dance band "No Se Si Es El Amor." Fonovisa's Pop/Dance band "No Se Si Es El Amor." Fonovisa's Pop/Dance band "No Se Si Es El Amor." Fonovisa's Pop/Dance band "No Se Si Es El Amor." Fonovisa's Pop/Dance band "No Se Si Es El Amor.

Please note that this issue's chart includes the listeners of 10 simulcast stations. Although these stations are not monitored by Broadcast Data Systems, their audience counts as determined by Arbitron are added to their sister stations.

The 10 simulcast stations are WEAL-FM (Miami), KEL-FM and KTLR-FM Dallas, KJN-FM Denver; KINA-FM El Paso, Texas; KMWM-FM (Miami), KDJE/Miami, KSOL/Los Angeles; KGKT-FM and KJTX-FM McAllen/Brownsville, Texas; and KSOL-FM San Francisco.

** Musicales & Artistas**

**Notas**

(Data continua en pagina siguiente)

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Mason Melds Country, Jazz; Berklee's Best At Monterey

T WANG/SWANG: A lot of people are going country but at least one top artist is going jazz. Guitarist Brent Mason has appeared on innumerable Nashville sessions; his polished twang helps define the sound of modern country. But on Mercury's forthcoming "Hot Wired," it's Mason's polished glide that might turn heads outside the country fold. The instrumentalists that make up the disc are kins to some of the era's contemporary jazz sounds—sleek and lightly syncopated. After hearing the music, it comes as a little surprise that among those thanked by Mason in the record's notes are George Benson, Pat Martino, and Larry Carlton. Mason has previously recorded with contemporary jazz saxophonist Warne Hill. The label wanted to make sure that the Oct. 7 release is appreciated by two audiences.

This is the first jazz release we've ever done," says Chris Stacey, Mercury's national director for promotion and artist development, "so we're learning as we go. But we're definitely changing NAC and smooth jazz formats, as well as country radio. We've brought in an independent promotion person to help out on this title because we don't know all the particulars of the jazz format. But I know that if we can get them to listen, 'Hot Wired' will really go somewhere.

The label did a late-in-the-game sequencing change to place the lead track, "Blue Water Girl," in the country marquee. The former lead was the record's title cut. "That one is the only really twangy thing on the album," says Stacey. "We said, 'Let's not do that, we might scare off the jazz aficionados.' This record actually shows off Brent's chops and diversity, which isn't hard to do."

Ads will be taken out in guitar magazines and musican-oriented trade publications. Live dates will be planned according to how well "Hot Wired" does. "Because of his studio schedule, Brent's not going to be out there on the road a lot," says Stacey. "But if radio airplay demands it in certain markets, we're going to back it up with the promotional boogie—play players behind him to show the jazz community what this guy's all about." Country fans shouldn't fret too much: "Hot Wired" also has a blues-tinged take on the traditional picking staple "Sugarfoot Rag."

EAST COAST, WEST COAST: Youngsters are getting breaks all over the jazz spectrum these days. Included on this year's Monterey Jazz Festival's bill is a student group from Boston's Berklee College of Music. Dubbed the Berklee Monterey Quartet '97, the ensemble will play Sunday (21) on the festival's Garden Stage. The band members hail from all over the globe. Pianist Leonardo Blanco is from Venezuela, saxophonist Anat Cohen from Israel, bassist Yoshi Waki is a Tokyo native, and drummer Steve Haas is a Brooklyn, N.Y., boy.

This is the second year the school has sent a band to the festival. Berklee has also been documenting its talent in the studio. On Sept. 6, a compilation of collegiate musicians titled "Summa Cum Jazz" was released through a relationship with the BMI record club. It carries a $6.95 list. The club's World Wide Web address is www.bmgmusicservice.com.

Speaking of Berklee, jazz guitarist John Scofield accepted an honorary doctor of music degree Sept. 5 at the school's convocation. The well-known improviser and Verve recording artist is a Berklee alumna, class of 1978.

This, the 40th edition of the Monterey bash, packs an immense amount of music into a three-day stretch, starting Sept. 19 and ending Sunday (21). Highlights include a pair of notable debuts. On opening night, Dave Grusin presents his update (Continued on page 58)
**BILLBOARD**  
**September 27, 1997**

**Top Contemporary Christian**

**Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by:**

**ARTIST LABEL & NUMBER/DISTRIBUTING LABEL**

**NEW> LEANN RIMES**  
**THE LIGHT IN YOUR LIFE — INSTRUMENTAL SONGS**

**NEW> AMY GRANT**  
**MY FORGIVENESS**

**3 1 54**  
**BOB CARLISLE**  
**DIAMOND 11394PROD**

**4 3**  
**THIRD DAY**  
**REUNION 10026PROD**

**5 1**  
**CCM**

**5 3**  
**DC TALK**

**5 6**  
**JACI VELASQUEZ**

**7 5**  
**POINT OF GRACE**

**8 5**  
**THE SUPERTONES**

**9 7**  
**DAY TRIPPER**

**10 8**  
**VARIABLES**

**NEW> THE GAITHER VOCAL BAND**

**SPRING FILLS EACH CHORD**

**NEW> KIM FRANKLIN & THE FAMILY**

**SING TOGETHER WITH WHATCHU LUV 4**

**14 13**  
**PHILIPS, CHAP AND DAD**

**SINGING BROTHERS**

**12 11**  
**CLAY CROSS**

**REUNION 10025PROD**

**13 17**  
**ODONG DOUGI**

**14 19**  
**VARIOUS ARTISTS**

**HOSANNA! INTEGRITY 58958**

**15 10**  
**STEVEN CURTIS CHAPMAN**

**SPRING 1561CHORD**

**16 20**  
**KATHY TRACOOLI**

**REUNION 10025PROD**

**18 21**  
**PETRA**

**WORD 919**

**19 22**  
**CRAWFORD**

**52958**

**21 13**  
**OLETA ADAMS**

**HARMONY 1701CHORD**

**23 31**  
**VARIOUS ARTISTS**

**PSALMS 150 12124CHORD**

**24 45**  
**VARIOUS ARTISTS**

**HOSANNA! INTEGRITY 58958**

**25 26**  
**REBECCA ST. JAMES**

**FOREFRONT 514CHORD**

**27 24**  
**DONNIE MCCLURKIN**

**WARNER ALLIANC 48695CHORD**

**28 28**  
**NEW> KLEW**

**NEW> BABYFACE**

**NEW> BOBBY V**

**NEW> KERRY WALKER**

**NEW> SHIONE JAMES**

**NEW> SHAWN ALBERTS)**

**NEW> RAE LUV**

**NEW> SHAE**

**NEW> VARIOUS ARTISTS**

**VANGUARD STAR SONGS 12651CHORD**

**NEW> SMALLTOWN POETS**

**FOREFRONT 514CHORD**

**NEW> VARIOUS ARTISTS**

**ADORE YOUR GOD TOUCH THE HEARTS FATHERS HEART #3**

**NEW> REDEEMER**

**HOSANNA! INTEGRITY 1152CHORD**

**NEW> AMERICANS BEST PRAISE & WORSHIP SONGS**

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**N C CELEBRATES 40TH ANNIVERSARY**

The Southern gospel community was out in full force and the mood definitely celebratory at the 40th annual National Quartet Convention (NQC) Sept. 8-13, held at the Kentucky Fair and Exposition Center in Louisville, Ky. The four days of contemporary Christian music, including the Florida Boys, the Bishops, the McKameys, the Isaacs, the Gaither Vocal Band, the Steeles, the Nelons, the Speers, and numerous other acts, not to mention seminars, showcases, and guest speakers, among them Dr. Jerry Falwell.

"The week has been sensational," NQC executive director Terry Busby reported on Saturday just before the final evening’s performance began. "The show has performed beyond our expectations. On the nights we were able to grow, we grew substantially, and on the nights we were at capacity, we were at capacity again. The exhibit hall was completely full, 420 exhibitors, 150,000 square feet of exhibit space. And our afternoon packages were stunning and very well received. We had Jerry Falwell come in on Wednesday. It was his first time at the Quartet Convention, and everyone enjoyed that.

"Bill) Gaither did his class song-along, much the same format he uses on his home recording. That’s always a favorite and was again this year. Something we added new on Thursday was Jacksonville’s First Baptist Choir bringing in their 230-voice choir and 60-piece orchestra. They performed, and it was almost breathtaking. It was overwhelming being in that room, and the sound that massive a choir can generate. It was stunning. Then on the Songwriter Showcase, they paid a special and surprise tribute to Dottie Rambo, and the room was absolutely packed. There was so much emotion flowing out of that room."

On Friday night, NQC once again sold out the 19,500-seat Freedom Hall at the exposition center Saturday was a near sell-out, with only a few scattered single seats unsold. Monday and Tuesday’s nightly attendance figures were up between 14% and 19%,” Beasley says. "So the nights we could grow, we sustained some pretty substantial growth."

Overall attendance was up 25% this year. Beasley attributes some of that to the fact that they ’hit the local community. The first three nights we really feel the local community started to come. We start to feel that great enthusiasm for some of the events that we,."

In May ’96, the NQC held its first convention on the West Coast in Fresno, Calif. The second “Western” was slated for Mother’s Day weekend 1998. Plans call for it to be an annual event, and during the show, NQC executives announced plans to host the first Canadian convention July 15-17, 1999, in Red Deer, Alberta. "We think there’s a large market in Canada big supporter of our music, who aren’t getting enough,” Beasley says. "That was the motivational factor that took us to Fresno. So we’re going to try it in Red Deer in 1999."

Another exciting aspect of this year’s NQC is that Gospelstone, a Los Angeles-based company that produces numerous programs, including TNN’s “Life & Times” and A&E’s “Biography” series, was filming the convention for a documentary on Southern gospel. Gospelstone’s Judy Blatchford is producing the program, which is slated to be released to the home video market in December. The Gospelstone crew was working hard to capture NQC’s unique flavor. I can’t wait to see the results.

From a musical standpoint, there were so many highlights during the week, it’s hard to mention them all. One of my favorite moments was seeing Homeland recording act the Bishops perform at a Saturday-afternoon tea at the Brown.

**Artists & Music**

by Lisa Collins

IS IT CHRISTMAS ALREADY? Leading the holiday release schedule is Donald Lawrence’s “Hello Christmas,” due in stores Oct. 7 on the Crystal Rose Records label (EMI Christian). Lawrence, whose Tri-City Singers have not had an album release in more than two years, just wrapped work on Karen Clark’s “Finally Fallin’” for Laland Records, the label where he will not only do the next Tri-City record (sometime next year) but also take on executive duties this fall, as director of A&R for Karen’s inspirational arm.

"I’ve been an artist, but I have been the business has says Lawrence, who can hardly contain his excitement at the prospect of doing both. "Creatively, I will be able to go and do the album when I need to, then I can turn around and help to make the records work in the market place."

For the moment, however, he will concentrate on "Hello Christmas," which features Carmen, Man Of Standard, and, of course, the Tri-City Singers. On the album, Lawrence offers a different twist to some classic Christmas carols.

"It took a DanAngelo/Al Green approach to the First Noel for the cut ‘Soulful Noel’," he notes. "Then ‘Hello Christmas’ is a tune I wrote with a Nat ‘King’ Cole type vibe. ‘Silent Night’ is a song that the Isaacs Brothers feel. Of course, I did some real traditional things...an arrangement of ‘Sweet Little Jesus Boy’ called ‘We Didn’t Know,’ and there’s a very interesting arrangement of ‘Rudolph The Red-Nosed Reindeer.’"

Also getting in the holiday spirit are Yolanda Adams, Helen Baylor, Shirley Caesar, Karen Clark, Donnie McClurkin, Special Gift, Virtue, and the Watsons, who are set to join Aaron Neville, Kenny Lattimore, and other secular stars for the “Holiday Gospel Music Event,” a nationally televised concert scheduled to tape Oct. 11 at the Great Western Forum in Inglewood, Calif. The hour long special airs on local stations across the country throughout November and December and is being billed as a nonstop symphony of gospel music.

LAUGHING ALL THE WAY: Comedian Johnathan Scobumb’s Tuesday (23) release “Laugh Yo Self 2 Life” is no joke to Warner Alliance execs. They’re betting that his unique brand of comedy will appeal to gospel lovers and mainstream audiences alike.

"We’ve setting up a mini-promo tour with press and radio as well as in-store support.,” Warner Alliance VP Demetrous Alexander. "Plus, we’ve created a sampler of 12 60-second comedy snippets to be serviced to both gospel and mainstream radio, and our mainstream black music promotions team has jumped on board. So we’re looking for great things to happen."

The Monday night’s release marks the recording debut of the Los Angeles-based comedian, whose talents have been showcased on HBO’s “Def Comedy Jam,” “The Steve Harvey Show,” and most recently BET’s “Planet Spike.”

The set—which will release in both markets concurrently—was recorded live in May before a crowd at the Rialto Theatre in Atlanta.


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BILLBOARD  
September 27, 1997
INTERSCOPE'S TRANSISTER RISES THROUGH RADIO (Continued from page 18)
calls immediately after its music aired on the station.

Transistor guitarist Gary Clark says the band's schedule has been nothing less than frantic. In fact, even before any Transister, the three bandmembers found themselves rushing to complete their demo tape in Clark and Norwood's native Oklahoma, homeland (he is Scottish, and even British) by the time Pressly's visa expired.

"It was incredible how fast every- thing happened," says Clark. "Eric went back [to] Los Angeles with the DAT tape, and for a while no one would return his calls. Two weeks later, he got a call from Chris [Mundell]. It was astonishing. Eric, especially, was spending a lot of time and energy getting the record deal together, so when he could work to record the rest of the songs, there was kind of a gap."

"Transister" is a wonderful and fluid collection of songs with some cleverly turned lyrics. The album cuts "I Saw Red," "Head," "What You Are," "Day 1," and "Falling Off The World"—all of which are in the band's wind-fill—were committed to tape with a different philosophy.

"We put a lot of thought into how the album sounded as a whole. It wasn't haphazard," says Pressly. "Sometimes we would have a great idea, but instead of getting it right, we would just try to do it."

As the band's wind-fell—were committed to tape with a different philosophy.

After sending radio, retail, and the press with advance copies of the album, Berman says early feedback is "fantastic."

Interscope began working the band's first single, "Look Who's Perfect Now," Sept. 7 at modern rock radio. Eventually, top 40 radio will receive the single.

The band also recently finished shooting a clip for the single—taped with Wal ter Bentisch and directed by Clark. According to Hawkes, the clip is a "Four Story-film" and landing in a storyline that is surrounded by onlookers.

"It has a lot about the lyrics and the verse of the song," says Hawkes. "Basically, the song is 'Look Who's Perfect Now,' and my perfect state is in death or something."

Interscope, which is releasing the album in North America, and Virgin, which holds rights to the album in other territories, shared costs on the video shoot and will coordinate future promotional efforts where appropriate.

Ironically, Pressly and Clark, as form members of now-defunct rock band King L, were let go by Virgin.

"Sure, they dropped us, but it's more of a business, isn't it?" says Pressly. "When we came back to us, we still had a lot of respect for them, and they had respect for us. We knew them, and we worked with them."

In fact, it was Pressly and Clark's release from Virgin, says the latter, that spurred the duo to tap into its new sound.

"[King L] was a more traditional band lineup," he says. "I had begun to experiment with loops, so basically, when we got dropped, I decided to spend our last bit of money on a really good sampler. Eric and I just retreated into a room and went to work."

Release dates for the album in territories outside the U.S. have not yet been set.

Preliminary tour plans for the act will include promotional dates at radio stations' Christmas shows.

Although the band's members all have performed live for several years with other acts, they are still developing their own show.

"I'm satisfied with our performances," says Clark. "Morning Becomes Eclectic," which was an acoustic session, we haven't played for an audience, so it's going to be fascinating to see what people think about us," says Clark. "It's not like we came out the same school together and have been playing together all our lives."
Nashville—Developing a solid group of songwriters and creating a strong synergy between Nashville and its publishing arm, BMI-based parent company are just two factors that have made Hamstein Cumberland Music one of the most successful publishers in the country.

The company boasts an impressive roster of songwriters—Rick Giles, Chuck Jones, Chris Waters, Monty Criswell, Dino Harris, Tony Martin, Lee Thomas Miller, Stuart Montgomery, Sterling Whale, Reece Wilson, Gavin Bell, and Tom Shapiro, who tied for BMI’s country songwriter of the year last year with Ronnie Dunn. The Hamstein Cumberland catalog includes a diverse catalog of hits ranging from Peter Cetera’s “Faithfully” to Christian country artist Ken Hollaway’s “Daddy Whipped The Devil” to numerous country hits, including Reba McEntire’s “Is There Life Out There.” Tim McGraw’s “Indian Outlaw,” Collin Raye’s “That Was A River,” Trisha Yearwood’s “Thinkin’ About You,” Dette Akins’ “That Ain’t My Truck,” and Billy Yates’ “Flowers.”

Hamstein Cumberland is actually a combination of two successful publishing companies, Bill Ham, well known as the producer/musician of ZZ Top, founded Hamstein Publishing in 1989 primarily for ZZ Top’s publishing, but it has grown to include such acclaimed writers as Stephen Allen Davis and Jerry Lynn Williams. The company’s catalog includes hits by numerous artists, including Bonnie Raitt, B.B. King, Bob Seger, Rod Stewart, Wilson Pickett, and Ray Charles. The company is based in Austin and is headed by VP of creative affairs Richard Perna and VP of business affairs Alice Davis.

Great Cumberland Music was started in 1989 by Ham, James Stroud, and Jimmy Bowen (who was later bought out of the company in 1990), Stroud founded Stroudavarious Music in 1991. Hamstein Cumberland (previously Raitt, Hamstein, and Mack), a BMI-owned company, acquired Great Cumberland’s portfolio and merged in 1995 to form Hamstein Cumberland.

Says Carlson, “A lot of people real contribute to the success of both companies. Bill Ham’s vision and willingness to empower talented people make him a great leader and a great songwriter.”

Hamstein Cumberland is a major player in the country market, with hits like “Count Me In” as well as other major hits on her multi-platinum debut album. Jones says Hamstein Cumberland is the key to the company’s success. “Hamstein has satellite offices in Paris and London that are scoring cuts in the European market. We have 55 offices, with publishing VP of creative affairs Richard Perna, the company recently placed five hits on French artist Johnny Hallyday’s current album. Hamstein Publishing also has subpublishing deals in other foreign countries to work the Hamstein and Hamstein Cumberland catalogs.

Carlton and Perna both say the synergy between the Austin and Nashville offices is a big plus. “I travel to Nashville, Perna says, “and Jeff travels to Austin on a monthly basis, and we discuss how we can assist each other. Jeff also brings writers down, and we’ve started a showcase for the Austin community.”

Hamstein Publishing and Hamstein Cumberland sponsor a big, five-day conference each year to showcase the writers. The two companies invite producers, managers, writers, and other key people in the industry from all over the world to Austin each October. (This year the conference is Oct. 27-31.)

From 9 a.m. to 6 p.m., Monday through Friday, they hold sessions exposing their writers, usually just by means of tapes and projectors, where they discuss each writer’s history, style of writing, whom they’ve collaborated with, and what kind of material they are pitching. They also have sessions called “Buried Treasures” where they bring out older songs in their catalog. People from their overseas operations also spotlight their writers.

Perna says they look for opportunities for their writers to be utilized, and “the remainder of the year, we follow up on situations that have been set up during the conference. It creates great relationships.”

The Lyrics Man: Although his success as the founder/artistic director of New York’s “Lyrics & Lyricalists” has been recognized by the ASCAP Foundation, the “The 90’s St. Valentine’s Day Massacre,” a presentation that qualified him as a major contributor to the New York cultural scene. Maurice Levine, who died Sept. 18 at age 58, was a major figure in the music business for himself as a musician rather than two decades before his annual salute to songwriters was born in 1970.

He was a violinist who was among the first students, with Leonard Bernstein, at Tanglewood in 1949. And Levine later conducted a meted number of Broadway shows. He was selected by composer Kurt Weill in 1949 to conduct “Lost in the Stars.” With and Maxwell Anderson’s adaptation of Alan Payton’s “Cry The Beloved Country.”

Happily, Levine had his little distinction between classical music and the classics of the Broadway stage. His own narratives, delivered by himself, andbuffeted by some by others at each “Lyrics & Lyricalists”

Levine’s Life Story: From his very fast pace and first-hand knowledge of the great Broadway songwriters, he keeps a watchful, and his songs have been set up during the conference. It creates great relationships.

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Winter Takes His Studio Outside
Cuts Solo Album In Grand Canyon

BY PAUL VERN

Paul Winter is no stranger to recording in out-of-the-way locations. Throughout his lengthy and distinguished career as the leader of the Paul Winter Consort and other ensembles, the soprano saxophonist/composer has made landmark location recordings in such inspiring locales as the Grand Canyon and New York’s Cathedral of St. John the Divine.

On his latest project—his first-ever solo album—Winter and a small crew created a solar-powered Tascam DA-88 recording system to remotefly part of the Grand Canyon, where the acoustics were perfect for his fluid, uplifting playing style.

As Winter explains in the liner notes to the album, titled “Canyon Lullaby,” the project was born of his desire to find “a space-sound so magnificent that when you closed your eyes and played, you would hear a majesty similar to that which you see when you view the awesome panorama from the South Rim.”

Enter Sam West, a friend of Winter’s who had served as a National Park Ranger at the Grand Canyon, rowing more than 150 expeditions, including journeys that Winter undertook in 1981 and 1983. West found a secluded side canyon that Winter describes as his “aural vision of this ultimate space.”

Because of its many irregular surfaces, the side canyon has “myriad little echoes that all come together to create this reverberant, but you don’t hear anything coming back,” says Winter. “You don’t hear a sound being miked by the wall. In other places in the canyon I get echoes, two or three, but in this case the sound seems like it keeps going forever down the canyon, like it’s a cavernous chamber that we’re in.”

Winter says he stood on the floor of the side canyon and played against an 800-foot wall of Navajo sandstone that curves around the space “like a temple. In the middle of this sand floor, there’s a 66-foot-long rock that comes out of the sand that looks like the back of a humpback whale. The engineers sat with their gear in a tent atop a promontory 70 feet high, about 150 feet diagonally from me.”

Winter compares the seven-second decay time in the canyon to the natural reverberation of the cavernous Cathedral of St. John, where he and his Consort have held annual Winter Solstice shows for nearly 20 years and made several recordings.

“The sound was sublime, with the same seven-second reverberation time as in the [cathedral],” says Winter in the notes. “From the first notes I played, I knew we had found our ‘sound-home.’ We called it ‘Bach’s Canyon.’”

Except for a subtle organ overdub, “Canyon Lullaby” is a true solo album, with Winter performing on the sax accompanied only by the sounds of canyon wrens, mourning doves, white-throated swifts, hickory fashas, barns, hummingbirds, ravens, rain, wind, and thunder.

The album—which will be released Oct. 7 on Winter’s Living Music label—was produced by Winter, West, and longtime collaborator Les Kahn. The other three members of the consortium were recording engineer Steve Neves, who also did post-production editing on the album; Jim Butler, who designed and operated the location power system; and cook Kimberley Sweet.

Kahn recorded Winter using front-, side-, and rear-facing Sennheiser MKH series microphones in a 360-degree, M/S configuration, according to the album notes. Kahn fed the mike outputs to a Grace Design Model 801 preamp, which went directly into a Tascam DA-88 digital 8-track recorder. The tape outputs were routed to a Mackie 1202 mixer, which was used for headphone monitoring during the session.

The entire rig was powered by three 55-pound, deep-cycle, 12-volt batteries, used at one a time in rotation, according to the notes. The battery in use fed into a 250-watt, Exel Tech low-distortion inverter, which delivered the AC power needed to drive the system. While one battery was in use, the others would be recharged using photovoltaic solar panels and/or a small portable generator—the latter of which was positioned more than a mile away to avoid noise interference.

Once the crew returned to the barn studio at Living Music’s headquarters in Litchfield, Conn., Kahn mixed the album on a Yamaha 92r Digital Recording Console, preserving the front-to-rear audio information in a matrix that will be reproduced when the album is played back on any of the commercially available surround-sound formats, according to the notes. Kahn notes that “Canyon Lullaby” is also compatible with standard stereo systems.

“It’s one of the more unusual recording adventures that’s been done,” says Winter, reflecting on a mental image of Van Zandt hiring up the canyon with a DA-88 on his back.

Although Winter remembers his “Canyon Lullaby” mission fondly and is preparing to embark on another expedition, he says that working in nature is not without its difficulties.

“Wind was often a problem,” he recalls, “Sometimes I’d stand for hours, waiting for the wind to die down. Also, airplanes overhead ruined a lot of takes, and on humid nights the bugs were so thick we couldn’t even play for 10 minutes at a time.”

Another challenge of filming life—at least at the site that Winter used—was maintaining a steady water supply. “It’s a totally dry canyon,” he explains, “so every day someone would have to hike down river and bring water.”

At press time, Winter and his team were preparing to depart on a canyon mission for an album Winter is recording with renowned Brazilian guitarist/pianist/composer Oscar Castro Neves.

“The last time, we had two DA-88s,” says Winter. “Now we’ll have a third DA-88 backup that we’ll leave by the river. We’re taking the Grace preamps again, and we’re debating whether to take Apogee converters. It’s the effort, because it’s one of the great places on earth.”

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**Production Credits**

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**Electric Lady Land.** The three producers of “South Saturn Delta,” a Jimi Hendrix solo album consisting of previously unavailable tracks, take a break from remastering the material at the legendary Electric Lady Studios in New York. The facility built by Hendrix just prior to his death. Shown, from left, are Eddie Kramer, Hendrix’s original engineer; Janie Hendrix, the late artist’s sister and president/CEO of Experience Hendrix; and John McDermott, a Hendrix biographer who serves as catalog manager of Experience Hendrix. “South Saturn Delta” is due in October on the Experience Hendrix label, which is distributed by MCA Records.
Is Taiwan Tuned For Country?

U.S.’Trisha Yearwood Scores With ‘How Do I Live’

This story was prepared by Victor Wong of Taipei, Taiwan, and Geoff Burpee in Hong Kong.

“How Do I Live” is a triumph in Taiwan, but Country Music Assn. executives in Nashville might want to keep their champagne corks for a while longer.

Trisha Yearwood’s version of the theme from “Con Air” recently topped the International Federation of the Phonographic Industry’s (IFPI) Taiwan chart, but Taiwan’s label executives are not sure it marks a country music breakthrough in this all-important Asian market. “This is most important for love song, and not really country. And good low ballads always sell well in Taiwan,” says Universal Music International label manager Justin Ao.

MTV Taiwan programming manager Dennis Yang concurs. “It doesn’t really sound like country music,” he says. “Most people in Taiwan have never heard of Trisha Yearwood, so even though she’s popular in America, she’s something different here.” Consumers consider her a new artist, Yang adds.

“How Do I Live” topped the table in August, stepped down, and then returned to the summit in September, selling more than 10,000 copies ever since. We were playing the song two or three times a day,” says Yang, referring to his previous post as music programming director at the Voice of Taipei radio station.

Yearwood’s recording was prominently featured in “Con Air” as well as in the movie’s soundtrack album and, of course, as a single. “The video driving the song contains extracts from the movie, or backdrops from the movie where she’s looking really good,” says Universal Music label manager Karen Jones. She says the melody is “very, very accessible for radio all over the world.”

The movie tie-in may go some way in explaining how “How Do I Live” competitor LeAnn Rimes, whose Curb Records representation of the song represents a significant portion of the market in Hong Kong’s Media Bank, has been at a disadvantage. Movie theme songs “usually have a great impact on the audience,” says Universal’s Ao, and “Con Air” was a blockbuster in Taiwan.

In addition, Ao notes that closer cooperation with the film’s distributor, Buena Vista, greatly helped the marketing efforts. “We worked very closely with the movie company and they worked very closely with their schedule.” Also, he says, “[Buena Vista] was very helpful to us in providing promotional materials that we used to promote the single.”

Buena Vista executives agree that the close cooperation paid off. “The main segment of the CD market ranges in age from 15 to 35, which is exactly the people that we are targeting as well,” says Kerwin Lo, the company’s assistant GM. “We definitely need the record companies to release-release-wise, because they can get into one place—record stores—and don’t really care.”

“Con Air” marks the second time Universal has worked with Buena Vista; previously, they collaborated on 1995’s “Dangerous Minds.” The cross-promo works for others, too. “The ‘Shine’ soundtrack sold three or four times what it [otherwise] would have because of the movie,” says Bernard Fu, production supervisor at PolyGram Taiwan’s classical and jazz department.

Yearwood’s “How Do I Live” is included on a recent Universal compilation album, “Love Diary 2,” which also contains tracks by the Backstreet Boys, Spire Girls. No Doubt, and George Benson, among others. “I thought the Trisha Yearwood track would have some impact,” says Universal’s Jones. “But for a Nashville artist to impact here regionally? I don’t know.”

Irish Group: ASCAP Int’l Program Is ‘A Farce’

DUBLIN—The two-year row between Irish and American authors’ rights bodies is showing no signs of abating.

Brandon Graham, chairman of the Irish Music Rights Organisation (IMRO), says the ASCAP International Awards program intended to boast the U.S. earnings of non-American composers is “a farce.” IMRO will not be participating in the program, Graham states.

Graham was speaking at IMRO’s annual general meeting Sept. 10, where it was reported that the organization’s revenues, collected on behalf of its 1,800 members in 1996, were 13 million Irish pounds ($19.3 million), compared with 11 million pounds ($16.5 million) in 1995. Revenues of 16 million pounds ($22.9 million) are projected for 1997.

Graham spoke of IMRO’s rejection of ASCAP’s International Awards program. “Even though the program comes as a direct response to IMRO’s two-year battle with ASCAP this is not the appropriate answer, and IMRO will not participate in this farce,” he stated.

“Arbitrary ‘awards’ in place of payment for actual performance of our members’ works in the U.S. is insulting and patronizing,” IMRO expects nothing less from ASCAP than that required by international copyright law and the type of service we extend to them for the use of their members’ music in Ireland.

“The popularity of Irish music in every genre is growing, and it is up to the larger, older societies, like ASCAP, to change their practices to appropriately recognize and pay for the significant musical contribution of Irish songwriters and composers in that territory.”

Graham added that, in the age of high-tech monitoring, using the argument that better monitoring of IMRO members’ works in the U.S. would increase costs was “just nonsense.” This kind of talk is just a smoke screen for inefficiency.

“It is no wonder collecting societies are under attack worldwide. They have only themselves to blame for not gearing up for the new technology and for not providing the transparent services their members and the market-place demands.

In a reply from ASCAP from its New York headquarters, CEO John LoFrumento says, “We treat members of affiliated societies no differently than we treat our own domestic members—performances are paid in exactly the same manner.”

“The new International Awards are distinct from our distribution—they are an extension of our ongoing Special Awards for ASCAP members whose works don’t fall within the survey and are substantially performed in general license venues. Over the past 35 years, ASCAP members have benefited to the tune of $85 million in Special Awards—a number that is hardly a farce. Despite IMRO’s characterization, ASCAP is committed to distributing revenue from unsurveyed U.S. venues fairly and subjectively.”

“ASCAP has in excess of 400,000 general non-broadcast licensees that are not directly surveyed. ASCAP’s collection from IMRO today is far less than the ‘several million dollars’ referred to in the IMRO statement.”

Graham also had harsh words for the Irish government, whose lax attitude toward intellectual property matters, he said, had “resulted in Ireland’s dubious distinction as the copyright black spot of Europe.”

Later, the meeting heard that IMRO has positioned itself for future expansion into new areas of copyright administration. Graham said the organization is “now prepared to meet challenges within the rapidly changing landscape of intellectual property. The likely introduction of the one-stop shop offers an opportunity for us to more easily facilitate user demand for copyright clearances in all areas covered in the new media—graphic design, art, writing, production, animation, and, of course, music.

“This will allow IMRO to increase its income and spread its cost base, as well as being centrally placed to look after the rights of our members.”

Graham also announced IMRO’s intention to expand into the administration of mechanical rights.

“In every other country in Europe, societies such as IMRO administer both mechanical and performing rights. It makes sense to combine both activities, as common databases are used and the core activity is the same—collecting and distributing royalties. We can offer a competitive, effective service to our members.”

New board members Barbara Galuana (McGuiness Whelan Publishing Ltd.) and Eddie Joyce (Jeeldaire Ltd., trading as Danceline) were announced as publisher-directors at the annual general meeting. Writer-directors Jimmy MacCarthy and Mike Hanrahan were re-elected.

Kung To Exit HMV In Asia

HONG KONG—Philip Y.F. Kung, managing director of HMV in the Greater China and Southeast Asia region, is to leave the company at the end of October. Kung is to be senior VP of DFS, a duty-free goods company.

Based in Hong Kong, Kung has been HMV’s regional managing director for more than three years, during which time he has been recognized as a vocal champion of value-added, dedicated catalog music retailing in Asia. During his tenure, Kung has seen the chain’s entry into the Southeast Asian market, including the launch and successful development of four stores in Hong Kong and another in Singapore.

The executive was also actively involved in lobbying government on the structure of Hong Kong’s new copyright legislation in the final days of the British administration. HMV’s Tokyo-based Asia region

president Chris Walker will oversee Kung’s duties between the time of Kung’s departure and the naming of his successor.

HMV Group chairman/CEO Stuart McAllister says that his has no replacement in mind as Kung is leaving sooner than the company had expected.

Of Kung, he adds, “I’m sorry to see him go. He’s done a very good job in helping to launch HMV, and particularly HMV Hong Kong and Singapore. We’ll always be indebted to him for what he has done. We say farewell with lots of thanks.”

Kung’s replacement will have the title of managing director, Hong Kong and Singapore. Under the new structure this represents, the managing directors of individual countries will report to Walker.
Disc Taras Gains Dominance In Indonesia

BY DEBE CAMPBELL

JAKARTA, Indonesia—Disc Taras, among the country’s oldest audio outlets, is now the fastest growing music retailer in Indonesia, with almost 50 shops on five islands and outlets operating at the rate of three a month through the end of the year.

In just 12 years, Disc Taras has single-handedly created the retail culture of CDs in Indonesia, and the format now accounts for more than 10% of the total audio market. Disc Taras got its start in Jakarta in the 1990s with one LP shop. This grew to include cassette, audio, and video rental and retail over the years, expanding into the Music Recording studios. With a strong foothold in the industry, the group opened a vinyl factory and later moved into audio and video cassette production, prior to the crackdown on copyright laws in Indonesia.

Legitimizing the business, the organization quickly organized groups and began submitting and inking imports. Now the company has a CD factory, a printing and packaging facility, and an injection plant to support production.

In 1985, Disc Taras opened the country’s first CD store, a 300-square-meter outlet carrying 15,000 titles. Operated by Winawan Hartawan, now the organization’s president-director, the shop averaged one CD sale a day in a market where the price of a disc was more than the average weekly income.

Hartawan began for 10 years of the philosophy of “just wait and it will grow.”

Hartawan drew on the connections and clients from former employment at Citibank to create CD demand. Entering into an agreement with Islandbell audio, he was able to get 50 new luxury cars on the road each month. The group soon grew to 400 cars each month, and he was finally selling CDs.

Another tactic was signing with Sony Japan for a six-month exhibition across the island of Java, demonstrating CD quality sound. “The deal was to sell hardware and I sold the software,” Hartawan recalls.

Panasonic joined in for home system sales, and local music fan clubs were invited to listen to CDs.

By 1999, Hartawan committed to open 10 shops, in collaboration with a national supermarket chain. The network grew to 25 outlets by 1996. During 1996, he added 20 to 24 stores, with 100% growth annually. All the shops are linked to the central marketing, merchandising, and distribution system. The business is believed to be worth as much as $1 billion, said to be the only one in Indonesia.

Otherwise than mom-and-pop retailers, there are only two other small chains, the largest, Duta Suara, having only a handful of shops in Jakarta.

The company’s international suppliers are now looking to link with Disc Taras to collaborate on campaigns and artist appearances.

Recent cooperation with PolyGram brought Code Red to Disc Taras shops. The group drew 2,000 fans in one hour for a CD promotion.

Similar crowds turned out for Simply Red, All-4-One, and the Backstreet Boys, with attendance on every show drawn to 5,000. Hartawan says he has 10 local and eight international appearances scheduled for the remainder of the year. The promotions are all part of his effort to create an entertainment atmosphere for customers. By focusing on the organization, Hartawan has designed three store concepts to be implemented across Indonesia. The standard Disc Taras outlet, about 100 square meters, is in smaller cities and serves as a secondary store in larger cities. It carries a basic music line. Music Megastores, with less than 500 square meters, are in larger cities and include an upgraded product range along with imported CD-ROMS, imported music, videos, and youth-oriented products, children's computer software, video, and laserdisc.

Two exclusive, 1,000-square-meter Taras Megastores in Jakarta are based on the HMV and Tower store concepts. Not only do they carry new releases, but audio CDs of classical and jazz collections and have recent collections and select, and independent soundproofed rooms with classical and jazz collections and separate in-house stereo systems with listening stations designed and built by Disc Taras. No other Indonesian music retailer is using listening stations. Displays and a 50-inch TV will make the stores appealing and entertaining for families.

(Continued on page 68)
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### AUSTRALIA

**Chart Title:** September 27, 1997

**Last Week's #1:** AUSTRALIA

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### Chart Notes:

- Hits Of The World is compiled at Billboard/London by Raul Calin, Paul Clarkson and Meri Visser. Contact 144-171-33-6686, fax 144-171-33-241216.
- New entries are marked with an "N."
### Spain

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<td><strong>2.</strong> Freeulate (Banco Y Memo)</td>
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<td><strong>3.</strong> Mr. DJ: Dr. Alban Party!</td>
<td><strong>Virtual Rappers</strong></td>
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<td><strong>Panasonic</strong></td>
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<td><strong>5.</strong> Attack Vol. 1 feat. DJ Hitori</td>
<td><strong>6.</strong> Anonim</td>
<td><strong>Anonim Vol. 2, Max</strong></td>
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<td><strong>RE.</strong> remixes Ex.3 Ganger</td>
<td><strong>10.</strong> Men in Black Will Smith</td>
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Yamo Offers Alternative To Cold Electronica On ‘Pie’

by Thom Duffy

WARMTH and whimsicality are not qualities usually associated with the technologically oriented genre of electronica. Yet they are found in abundance on “Time Pie,” the noteworthy new album from Yamo, a collaborative electronic music project led by Germany’s Wolfgang Flür, a former member of the pioneering German music band Kraftwerk.

Released Tuesday (23) on the independent Hypnic Recordings in the U.S. and other labels in Europe and Japan, “Time Pie” is the result of a personal and musical journey for Flür, who has built upon and expanded beyond the legacy of the music he made with Kraftwerk from the ‘70s onward.

That legacy—the trance-inducing, coolly impersonal sounds of such albums as 1974’s “Autobahn” or 1977’s “Trans-Europe Express”—has had an influence on the development of many artists, including disc jockeys, rap, techno, electronica, and modern dance music.

While he is aware of Kraftwerk’s substantial influence, Flür is the first to admit that, for him, listening to contemporary music is not a priority. “I ignore a lot of that in Canada because I have to have my eyes and ears on other influences,” he says, speaking from his home in Düsseldorf, in Germany’s Rhineland region. “There is enough sound in the air anyway. I live in a big city. I get my ideas from that and what I listen to in nature.”

Early this month, Flür participated in a panel on electronic music in the ‘90s at the CMJ convention in New York and acknowledged that he was ready to embrace electronic styles much more fervently than the U.S., the land of guitar rock. “It’s so big here in Europe and has such radio play, and so little in America,” he says. “Since 1974, when a band like Kraftwerk brought electronica in, I’ve been trying to get into the music.”

It also takes a special record label to properly market electronic music. Flür says he learned that Hypnic Recordings was not a conventional label when he was introduced to Capitol Records. “I’m really happy with those guys,” he says.

Hypnic’s culture of technological precision can certainly be credited, in part, for nurturing the rise of electronic music in the ‘70s and, more recently, for the market’s success. It is a time now draws from another aspect of German culture. He describes the songs on “Time Pie” as an electronic pop fairy tale.

There is no shortage of Kraftwerk with synthesizers. A playful spirit runs through “Time Pie,” as the metronomic lyrics and vocal delivery of the title track, in the buzzing bite of a song “Mosquito,” in the kick-and-giggle into “Looking Ray” (subtitled “Squares Journey To Funny Faces From Foreign Towns”), an autobiographical tale of Flür’s search for new musical styles since leaving Kraftwerk in the ‘80s.

“Adding a touch of innocence, Flür’s teenage niece, Jeanne Flür, makes her vocal debut on the single “Stereomatic,” a retro-sounding ‘60s-70s rock-style recording, ‘this brilliant technique from the ‘50s which allows artists to be able to pack the music inside their voice, for example,‘” writes Flür in the liner notes for “Time Pie.”

For the recording of “Stereomatic,” Flür even dusted off the original electronic drum pad that he and Kraftwerk’s Florian Schneider created in the ‘70s. “That was just for fun,” he says. “We do everything for fun.”

That attitude is far cry from the cool and serious story on offer. “Stereomatic,” Flür’s first release with the other eight songs Flür had done as demos, and the quality of the songwriting really impressed me. She’s a great singer. I don’t know how you would describe her music. It’s more traditional than contemporary. It has a real simplicity that rings true.”

“Talking to Garry Myers,” Flür says, “I really hate to tell stories, but I remember telling him that I was interested in a band called, steel guitarist Rod Nicholson, and engineer Troy Lancaster, the album was recorded at Fireside Studio in Nashville, Canada, and the songs’ 10 tracks were co-credited to Flür, including the title song, which sounds like an acoustic song.”

“Some of the tracks, like ‘Long Gone,’ were recorded 2½ years ago, while in the past year we recorded ‘Fallin’ Out Of Love,’ ‘Let It Rain,’ and ‘Leavin’ Go,’ says Myers. “Every six or eight weeks, we’d go to the studio and track three songs. ‘One Last Step’ was the last song put on. Rod and I wrote it just the day before we tracked it three weeks after we wrote it.”

“Let It Rain” was also featured on the WEA compilation “New Country,” released May 13. According to Alan Fletcher, director of strategic projects for Warner Music Canada, which also contains tracks by Paul Brandt, Kevin Sharp, and Bryan White, has sold 147,000 units in Canada.

Following the airplay success of the “Let It Rain” track, several executives at Warner Music Canada had wanted to sign Garry Myers to their roster. But Peter Leggett says, he was enthusiastic about signing a deal with Stony Plain because recording rights were restricted to Canada, making it possible for him to secure another deal in the U.S.

“We had jumped-started Shirley’s career with ‘I Can’t Help Myself’ and I didn’t want to lose any momentum,” says Leggett. “If the [contract] with Stony Plain had been such that it had tied my hands in the States, I wouldn’t have waited [for a U.S-based deal]. Now, the minute I get a deal in the United States, Stony Plain steps aside and only keeps half of the first album in January of this year.

Leggett adds that he is “now talking seriously to several U.S. labels about Myers’ album,” and there’s been some interest in what’s been happening in Canada. I will eventually get her a U.S. deal. Here’s a 28-year-old girl who can sing, and it’s exciting to see what she can do, to have to be taught the [music] business.”

Myers certainly knows country music from growing up playing her father’s music. That father is Buddy Hoots, who has been a well-known figure for decades throughout Canada’s East Coast.

“Hoots Boys,” which ran on Gretsch radio station CKCJ from 1942 to 1951, and on affiliated CKCJ-TV from 1952 to 1964. “The Hoots Boys covered a lot of the ‘40s and ‘50s material. I used to work for Scotia, and Prince Edward Island,” says Myers. “We also played in Montreal and Toronto.”

The group’s enormous regional popularity was bolstered by its highly rated shows, both named “The Hoots Boys,” which ran on CTV radio stations from 1942 to 1951, and on affiliated CKCJ-TV from 1952 to 1964. “The Hoots Boys covered a lot of the ‘40s and ‘50s material. I used to work for Scotia, and Prince Edward Island,” says Myers. “We also played in Montreal and Toronto.”

Shirley was keenly aware of her father’s celebrated status. “As kids, shopping with my folks and hearing all that music and I always had people staring and pointing at us,” she says. “There were always musicans coming over to the house and always cooking at home. Dad used to play a lot of Hank Snow and Bob Wills. He used to buy me records when I was as young as 2 years old. Marie Osmond was my biggest influence when I was little.”

Garry avdly recalls his daughter’s enthusiasm for music-making early on, “When Shirley was 8 or 9 years old, she’d take her mother’s pots and pans into the backyard and use them as drums,” he says.

Myers was invited by Shirley and her sister Debbie separately onstage to sing. In junior high school, the teenager played drums in a band together at weddings. As a teenager, Shirley played drums in the family’s country and western band, Garry Myers & Son. After graduating from high school, Myers immediately joined a Moncton-based band, touring 2½ years nationally as a drummer with the country group Steve Perry’s Moncton Steel. Following a stint as a lead singer in another Moncton-based country act, Major Moves, for three years.

In 1989, after winning $10,000 (Canadian) in the national Bud Country Talent Search the year before, Myers decided to try her luck at the Nashville Music City Cafe and got a job as a waitress. However, he took the winnings from the talent contest and paid for [plane] tickets, demos, and tried to push myself a little bit there,” she says. “However, it didn’t happen the way I wanted them to.”

After this abortive Nashville trip and finding myself in the same Paris recording in the same period, Myers mostly concentrated on performing on Canada’s country club circuit with her own band, Modisco.

“I had bad management experience so I shied away from the [record] business, she says. “I ended up managing the band, booking the band, and repairing the bus on my days off, I was too busy to look after the business side, I knew I needed some guidance as far as getting into recording.”

Three years ago, on a recommendation of a mutual friend, Myers telephoned her father, who was also looking for a record company to manage himself. “I called Gerry Leggett, who has been a wise counselor to me for the last 5½ years,” recalls Leggett. “I had a live audience in the middle of [that show] and owned it,” recalls Leggett. “I met, ‘Holy smoke.’”

According to Myers Magnifico to the Four Montreal-documented records and after seeing her in a showcase in Moncton, Leggett signed the singer to his own record company and moved to Nashville, where he would manage and support her. Following four 24-hour drives from Montreal to Nashville and back while pursuing opportunities, Myers moved to the city two years ago.

“I had told my father I had never been in Nashville, but I’ve been able to get out of the club scene and be able to focus on my songwriting,” says Myers.

Born and raised on the Bay Lee Attractions in Nashville, Myers has since opened shows for George Jones, Tracy Lawrence, John Michael Montgomery, and appeared on the CBN’s “Prime Time Country” show, performing Lee’s 1984 No. 1 country hit “Yellow Rose” with him.
While Australia's domestic music market struggles out of a slump, the country's newest crop of successful artists continue to reach new heights around the globe.

With its second album, "Freak Show," silverchair (Mushroom/Sony) has racked up international sales of another 2 million units. After a top 5 hit in the U.S. with "I Want You," Savage Garden (Roadshow) toured Japan and Asia and broke in Europe. Peter Andre (Mushroom) notched his sixth top 5 hit in the U.K. Meanwhile, Deni Hines (Mushroom) and Human Nature (Sony) expanded their success in Asia to the U.K., the latter touring Europe with Michael Jackson and Celine Dion before audiences of 2 million. Among other achievements: Regurgitator (Warner) undertook its fourth U.S. tour, opening for Helmer. Spiderbait (PolyGram) played Canada three times this year, to growing radio acceptance. David Helfgott (BMG) topped the Billboard classical charts and sold a half-million CDs worldwide. Hardcore act Frenzal Rhomb (Shock) toured the U.S. for the first time and, like labelmates Bodyjar and Big Heavy Stuff, continued to build a presence in Japan through touring.

Australia has remained a hotbed of A&R activity. Most labels are planning a renewed attack on the international market next year.

UP WITH THE ROSTERS
Sony Music Australia split into Epic and Columbia in order to better market acts and acquired local distribution of the Roadrunner, V2 and Harvestone labels. A much-publicized deal between Sony and Mushroom saw, within its first three months, the reunion of the multi-platinum '80s act Cold Chisel, a double-platinum Paul Kelly hits set and a gold single for newcomer Leonardo's Bride.

"It's been my dream for 20 years to get Cold Chisel," says Mushroom CEO Michael Gudinski, who passed on the act first time around. "Getting them caps off the company's 25th-anniversary celebrations."

Denis Handlin, CEO and chairman of Sony Music Australia, says of his company's strong showing, "We've been at the front when it came to new talent. We've been aggressive, and, as market leaders for three years [with a 22% share], we have the responsibility to excite and drive local business. We became closer to our partners at retail and media. Rather than whine about lack of airplay, we try to understand their concerns."

Meanwhile, Oz Industry Minds Its Economy And Promotes Acts Abroad

By Christie Eliezer

Adding Chris Hanlon, managing director of EastWest, "The A&R policy we put into place at Warner four years ago is paying off." R&B vocal group Kukla, with 100,000-unit sales in Southeast Asia, remains Warner Australia's biggest overseas act of its 18 local signings. But the company also is gearing up for U.S. releases next year for the Superjesus, a joint signing with Warner Bros.; the Earthlings, signed by Sir's Seymour Stein; pioneering dance producer Ollie Olsen's Primitive Ghost project; and U.S.-based country act Keith Urban & The Ranch, who is signed to Capitol.

"There's never been such a diversity of talent before," declares Tim Prescott, MD at BMG. "But that doesn't mean every act is worth signing. It's still a case of finding a diamond in the rough." When Prescott took over at BMG in March, he stripped back the company's multimedia interest to refocus on music, a move that led to a 3% fall in market share. Its biggest local act remains John Farnham, whose "Anthology 1." next month, is expected to shift 350,000 units and generate renewed interest in European markets particularly as a new track is a duet with Human Nature. BMG's buy-out of rooArt and Rubber landed acts with previous international success—Screaming Jets, Wendy Matthews, Even, Custard and Mark Of Cain.

EMI's reported advance of 4 million Australian dollars for the Seekers—the highest for a local act—reflected its faith in the veteran adult-contemporary act's potential in the U.K., and the U.S. soul singer Rani has been released by EMI affiliates in New Zealand, South Africa and Asia. Suva Pacifica, a joint signing between Virgin Australia and France, went gold in France. EMI this year also inked AC acts Helena, Simone Hardy and Drew McAllister.

FRESH EXPORTS

"There's considerable interest in Australian acts from abroad," confirms EMI A&R executive Kathy McCabe. "Interestingly, I'm finding it difficult to get quality acts..."
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Critic's Choices

Who are the best new artists coming up from Down Under? Billboard correspondent Christie Eliezer offers his selections.

Artist: The Superjesus
Album: "The Absolute Truth"
Label: EastWest

The Superjesus is a joint signing of Warner Music Australia and Warner Bros. in the U.S. The four-piece, Adelaide band, fronted by extroverted singer Sarah McLeod, has aroused considerable industry attention. First came a guitar-pop attack that avoids independent pretensions and then a self-financed EP "Eight Step Rail" (Aloha), which topped the alternative chart for five weeks. "We were completely naive," laughs guitarist Chris Tempest, who joined the band in 1994 temporarily while taking a break from teaching music. In April, the band journeyed to Atlanta to make "The Absolute Truth" with Matt Serletic (Collective Soul, Cool For August). The album is due out in Australia later this year and in the U.S. in early '98.

Artist: Jebediah
Album: "Slightly ODway"
Label: Mute

Clockwise from top left:
The Superjesus,
Diana Ah Naid,
Jebediah,
Leonardo's Bride, Grinspoon

and single-named Vanessa (bass). Early rehearsals saw the group playing punky covers of songs from Archers Of Loof to the Muppets. At their 13th gig, they won a national campus competition and signed to silverchair's Australian label, Murmur. In August, the band's debut album, "Slightly ODway," was released, following an EP, "Twitch," which topped the West Australian state album chart, and an indie hit single, "Jerks Of Attention."

The ARIA Nominees

The Australian Record Industry Association will present the 11th annual ARIA Awards Sept. 22 at the Capitol Theater in Sydney. Here is a look at the nominees in key categories.

BEST AUSTRALIAN ALBUM
Nick Cave & The Bad Seeds, "The Bootman's Call" (Mute/Liberation/Festival)
Powderfinger, "Double Allergic" (Polydor)
Savage Garden, "Savage Garden" (Roadshow/Warner)
silverchair, "Freak Show" (Murmur/Epic/Sony)
Spiderbait, "Ivy & The Big Apples" (Polydor)

BEST AUSTRALIAN SINGLE
Nick Cave & The Bad Seeds, "Into My Arms" (Mute/Liberation/Festival)
Leonardo's Bride, "Even When I'm Sleeping" (Mushroom/Sony)
Powderfinger, "D.A.E." (Polydor)
Savage Garden, "Truly Madly Deeply" (Roadshow/Warner)
Spiderbait, "Buy Me A Pony" (Polydor)

BEST AUSTRALIAN GROUP
Crowded House (EMI)
Powderfinger (Polydor)
Savage Garden (Roadshow/Warner)
silverchair (Murmur/Epic/Sony)
Spiderbait (Polydor)

BEST FEMALE ARTIST
Monique Brumby, "Mary" (Columbia/Sony)
Nikka Costa, "Get Off My Sunshine" (Mushroom/Sony)
Annie Crammer, "Seventh Wave" (EastWest/Warner)
Deni Hines, "I'm Not In Love" (Mushroom/Festival)
Wendy Matthews, "Then I Walked Away" (BMG)

BEST MALE ARTIST
Jimmy Barnes, "Lover Lover" (Mushroom/Festival)
Dave Graney, "The Devil Drives" (Mercury)
Paul Kelly, "How To Make Gravy" (White/Mushroom/Festival)
Trix Perkins, "Far Be It From Me" (Sick/Polydor)
Mark Seymour, "Last Ditch Cabaret" (Mushroom/Sony)

BEST NEW ARTIST
Frank Bennett, "Five O'Clock Shadow" (Mercury)
Finf Scad, "Coppertone"/"Testrider" (Bark/Mushroom/Festival)
Jebediah, "Jerks Of Attention" (Murmur/Epic/Sony)
Rani, "Always On My Mind" (Virgin)
The Superjesus, "Eight Step Rail" (EastWest/Warner)

BEST DEBUT ALBUM
The Earthmen, "Love Walked In" (EastWest/Warner)
Human Nature, "Telling Everybody" (Columbia/Sony)
Leonardo's Bride, "Angel Blood" (Mushroom/Sony)
Rebecca's Empire, "Way Of All Things" (Eternity/Polydor)
Savage Garden, "Savage Garden" (Roadshow/Warner)

SONG OF THE YEAR
Nick Cave, "Into My Arms," Nick Cave & The Bad Seeds (Mute/Liberation/Festival)
Darren Hayes/Daniel Jones, "To The Moon And Back," Savage Garden (Roadshow/Warner)
Paul Kelly, "How To Make Gravy," Paul Kelly (White/Mushroom/Festival)
Powderfinger, "D.A.E.,” Powderfinger (Polydor)

BEST INDIGENOUS RELEASE
Archie Roach, "Hold On Tight" (Aurum/Mushroom/Sony)
Telek, "Telek" (Origin)
Tiddas, "Tiddas" (EMI/Sony)
Warumpi Band, "Stampin' Ground" (CAAMA)
Yolanda Yindo, "Brinula—Wild Honey" (Mushroom/Festival)

Continued on page 74
What’s Up Down Under

A Recap Of Significant Developments On The Australian Music Scene During The Past 12 Months

You Am I, Regurgitator and Christine Anu dominated the nationally televised ARIA awards in September. You Am I, who won six of nine nominations, led the next day for a European tour. Meanwhile, BMG had purchased the group’s label, ZooArt, for a reported $5 million, giving You Am I, as well as acts Screaming Jets, Gustard and Wendy Matthews, new international clout.

In November, the Australian Performing Rights Association cited Nick Cave as Songwriter Of The Year and Tina Arena’s “Wann’t I Good” as Song Of The Year. Crowded House’s farewell performance on the steps of the Sydney Opera House was attended by a crowd estimated by EMI at 250,000.

Sony assumed distribution of Roadrunner in December. Rupert Murdoch appointed his son, James, as VP music & new media of Sony. The move further into the music industry and setting up TK News with Japanese producer Tetsuya Komuro to source talent in East Asia. Columbia Records in the U.S. signed Savage Garden for North America.

In January 1997, influential act-breaking festival Big Day Out staged its final series of shows. Tim Read, managing director of PolyGram Australia was named executive VP for Asia-Pacific, while Polygram managing director Paul Dickson became group managing director (music operations) for Oz. The market leader, Austereo radio network’s joint venture with Malaysia’s MEASAT saw the launch of Hitz-FM in that country, to an audience of 1.1 million.

The February launch of the electronic point-of-sale chart information system ARIA.net saw such genres as country register higher sales. Tim Prescott became managing director of BMG. The Hoodoo Gurus announced their split. Channel V and MTV arrived in the market, taking over local Red and ARC-TV channels, respectively.

Warner Music, whose A&R motto is “export or perish,” signed four acts to North America: Regurgitator to Reprise, the Earthmen to Primary/Sire and Keith Urban & The Ranch to Capitol, while The Superjesus is a joint signing with Warner Bros.

In March, the Pacific Circle Music Convention was announced for this September as a new international industry meeting. Mushroom Records ended its distribution relationship with Festival after 25 years in favor of a new deal with Sony. Mercury managing director Tim Delaney, who transferred to London as a VP of international, MOG, now reported by de Wolfe—who previously held that London post. Savage Garden’s album “Truly Madly Deeply,” on Roadshow/Warner in Australia, sold 93,000 copies in its first three days.

During April, retail was reeling from a soft first quarter. The Australian government contemplated relaxing parallel-import restrictions to bring down CD prices—leading to warnings of retaliation from trade bodies in the U.S. and the European Commission. ARIA announced plans for an all-Australian Top 20 album chart. Sony split into Epic and Columbia labels, poaching Bradsch’s general manager Matt Campbell to head Epic. EMI signed the Seekers for a reported 4 million Australian dollars, the largest deal for a local act.

PolyGram International Publishing bought out its remaining 50% share in MMA Music in May, acquiring the catalog of INXS, You Am I and Screaming Jets, among others. Shok opened its first U.S. office. Australasian Performing Rights Association (APRA) initiated a meeting for the first time in 10 years between radio and the record business, at which attendees learned new radio licenses would not be available until 1999.

In June, BMG bought into indie Rubber Records. Mushroom, in the wake of overseas success for Deni Hines, Peter Andre and Garbage, introduced a new senior-management team and expanded its A&R and promo teams. The Clouds split up.

In July, APRA claimed a world first with a new system of census-tracking of commercial radio outlets here and in New Zealand, increasing the hours logged a year from 100,000 to 1.3 million. Country Music Association signaled a push Down Under by appointing its first local representative, Trevor Smith. Longtime indie Hot split from TWA and set up its own Didgederod distribution. V2 arrived Down Under, appointing Sony as its distributor. Shock underwent a big restructuring to strengthen its organization.

After a bidding war in which offers surpassed 1 million Australian dollars, the renowned Gold Chisel, the country’s most popular act of the 1980s, signed with Mushroom Records in August. The deal promises the band a high degree of creative freedom.

There’s never been such a diversity of talent before. But that doesn’t mean every act is worth signing. It’s still a case of finding a diamond in the rough.”

—Tim Prescott, BMG

Group. Described by Chugg as “a five-day conference on initiatives and strategies to capitalize on the music world’s last Shangri-la,” the event will include showcase performances, experiments, workshops and a fan fair, technology and memorabilia displays, a massive CD sale, a musicians’ golf tournament and closed-door industry meetings. It will coincide with the 11th annual ARIA awards in Sydney Sept. 21.

In other developments, the country market was revitalized after the launch in February of the electronic point-of-sale chart information system ARIA.net showed higher sales for the genre than previously expected. Festival signed country artists including Don Welsey (grooming him for the teen market), Sydney’s Stetsons and Adelaide bluegrass act Trevor & Kim Warmer. Fiddle player Pixie Jenkins found a home at ABC and singer/songwriter Felicity at EMI. Country acts making a dent abroad include Capitol’s Keith Urban & The Ranch and Aria’s Sherri Austin. Sony’s Tommy Emmanuel is working in Nashville on his second album with Chet Atkins. ABC is negotiating to showcase Gina Jeffreys in Asia.

TROUBLE AT HOME

And yet some of the momentum for new acts at home was lost when, after a boom year in 1996 (14% unit sales growth and sales volume rising from $290 million to $368 million), the domestic market flattened out. Figures released by the Australian Record Industry Association (ARIA) registered an 8% slump for the first half of 1997. The music industry had been forewarned. Reasons were several-fold. A flat economy, despite the lowest interest

Continued on page 77
IN ORBIT:
REGURGITATOR (ON REPRISE)
THE SUPERJESUS (ON WARNER BROS)
THE EARTHAHAN (ON SIRE)
SINGLE GUN THEORY (ON NETTWERK)
The Ranch (On Capitol)

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CRITIC'S CHOICES

Continued from page 69

**Artist:** Grinspoon

**Album:** "Grinspoon's Guide To Better Living"

**Label:** Grudge

**Distributor:** Universal

**Publisher:** None

**Manager:** Apollo Artists

**Booking Agent:** Trading Post Agency

Aged between 19 and 24, the members of Grinspoon emerged from Lismore, a laid-back hippie haunt in New South Wales, which singer Phil Jamieson says "is a place where you rehearse continually because there's not a lot to do." It paid off when a two-song demo, recorded in three hours, won radio network Triple J's Unearthed contest. National attention for their EP "Licker Bottle Crazy," is followed this month by the debut album, a psychedelic pop extravaganza of continually moving textures. "We've a wider definition than most '90s band are allowed," says Jamieson.

**Artist:** Monique Brumby

**Album:** "Thylacine"

**Label:** Columbia

**Distributor:** Sony Music

**Publisher:** Mushroom Music

**Manager:** BB Management

**Booking Agent:** I.L. Frenzi Harbour

"Thylacine" is the Latin word for Tasmanian Tiger, an apt term for 22-year-old Monique Brumby, who was born in Tasmania in the Chinese year of the tiger. Her semi-autobiographical debut album is classy and, in cases like the song "Fallen Angel," quite moving. Brumby began writing in high school and busked for a while before heading for Melbourne's acoustic circuit. "Thylacine" was produced by David Bridie of the group My Friend The Chocolate Cake, recently known for his production work with Christine Anu and PNG's George Telek. In August, Brumby visited the U.S. for meetings with executives from Columbia Records, with an eye toward an American release. She intends to record again later this year. "I love performing my older songs," she says, "but they were written when I was 18."

**Artist:** Spiderbait

**Album:** "Ivy And The Big Apples"

**Label:** Polydor

**Distributor:** PolyGram

**Publisher:** None

**Manager:** Long Management

**Booking Agent:** I.M.E.

Spiderbait's leaps between bursts of fuzzpop and acid-metal anchored "Ivy And The Big Apples," which went to No. 3 on the national album chart. In the wake of that success, this fiercely alternative act received lucrative offers to expose its music, including a Coca-Cola ad and a show at a Super-League rugby game. The trio from the New South Wales town of Finley turned them down in favor of solo side projects to be issued this year under the unlikely moniker Hot Rolls And The Shits. Says drummer and singer Kram, "We don't want to put out a Spiderbait record for the sake of putting one out. We're keen to not to repeat ourselves." Within 12 months, the act toured three times through Canada (where the album is issued through Polydor Canada), and European dates are expected soon.

**Artist:** Diana Ah Naid

**Album:** "ST"

**Label:** Origin

**Distributor:** MDS

**Publisher:** Leosongs

**Manager:** None

**Booking Agent:** None

After her mother died when she was 1, Diana Ah Naid's father took her and her two brothers around the country...
behind the scenes. The journey ended 14 years later, when she settled in northern New South Wales. Two years later, she had a son, Stone. Now 21, Ah Naid is extremely confident, and with every good reason. A friend's uncle saw her perform and gave her $10,000 to make an album. A track “I Go Off” was sent to the Triple J radio network and received enough high-rotation play to earn major labels' and management interest. But Ah Naid linked with Origin, a Sydney indie with a roster of acts that have long shelf lives. Her album, remixed by Gang Gajang's Buzz

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**ARTIST:** Scenerey Jets
**ALBUM:** "World Gone Crazy"
**LABEL:** rooArt
**DISTRIBUTOR:** BMG
**PUBLISHER:** MMA/PolyGram
**MANAGER:** Grant Thomas Management
**BOOKING AGENT:** Premier Harbour

When Scenerey Jets burst out of Newcastle over five years ago, critics hailed them as the next hard-rock band to follow AC/DC to international success. A powerhouse live act, the Jets toured regularly, driving earlier albums to platinum sales (70,000) at home while creating pockets of fan support in Europe. "Right from the very beginning, the agenda was to play with the big guys," acknowledges singer Dave Gleeson. The album, issued in Australia last month, boasts a selection of strong songs and dynamic production courtesy of British producer Steve James.

**ARTIST:** Big Heavy Stuff
**ALBUM:** "Maximum Sincere"
**LABEL:** Hypnotised
**DISTRIBUTOR:** Shock
**PUBLISHER:** Mushroom
**MANAGER:** Lengshad Management
**BOOKING AGENT:** JMC

Unlike the "next big thing" tag of his earlier band Ups & Downs, guitarist Greg Atkinson describes Big Heavy Stuff as "quiet achievers. We've slugged on and put out records which captured what the band's about." The "Covered In Bruises" EP, one of the best-selling indie records of 1995, displayed the band's rumbling bass and serrated guitar lines. Its debut album, "Maximum Sincere," widens the appeal, with four tracks featuring strings. It was released in Japan (The Quatro Label) and throughout Southeast Asia (Pony Canyon) in August, with ongoing negotiations for a U.S. release.

**ARTIST:** Leonardos Bride
**ALBUM:** "Angel Blood"
**LABEL:** Mushroom
**DISTRIBUTOR:** Sony
**PUBLISHER:** Mushroom Music
**MANAGER:** Norman Parkhill
**BOOKING AGENT:** Premier Harbour

When an acoustic duo teamed up with conservatorium-trained jazz players three years ago, the result was inevitably compelling. A further mix of street poetry and chic mysticism made Leonardos Bride a hit with local audiences. The single "Even When I Sleep," peaked at No. 4 nationally on the ARIA charts, while the album hit No. 25. Following its chart presence in New Zealand, the band will tour through Southeast Asia in late September, when the album is released in a half-dozen territories through Mushroom's international partner, BMG. A Japanese release is set for October.

**ARIA NOMINEES**

Continued from page 69

**BEST INDEPENDENT RELEASE**
Deadstar, "Don't Let It Get You Down" (Mushroom/Festival)  Dirty Three, "Horse Stories" (Anchor & Hope/Shock)
Even, "Less Is More" (Rubber/Shock)
Ed Kuepper, "Frontierland" (Hot)
Savage Garden, "Savage Garden" (Roadshow/Warner)

**BEST DANCE RELEASE**
Boo & Mace, "Flowers In The Sky" (Prozac/Shock)
The Lord's Garden, "Journeys" (ACML/Sony)
Our House, "Floorspace" (MDS)
Pendulum, "Coma" (MDS)
Wicked Beat Sound System, "Music From The Core" (MDS)

**BEST COUNTRY RELEASE**
Troy Cassar-Daley, "True Believer" (Columbia/Sony)
Graeme Connors, "The Road Less Travelled" (ABC/EMI)
Dead Ringer Band, "Living In The Circle" (Massive)
Tina Mylron, "Lying In My Bed" (ABC/EMI)
Keith Urban & The Ranch, "The Ranch" (WEA/Warner)

**BEST ADULT CONTEMPORARY RELEASE**
Anne Crummer, "Seventh Wave" (EastWest/Warner)
Tommy Emmanuel, "Can't Get Enough" (Epic/Sony)
Ed Kuepper, "Starstruck" (Hot)
My Friend The Chocolate Cake, "Good Luck" (Mushroom/Festival)
Vika & Linda, "Princess Tabu" (Mushroom/Festival)

**Karma County**
**ALBUM:** "Last Stop Heavenly Heights"
**LABEL & DISTRIBUTOR:** TWA

Karma County fuses Middle Eastern musical influences with country blues, gaining an emotional effect inspired by Elvis Costello's 1986 album "King Of America." Says Brian Gallagher, singer and guitarist, "I apply two creeds to my music. One is composer Maurice Revel's belief that music is emotional first and intellectual second. In other words, get the idea out and tidy it up later. The second is from a 19th-century French pianist who observed that music and words should be a marriage of love and conve-
ience. If you write something you don't believe in, it shouldn't be there." The debut album, "Last Stop Heavenly Heights," combines urban and country, native and immigrant. Not surprisingly, the act has aroused interest in the U.S.
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Top-Selling Singles: January–June 1997 (Source: ARIA)
1) "Truly, Madly, Deeply" (Roadshow/Warner)—Savage Garden
2) "Don't Let Go (Love)" (EastWest/Warner)—En Vogue
3) "Last Night" (BMG)—Az Yet
4) "Stutter" (Sony)—Unique II
5) "Breathe" (Sony)—Prodigy
6) "I Finally Found Someone" (A&M)—Bryan Adams/Barbra Streisand
7) "Don't Go Breaking My Heart" (Mercury/PolyGram)—Hanson
8) "Freak" (Murmur/Sony)—Silverchair
9) "Edelweiss" (Transistor/BMG)—Whigfield
10) "Sexy Eyes" (Transistor/BMG)—Whigfield

TRADE CONTACTS
HPI national group: ARIA
Mechanical-rights society: AMCON
Performing-rights society: APRA
Music-publishers association: AMPAL

WORLD MINES AUSTRALIA
Continued from page 70
rates in 17 years and an inflation rate of 0.5%, showed consumers were unwilling to spend. The unemployment rate was 8%, with youth joblessness at 10%. There was a dearth of blockbuster releases—although albums by Savage Garden, the Corrs, Celine Dion and Alani Morissette broke the half-million-unit sales mark.

The computer-game sector siphoned teenage cash; Sony PlayStation sold a half-million software units and 300,000 hardware units, while demand for Nintendo’s 64 was so extensive that supplies dried up for six weeks. The opening of casinos in Sydney and Melbourne diverted older entertainment spending.

"There's considerable interest in Australian acts from abroad. Interestingly, I'm finding it difficult to get quality acts from the contemporary rock field. The fresh talent is mostly in pop and country."
—Kathy McCabe, EMI

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Sony Music Entertainment Australia

Bull says retail rose to the challenge, with more creative marketing and branding, and expanded their customer database to increase target marketing and create loyalty programs. ARIA's convention in Sydney this month serves as a forum to address challenges and opportunities.

ON THE BRIGHT SIDE
All was not doom and gloom on the domestic front. The Triple J radio network added 30 more outlets through regional Australia. The arrival of MTV and Channel V jump-started the pay-TV industry, with the "telecommunications Strategies Report," released last month, forecasting market penetration would jump from the current 16% level (or 650,000 subscribers) to 26% or 25% by the end of 98. A new ABC-TV show "Recall" proved, through an anarchic format, to break new acts.

ARIA switched to electronic point-of-sale data collection for its charts with ARIA.net, launched 20 actions against alleged pirates, negotiated with pay-TV for a local quota and successfully argued for self-regulation of the record industry instead of government-imposed censorship.

Continued on page 78
1989 was a big year for music
Shock Export sold their first CD

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1997... 4,000,000

The country market was revitalized after the launch in February of the electronic point-of-sale chart information system ARIAnet showed higher sales for the genre than previously expected.

Moves (which would have cost an estimated $1,500 per record released here).

Emanuel Gandil at ARIA believes that the government next year will finally introduce the long-awaited transmisions right covering digitally delivered music.

Major labels learned to break acts at home through showcase tours, with Warner accounting for 26 visits by international artists this year. "We've learned that, too often, a company is dictated to by outside influences. Faith and commitment to your gut instinct is important," says EastWest's Hanlon. He notes that excitement over American artist Jewel, after she appeared at a Warner Music conference in Australia, helped the company break radio's reluctance to program the singer. The label managed a top 10 single and platinum album (70,000-units) for the artist in her best-selling territory outside the U.S. and Canada.

Sony's Denis Handlin is characteristically exuberant. "We've just got to work hard and smarter, create some exciting music, encourage retail to become more like consumer magnets, and market more actively through new technology like DVD and the Internet. That Savage Garden can sell half a million proofs that you can't keep a bunch of good songs down. Somewhat dramatically, I'd say we're in the throes of a great revolution in the music industry, and I love a challenge like this."

Independents restructured for a greater share of the market. Shock and MBS in particular brought in personnel from sales and marketing divisions at the majors. "We're turning 16; it's about time to join the big boys," says Shock Records director David Williams. Shock had more signings in Asia and Europe, opened an office in San Francisco and has plans for one in Japan. Myriad dance labels, such as Creative Vibes, Dirty House, Colossal, Sirius, Transistor, Prozac and Vicious Vinyl, found new markets.

With worldwide successes continuing to roll in and strong domestic sales expected from upcoming homegrown and international artists alike—Oasis, Janet Jackson, Mariah Carey, Midnight Oil, Tina Arena, Seal, Rod Stewart, Kylie Minogue, Green Day, Metallica and the Corrs—the Australian industry's outlook for the second half of 1997 is decidedly upbeat. ■
NEW YORK—In an unusual move for the venerable classical label, Deutsche Grammophon (DG) is releasing a compilation CD aimed squarely at mainstream audiences, the musical crossover to the new book "Tune Your Brain" by author/ethnomusicologist Elizabeth Miles.

Out this month from Berkley Press, "Tune Your Brain" pulls together scientific research from a number of different areas in an effort to teach readers how they can use music to alter moods and improve their health.

For the companion "Tune Your Brain" CD, out Sept. 16, Miles culled material from DG's vast catalog to illustrate her various points. In detailed liner notes, she has listeners understand and apply the concept, and with complete citations of the original sources, the CD also serves as an efficient, label sampler.

DG VP and label director Albert Imperato acknowledges that this is a different type of marketing effort for DG and sees it as a celebration of classical music. He also says it's a way to engage and educate new listeners that fits well with the label's overall image and philosophy.

"We selected this project for a very specific reason," he says. "A lot of the flesh and real-life human issues in classical music have sort of been pushed out of the process. You're not supposed to talk about how the music or the emotions and spurs idealism, but you can't have a critical discussion of Beethoven's music that doesn't discuss the emotional impact. I think we serve this music by helping to promote the goals that all the composers have had."

Miles offers extensive and diverse discographies in support of each chapter—or desired effect, such as relaxation—and includes an 800 number through which readers can order any of the discs mentioned. She points out that classical music was the most logical choice for a companion CD.

"Part of the intrigue of this project is a lot of the music that has been used in experiments is classical, so it's proven that it works. But it's also what I like to call super-powerful, especially from the neurological standpoint, because it's more complex," Miles says.

She adds that classical music has the added benefit of being a familiar entity to most listeners, even if they are not fans, and is less likely to turn off or distract listeners than, say, rock or world music.

And we said, 'Yeah, this is kind of neat,'" says Kimberly Theodore, assistant PD at KGGG ("It expands the concept of how music can fit into everyone's lives, and it's useful information. We've already had a lot of positive response from our listeners."

To support the effort, DG is also advertising the "Tune Your Brain" CD on the station. October also brings attention tags for Tower Records, and, in November, DG will key the spots to Borders Books & Music. The label is working on setting up in-store appearances for Miles and attempting to cross-merchandise the book and CD at each store. The book and CD have the same cover artwork, and each will carry an ad for the other.

In November, "Tune Your Brain" will be featured as part of DG's "100 Reasons You Should Be Listening To Classical Music" promotion with Borders (Billboard, Aug. 30). The overall promotion includes a DG-selected listening station, as well as a package of value-added cross-promotions and contests. The campaign for "Tune Your Brain" will expand to the national level once the label is able to gauge initial consumer interest. So far, Miles is slated to make in-store appearances in California, but DG and Berkley Press will be working toward gaining national publicity and television exposure for the author.

"One reason we have such a tough time marketing classical music is because it appeals to people in all demographics in every country. 'Tune Your Brain' targets Americans in particular because it captures the quintessential American experience of wanting the quickest way to self-improvement, and Elizabeth shares the same missionary zeal in terms of understanding that classical music is uniquely good and powerful," Imperato says.

The "Tune Your Brain" CD is designed to be a "mood journey" through the various states explored in the book. Miles' liner notes provide brief examples of her research as well as how the selected music works for each.

(Continued on next page)

Recordmasters co-founder Mike Richman and his son Colin, right, show off the successful Classics outlet in the Rotunda mall. (Photo: Steve Traiman)

At 25, Recordmasters Is Venerable Baltimore Indie

BALTIMORE—Mike Richman has survived as an independent record retailer for more than 37 years, currently operating three Recordmasters outlets in one of the oldest, and newest, Baltimore-area malls.

Success is due to an unusual set of factors: a focus on classical and jazz, as well as a broad mix of many other genres; an aggressive music tape approach; an aggressive mail-order business; and video rentals. The formula earned Recordmasters the accolade "best eclectic music store" in Baltimore magazine's recent annual list.

"My partner Bill Rush and I are still around because we've never stopped being listeners," he emphasizes. Richman has a classical background, and Rush is a jazz aficionado, but both had an ear for what they first offered in a "cosmic music" section and now is found in the new-age rack.

"There are a few vital keys for survival as an indie today," Richman says. "You've got to remain fully stocked year-round, you've got to be competitive on pricing, and you've got to be flexible to anticipate your customers' continuing, and changing, tastes."

"If there's any one reason that stands out, it's that both Bill and I still work the stores every day. You can't take away that many years of knowledge in this business," he adds.

Richman cut his music teeth in the early '90s with Modern Music House, one of the first suburban Baltimore indie chains, with four stores. He then joined Nat Barnett with the Hi-Fi Rec-ord Shop, which became Record & Tape Collectors, one of the area's first full-catalog stores, in the Roland Park section.

By 1972 Richman, along with Rush, had put enough financing together to open two stores. They had one of the first retail outlets in the Roland Park Rotunda mall, which at the time had only anchor stores Giant Foods and Rite-Aid Drugs. The second store was located in the Cockeysville neighborhood.

The main Rotunda outlet is about 2,700 square feet, and is joined by a satellite 700-square-foot Classics outlet just across the mall. "Why listen to rock when you're buying Bach?" is a

(Continued on next page)
slogan they still use effectively in print ads. The Cockeysville outlet was closed, and a new 2,800-square-foot store was opened in the new upscale Kenilworth Park Mall in suburban Towson, Md., which caters to more adult-oriented music tastes.

Richman credits Recordmasters' longevity to what he calls the "personal touch, with friendly customer service from a knowledgeable staff that has built a local neighborhood business in both locations."

Included are his son Colin, now 27 and Rotunda Center manager; who started as a stock boy at age 13, Carl Loche, manager of the Kenilworth store; Jim Bailey, manager of the classical outlet; Jim and jazz buyer; and Victor Walters, jazz and R&B music expert.

Although Mark Richman says that radio hasn't done well as an advertising outlet for music in the Baltimore area, Recordmasters does support Baltimore Juniors' WBLC. Rich has a home studio and "new release" show that gets good listenership based on call-ins and store traffic following each program.

"The co-op situation has changed dramatically over the years, and now it's almost nothing," Richman observes. He does deal good cooperation from distributors, including Independent National Distributors Inc., Malverne, Select-O-Hits, and M.S. Distributing.

This helps with monthly print ads in Baltimore alternative weekly City Paper and a holiday mailer.

On the promotion side, the stores lend recordings for in-store play in other, non-music retail outlets in both malls, getting some nice referral business. Richman notes that they've done an ongoing series of soundtrack promotions with the Sony Twin Theaters in Rotunda Center, which features art-house movies. He cites success for films like "Forrest," "Shine," and "Brassed Off," among others.

While CDs represent about 70% of overall music business, tapes are still a strong 30%, much higher than the dwindling industry average. "We know it's a disappearing market," he says, "but with our eclectic mix of music and our faithful customers, they know where to come for tapes for their homeboxes, Walkmans, and car players."

There's also an interesting mix of what Richman calls "accessories and et cetera stuff." This includes CD and tape cases and stands, blank tapes, headphones and other audio accessories, rock and rap posters and sticker, and a magazine rack with nearly 100 music and general-interest titles.

Mostly as an accommodation to customers, Recordmasters has an early commitment to video rental when the first 20th Century Fox movies came out on tape in the early '80s and Schwartz Bros. became one of the first area distributors to get into video. The stores offer a large selection of titles but keep a tight inventory due to space. The price is a competitive $2.99 rental for two days. The stores do some well-through business and a good trade in used videos.

Pricing is equally competitive on the music side, with at least three other major outlets close to the Rotunda stores and several near the Kenilworth Park location. A sale-scale offers about 140 titles at $11.99 for CDs and $8.99 for cassettes, with new releases offered at $12.99 and $13.99 for CDs, and $9.99 and $10.99 for tapes when available. There's also an active buying and selling of used CDs.

The mostly classical mail-order business, also handled by Bailey, has gotten a big boost since the retailer's World Wide Web site went up about two years ago. With new releases highlighted at http://www.recordmasters.com, the retailer has seen a growing number of E-mail orders. Richman and Bailey will be doing more couponing on the Web in the future, as well as promotions, including an upcoming one with Angel Records for now new releases. They both see a lot more mail-order sales potential via the Web site outside the Baltimore area.

As for the future, "DVD is our next big commitment," Richman says. "We're actively trying to get into the business very soon, working with PolyGram on an introductory program. Music video business has always been just so-so for us, but DVD video movies and music releases could be really big. And when DVD Audio comes online in the next two years, Recordmasters will be ready."
Fuji audio tapes perform no matter how you measure them.

Consumers measure a tape's performance by how well it reproduces music. But retailers also have to be concerned with how it makes the cash register ring. Fuji Audiocassettes, Digital Audio Tape and recordable MiniDiscs give your customers the superior sound they want. And you get the exceptional retail features you need: eye-catching packaging, flexible merchandising options, great margins and repeat customers, just to name a few.

So while the other brands dazzle you with technical data, call 1-800-755-3854, extension 8211 and ask for a Fuji rep to show you something a little more interesting.

FUJI. A new way of seeing things.
ON THE ROAD: Retail Track spent the week on the road, first at the Trans World Entertainment Corp. Convention and then onward to the National Assn. of Recording Merchandisers' (NARM) Fall Conference.

The Trans World Convention was held Sept. 6-10 at the Sheraton Hotel in Saratoga Springs, N.Y., and it was a very upbeat affair. No doubt thanks to the chain's kick-ass performance over the last year, the troops were ready to celebrate. The labels helped them accomplish this by supplying performers who excel at party music, including Buster Poindexter, Tower Of Power, and the Average White Band.

From there I headed out to California for the NARM conference, or mini-NARM, which was held Sept. 11-14 at the Marriott Laguna Cliffs Resort in Dana Point. Mini-NARM was well attended, and like all NARM conventions, attendees get out of it what they put into it. In other words, those offering their opinions to Retail Track gave the affair mixed reviews. But whether they liked the conference or not, the hotel got an overwhelming thumbs down as a place considered not conducive for hosting a NARM event. On the other hand, the Dana Point/Laguna Beach locals got an overwhelming thumbs up as a splendid place to hold the event, ad infinitum.

Anyway, while I was at mini-NARM, I ran into Barney Cohen, CEO of Valley Record Distributors, who brought me up to date on the latest events at his company.

First off, he reported that he has hired Wall Street investment banking firm J.P. Morgan to help the company raise equity, possibly through a public offering. “Our goal is to sell one-third of the company and raise $55 million or $40 million, although we have yet to do a serious valuation of the company,” Cohen stated.

I pointed out that Alliance Entertainment Corp.’s Chapter 11 filing may make the possibility of selling a public offering a difficult proposition. Cohen conceded, “That’s one of the challenges. We don’t want to trash our competitors, but we will want to distance ourselves from the Alliance situation.”

But he pointed out that music retail has been reporting stronger numbers to Wall Street, which should help strengthen Valley’s position. Also, he pointed out that Valley has a very different account base than Alliance, with 65% of its volume coming from independent stores. Alliance is more reliant on chain business.

In other Valley news, Cohen reported that the company just broke ground in Louisville, Ky., on a 330,000-square-foot distribution facility. “It’s mezzenine-able and can be expanded as well,” Cohen said, meaning that in addition to putting in a second level, the property allows for the warehouse to be enlarged beyond the 330,000-square-foot ground-floor area.

He said that both the Valley facility, which measures 185,000 square feet, and the new one will be complete stock-ing branches. He said that after studying the issue, Valley executives decided not to split inventory between the two facilities.

Also, as a result of the new facility, the company will implement numerous upgrades to its current system, which will be applied to the Valley warehouse as well. He adds, “And we think our current warehouse is pretty special already.”

In addition to recently launching a music label, Valley Entertainment, the company continues to digest its acquisition of Star Video, Cohen said. He said that the two companies are putting together their computer systems, adding that the process will take another six to nine months and “by this time next year, the integration of the two companies will be completed, and we will be running smoothly. We want to get it so any salesman can sell any product,” meaning that those currently working as video salesmen will also be able to sell music and vice versa.

(Continued on page 81)
Shuttering Appears Imminent For INDI
Closure Would Leave Labels In Lurch For 4th Quarter

ENDGAME FOR INDI? As this is written, there has been no official word on the fate of Alliance Entertainment Corp.'s Independent National Distributors Inc. (INDI). Ed Christman reported in those pages last issue that it is believed the firm will close its doors by the end of the year (Billboard, Sept. 20).

Demoralized INDI staffers contacted by Declarations of Independents were virtually certain that Alliance, which filed for Chapter 11 bankruptcy protection in July (Billboard, July 26), would officially communicate a shutdown date to employees by the close of the week ending Sept. 20. One reliable INDI source confirmed that the company has told its labels to seek other avenues to sell their fourth-quarter releases.

A source at one INDI label says that the distributor has laid off a half-dozen New York-based label managers, essentially leaving vendors with no one with whom to communicate.

Perhaps the best indicator of a probable imminent closure of INDI was the firm's diminished presence at the National Assn. of Recording Merchandisers (NARM) Mid-Year Conference, held Sept. 11-14 in Dana Point, Calif. The event is basically a retooled version of NARM's Fall Wholesalers Conference, the annual indie label-distributor huddle held in previous years in October in Phoenix; this year, the renamed confab was moved up a month and wrapped in a retail component.

In past years, INDI dispatched an enormous platoon of sales personnel to the late-year NARM event; in fact, no other distributor came close to equaling the company's strength there. This year, INDI was represented by only three executives—president Larry Stessel, senior VP Joe Parker, and VP Todd Van Goep. None of the company's senior salesmen were in attendance.

An INDI source says that after some waffling that sent trips to Dana Point for the company's salespeople scheduled, rescinded, and then reinstated, the staffers finally had their trips canceled Sept. 5, six days before the start of the sit-down.

INDI's salesmen had already noted with alarm the ongoing defection of beleaguered INDI's retailers in the company's ranks as the financial woes of the company's parent deepened, and that erosion has continued in the two months since Alliance's bankruptcy filing.

Possibly the most catastrophic exit was that of American Gramaphone, the Omaha, Neb.-based label that is home to founder Chip Davis' act Mannheim Steamroller, and possibly INDI's volume leader. On Aug. 29, the label—which has another potentially big-selling Christmas album by Mannheim in the pipeline for October—sealed a new national distribution pact with Navarre Corp. in New Hope, Minn. (Billboard, Sept. 20).

Other companies that have left the INDI fold in recent weeks include W.A.R. (now with Select-O-Hits), Instinct (now going through Koch), JVC, Varlock, and Shock. The most recent vendor list supplied to Declarations of Independents encompasses only some 55 labels, including proprietary operations Castle, Concord Jazz, and One Way; only 20 are exclusive deals. Before its major housecleaning early this year, INDI distributed hundreds of labels.

An INDI source also notes the departure of one high-profile sales staffer, John Horn, who serviced Camerlot Music and other Midwestern accounts out of Cleveland. Horn has reportedly taken a job with another national distributor:

"Stunning" may be the only word that adequately describes the reversal of INDI's fortunes. One source notes with dismay that only four years ago, INDI was the exclusive national distributor of one of the biggest singles in history, Tag Team's "Whoomp! (There It Is)." Only a year ago, an Alliance executive told us that INDI controlled 20% of the domestic independent distribution business.

And by December, it all may be . . . gone.

Maybe "stunning" isn't a good enough word, at that.
group and a veteran of the Jeff Beck/Jan Hammer unit, was drafted on drums; and a jazz-bred wild card, former Miles Davis sideman Sonny Fortune, appears on saxophone.

Of Fortune, whom DiNizio used to hear regularly at New York's Village Vanguard, the leader says, "I always thought he was heir to the Coltrane legacy. Sonny was my Coltrane."

Had Dina not intervened, another jazz player probably would have filled the drum chair on "Songs And Sounds." According to DiNizio, Tony Williams, another veteran of Miles' band and leader of the spectacular early fusion group Lifetime, had agreed to do the record; DiNizio was stumped to learn just before sessions were scheduled to begin earlier this year, that Williams had died after undergoing what he thought would be minor surgery. As constituted on the Velvel release, the band supplies meaty backing for a purely and powerful batch of new original songs, which DiNizio says were inspired by some dark hours in his life.

"This record is a reflection of the demise of my marriage and the neurosis of my hand," he says. Probably the most potent number on the album is the almost uncomfortably affecting "Tina," addressed to his young daughter. "I was concerned about that track," DiNizio confesses. "It was so personal to me. I was unsure about putting it on the record. But it stays."

While one or two of the songs date back to 1969, when "A Date With The Smithereens" was issued by RCA, most were penned in a rush following a week of sole shows.

"I thought that if I booked some coffeehouse dates and did it all myself, I'd get a breakthrough," DiNizio says. "All the material came out in a week. I did the demos in one night at my kitchen table at my house in New Jersey."

When it came time to record the songs, DiNizio turned to Don Dixon, the crafty pop fabricator who had co-produced "A Date."

"One bonus on this project was, every time I headed into Smithereens territory, Don would come over, he'd stop me," he says. "I think that was good."

Having finished a run of gigs with the Smithereens this summer, DiNizio plans to support "Songs And Sounds" with dates featuring the band based on the all-for-the-record in Septembein with radio stops in Denver, San Francisco, L.A., and San Diego.

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**DG COMPILATION HELPS ‘TUNE BRAINS’** (Continued from page 79)

**RETAIL TRACK** (Continued from page 82)

SPEAKING OF ALLIANCE, last issue in a news story I reported that Richard Bernsten, who heads up R.A.B. Holdings, is interested in acquiring the Alliance One-Stop Group. Bernsten, who was chairman of Western Publishing for 10 years, has an extensive background in distribution, having once owned Harris Wholesale Drug, and his R.A.B. Holdings owns Milemark Distribution Services, based in Leicester, Mass., which sells health and beauty products and specialty foods to supermarkets.

Bernsten and I spoke at length about distribution. For instance, in addition to the distribution companies he now owns or did own in the past, he points out that "to a great extent a lot of the strengths of Western Publishing was our distribution capabilities. We serviced 124,000 stores, including 70,000 rack accounts. We were a very distribution-oriented company."

(Continued on page 86)
Sharon, Lois & Bram Return With Their ‘Skinnamarkin TV’

S.L&B RETURN: Child’s Play caught up with Sharon, Lois & Bram in a Toronto recording studio Sept. 9, where the venerable children’s trio was in the midst of an intensive recording session. Sharon Haspmon, Lois Lillian and Bram Morrison were laying down vocal tracks for the many musical numbers on their soon-to-debut television series “Skinnamarkin TV.”

The program premieres at 11:30 a.m. (EST) Oct. 27 on cable network the Learning Channel (TLC), where it will be shown Monday through Thursday during TLC’s commercial-free preschool block “Ready, Set, Learn!” In January, it begins running twice a day. In the trio’s home base of Canada, the show will also air on Saturdays on the Canadian Broadcasting Co. (CBC) network. A soundtrack album from the show will be released next year from what will be the first “Skinnamarkin TV” home video product, according to Steve McNie, president of the trio’s Toronto-based label, Elephant Records (distributed in the U.S. by Drive Entertainment).

“Skinnamarkin TV,” produced by Twist Productions for Skinnamarkin Entertainment in association with Craftsman & Scribes Creative Workshop, TLC and the CBC, is S.L&B’s triumphant return to television after nearly a decade. The trio’s long-running program “The Elephant Show,” which garnered it major followings in America and Canada alike, last aired new episodes in 1989. (“The Elephant Show” is still in reruns statewide on cable.)

Along with its 5-year-old, Lily, we had the opportunity to observe S.L&B’s recording sessions at Toronto’s Inception Sound Studios. Working their three-part-harmony magic on the booby old-timey tune “Everybody Happy,” these seasoned pros nailed it in less than 30 minutes. (Ever the perfectionists, though, they weren’t 100% satisfied. “You know what I don’t like?” said Haspmon after the final take. “The descending run,” offered Morrison. “That cheapens me every time,” affirmed Haspmon. Of course, it sounded just grand from our vantage point.)

The first 26-episode run of “Skinnamarkin TV” requires the trio to eat a staggering 120 songs. Six full-length numbers are performed in each episode, along with dozens of little theme songs and commercials. “Skinnamarkin TV,” you see, is set up as a parody of a television network. “It’s a humorous takeoff on TV!” says Lillianstein, “with news, weather, sports, an exercise show, a cooking show, game shows, soap operas, etc.” A pair of animal characters (mostly costumed humans), Ella Elephant and C.C. CopyCat, contributes to the fun. Segments last from one to three minutes and are centered around the music. “Usually in kids TV” says McNie, “the script is written, and then appropriate songs are plugged in. With ‘Skinnamarkin TV,’ the show’s 16 writers are writing scripts to the music.” Producer Paul Mills, who (Continued on next page)
CHILD'S PLAY
(Continued from preceding page)

his current distribution endeavor is through Millbrook, which will do about $300 million this year. He adds that the company has a $1 million–square-foot facility in Harrison, Ark., with sufficient capacity to stock music product, should the company pursue an alliance acquisition.

He says that while the music business is clearly different than the businesses he has experience in, there is a fundamental similarity to all forms of distribution.

The problem that Alliance executives had, according to Bernstein, was, "In the music business, we are a one-stop shop." He says, "It fills an important economic position of getting product to the people and stores we want to serve.

He says that his team has experience in providing service to manufacturers in helping them get product to retailers and in providing services to retailers, in helping them to effectively merchandise it.

In fact, he says, his company is effective in bringing in product that many artists aren't familiar with. For example, Millbrook has relationships with nearly 15,000 supermarkets, which he sees as an area ripe for carrying music in some capacities. "We can provide product that is out of a merchant's norm," he stated. "We can put it up, break it down, and get it off the floor so over 300 people who do nothing but service us..."

He says that should he have the opportunity to acquire Millbrook, his goal would be to turn around the company by "fixing the core distribution business and making it work on all eight cylinders."

He adds that the core business is serving both the manufacturer and the retailer, and "that's the business we want to be in."
CHICAGO—Dads inaugurated the last big trend in children’s video three years ago when they wielded camcorders to tape real-life kiddle documentaries focusing on trucks, trains, road graders, and all manner of heavy machinery. Now it’s mom’s turn to be an independent producer.

Inspired by the runaway success of “Babymugs!,” the focus is entertainment that incorporates child development, based largely on mothers’ own observations about their children.

“There’s a plethora of titles produced by educators, but parents want products made by other parents,” says Meredith Emmanual, director of acquisitions and licensing for MVP Home Entertainment in Canoga Park, Calif., which picked up “Babymugs!” and has since acquired other mom-produced titles from entrepreneurs Carpool Productions and Two-Can Enterprises.

“The wonderful thing about these programs is that they have multiple functions—they address kids’ social skills, giving parents a break,” says Emmanual. Moms are trying to break new ground, from crib-side education to advice to baby sitters. Like “Babymugs!” their successes—its if it happens—will bring out the clones.

“Babymugs!” was produced by San Francisco-area mothers Linda War-wick and Shelley Froest. After observing how fascinated their own babies were with other toys’ faces, they shot closeup footage of infants’ faces, set them to music, and put out a video.

“We knew nothing of the business when we started,” says Froest. “We looked through the Yellow Pages to find a cameraman; we learned as we went.” Froest says much of the $10,000 needs for “Babymugs!” came from garage sales, walking neighborhood dogs, and the like.

Following its release three years ago, Warwick and Froest sold the tape themselves before signing with MVP in 1995. “It didn’t do well the first four or five months,” says Emmanual. “But we kept working on it—we had a staff of eight at the time. Then People magazine did a story on them.”

“We went from selling eight a month to 50,000 a month,” says Warwick, a former art director for Hewlett-Packard. “There was a lot of spinoff publicity. Katie Couric got ‘Dateline’ NBC to do a story. Not a dime was spent on advertising.” Sales to retail-ers still average 1,000 units a month, at 50% off the $9.99 suggested list for vol-ume orders. Emmanual says “Babymugs!” helped MVP grow to 30 employees and a $1.5 million net.

Warwick, now on her own, has launched a series called “Toddler-Togs” on her Woodside, Calif.-based label, Warwick Publishing. The theme is early imagination, she says, inspired by the activities of her toddler daughter.

“Toddler Togs” features kids in 12 live-action fantasy segments, such as in one in which her daughter is under a giant papier-mâché mushroom. “She came up to me one day holding a real mushroom, saying, ‘This is where I hide when it rains,’” says Warwick.

“Three or four of the segments were directly based on [her daughter] and friends’ play. Producing this video was really an exercise in imagination for me, having to think like they think.”

Warwick hired a composer to write music in samba, calypso, and classical styles; she worked with five different seamstresses to create the costumes and spared no expense on the set—the giant mushroom, for instance, cost $1,100. Toy retailer FAO Schwarz, she says, loaned thousands of dollars’ worth of toys to use as props.

The half-hour, $39.95 “Toddler Togs” came out June 12 and is being manu-factured and sold by Warwick herself—she has chosen not to use a dis-tributor. She says the success of “Babymugs!” has opened doors at FAO Schwarz, Toys ‘R Us, and Imaginari-um, and video retailers such as Sun- coast Motion Picture Co. and Tower.

Even With Some Studios Committed, Divx Faces A Lengthy Uphill Fight

WAVING THE GREEN: It’s take the money and run for the studios supporting Divx, the DVD variant that threatens to rekindle a format war (Billboard, Sept. 30).

By all accounts, Circuit City Stores and a major entertain-ment law firm struck their deals with the rulers of Disney, Paramount, Universal, and DreamWorks, not the home video executives who actually run that end of the business. Indeed, DreamWorks, which debuts its first the-atrical feature this fall, doesn’t have a home video division to lead negotiations. So Ziffren, Brittenham, Branca & Fischer—especially partner John Branca—did what it does best: Start and finish at the top.

Hollywood’s chief concern, as always, was getting proper value for its product. In the case of a new technology, that usually takes years, tears, and the expenditure of a few million dollars before the studios spend their first dime. Digital Video Express, the Circuit City/Ziffren, Brit-tenham joint venture, appears to have found an expensive shortcut. Reportedly it has paid Disney, et al., about $20 million each to commit to Divx.

Even if they’re inured to spending $100 million on a movie, that’s hardly chump change. You can be sure that the checks are not refundable, whether or not Divx succeeds, and that the studios will be fully indemnified for any copy-protection hazards (a subject likely to arise since Divx, like “open standard” DVD, makes perfect copies). The studios’ responsibility is, pure and simple, providing titles. That, in itself, lies some difficulties.

With home video divisions out of the loop, Digital Video has to assume it knows equally well how to reach retail. Circuit City is nonpareil selling consumer-electronics hardware, but that expertise doesn’t necessarily translate to video software. Divx, in particular, is an odd breed, a mix of rental, sell-through, and pay-per-view. Emulating pay-per-view, which has never lived up to a fraction of its potential, may be indicative of a marketplace dysfunction. Divx, as a result, begs for comment. However, some pro-gramming executives normally willing to go on the record have done so instead as if they’re wearing corporate gags at least until the dealmaking ends. The Circuit City/Ziffren, Brittenham conversations continue; more checks remain to be written.

DVD’s retail supporters are speaking up, though, and their comments indicate the width of the gap to be bridged. Tower Records’ Russ Solomon is on record as saying Divx is a bad idea because it could hurt a good one. Blockbuster’s Joe Pagano says, “There’s no interest on our part. It just doesn’t make sense to us.”

Even with some studios committed, Divx has to face a lengthy uphill fight.

by Seth Goldstein

This is No Stunt. Daredevil cyclist Evel Knievel, seated on a conveyance he knows well, celebrates the North American launch of “Duke,” the largest motor sports video line in the world, with 1,200 titles, according to distributor White Star. The scene is the Harley Davidson Cafe in New York. Knievel is joined, from left, by White Star president Dennis Hedlund; world champion motorcycle racer Geoff Duke; and his son, Peter Duke, managing director of Duke Marketing.
Fox, Hollywood In Legal Tug Of War Over Yapp

S\E\E\E YO\U IN COURT: 20th Century Fox Home Entertainment and Hollywood Video Entertainment, both subsidiaries of Paramount Pictures, have filed suit against Joni Yapp, a former employee of Hollywood Video, alleging breach of contract. The suit was filed in Los Angeles Superior Court on Sept. 4, but details of the suit have not been made public.

According to the complaint, Yapp, a former executive of Fox Home Entertainment, is accused of breach of contract and misappropriation of trade secrets. Yapp is accused of disclosing confidential information to a competitor, Hollywood Video, and using that information to benefit the company.

The complaint alleges that Yapp, who was employed by Fox from 1993 to 1997, had access to confidential information and trade secrets regarding Fox's business operations and strategies. The suit seeks unspecified damages and an injunction to prevent Yapp from disclosing any confidential information.

Yapp's attorney, John D. Metzger, declined to comment on the lawsuit.

The importance of protecting trade secrets cannot be overstated, said John D. Metzger, an attorney with the firm of Metzger & Metzger. "A company's trade secrets are its most valuable asset, and it's critical that they be protected," he said.

Yapp worked at Fox for four years before joining Hollywood Video as senior vice president of sales and marketing. He was fired by Fox in 1997, and he joined Hollywood Video in 1998.

The lawsuit was filed by Fox Home Entertainment, which produces and distributes DVDs and other home video products. Hollywood Video is a retailer of home video products.

Yapp's lawyer, Metzger, said his client had no comment on the lawsuit.

The lawsuit seeks unspecified damages and an injunction to prevent Yapp from disclosing any confidential information.

"It's a very serious situation," said Metzger. "We're taking steps to protect our confidential information and prevent any further misuse of our trade secrets."
Cash in on the Action!

The real action is at your cash register when you stock these sell-through hits!

RUMBLE IN THE BRONX

Customers discover why the N.Y. DAILY NEWS proclaims "There is no greater action performer alive!" when they marvel at stunt-star Jackie Chan (First Strike) in a fun-packed, non-stop action film that picked up over $32 million at the box office and a whole new generation of loyal fans. Rated R, approx. 91 minutes, VHS#M4410V.

Also available Spanish Version
Rated R, approx. 91 minutes, VHS#N4410V.

SET IT OFF

These women mean business! Jada Pinkett (The Nutty Professor), Queen Latifah (Juice), Vivica Fox (Independence Day, Soul Food) and newcomer Kimberly Elise star in a $35 million box office blast, armed with a platinum-selling soundtrack, critical acclaim and consumer awareness at an all-time high! Rated R, approx. 123 minutes, VHS#M4410V.

Also available Spanish Version
Rated R, approx. 123 minutes, VHS#N4410V.

ABOVE THE RIM

Tupac Shakur (Bullet, Gridlock'd), Duane Martin (The Inkwell), Leon (Waiting to Exhale), Marion Wayans (Mo' Money) and Bernie Mac (B.A.P.S.) star in the grittiest basketball film ever made. ABC RADIO NEWS calls it, "Better than White Man Can't Jump." Rated R, 83 minutes, VHS#2700V.

HOOP DREAMS

"Unforgettable... Extraordinary!" says SISKEL & EBERT. "Thrilling... Powerful!" says TIME. This fantastic true-life story about two boys who take their shot at the American dream is full of action and emotion and is a must-have title for everyone's collection. Rated PG-13, 176 minutes, VHS#2700V.

Street Date 10/21/97
### MGM, Rykodisc Link For Soundtracks, Updated Vids

BY EILEEN FITZPATRICK

LOS ANGELES—A joint venture between MGM and music catalog specialist Rykodisc will bring new versions of cult and mainstream movies to retailers this fall under the new partnership, Ryko will release "The Deluxe MGM Soundtrack Series," which in some cases will include a companion video. The series will consist of MGM features released after 1990's initial selection from the United Artists Library. Retailers acquired audio distribution rights to the pre-1990 MGM inventory in an earlier deal with Turner Entertainment, now part of the Time-Warner empire.

"This is probably one of the last unexplored soundtrack libraries on the planet," says Rykodisc president/CEO Don Rose. "None of the soundtracks have been released on CD, and new technology enables us to do a lot with the product." A many of the audio selections have been out of print for more than a decade. The drought ends Oct. 14 when Ryko release "200 Motels," direct¬ed by the late Frank Zappa; "Chilly Chilly Bang Bang," and a James Bond entry, "Octopussy." Arriving Dec. 4 are "Carrie" and "It's A Mad, Mad, Mad, World." Two soundtracks, "200 Motels" and "Chilly Chilly Bang Bang," eventually will be packaged with videos under the "Super Deluxe Edition" banner. Release dates haven't been nailed down, but "Chilly Chilly Bang Bang" likely will arrive in time for its 30th anniversary, says a MGM spokesperson. The price of this and other audio/video sets is expected to be in the $16.98 range. CDs will list for $16.98, except "200 Motels," which will list at $14.98.

Audio elements include alternative music tracks edited from the soundtrack, movie dialogue, and enhanced CD interactive features. Extensive liner notes, archival photos, and original script are dusted up the CD release. Rykodisc MGM Music and MGM Home Entertainment are jointly handling sales. "We'll be working hand-in-hand with MGM to make the editions little histories of each film," according to Rykodisc director of A&R and special projeets Jeff Rougvie. "This is an opportunity to go outside of the music and make this a unique collector's item.

Rougvie says additional releases will be selected based on the amount of added material available for the soundtrack and movie. Editions may also include other merchandise, such as toys. "We can do a lot with this title like 'Chitty' to take it beyond just a soundtrack/video gift set," he adds. Although the United Artists catalog boasts some 300 titles, its topmost, the James Bond series—and tied up in litigation, Rose says "Octopussy" is not part of that action.

Rykodisc has 20-40 titles scheduled for 1998 release, including "Across 110th Street" featuring Bogey Worman and "Love/Long" with the Miles Davis track "It Never Entered My Mind," "Kelly's Key" featuying Waylon Jennings and "Runaway" from "Duran Deluxe" with a score composed by Jimmy Buffett.

### Top Special Interest Video Sales

#### RECREATIONAL SPORTS

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<tr>
<th>No</th>
<th>Title</th>
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<tr>
<td>1</td>
<td>TIBER WOODS MARTIN &amp; CHEMIKAN</td>
<td>F 17500</td>
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</tr>
<tr>
<td>2</td>
<td>MICHAEL JORDAN, ABOVE &amp; BEYOND</td>
<td>F 15800</td>
<td>$49.98</td>
</tr>
<tr>
<td>3</td>
<td>THE OFFICIAL 1996-97 NBA CHAMPIONSHIP VIDEO</td>
<td>F 15800</td>
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<tr>
<td>4</td>
<td>THE SUGAR AND SPICE OF THE WORLD'S BEST PLAYERS &amp; SHIRTS</td>
<td>F 15800</td>
<td>$49.98</td>
</tr>
<tr>
<td>5</td>
<td>MIKE TYSON: THE INSIDE STORY</td>
<td>F 15800</td>
<td>$49.98</td>
</tr>
<tr>
<td>6</td>
<td>CHILLI CHILLI BANG BANG</td>
<td>F 15800</td>
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</tr>
<tr>
<td>7</td>
<td>THE ULTIMATE FIGHTING CHAMPIONSHIP: VICTORY AT THE MIRAMAR</td>
<td>F 15800</td>
<td>$49.98</td>
</tr>
<tr>
<td>8</td>
<td>DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS</td>
<td>F 15800</td>
<td>$49.98</td>
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<tr>
<td>9</td>
<td>SUPER SLUGGERS</td>
<td>F 15800</td>
<td>$49.98</td>
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<td>10</td>
<td>MUHAMMAD ALI: BRILLIANT BONES &amp; GUTS</td>
<td>F 15800</td>
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<tr>
<td>11</td>
<td>THE 1996 WORLD SERIES: OMAHA, MICHIGAN &amp; ST LOUIS</td>
<td>F 15800</td>
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<tr>
<td>12</td>
<td>IOILS OF THE GAME</td>
<td>F 15800</td>
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<td>13</td>
<td>NHL: PLUS &amp; TAKEOVER</td>
<td>F 15800</td>
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<tr>
<td>14</td>
<td>DORF GOES FISHING</td>
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### HEALTH AND FITNESS

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<tr>
<td>1</td>
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<td>2</td>
<td>THE GRIND WORKOUT, STRENGTH &amp; FITNESS</td>
<td>80112</td>
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<td>3</td>
<td>THE FIRM: AEROBIC INTERVAL TRAINING</td>
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<td>4</td>
<td>THE FIRM: HIP HOP AEROBICS</td>
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<tr>
<td>5</td>
<td>THE FIRM: ABS, HIPS &amp; THIGHSC SCULPTING</td>
<td>80133</td>
<td>$29.99</td>
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<tr>
<td>6</td>
<td>THE FIRM: CARDIO</td>
<td>80133</td>
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</tr>
<tr>
<td>7</td>
<td>THE FIRM: 5-DAY ABD</td>
<td>80133</td>
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</tr>
<tr>
<td>8</td>
<td>THE FIRM: STRENGTH</td>
<td>80133</td>
<td>$29.99</td>
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<tr>
<td>9</td>
<td>THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING</td>
<td>80133</td>
<td>$29.99</td>
</tr>
<tr>
<td>10</td>
<td>THE JOURNEY'S YOGA PRACTICE FOR BEGINNERS</td>
<td>80133</td>
<td>$29.99</td>
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<tr>
<td>11</td>
<td>THE FIRM: THE HARE WORKOUT</td>
<td>80133</td>
<td>$29.99</td>
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<tr>
<td>12</td>
<td>THE FIRM: BODY SCULPTING BASICS</td>
<td>80133</td>
<td>$29.99</td>
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<tr>
<td>13</td>
<td>THE FIRM: THE TORTUOUS WORKOUT</td>
<td>80133</td>
<td>$29.99</td>
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<tr>
<td>14</td>
<td>CINDY CRANDFORD/THE NEXT CHALLENGE</td>
<td>80133</td>
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<td>15</td>
<td>CRUNCH: FAT BLASTER PLUS</td>
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<td>$29.99</td>
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<td>16</td>
<td>THE CARTER'S YOGA FOR YOU</td>
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<td>17</td>
<td>THE FIRM: LOWER BODY SCULPTING</td>
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<td>18</td>
<td>THE FIRM: LOWER IMPACT AEROBICS</td>
<td>80133</td>
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<tr>
<td>20</td>
<td>THE FIRM: THICK CRUNCH WORKOUT</td>
<td>80133</td>
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</tbody>
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VID MARKET MAKES WAY FOR MOMS

(Continued from page 87)

Video are also placing attention. Warwick is currently working out terms with music merchants. "This is a 'Baby's 1st Video'," she says, "and we might do a few shows and will appear on "Real TV." Former partner Frost has put together "Kathleen's Baby Show" and is in the process of getting Clark. Done Oct. 21, "It's a logical follow-up to "Babymonat.""

Emmanuel: "Kiddi-Tv!" is targeted at ages 3-7, the age group of Frost's son. It also features children talking about their lives. "The show was conceptualized to celebrate our kids," says Emmanuel, "the whole family can enjoy it together. We see how other kids are thinking today."

Next up is a video that Frost says encourages adolescent girls to get into sports. "It's a non-violent, healthy, enjoyable team-sport," and I think it has the most important part of parenting," and I think it has the most important part of parenting. "I think it's great. There's nothing like it."

"My little one," has been released the 30-minute video. "Baby sitting 101: The Basics And Beyond," it says on the packaging. "It's a must-have," and I think it's great. "It's a must-have." I think it's great. "It's a must-have.

Two of the newscasters were Mari DeClaire and Amy Paton in San Anselmo, Calif., whose Carpool Prods. released the 30-minute video. "Baby sitting 101: The Basics And Beyond," at $14.95. "I have been turned out an article about "Babymonat" and put it on our mailbox, look at this - all the results of Babymonat.

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TINA TURNER IN AMSTERDAM. WILDSTEER DREAM TOUR
Www.starshome.com
22 minutes, $19.95
From the伍德斯托克(1969) era on, Tina Turner has been a網頁 energy-diva diva of Production, which features concert footage from her Amsterdam tour stop last September, rehearse footage, as well as interviews and photos. Turner stages a no-holds-barred production of her powerful style and presence in a set that complements the repertoire with a mixture of songs from the years, a heavy emphasis on her powerful vocals. The hits included are "Private Dancer," "What's Love Got To Do With It," "What's Love Got To Do With It?" and "We Don't Need Another Hero." (Thunderdome.)

THOMAS THE TANK ENGINE & FRIENDS: THOMAS MEETS THE QUEEN
35 minutes, $12.98
The Queen of England is a most glorified social belle. Thomas the Tank's crowd in this delightful video is nothing of the franchise isn't running out of steam. When Henry tank knocks over some paint, the friends must run to get the situation spic and span before the Queen pays a visit. Among the five other video-to-Thomas tales are "What's Love Got To Do With It," in which Percy does the town post office, and "The Big Train," in which the engine mistakenly runs over his brand-new van, prompts him to make a weight of mail bags. Also included are "Bobs Eyes," "Special Funnel," "Train Shows Play" and the ace music video "Island Song." H.P. FURSTUF-LIVE AT THE HOLLY WOOD BOWL
50 minutes, $12.95
Real blast from the past, said the casual-Krofft-ishly in this live-action action television. H.P. "Rustie" Furstuf takes the role of master of ceremonies at a benefit for the show's set. Featuring his fellow stars Jimmy and Walt Disney and even some of the diverse hits from the

BRISTOLS THE TANK ENGINE & FRIENDS: THOMAS MEETS THE QUEEN
54 minutes, $12.98
As Tina Turner (in the role of Queen Elizabeth) says: "The queen she is," and so is Crockett "Kate." Her singing is exceptional in a video that includes a performance of "Can't Help Myself," and "What's Love Got To Do With It." (Thunderdome.)

HOME VIDEO. BY CATHERINE APPLETON

IN PRINT
STRAIGHT, NO CHASER: THE LIFE AND GENIUS OF TELONIUS MONK
By Leslie Gourse
Scribner, 404 pages
It took Orson Welles's unique view of the universe to produce his influential theory of relativity. Welles told Thelonious Monk his unique vision to produce his similarly influential approach to composition and improvisation. Like the world-renowned physicist, Monk remedied his melodies to their most basic geometries but at the same time turned people's ears to rich, unconventional structures. Many jazz fans, critics, and even other jazz professionals have found Monk's spare and angular music to be just shy of incomprehensible, but greats like Miles Davis and John Coltrane knew that the eccentric, often moody Monk was a visionary with much to teach.

One of Leslie Gourse's "Straight, No Chaser" series of biographies, this musical biography of an episode in jazz music has been lauded for its insight and character. The book is a comprehensive overview of Monk's life, style, and influence. It includes an extensive bibliography and index. Gourse's writing is clear and concise, providing a valuable resource for scholars and jazz enthusiasts alike. This is a must-read for anyone interested in the history of jazz music. (The New York Times Book Review)
Hotel hosted by Rob Patz of the syndicated show “Southern Styles.” They performed selections from his recent cassette album, “The Front Porch Collection, Vol. 2,” that were absolutely stunning. Kenny and Mark Brothers along with their father, Ken- neth, and vocalist Carl Williams Jr. delivered an incredible performance. The trio’s vocals were so engaging, and when they launched into their hit “You Can’t Ask Too Much Of My God,” I confess, I had tears in my eyes. That song, by the way, didn’t go unnoticed at NQC. Mark won the Southern Gospel Songwriting Award for Best Performer of the Year and the Brothers won trio of the year at the Singing News magazine awards and album of the year at the Gospel Voice magazine. Their new “Cassadee album, “Reach The World,” will be released next month, and it looks to be another outstanding collection.

There were several memorable performances on Saturday evening, among them is Mark Mckay’s (doesn’t just radiate from Peg’s face?), the Isaacs, the Hoppers, the Nelosons, the Cathedrals, and the Palmetto State Quartet. It was an emotional perfor- mance from Palmetto State as mem- bers Jack Pittman and Jack Bag- well announced their retirement after 56 years with the group. Gospel bass singer Harold Gilley is also leaving the group to preach. He intro- duced the session with a medley of songs, who closed the 40th NQC with a stirr- ing rendition of “How Great Thou Art.”

HOT NEWS: After months of spec- ulation, it’s official. Steve Taylor has launched a new company, Steve Taylor Entertainment, which will be involved in music and film projects. The com- pany is a partnership with Word/Gay- lor Entertainment. Stephen Pren- dergast has been named VP and will work out of the company’s Los An- geles office. Stay tuned for more details.

available at Voox’s usal budget price; the company will donate a portion of the proceeds to the Welsh, Princess of Wales Memorial Fund.

Newman and her group are also featured on a new Voox recording of traditional Italian liturgical music, pitched toward Von Kippur and titled “Thank (God It’s Friday),” which Voox OM Todd Landor hopes will match the success of Voox’s “Mystical Chants,” which went platinum.

DIFFERENT STROKES: Sony Classical is following up on its “Ap- palachia Waltz” quasi-cross-over disc with “Uncommon Ritual,” which fea- tures one member of the “Ap- palachia” trio, composer/bsitter Edgar Meyer, who this time is col- laborating with the bluegrass and jazz instrumentalists Béla Fleck on banjo and guitar and Mike Marshall on mandolin, guitar, mandocello, and mandola, plus viola, banjo, cel- lula, and electric guitar, and includes a selection from Bach’s “Art Of The Fugue” and Pablo de Sarasate’s “Zimmermann” and compositions by each of the players as well as collabor- ations among them. The trio will open the Chamber Music Society of Lincoln Center season Oct. 14, and WNYC-FM New York will broadcast the concert live.

Keep Score (Continued from page 59)

GOOD WORKS

HEALING MUSIC: Spearheaded by pianist/vocalist/songwriter Vanessa Hall and Warner/Reprise Nashville, the project Students Against Violence (SAVE) will bring live performances of healing music to children and the community of Nashville. In conjunction with SAVE, Hill has released a single, “Everything’s Gonna Be Alright,” which she will perform live at a local Blockbuster Music outlet. Contact: Warner/Reprise Nashville at 615- 320-7585.

PLAYING FOR SPACE: Acoustic duo Eric Tingstad and Nancy Rumbel will play a benefit concert Oct. 4 at the Music Center for the Performing Arts in Milwaukee to raise funds and public awareness for the Alliance to Save the County Grounds, a coalition of community groups trying to preserve the under- green space and historic buildings on the Milwaukee County Grounds. The duo has been active in using their music to promote environ- mental awareness. Tingstad and Rumbel have released eight albums on the Narada label. Contact: Sue Schrader at 414-961-8350.

CONCERT FIGHTS LEUKEMIA: Marvin Hamisch and Skitch Hen- derson will co-host a concert Sept. 29 at New York’s Carnegie Hall to benefit the Lauri Strauss Leukemia Foundation, which has raised more than $1 million in grants for leukemia and allied cancer research at various hospitals in the U.S. Lauri Strauss’ parents, Herb and Nancy, established the foundation in memory of their daughter, who died at the age of 26. The event will also feature Maureen McGovern, Peter Yarrow, John Pizzarelli, and the Dallas Brass. Contact: Jim Murtha at 212-967-7350.

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Have you visited Billboard Online yet?

Update

BIRTHS

Roy, Brian Thomas, to Cathy and Kevin Morgan, Aust-Lin Ridgefield, N.J. Mother is eyeglass cogniz- ate at Famous Music Publishing.

Girl, Emily Stephonish, to Dominique and Jilly Pride, Sept. 12 in London. Father is international music editor at Bill- board.

Girl, Saru Kate, to Harry and Jim Con- nick Jr., Sept. 12 in New York. Father is a recording artist and actor.

MARRIAGES

Karina Trotter to Joey Kibble, Aug. 17 in New Orleans. Bride is a member of gospel group Virtue. Groom is a member of Take 6.

Susan Wassenaar to Dennis Rizzardi, Sept. 7 in Las Vegas. Bride is executive assistant/administrator-manager at Arista Records. Groom is Northeast branch sales representative at Poly- Gram Group Distribution.

Amy Hill to Chris Reis, Sept. 7 in San Diego. Bride and groom are directors at Tony Kaye & Partners.

FOR THE RECORD

In the Sept. 13 issue of Latin Music Quarterly, some photos were inadvertently placed. The articles pictured on page 12, from left, were Fey, Charlie Zau, Shubaki, and Frankie Negrón. Artists on page 16, from left, were in Marc Anthony and Car- los Vives.

Ron Suve, senior director of IMC Songs/Nashville, reports to Karen Conrad, VP of country opera- tions at the company. Last issue’s list of “R&R” appears to have been made in error.

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Rock Stations Keep Heritage Alive
Longtime Listeners Lean Toward The Familiar

This story was prepared by Rock Airplay Monitor managing editor Marc Schiff.

For PDs of heritage rock stations, the million-dollar challenge has become how to pilot their outlets successfully into the new millennium, especially when those dealing with a format that's been seriously dented in recent years by the fragmentation of rock radio.

That's the question facing John Duncan, who recently inherited the PD seat at KLOS Los Angeles, which posted a 2.2 in the spring Arbitron.

Ultimately, he says, the goal is to be true to the call letters. While KLOS needs a much-publicized stab at redefining itself as an active rocker, it's a mistake to just hold the calls and clear the slate. If you have a shot at taking a heritage station back to where it's been in the past, the calls are the most valuable commodity you have.

Duncan's first ally in reconfiguring the KLOS calls and its heritage was the "Mark And Brian Morning Show." They are, in my view, the kingpins upon which the rest of the radio station must be built. It was vital to get to know them and to hopefully earn their trust and respect.

Beyond the morning show, Duncan has been re-evaluating the station's talent needs. "The station had been changed dramatically and was an active rock station with a very good active rock lineup, but not right for a heritage station," he says. "Heritage people can be a great strength or a great weakness, depending upon their attitude, their energy level, their willingness to work hard and long to win, and how much they were able to maintain their name and reputation among a target audience."

Duncan adds, "I'm in the enviable position of having lots of great talent available in this market, with lots of great heritage associated with them. So there's a lot of people I can choose from if we're going in that direction."

Duncan says that heritage isn't merely in the audience's perception; it's something that can live in the halls of the station itself. When it comes to music, Duncan feels it's available. He's been testing the library to see what's still viable, but "the harder part is to mix that into the fabric of the space of the radio station that creates relief and that creates excitement and Oh wow!" he says. "You have to rely heavily on the collective experience of your staff. We're fortunate to have a lot of those heritage, our disposals. Music director Rita Wilde knows the market inside out and knows the music."

With KLOS having "lost the trust of the audience" through its previous changes, Duncan says, "You have to go back to them and admit that We screwed up, but we're OK now. They gave a time for healing."

Wellman's key to WebWaves is "creative, aggressive marketing."

"As the younger end of his audience, he believes some will become fans because "this has probably been the youth group that grew up listening to their parents' music. A 20-year-old can listen to Zeppelin and Floyd and also be a hit music fan."

When asked about WRDUs Raleigh, N.C., market, PD Bob Edwards took a step back, he knew his station's heritage was his best bet. "WRDU certainly meant something to that 30-pulp audience that grew up with the station. The image was very much turned into the listener."

"We had the idea that if we did a better job with the music, we could increase the size of the audience."

"He says heritage means that WRDU can still "feature a lot of the artists that were friendly faces on the station 18-15 years ago." And being able to play everything from Queen to Dire Straits, it was clear that "right now is a great time to be doing music."

(Concluded on page 108)
Bill Richards Radio Consulting presents

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Metro West Country Club
Orlando

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This event will kick off the Billboard Monitor
Radio Seminar & Awards
For information regarding the seminar call Maureen Ryan @212.536.5002
**newsline...**

NAB CONVERGES. The year's largest gathering of radiophiles convened Oct. 16-18 in New Orleans for the National Assn. of Broadcasters Radio Show. Look for full coverage in the next issue of Billboard.

OFFICER GREASEMAN? Doug "Greaseman" Tracht, the syndicated morning show producer based at Washington, D.C., classic rock WABX has become a volunteer sheriff's deputy in suburban Falls Church, Va., according to The Washington Post. The position doesn't suit all very well with the local NAACP which remembers Tracht's comments on a rival station in January 1996 which marred the first Martin Luther King Jr. Day holiday. "Someone who is so insulting to African-Americans should not be running anything," a NAACP member told The Post. Victor Daniel, the Fairfax County NAACP president, responded, "I don't think the radio person gets in the way. As a police officer, you treat everybody equally.

UP THE LADDER. Chandler Media's Kurt Johnson, PD of WAXQ (Q104.3) New York, is named by WXYR (Star 104.5) Philadelphia. Star PD Dave Wissinger will succeed Johnson. Carole Coston and Fred Siegel will remain as PD and GM, respectively.

WAXQ New York is now the highest-rated station in the market, with an 18-34 share of 12.7.

Peach Union (Continued from page 100)

PEACH UNION (Continued from page 100)
The grand-prize winner will be flown to the video shoot, which will receive $1,000 spending money, a VCR, a large-screen TV, and an autographed library of Brooks & Dunn CDs.

Two preview specials for the series, which is produced by Tri-Crown Produc-ers, have already aired on some stations, including KCAL Los An-gels, and WXTN De-troit. A second preview special is scheduled to air throughout September and October, before the show enters monthly production.

CMT GOES BACK TO BASICS: CMT is recommitting its con-tent to traditional con-cept of country music and its new ’99 series, "Stone Country," which is set to debut Oct. 4. The program, which will air seven nights a week, will focus on current and classic hits in the traditional country genre. Artists featured on the show include Alan Jackson, George Strait, and Mark Chesnutt.

CMT is also seeking new pro-motional opportunities via the Internet. The channel is sponsor-ing a contest that offers viewers the chance to win an appearance in a music video with Brooks & Dunn. Social media users can enter the contest on CMT’s site (http://www.country.com), the Brooks & Dunn Web page (http://www.brooksanddunn.com), or Arista’s country site (http://www.twangthis.com).

SINGING OFF. New eyes will soon be covering the music video beat at Billboard, which has led to its exclusive coverage of the new music video network. The magazine has been focusing its efforts on the alt-country genre. After five years at Billboard, I am going to New York as editor of Billboard Music.
College Television Network presents

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at

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on Sunset Blvd.

WEBCAST LIVE

on

Jam TV & Billboard Websites

Saturday

November 22

7:00pm sharp

Doors Open

6:00pm

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
and here was a dark, disturbing, and...
**Lawsuit Doesn’t Sink Aqua ‘Barbie Girl’ Driving Album Sales**

**BY EILEEN FITZPATRICK**

**LOS ANGELES—In spite of a pending lawsuit that threatens to pull product from stores, MCA Records’ new pop sensation Aqua is enjoying a successful American debut with its new album, “Aquarium.”**

MCA is being sued by Mattel Inc., which claims the group’s hit single “Barbie Girl” is a trademark infringement against the company’s 37-year-old plastic icon—the Barbie doll. The “Barbie Girl” single is featured on “Aquarium,” which was released Sept. 11 in the U.S. by Atlantic Records.

Downtown Court in L.A. also claims the label has infringed upon Mattel’s trademark, patent, and six other copyrights.

The toy giant is seeking preliminary and permanent injunctions against further distribution, promotion, and advertising of the album and single.

Also involved in the suit are Universal Music International, MCA Music Scandinavia, Universal Music Video Distribution, and the Danish company Loewkof Schiller Film.

Although the lawsuit has received a great deal of publicity, retailers say it is extreme because they have never seen such a “童话 of Barbie Girl,” not only about the suit, but also about the whole MCA Records label.

Mattel says the label has enjoined the sale of the album and single in the United States, but has not said what effect the suit has on sales.

MCAcut out a walk-up for quick—

ly that people are buying the album, a source says. "Borders Books & Music" is giving them a new freebie, but I don’t think it’s the controversy that’s selling the album.

The single, which was released Aug. 19, has sold 48,200 units, according to SoundScan and No. 11 on Billboard’s Hot 100 Singles chart.

"Aquarium" debuted at No. 15 on the Billboard 200 this issue and has sold 59,000 units since its Sept. 11 release, according to SoundScan.

MCA president, the label’s biggest seller, the single "Barbie Girl" is not a hit. The group’s first full-length album "Aquarium" was released on Aug. 19 and has sold 59,000 copies in the U.S. since its release.

The lawsuit was filed Sept. 11 in U.S. District Court in L.A. and claims the label infringed upon Mattel’s trademarks, patent, and six other copyrights.

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"Canadians’ Holly McNarland aims to rock U.S. with universal set"

A video of “Numb,” directed by Wade Shereman, has been in heavy rotation at MuchMusic Video Awards, despite the song’s poor performance on the singles chart. The video is well received by audiences and we are playing the hell out of it,” says McNarland, the first step in Universal’s two-pronged strategy has worked according to plan. The band has sold 46,000 units, just over 600 copies from “Sour Pie” EP, which sold 10,000 units in Canada, allowing us to ship 20,000 units of this album.

He adds, “Having Holly do 12 dates in Canada, some with Live and with Supergrass, and doing four date series after the album was released, obviously really helped us on.”

Universal Music Canada will ser-

vice Canadian radio with the album’s first single, “Elmo,” on Monday. (22) A video of the track, directed by Lisa Mann, will be serviced to over 400 radio stations. “Elmo” account and radio feedback has indicated that “Elmo” is the smash from this album, says lasers.

Universal Music Canada’s head of

music, publicity, and independent radio. On Monday, the music Marketing Network, Universal Records sent music industry
touches the road directly to radio. The tour will run through mid-Atlantic and Northern Ontario.

Universal Records, following its Canadian affiliate’s lead by having “Numb,” an album’s first focus track in the U.S., is gearing up for radio adds Sept. 22 with the song “Sour Pie.” “Out of the box we’re going out the label,” says Simon. “The box is good, we’re also sending it to triple-A and modern rock. We’ll get the record on the second week later.”

**EP BLAZES PATH**

Boding well for the album is the warm reception given the hit single’s six-song “Sour Pie” EP, which brought her significant cult status in North America last year.

The set, also produced by Penner, hit a strong chord with such leading songs as “Miss 5 Minutes” and “Sick Boy.”

In Canada, “Sour Pie” was first independently by Penner’s Par
to 12,000 productions, selling 500 units, he says, "It was released by Universal Music Canada in December. The song was inspired by a "Canadian film I saw called "H," about a young girl trying to kidnap "Her"...I don’t know what everyone can do. I never knew what I could, even try here. Hollywood is such a thing that it can do. I never knew try.”

Throughout the tour, the EP was released "to develop a grass-roots following for the album." In fact, success of the EP enabled McNarland to tour Canada three times and perform 20 dates in the U.S. last year, and impressed Universal Music Canada executives enough that they approved a distribution deal for the EP and then the full-length album in conjunction with the company’s represents.

McNarland says the response to “Sour Pie” was unexpected. “I didn’t go out with the intention of making a charity demo with some of that. We’re also doing acoustic demos. We were trying to do some songs with a band. Everything just fell together naturally.”

With a recording budget trimming her all-important project, November, McNarland sought space and time to concentrate on writing songs. She packed up her belongings, her terrier, and her mom’s guitar and headed for two weeks to a cottage on British Columbia’s Galiano Island to complete songs for the album. “I wasn’t prepared for someone knowing. You have to have these songs now,” McNarland admits. “I just cannot go ahead and write. The problem I have with writing is that I have to be completely alone. It makes me super-nervous knowing that people can hear me. I finished some of the stuff I had written on and then I came up with ‘The Box’ and ‘Just Me.’”

The song was inspired by “a Canadian film I saw called ‘H,’ about a young girl trying to kidnap ‘Her’...I don’t know what everyone can do. I never knew what I could, even try here. Hollywood is such a thing that it can do. I never knew try.”

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IVIPGA
(Continued)

David Z. John Frankleme throm and
david Bylow oed Leb and Leb
will serve as our legal advisors, and
Nell Levin and Asso. CPA, will provide accounting ser-
ences.

worldwide, our
record companies,

Encouragement will be
part of this.

We want the guardian
to represent a true cross section of the
music community from the
of hip-hop and R&B to rock, jazz,
country, and classical. Without
that diversity, we won't have a true
voice.

As to our goals and ambiti-
nations, the MPGA mission statement
includes the following:

1. Define the creative role of pro-
ducers and engineers in the record
industry of today and tomorrow.

2. Provide benefits for our mem-
bers, such as health insurance, ven-
dor discounts, financial advice, and
accounting assistance.

3. Provide educational opportu-
nities for our members, including
workshops, seminars, and forums
to discuss current issues and topics
we're interested in.

The MPGA seeks to be the
World Intellectual Property
Organization's development of
the proposed "New Instrument on The
Rights Of Phonographic Performers" and
the practical implementation of
copyright management that will
be used to distribute music via
the Internet.

4. Prepare written guides for
our members, such as an A&R
guide (a music industry legal
guide, if you will) for creating
template contracts, a
resource list of qualified
production personnel, and other
information that helps to provide
us with a publishing platform.

5. We will recommend
productions that have passed our
testing.

6. Publicize our organization
and its activities through consumer
and industry publications as we estab-
lish public-service projects, intern-
ships, regional talent showcases,
and the awarding of scholarships.

7. We hope to be involved
in the design of progressive and more
practical educational curriculums
and to offer MPGA course to uni-
versity and colleges.

8. Produce a quarterly newsletter
to detail trends and report on
salaries and other business matters
in the music industry.

We are interested in the
development of the
Our objective is to examine exist-
ing revenue and to boost new revenue
sources.

At this point, we have set up
a nonprofit corporation and opened
a bank account that we will
use to raise funds. We will
invest in music production and
publishing companies that we
will look for.

We have been separated for
so long, and now is the time to come
together and have a unified voice.
As we are one, we can
work together to create
something that is
worthwhile and that is
worth the effort.

These individuals are
invited to stop by the organization's booth
at the A/E/C Convention, Fri-
day (26)-Sept. 29 in New
York. We will be
written to MPGA, 216 N. Lucerne Blvd.,
Los Angeles, Calif. 90041; or
call 213-465-7067.

To VIPGA

MOTOWN UNDER UMBRELLA OF NEW MERCURY GROUP
(Continued from page 1)

In his new role, Goldberg will
remain president/CEO of Mercury
Records, a position he has held for
six years. He will also assume
responsibility for overseeing
Motown and PC&J Records
(Billboard Bulletin, Sept. 17).

"My first mandate is to try not
to screw things up," says
Goldberg, with a laugh. "Do no harm. I'm a
big believer in that.

Most of my time I will contin-
ue to run Mercury. I won't have
the same kind of operational
involvement with Mot-

own the Poly-
Gram Classics & Jazz
account, he will
in Motown.

Instead, he says, he wants to
create a climate that promotes
cooperation between the labels,
rather than shared functions. He
cites an example where Mercury,
Milwaukee, and Mercury's pop divi-

dion jointly worked a recent release by Mercury
Nashville name Kim Richie.

One of the first orders of busi-
ness for Goldberg, in conjunction
with Motown president Lawrence
Arab, will be to find a new presi-
dent/CEO for Motown following
the August departure of Andre
Harrell. The new label head
hopes to regain some of its
luster from "Evolution," the
new Boyz II Men album which came out
Tuesday (23).

Although a number of names
have been bandied about, includ-
ing industry executivcs Ernie
Singleton, Kirk Barrow, and
Bonny Motiga, Goldberg says he has
not spoken to anyone yet about assum-
ing the Motown presidency.

"In all my years in the business,
I've never heard the names of
rumors and speculation come
together, " Goldberg says.

"I can tell you, as God is my wit-
ness, we're not close to making
any decision about a new presi-
dent. It's a great, great company,

Goldberg

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(Continued from page 4)

The Grifters
discography
extends beyond
its
original
EPs
including
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"Empty Yard" or
"Grifter" charity compilation
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various
7" singles
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Sub Pop, Shangri-La
Daria, Simple Machines, and
Now
The
Grifters get significant air-
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"Loose
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"Full Blond Possession" revolved around
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Epimetheus
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vocalist/guitarist
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"Ain't
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<td>THE CURE</td>
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</tr>
<tr>
<td>18</td>
<td>1</td>
<td>SUNNY CAME HOME</td>
<td>DE LA SOUL</td>
<td>JIVE</td>
<td>18</td>
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<td>19</td>
<td>1</td>
<td>DO YOU KNOW WHAT IT TAKES</td>
<td>THE CURE</td>
<td>VIRGIN</td>
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**Greatest Gainer/Artwork**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Record Company</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>YOUR FACE IS THE ONLY WAY I FEEL</td>
<td>ALLENSTEIN, T. MURPHY</td>
<td>CREED</td>
<td>8</td>
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<tr>
<td>I'M NOT HAVING ANY FUN</td>
<td>MARTIN GORE</td>
<td>CRCSTON</td>
<td>9</td>
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<tr>
<td>2 BECOME 1</td>
<td>MARTIN GORE</td>
<td>EMI</td>
<td>10</td>
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<tr>
<td>YOU WERE MEANT FOR ME</td>
<td>Vivaldi Brothers</td>
<td>MCA</td>
<td>11</td>
</tr>
<tr>
<td>FOOLISH GAMES/YOU WERE MEANT FOR ME</td>
<td>Vivaldi Brothers</td>
<td>MCA</td>
<td>12</td>
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<tr>
<td>I'M NOT HAVING ANY FUN</td>
<td>MARTIN GORE</td>
<td>EMI</td>
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<tr>
<td>NAVY SONG</td>
<td>NAVY SONG</td>
<td>RCA</td>
<td>14</td>
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<td>32 DEGREES IN A BOX</td>
<td>STING</td>
<td>ATCO</td>
<td>15</td>
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<tr>
<td>BUILDING A MYSTERY (FEATURING THE APPRENTICES)</td>
<td>JOHN NASH</td>
<td>DUBAI ELECTRONICS</td>
<td>16</td>
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<td>ALLE LIEBEN LIEBST DU</td>
<td>MELODY MAC</td>
<td>RCA</td>
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<td>LOVE IS A LONG TIME</td>
<td>GEORGE MICHAEL</td>
<td>CBS</td>
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<td>LOVE IS A LONELY TIME</td>
<td>GEORGE MICHAEL</td>
<td>CBS</td>
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**Greatest Gainer/Sales**

<table>
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<th>Label &amp; Record Company</th>
<th>Peak Position</th>
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<tr>
<td>AVENUES (FROM &quot;MONEY TALKS&quot;)</td>
<td>TINA TURNER</td>
<td>RCA</td>
<td>1</td>
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<tr>
<td>REFUSE (SINGLE)</td>
<td>J. McFEE &amp; THE SISTERS</td>
<td>MCA</td>
<td>2</td>
</tr>
<tr>
<td>AVENUES (FROM &quot;MONEY TALKS&quot;)</td>
<td>TINA TURNER</td>
<td>RCA</td>
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<tr>
<td>AVENUES (FROM &quot;MONEY TALKS&quot;)</td>
<td>TINA TURNER</td>
<td>RCA</td>
<td>4</td>
</tr>
<tr>
<td>AVENUES (FROM &quot;MONEY TALKS&quot;)</td>
<td>TINA TURNER</td>
<td>RCA</td>
<td>5</td>
</tr>
<tr>
<td>AVENUES (FROM &quot;MONEY TALKS&quot;)</td>
<td>TINA TURNER</td>
<td>RCA</td>
<td>6</td>
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<tr>
<td>AVENUES (FROM &quot;MONEY TALKS&quot;)</td>
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<tr>
<td>AVENUES (FROM &quot;MONEY TALKS&quot;)</td>
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<td>RCA</td>
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<tr>
<td>AVENUES (FROM &quot;MONEY TALKS&quot;)</td>
<td>TINA TURNER</td>
<td>RCA</td>
<td>11</td>
</tr>
</tbody>
</table>

Compiled from a national sample of top 40 radio playlists, top 40 radio playlists, and retail and back singles sales collected, compiled, and provided by Billboard.
**Swedish Music Mentor Anderson Dies**

Pioneering Songwriter, Publisher Discovered Abba

This story was prepared by Mark Solomon's "The Last Words," which has been a renowned publication since its inception in 1969. It continued to be published in the 1970s and 1980s, providing a platform for Swedish music mentors to be discovered and celebrated.

**FOR THE RECORD**

The premiere party for Wynn's new album, "The Other Side," will take place Oct. 20 outside Nashville’s Hard Rock Cafe. The date was incorrectly reported in the Sept. 6 issue of Billboard. Plans call for her performance to be on a specially built stage.

An article on Interscope Records in the Sept. 13 issue did not fully explain the relationship between Trent Reznor’s Nothing Records and TVT Records. Nothing is a joint venture between Interscope and TVT.

**MoMA? No. But you’re close.**

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 $165-$350 a night.

---

**Swedish Music Mentor Anderson Dies**

Pioneering Songwriter, Publisher Discovered Abba

The sudden death of Stig Anderson, who succumbed to a heart attack Sept. 12 in Stockholm at age 69, deprived the Scandinavian music industry of one of its great mentors and troubadours. Best known as the man who discovered and managed Abba, one of the biggest-selling acts of all time, Anderson was also a prolific lyricist and publisher with a career in music that spanned five decades.

"Stig meant a hell of a lot to me during the early years of my career," says Björn Ulvaeus, who, with Benny Andersson, made up the creative pairing at the core of Abba. "He was a man of vision, of relentless energy and great driving force. He introduced me to the record business, and it is sad and tragic that his life should end so prematurely." Anderson published his first song in 1963 and soon discovered he had a talent for picking up songs he liked and making them his own. He was known for his quick wit and his talent for finding unique versions of songs that became Scandinavian hits. He registered as a writer on some 3,000 titles.

In 1980, he formed Swedish Music, which was to become a Scandinavian publishing stronghold representing foreign catalog from Columbia, United Artists, RCA Victor, Scow, Warner Bros., MCA, TVT, and RAK, among others, as well as a raft of domestic talent. He set up Polar Records three years later with Bengt Berg and in 1969 formed Union Songs with Ulvaeus and Andersson. Berg and Berg's suicide after years of health problems in 1971 prompted Andersson to formalize his relationship with Ulvaeus and Andersson, whom he employed as producers.

It was the start of the Abba roller coaster. The band, formed in 1972, took off with its Eurovision Song Contest win in 1974 with "Waterloo," a song whose lyrics were co-written by Andersson and was still selling millions of copies of greatest-hits packages in the early 1990s, 10 years after the members quit recording together.

"Stig was arguably the best and most well-known character in the music industry in Sweden and Scandinavia, and his contribution is simply to have spread the word on the international map," says Peo Nylen, now chairman of manager for Scandinavian artists and publisher peas, who worked with Andersson and Abba Music from 1980 to 1991. "He made contacts all around the world with projects he knew had the potential to happen here, even in the U.S. And this way of doing groundwork made him a pioneer in this field," Nylen continues. "He had very good ears for what people liked and didn’t care about what the media said.

Although PolyGram acquired Sweden Music and Polar Records from Anderson in 1990, he maintained an active role as a consultant until his death. He also founded the Polar Music Prize in 1990, an award recognizing artists making an outstanding contribution to global music.

"Stig was a great music man and a gentleman to deal with, and I will miss him on both a professional and a personal level," says David Hockman, chief executive of PolyGram International Music Publishing. "But we will no longer be able to benefit from his experience and enthusiasm is a great loss to both PolyGram and the music industry."
<table>
<thead>
<tr>
<th>Track No.</th>
<th>Artist/Title</th>
<th>Label</th>
<th>Format</th>
<th>Region</th>
<th>Price</th>
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<tbody>
<tr>
<td>1</td>
<td>Master P &amp; PP MIDIQUA</td>
<td>WARNER BROS.</td>
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<td>USA</td>
<td>14.98/24.98</td>
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<tr>
<td>2</td>
<td>Beth Hart</td>
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<td>CD</td>
<td>USA</td>
<td>14.98/24.98</td>
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<tr>
<td>3</td>
<td>Sheryl Crow</td>
<td>UNIVERSAL</td>
<td>CD</td>
<td>USA</td>
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<td>4</td>
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<td>SONY MUSIC</td>
<td>CD</td>
<td>USA</td>
<td>14.98/24.98</td>
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<tr>
<td>5</td>
<td>The Pretenders</td>
<td>EAGLE MUSIC</td>
<td>CD</td>
<td>USA</td>
<td>14.98/24.98</td>
<td>5</td>
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<tr>
<td>6</td>
<td>The Black Crowes</td>
<td>SONY MUSIC</td>
<td>CD</td>
<td>USA</td>
<td>14.98/24.98</td>
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<tr>
<td>7</td>
<td>The Tragically Hip</td>
<td>SONY MUSIC</td>
<td>CD</td>
<td>USA</td>
<td>14.98/24.98</td>
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<tr>
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<td>Alice in Chains</td>
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<td>USA</td>
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<td>The Rolling Stones</td>
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<td>CD</td>
<td>USA</td>
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<td>14.98/24.98</td>
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<td>USA</td>
<td>14.98/24.98</td>
<td>20</td>
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</table>

**Notes:**
- The list includes hits from various genres and artists, spanning different eras and regions.
- **NEW** tracks are marked with an asterisk (*) and denote new releases.
- **No. 1/Hot Shot Debut** tracks are highlighted.
- **Greatest Gainer** tracks are noted with an asterisk and placed at the end of the list.
- **Love Songs** are indicated with a special note in the final column.
THIRD TIME'S A CHARM, although the first two were too. She's old now. Still shy in her driver's license. 10-year-old LeAnn Rimes concocts her year's No. 1 on The Billboard charts and her third top five album. She's now in a new world, a world of music. "I found that I was singing "Happy Birthday" to myself when I was a little girl," she says. "I think I was thinking about my friends."
Now, says IFPI, the multinational companies that supply recording materi- als to the pirate must decide where their loyalty lies— with the legitimate business or with the pirate. IFPI director general Nic Garrett has long advocated the effectiveness of building a business targetin g to the distribution rather than the manufacture or distribution of discos.

Making a keynote speech at the British Phonographic Industry (BPI) annual meeting earlier this year (Billboard, July 12), Garrett said, "It's better to spend $1 million closing down a CD plant than $80 million chasing the thieves has produced.

Addressing the issues raised by the BPI and the IFPI's new figures for the world copyright piracy market, Garrett said the pol- icy-makers must help in that process of preventing illegal material from reaching the streets.

These are major, European, public corporations who are supplying companies to pirate and Garrett says, "The same companies rely for the bulk of their business on profits from legitimate products.

We have started to talk to those companies, and we have told them they have a choice to make a fortune, or they can't eat, or they can't make a cake and eat it.”

Garrett says he is not prepared to accept traditional deals offered by the pirate companies. "I don't buy the argument that if they sell the polycarbonate, one of their competitors will. I don't buy the argument that the pirates will get the polycarbonate anyway. I don't buy the argument that they don't know what they are doing or that they aren't doing it any more about it than we do. I don't buy the argument that they don't know who the pirates are; we can quote the rubbish and millions and millions and millions and millions, etc."

Garrett says he hasHarry Brekelmans, a European Union policy expert, who argues that "The IFPI is not right to bring this cheapness to the music industry.

""The IFPI has tried to bring the policy companies to the table and fix the problem, with the record and CD manufacturing companies.

They are not yet in a position to force the market, however, as it is still being be- considered by the U.S. Department of Justice and the European Commission for further consideration.

Though Garrett says he has told those bod- ies he has met with to consider the deal, he says he wants to go further to establish a worldwide partnership with the polycarbonate companies. "The agreement is part of a bigger situation over how to get the[polycarbonate] companies to participate in the process of preventing illegal material from reaching the streets.

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Sugar Ray, new, 9
For ners: by week are choos points
Ray.
2 high-

1,000 each presented luck for the year. Sugar Ray and Cozy Boy II Men, were No. 1 from the beginning in 1996 through March 19, 1996, just a few days short of an entire season.

S EASONAL: And speaking of seasons and Boy II Men, the Motown quartet debuts at No. 2 on the Billboard 200 this week with "4 Seasons Of Loneliness." That means the one-time with "One Sweet Day" for a few weeks now, the song has been hot. The highest-scoring single for a recording group on its own ("One Sweet Day") entered at No. 1 and is officially a "singles" release. (No. 1) and is officially a "singles" release. (No. 1) according to Billboard's standards for that group on the chart. That song, "Honey," before Elton John's "Can't Be Tamed In The Wind 1997," "Something About A Man" by Bob & Ray, and the much-valued Billy Joel.

C HART BEAT
by Fred Brown

A lthough it's time to announce another round of the leading seven winners of Fantasy Island, its online chart game presented exclusively on the Internet by Billboard Online (www.billboard.com), Fantasy Island lets fans assemble their own record label or album on The Billboard 200 and the Hot Tracks charts, and compete for prizes against music fans around the world.

Fantasy Island players earn points based on the performance of each album they choose; standings are posted each weekday on Billboard Online. A new four-week game starts every Thursday.

Game 22: Henderson "Triple H" Lulu became our first three-week hero with his 3rd Degree Discs/Pro靠着 3rd Degree gang as its big boost, strong sales from Sister Hazel, Timbaland, Rupee, and the much-valued Big Pink.

Game 23: Jason Crain's Stevin's Shifted didn't miss a beat in drafting up-and-coming artist Lila McCann and Smash Mouth to complement Matchbox 20, Sugar Ray, and Sister Hazel.

Game 24: "A Man In Black" soundtrack was the heavy hitter for Elaine Marinaris' Krisis productions. Also scoring big for the Krriss crew: Third Eye Blind, Matchbox 20, Fiona Apple, and Sugar Ray.

Game 25: "No One" by Winona Harris picked a gem when she signed up the trio, who earned a sensational 493 points to lead the Nocturnal Titles top 10 to victory.

Game 26: Talk about stars! "My Love" by Puff Daddy & Faith Evans. The hit-makers rolled up 999 points for the Vannadun Wax crew assembled by Clive Owen.

Game 27: Jonathan Swift modestly named his squad 'The TT Boys' — and came up with another winner by choosing the likes of Depeche Mode, Matchbox 20, and Sugar Ray.

Congratulations to all of our Fantasy Island players! And remember, it's never too late to join in the game and check out your own A&R skills.

The Way You Look Tonight" is Elton John's fourth chart-topper in the UK. But the tribute to the late Diana, Princess of Wales is the fastest in the history of the British chart and is only the second solo No. 1 for Elton in his home country. The first was the two-sided "Scorpi-" "I'm sorry," he has also been No. 1 with two duets, "Don't Go Breaking My Heart" and "Listen To The Sun Go Down On Me" with George Michael in 1998. This latest single stretches Elton's span of No. 1 hits to 21 years and two months. The only artists with longer chart spans of No. 1 hits in the U.K. are Cliff Richard, Cher, the Righteous Brothers, and Diana Ross.

B Y BILLBOARD: "Anything You Want Your Baby (Virgin) from the album "Bridges To Babylon" climbs to No. 3 on Mainstream Rock Tracks giving the Rolling Stones their highest charting song since "Love Is Strong" and "You Gave Me Rocking" both peaked at No. 2 in the summer of 1994. The Stones made their first appearance on the Hot 100 some 24 years and four months ago with a remake of the Crickets' "That's All Right.""

B RIGH T LIGHT: What a week for Lenny Kravitz. His third album, "The Rolling Stone," debuts at No. 1, leading the No. 6 week of Debbi Boone's album of the same name in 1997. Kravitz's album also debuts at No. 1 on Top Hot 100 Albums (where his hit singles hit the No. 10 spot on the Hot 100 in March and held on at No. 1 on the AC chart.

G LORIOUS CANADIAN: Thanks to chart columnist Brenda Linn for reporting that our "Mandingo Fan" by Puff Daddy & Faith Evans (Featuring 112) Tracks giving the Rolling Stone the Rolling Stones' highest charting song since "Love Is Strong" and "You Gave Me Rocking" both peaked at No. 2 in the summer of 1994. The Stones made their first appearance on the Hot 100 some 24 years and four months ago with a remake of the Crickets' "That's All Right.""
WITH OVER 16 MILLION ALBUMS SOLD,
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He's Got You
Days Of Thunder

16 CLASSICS:
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You're Gonna Miss Me When I'm Gone
Boot Scootin' Boogie
Hard Workin' Man
That Ain't No Way To Go
Rock My World (Little Country Girl)
Neon Moon
Lost And Found
She's Not The Cheatin' Kind
Brand New Man
We'll Burn That Bridge
She Used To Be Mine
Mama Don't Get Dressed Up For Nothing
My Next Broken Heart
Whiskey Under The Bridge
Little Miss Honky Tonk

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MY WAY

Featuring the #1 Gold Single

“You Make Me Wanna...”

4 WEEKS AT #1

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