JAPANESE LABELS TAKING STEPS TO REVIVE BUSINESS

BY STEVE MCCLURE

TOKYO—Industry leaders in the world’s largest music market, the U.S., may want to square a thought for their peers in the next-largest market, Japan, and consider the words of the man who helms its leading record company.

“We simply haven’t made enough music that appeals to large numbers of people,” says Ryoichi Kuniuti, president of Sony Music Publishing (Japan), assessing the music industry’s responsibility for the downturn it is currently experiencing in this country. “I don’t think the slump is caused by external factors such as other forms of entertainment.”

That non-rousing analysis is mirrored by statistics. According to the Recording Industry Assn. of Japan, shipments to the trade from January to August totaled 605,000 units, down 19% from the same period of 1996, for a value of ¥366.8 billion yen ($3.7 billion), down 39%.

Many in the business had expected the market to bounce back after a particularly lust period at the end of last year. The anticipated recovery has yet to come. As a result, Japanese labels are slashing costs, cutting artist rosters and the number of new releases, and encouraging employees to take early retirement.

“Everybody in the industry is being very careful,” says Avex chairman Tom Yoda, who has more cause for optimism.

(Continued on page 108)

Blockbuster To Focus On Vids
Suppliers Mull Impact On Its Music Biz

BY ED CHRISTIAN

NEW YORK—Blockbuster Entertainment Corporation’s announcement that the company is being realigned so that it can focus on its core video business has left music suppliers wondering if the company has a vision for its record stores.

The company’s music operation has been foun-dering for almost two years, in the view of senior executives at labels and distribution companies. During that time, Block-buster Entertainment has gone from having separate stand-alone stations for its video rental and record stores to integrating the operations into one in an attempt to fulfill former CEO Bill Fields’ vision of having complete “home entertainment stores.”

During his tenure, the company added a substantial music inventory to nearly 1,000 video rental stores. It also upgraded the video sell-through category and expanded impulse-sale items like magazines, candy, soda, etc.

But after Fields’ departure and the company’s move of its headquarters to Dallas, Blockbuster Music has been in a tailspin. The move was considered to have a disastrous effect on Blockbuster operations, and only recently has the company been able to get a semblance of control.

On Sept. 24, in a memo to employees, new CEO John Antisco, who joined Blockbuster in the spring, said that the company had recently completed a thorough evaluation of its structure and opera-

(Continued on page 98)

Bebe Winans
Featuring “In Harm’s Way”

IN STORES OCTOBER 28TH

Los Angeles—The foundation dedicated to finding a cure for the disease that killed legendary folk singer Woody Guthrie 30 years ago is preparing to honor him, and his family, in a gala benefit tribute this month.

On Oct. 16, the New York-based Huntington’s Disease Society of America will host its biggest event of the year, the Asain Dinner Gala at the Waldorf-Astoria.

Los Angeles—With “Toys Of Vani-
ty,” Taja Sevelle is shedding the factory-stamped dance-mix image of her late-’80s recordings in favor of an eclectic sound befitting an artist of adventuresome vision. As the 550 Music set’s first sin-
el, “I&I,” demonstrates, it’s a sound equally flush with commercial viability.

Although the label does not begin soliciting top-40 radio airplay until Monday (6), early word-of-mouth on the track, which combines hip-hop-flavored beats and scratchy, alterna-rock guitars with splashes of traditional Middle Eastern culture, has been promising.

“It’s such a unique record that it will probably take a moment for some people to fully get it,” says Erik Bradley, music director at WBBM (B-96) Chicago. “But once you do, it’s awesome. One thing that is evident from the first few seconds of the record is that you’re dealing with an incredibly gifted, groundbreaking artist.”

With the project’s retail story tentatively due to begin unfolding later...
EMI Music Publishing
mourns the passing of
our dear friend and colleague
Sharon Ambrose.

We extend our deepest sympathies
to her loved ones
in this time of sorrow.

A memorial service will be held on Monday October 6th,
at 10:30 a.m., at the New York Society for Ethical Culture,
2 West 64th Street, New York City.
Crucial C’right Bills Advance In House
Legislation Extends Term, Covers Theft Via Computer

BY BILL HOLLAND

WASHINGTON, D.C.—A House panel unanimously passed important pending copyright legislation Sept. 30. One measure would close a loophole in the La Cienega et al. case, which copyright owners have claimed could consign all pre-1978 copyrighted songs to public-domain status. The second is a $2,500 block to extend the copyright term to life plus 70 years. The House Intellectual Property Subcommittee also marked up the Electronic Theft (NET) Act, a recent bill that would criminalize theft of intellec-
tual property. The Senate panel, which has been accused of the misconduct did not profit it financially by their Internet scans. A hearing on that bill was held Sept. 11.

An amendment was offered and approved for the NET bill regarding the retail value of infringing material. Legislation is expected to keep it in line with the Copyright Act version currently in effect. The Copyright Act calls for felony penalties against infringers for distributing material that has a retail value of more than $500. A $5,000 threshold for electronic distribution of infringing material was originally developed for the bill, but the amendment draws the line at $2,500. The Senate amendment also calls for misdemeanor punishment for electronic violations falling under the $2,500 threshold.

Nevertheless, the figure, according to Rep. Barney Frank, D-Mass., the sub-
committee’s ranking minority member, would punish those guilty of “heavy” violations, especially in light of plea-bargain cases, yet avoid prosecuting “a teenager downloading software at home for his brother.”

The bill does not address any other copyright liability issues. Those controversial issues are being dealt with in a bill still pending in the subcommittee.

All three bills, reflecting the first action on copyright legislation in this session of Congress, now advance to the Senate, possibly by month’s end, where passage is expected, according to insiders on both sides of the aisle.

If corresponding legislation in the Senate moves forward, as expected, the bills could become law next year. The subcommittee legislative markup, especially of the two long-stagnant bills, is seen as a victory by copyright owners, who have waited for two years for legis-

lative relief for the copyright-law-loophole patch-up and the copyright-term extension (Billboard, Nov. 11, 1995).

The 1996 La Cienega vs. ZZ Top federal court decision affecting the copy-

right legality of pre-1978 songs was based on a literal interpretation of the old 1909 Copyright Act that musical composition copyright information must be “affixed” or placed on phone records. However, the practice was discarded many decades ago, following the bene-

factors of both the Copyright Office and congressional policy connected to Sec-

tion 17 of the newer copyright law revisions of the 70s. However, without the intervention of lawmakers, the recent court decision would hold, since the Supreme Court refused to hear the case and tossed it to Congress to fix, putting the copyrights in peril and jeopardizing more than an estimated $1.2 billion in annual song-

writer and music publisher revenue (Billboard, Oct. 4).

“The court obviously read only the statute, not the policy,” Frank said. The new copyright-term extension legislation upgrades the current life plus 50 years provision in U.S. law to the life plus 70 years international standard under the new World Intellectual Property Organization treaties now awaiting ratification.

Subcommittee chairman and bill spon-

sor Rep. Howard Coble, R-N.C., added a provision to ensure the continued “good-faith bargaining” between film companies and the screen guilds on

dividing future additional revenue that will flow from the extended protection terms. Coble added that it would be deleted if the groups negotiate an agree-

ment.

There is also a provision to ensure that each right is carried over on pre-1960 theatrical film productions when one company is sold to another.

Both bills have been “held hostage,” as copyright owners termed it, by the author and some supporters of an unre-

lated bill that would grant an exemption to restaurateurs and religious broad-

casters.

“We’ve supported passage of this bill for a lifetime,” Coble said.

However, Rep. James Sensenbrenner, R-Wis., relinquished his hold on the bills after realizing that he didn’t have the subcommittee votes necessary to get the as-yet-unresolved exemptions bill passed.

According to sources, Sensenbrenner will wait to push a version of his bill through in a future debate on the House floor.

The House action occurs less than two weeks after songwriters lobbied on Capitol Hill to ask for support on the La Cienega case and after religious broad-

casters, who are also asking for a music fee exemption in the Sensenbrenner bill, faced a setback after a rate court ruled that ASCAP’s contested per-program license is reasonable.

Billy Joel is Telling Stories. 1994 Billboard Century Award winner Billy Joel is the subject of an upcoming episode of VH1’s “Storytellers.” Pictured backstage at the taping, from left, are John Sykes, president of VH1; Joel; and Tom Freston, chairman/CEO of MTV Networks.

FTC Widens Inquiry Of Music Biz Practices

BY ED CHRISTMAN

NEW YORK—The Federal Trade Commission (FTC) has stepped up its investigation into music industry ad-
dvertising practices, but senior distribu-
tion executives groan that the agency is merely grandstanding.

The week of Sept. 22, the agency sent subpoenas to the four major distribution companies and to a number of large chains, asking them for documentation of a broad range of music industry practices (Billboard, Sept. 29). That move marked a heightening of the “preliminary inquiry” into the minimum advertised price (MAP) policies of the majors that the FTC began in April (Billboard, April 26).

But what music industry executives find frustrating is that the FTC is investigating a legislative kind of questions,” that merchant said.

However, distribution executives complain that the agency is asking to see the same documents that it already has from the previous investigation. One executive said that his company had already submitted more than 100,000 pages worth of documents last time, only to have the FTC ask for the same documents all over again.

Jim Canarazzo, president/CFO of Poly-
Gram Group Distribution, charges that the FTC is going after the music industry because of the “public opportu-

nity” it provides.

The FTC did not return phone calls seeking comment.
Copyright Order Belongs On The Cyber-Frontier

The Internet and other areas of the emerging "new digital world" are on a lot of people's minds these days, mine included. And, of course, the writers and publishers of copyrighted material are most concerned.

Just three years ago, ASCAP was a co-host of the CISAC World Congress in Washington, D.C., where the topic was the impact of new technologies on creators and rights holders.

At that time, while everyone agreed on the importance of this subject, it was a bit of an abstraction for some, who still hadn't really been exposed to the new technologies. Three years down the information superhighway, I've ventured to guess that it isn't abstract anymore—neither the benefi- cits nor the dangers. World Wide Web sites are now old news.

We all E-mail, download, and upload constantly. We know about real-time audio, Liquid Audio, Web radio, and new ventures that supply downloadable music for a price. We've been hearing for years that record stores and bookstores, as such, may be obsolete in the foreseeable future. Is cyberspace the new wild frontier, where anything goes? Do those of us who seek to ensure that the rights of writers and publishers are protected stand in the way of progress, as some would argue? How can we rely on our intellectual property laws to prevail?

What does that mean at a time when the number of home personal computers is expected to top 154 million in 2000? Technology now permits recordings of copyrighted music to be easily exported from computer hard drive. And nothing can prevent these copied recordings from being uploaded without authorization.

The question is what can we do about it. The answer, as usual, is more education and more action.
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Seattle, WA 2/20 Portland, OR more dates to follow...

Sony, Philips Showcase Super Audio CD Format

BY PAUL VERNA

NEW YORK—Days after the Warner Music Group’s announcement of a proposed technology for DVD audio centered on a higher-resolution version of CD quality, Sony Corp. and Philips Electronics unveiled details of their plan to introduce a digital audio carrier based on their Direct Stream Digital (DSD) encoding process. Sony and Philips touted their proposal in a series of demonstrations at a two-day Super Audio CD Symposium held at the New York Sheraton Hotel. The companies said their technology—which they call Super Audio Compact Disc—is the answer to the industry’s needs for a digital audio carrier that will provide vast improvements over the CD but is compatible with the 16-year-old format.

Sony and Philips elaborated on their earlier announcement of a two-layer disc system by noting that the proposed format’s high-density layer would contain text, graphics, and video information in the outer band; a surround-sound music mix in the middle; and a high-resolution two-stereo mix in the inner band. The other layer would contain conventional Red Book (i.e., CD) audio.

Borders Branches Out In Asia, U.K.
Retailer Plans Singapore Store, Buys 22-Outlet Chain

BY DON JEFFREY
NEW YORK—Borders Group, architect of the books-and-music superspot concept in the U.S., is taking off overseas for the first time with a planned opening in Asia and an acquisition in the U.K.

On Nov. 1, the Ann Arbor, Mich.-based retailer expects to open its first location outside the U.S., a superspot in Singapore. The Borders store will feature more than 200,000 books and music titles.

The company also announced that it is acquiring a 2z-store, London-based book chain called Books, etc. for an undisclosed price (Bulletin Board, Sept. 30).

At present, Books, etc. stocks mostly books and magazines, but Borders Group VP of planning and finance Rick Vanzura says, “We plan on opening superspots ultimately similar to the U.S. format.”

The typical Borders Books & Music in the U.S. is a 27,000-square-foot superspot, with 8,000 square feet devoted to music and about 400 square feet given over to video, according to the company’s financial statements.

Each superstore carries on average 50,000 SKUs of music and about 9,500 of video. Average annual sales per store are $7.2 million.

Borders operates 184 superspots in the U.S., of which 168 sell music as well as books. The company does not currently operate superspots in any other country, but Borders has said that the music retailer, whose store count is down from nine, is no longer a growth vehicle. Borders’ U.S. stores average about 1,100 Workbook stores in U.S. malls.

In its financial statements, Borders estimates that $60 million will be required to open the Singapore store.

Bond-Based Loans Devised By Azoff, Bank

NEW YORK—Musical artists are lining up for multimillion dollar loans collateralized by the future royalties from their new financing strategy put together by a large international bank and music business entrepreneur Irving Azoff.

This latest wrinkle in entertainment finance is jointed by Wachovia Capital Entertainment Finance, which expects to lend more than $1 billion in a year. The lender has commitments from five major record labels: Sony, Warner, Universal, BMG, and EMI.

An announcement in a published report was Rond Stewart, but that could not be confirmed.

Azoff is a business banker and consultant who is part of the Nomura team, says, “We’re taking the position that we’re going to treat our clients with confidentiality.”

This venture is a variation on a deal earlier this year in which investors bought $55 million worth of bonds guaranteed by the U.S. government for children.

Sony, Philips to Release Music With Video

The companies will enter the market as a joint venture called E-Motion. The companies are expected to file for a patent on their technology.

E-Prop, VI Link For Game, Music Promo

BY DOUG REECHE

LOS ANGELES—As yet another plume in EMU’s 100th anniversary promotional campaign, EMU-Capital Entertainment Properties (E-Prop) has teamed with computer and video game maker Virgin Interactive (VI) and its subsidiary company Westwood Studios for a value-added promotion called Sale of the Century. The promotion, which began Oct. 1 and continues through January 1998, features two prongs that tie together software and music from the companies.

Consumers purchasing any two VI or Westwood Studios PC CD-ROM games released from Oct. 1 through Dec. 31—including titles from VI’s popular games that offer E-Prop and/or VI—will be able to fill out an in-box voucher for a free CD.

VI will offer the promotion with its "NHL Powerplay 98," "Sabre Ace Conflict Over Korea," "Dane II," and "Land of Lore: Guardians of Destiny" titles, among others.

Meanwhile, consumers will be able to select from 49 albums in the promotion, including releases from the Beach Boys, Pink Floyd, the Beatles, Frank Sinatra, and Bon Jovi.

Other acts, such as the Beatles, are being excluded from the promotion due to royalties issues and other concerns.

(Continued on page 99)
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• THE SINGLE "SI TU TE VAS"
  NUMBER 1 FOR 8 WEEKS.
• THE SINGLE "TRAPECISTA"
  NUMBER 1 FOR 5 WEEKS.
• THE SINGLE "MIENTE"
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STRAWBERRY WINE: SINGLE OF THE YEAR

KATHY MATTEA/"455 ROCKET":
MUSIC VIDEO OF THE YEAR

TRISHA YEARWOOD:
FEMALE VOCALIST OF THE YEAR
Trio Setting Suits Summers

**Trio Setting Suits Summers**

**Guitarist Back To Old Approach On RCA Victor**

**BY PAUL Verna and CARRIE DELL**

NEW YORK—After a series of multi-layered, genre-defying solo albums, guitarist Andy Summers has returned to the stripped-down trio approach that he flourished in as a member of the Police in the late '70s and early '80s. Summers' Oct. 14 release, "The Last Dance Of Mr. X," will be his first under a long-term contract with RCA Victor after an album for the now-defunct German indie CMP and a string of titles for Private Music.

"The last record I did, 'Synesthesia,' was pretty different from this," says Summers. "There were a lot more instruments, and it was more cinematic, more cut-and-paste. This one comes out of playing in clubs and improvising in space."

Featuring Summers on guitar, Tony Levin on bass, and Greg Bissonette on drums, "The Last Dance Of Mr. X" is a contemporary jazz record colored by Summers' singular playing, which relies as much on melodic lyricism as it does on innovative soundscapes made possible by guitar synthesizers and other processing tools.

In keeping with the jazz approach, "The Last Dance" is made up of a mixture of original compositions and interpretations of such standards as Wayne Shorter's "The Three Marías" and "Footprints," Horace Silver's "Lonely Woman," Charles Mingus' "Goodbye Porkpie Hat," andMongo Santalla.

![SUMMERS](image)

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**Sept. RIAA Certs Led By Pink Floyd, Joel**

**BY CHRIS MORRIS**

LOS ANGELES—Two-CD sets by Pink Floyd and Billy Joel topped September album certifications from the Recording Industry Assn. of America (RIAA). However, the major news of the month was the previously announced, instantaneous multi-platinum certification of Elton John's tribute single for Princess Diana, “Candle In The Wind,” which reached the 8 million mark upon its release Sept. 23 (Billboard, Oct. 4).

![JOEL](image)

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**Red Ant’s Salt ’N Pepa Gets 3-Label Campaign**

**BY SHAWNEE SMITH**

NEW YORK—In an unprecedented arrangement, Salt 'N Pepa's fifth album, "Brand New," is being worked and released Oct. 21 through three labels: Red Ant Entertainment, London Records, and Island Black Music. "We were looking for a label, and the Lord blessed us with three," says Salt 'N Pepa's manager, Darryll Brooks, of the group's search for a label to buy out its MCA contract.

Officially signed to Red Ant Sept. 17, the trio suggested that the label approach London for a distribution agreement. Recently acquired by investment bank Wasserstein Perella & Co. (Billboard, Aug. 30), Red Ant has no established distribution contracts.


The group signed with MCA in 1995, but the contract never resulted in a project.

The MCA contract did serve to establish Salt 'N Pepa's label, Jireh Records, and called for the act to sign four acts each year for four years. The act's deal with Red Ant also includes a similar deal for Jireh.

(Continued on page 100)

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**Canada's Cole Shows Pop Side On Metro Blue Set**

**BY LARRY LeBLANC**

TORONTO—While far from an outright pop album, "Dark Dear Heart," due Oct. 21 in the U.S. on Metro Blue/Capitol Records, is Canadian singer Holly Cole's most pop-based recording to date.

"With previous releases I have slowly been inching my way toward pop," says the 33-year-old Cole, best known to date for her jazz-skewed sound.

"This album is a slightly bigger step."

Produced by Larry Klein (Shawn Colvin, Joni Mitchell), the multi-plated album is released Tuesday (7) in Canada by Alert Music, distributed by the PolyGram Group Canada affiliate A&M/Island/Motown. The album was released Sept. 25 in Japan and is due Oct. 21 in Germany and Nov. 3 in the U.K.

Highlighted by its leadoff single, an arresting cover of John Lennon and Paul McCartney's "I've Just Seen A Face," "Dark Dear Heart" is anchored by bassist David Pilch and keyboardist Aaron Davis, as well as percussionist Jim Kelso and guitarist Kevin Breit. Additionally, there are contributions by Dean Parks (guitar), Jon Hassell (trumpet), Greg Leisz (steel guitar), and Steve Tavaglione (soprano sax).

With its Tom Waits compositions, Cole's previous album, 1985's highly colored "Temptation," marked a pivotal transition for Cole, introducing to her work for the first time a main

(Continued on page 99)

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**Reprise, Mercury Hit Market With Lettmerman, Conan Compilations**

**BY CRAIG ROSEN**

LOS ANGELES—The late-night TV wars are heating to a record store near you with the release of "Live From 60A: Great Musical Performances From Late Night With Conan O'Brien," out Tuesday (7) on Mercury, and "Live On Letterman: Music From The Late Show," due Nov. 18 from Reprise Records.

The release of the two albums has also heated up talk about the possibility of an album of performances from "Saturday Night Live." According to a source, the SNL camp will be keeping a close watch on the O'Brien and

![REED](image)

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**Lettersman albums to see if it is feasible to release its own collection.**

If an "SNL" album does come to fruition, it will likely go to Mercury, since the label already has a relationship with Broadway Video and Lorne Michaels. Broadway produces the O'Brien show and "SNL," and Michaels (Continued on page 98)

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**Methody Group Expands Scope With ‘Day’**

Warner Expects Tour to Drive Sales For Label Debut

**BY BRADLEY BAMBARGER**

NEW YORK—One of the great attributes of the ever-tempest Pat Metheny Group has always been its high “trip quotient,” as Metheny likes to say. And with “Imaginary Day”—its 12th album and first for Warner Bros.—the Group has broadened its horizons considerably.

“Our past albums have always had a couple nine- or 10-minute songs,” he finally told the audience.

Metheny explains, “but with the new record, we wanted to explore that territory of beginning to end.” When I first took what became the title track to the band, I described it as a Chinese opera/song with a Miles Davis/Filles du Feu/Blues/Interlude. Maybe that’s indicative of where we’re at.

Out Tuesday (7), “Imaginary Day” definitely features some of the most complex, indefinable Metheny Group music yet, as well as some of the most beguiling. The eclectic 10-minute title entries and the host of tracks boasting bold, cinematic textures and nearly double-digit lengths, while the songful nature of the radiant “Me” and the yearning “Across The Sky” are more pointed yet less abiding.

Throughout the album, intricate composition is wedded to spirited improvisation, yielding a far-reaching stylistic hybrid. It’s music rooted in jazz, blues, and world music, poised provocatively at the boundaries of how a jazz band should sound—in league with the legacy of fusion. It’s a Garden Weather Report but more evolved and even more electric.

Beyond the core Group of guitarist Metheny, co-composer/keyboardist Lyle Mays, bassist Steve Roddy, and drummer Paul Wertico, “Imaginary Day” features the vocalise and multi-instrumental talents of singer/songwriter Missing Children’s Mark LeFeld as well as a battery of percussionists. Plus, Metheny wields an array of futuristicstringed instruments to broaden the palette further.

The Metheny Group has always been at the forefront of technology, and the outfit’s volume level rivals most rock bands. But one especially charged new track, “The Roots Of Coincidence,” even finds common ground with the likes of Nine Inch Nails. “We question ourselves less and less about what we do, and we go on,” Metheny says.

“We’re just following the material where it takes us—and on this album, that meant following it as far as it would go. Roots Of Coincidence is my favorite track because that seems like truly modern music to me, in that so many elements of that song could only exist today. And it shows off a facet of the Group’s sound that we’ve never exploited fully. It really rocks.”

The Metheny Group’s debut on Warner Bros., comes after long associations with first ECM and then Geffen that produced a series of chart-topping, Grammy-winning albums as well as Metheny in various solo settings. Last year, the Group’s stripped-down “Quarrett” crowned Top Jazz Albums during a 92-week chart run (Billboard, Nov. 23, 1996). The groove-oriented “We Live Here” peaked at No. 2 on Top Contemporary Jazz Albums in ’96; moreover, it hit No. 83 on The Billboard 200, a rare feat for a jazz record (Billboard, Dec. 10, 1994).

After collaborating with the Group, Metheny has also pushed the envelope of late and pursued more popular forms. He appears on Live From New York and in the studio with an exploratory quartet featuring British free jazz gauutar Derek Bailey, percussionist Gregg Bendian, and Wertico; this past spring, the band issued the “Sign Of Four,” a three-CD document of those seething performances on Knitting Factory Works (Billboard, Feb. 1).

With bass legend and longtime friend Charlie Haden, Metheny produced one of this year’s true jazz events, the sublime acoustic duet album “Beyond The Missouri Sky (Short Stories).” The Verve set hit No. 1 on Top Jazz Albums during a long summer run, and after 30 weeks. Next year, Metheny

**Two Albums Stoke Growing Fire For Jamaica’s Sizzla**

**BY ELENA OUMANO**

Kingston, Jamaica—Late one June night in Jamaica, 1R1E-FM—the island’s 24/7, all-reggae radio station—made a straight run through several current Sizzla hits: “Black Woman And Child,” “Homeless,” “Hard Ground,” “Make It Secure,” “One Away,” “Give Them A Ride,” “Jinn Dem Face,” and “Praise Ye Jah.”

With two recent Jamaican albums, “Praise Ye Jah” on Xterminator and “Black Woman And Child” on Brickwall. And hit singles from both peppering the reggae marketplace, Sizzla fever is raging in Jamaica and in the island’s U.S. and U.K. ex-patriates.

“Praise Ye Jah,” produced by Xterminator executive producer/manager Philip “Fattic” Burrell and distributed by V.P. Records in the U.S., drops statewide Tuesday (7), two days before Sizzla—along with Xterminator labelmates singers Luciano and Mikey General—play an eagerly anticipated Thursday (9) concert at New York’s Beacon Theatre. In Jamaica, the two albums were released almost simultaneously in August. “Black Woman,” produced by label owner Bobby “Digital” Dixon, was released Aug. 19 in the U.S. It is distributed by the label’s Brickwall distribution arm, which has representation in Jamaica, Miami, and New York.

At first listen, the staunchly Rasta-farian Sizzla may seem an unlikely candidate to fulfill the reggae industry’s longstanding R&B/Froopy crossover aspirations. And few in that arena are nominating him. But no one works the horror surf between MC and singer like this 21-year-old reggae chanteur: a true walking wailer who is realizing Marley’s vision of the Rastaman as bearer of the message. Sizzla’s elastic vocal scope, musical imagination, and lyrical force are reinventing reggae singjay style—bringing together the rhythmic acuity of the DJ (rappier) with the emotional power of the singer—and setting the standard for today’s reggae artist. Even on his Jah-focused terms, R&B and hip-hop beats can relate to Sizzla’s Afro-centric themes and toasting skills. And anyone who takes up a mike—vocalist or rapper—would do well to take a page from Sizzla’s compelling, genre-transcending flow.

Not since [reggae/singer] Buju (Hannot) came out with one hit after another in early ’92 have we seen something like this,” says Sharon Gordon, host of “Food For Thought” on WKNK New York. “You couldn’t do a dance then, [without] there being at least one solid hour of Buju. Five years later, Sizzla is creating that same phenomenon. People can’t get enough of Sizzla. Everybody’s singing his songs; every man is calling his woman ‘empress’ and ‘princess,’ because of ‘Black Woman And Child.’”

Though “Black Woman” has produced more big singles, both albums weigh in equally as exemplars of the Sizzla sound: his rhythmically intricate, (Continued on page 100)

**EXECUTIVE TURNTABLE**

**RECORD COMPANIES.** Steve Barnett is promoted to senior VP of worldwide marketing at Epic Records in New York. He was senior VP of international.

Warner Music Group in New York promotes anthem to so to some VP of new technology and appoints Robert Emmer senior VP of business affairs. They were, respectively, VP of marketing and executive VP of business affairs at Rhino Entertainment Co.

Dave Lory is named VP of international marketing at Mercury Records in New York. He was chairman CEO at DE-EL Entertainment.

At RCA Records, New York names Donna Torrence associate director of publicity and promotes Devon Lasker to director of national single sales. They were, respectively, owner of Torrence & Associates and manager of national single sales.

Susan Eaddy is promoted to associate director of creative services at the RCA Label Group in Nashville. She was manager of creative services.

Verity Records in New York promotes Joseph Burney to A&R manager and names Carla Williams director of marketing and Jeffery Grant-Clark national director of radio promotion. They were, respectively, office coordinator, director of marketing at Benson Records, and Northeast promotion director at Warner Bros. Records.

Verity Records in Nashville names Paul Wright director of A&R; Ben Tankard director of A&R, and Clyde Duffle national manager of radio promotion. They were, respectively, director of A&R and Benson Records, VP at Tribute Records, and radio promotion coordinator at Tribute Hair Albums.

The Ryko Corp. in Salem, Mass., appoints Mary Barnhill director of corporate operations and promotes Kevin Hopper to operations coordinator. They were, respectively, VP of operations at REP Co. and shipping manager.

Damascus Records in Nashville names Missy Baker director of media relations. She was manager of publicity at Forefront Records.

**PUBLISHING.** ASCAP names John Alexander VP of membership in New York and Las Vegas. Sizzla’s executive VP of creative services, North America, at MCA Publishing. Music Sales Corp. in Los Angeles appoints Bob Knight VP of film, TV, and advertising. He was senior creative director at Famous Music.

**ORGANIZATIONS.** Julie Horton is named senior project manager at MusicCare in Santa Monica, Calif. She was senior Western regional creative director at ASCAP.

Mark Levine is appointed assistant general counsel for SESAC in New York. He was senior attorney of national advertising at the Council of Better Business Bureaus.
Joni Mitchell has been one of the most enduring and influential songwriters of her time. As much as any creator of her generation, she has stamped her sensibility on a generation's music with her eloquence and poetry. In the past two years alone, she has been inducted into both the Rock and Roll and Songwriters Halls of Fame, honored with the National Academy of Songwriters Lifetime Achievement Award, Sweden's Polar Prize, the Canadian Governor General's Award and two Grammys.

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Artists & Music

Tibet Set More Than Charity Album
Grand Royal Release Documents '96 Concert

BY DOY REECE

The release of the "Tibetan Freedom Concert" album by Grand Royal/Capitol on Nov. 4 marks a new plateau in the evolution of a project begun by members of the Beasto Boys in 1990. All proceeds from the three-disc set will go to the Milarepa Fund, a non-profit organization founded by the Beasto Boys whose ultimate goal is a free Tibet.

The small Himalayan country, once inhabited largely by Buddhist monks, has become a human rights and political flash point. Charges of ethnic purging continue to surface nearly 50 years after China began occupying the territory.

The fund provides for various educational and political action programs and assists in the organization of events like the Tibetan Freedom Concert to help achieve this goal.

In the Beasto Boys' growth, Beasto Boys member Adam Yauch— one of the individuals credited with spearheading the Tibetan Freedom Concert series—says there is little time for self-congratulation.

"We're counting on people who have started or that will find out about this to get more active during what is a crucial time for Tibet," he says. "The population transfer is increasing, and it's only a matter of time before we find out what we're fighting for is wiped out."

Fortunately, the music on the set grows up to the lofty causes it aspires to support. Inspired performances by artists like Sonic Youth, the remnants of the band, and members of the Beasto Boys help to make a well-structured and well-executed album. It will provide the soundtrack for the concert and its various tour appearances through the end of 1996.

The enhanced CD also contains sections discussing Buddhist philosophies, as well as a political action area where people can learn more about human-rights violations in Tibet and ways to take action by automatically mailing their favors to the Chinese government, or linking to appropriate Worldwide Web sites.

Jon Spencer Blues Explosion, KRS-One, Oasis' Noel Gallagher, and Patti Smith are singled out as the only tip of an impressive iceberg.

"The Beasto Boys and Grand Royal CEO Mike Diamond credits producers Pat McCarthy and Sylvia Massy with getting the most from the diverse series of performances. The reaction from people who have heard the recordings from this year has been, 'I had no idea that it sounds so good,'" Diamond says. "Most people think live recordings always sound a certain way or have limitations in terms of how good they can sound, but this has just been beyond everyone's expectations.""}

The discs will be packaged in a gatefold double Digipak with a 48-page color booklet.

The third CD features enhanced features that include downloadable audio and video clips of artist performances at the concert.

NEW YORK—With the Nov. 4 release of "10 Wings," the new album on Refugee/MCA, singer Jane Brookes has finally come into her own, both musically and professionally.

"It feels like for the first time all the elements that need to be in a row are actually lining up. There's a team of people that are thrilled with the record and seem to know how to put it across to the marketplace," she says. "It also feels great to be around so long, still loving what I'm doing and I'm totally in love with this new record," Brookes says.

"The album is among the first to be released under the new joint-venture label between MCA Records and Refugee," Brookes says.

Brooke Finds Solo 'Wings' Tour Offers 'Call 2nd Set An' Arrival'

BY TERRI HORAK

NEW YORK—With the Nov. 4 release of "10 Wings," her new album on Refugee/MCA, Jonatha Brooke has finally come into her own, both musically and professionally.

"It feels like for the first time all the elements that need to be in a row are actually lining up. There's a team of people that are thrilled with the record and seem to know how to put it across to the marketplace," she says. "It also feels great to be around so long, still loving what I'm doing and I'm totally in love with this new record," Brookes says.

"The album is among the first to be released under the new joint-venture label between MCA Records and Refugee," Brookes says.

Brooke & the Story, she says, because "the label felt it was important to keep the name so fans would be able to recognize me, but it didn't make a damn bit of difference."

Though the album was not as successful as previous releases, Brooke explains, "Plumb's a real cathartic period for me of finding my solo voice and how I wanted to say things and fill all that space. Since I toured so much with that album, I worked into this new sense of how I wanted to sing, so '10 Wings' is really a crystallization of all that. It feels like it's completely me, and I guess that's what I love about it. It feels like an arrival."

She still considers Lipuma a "huge mentor," but with the shift to Refugee and a relocation to Los Angeles, Brooke is taking a more hands-on approach to her career. "I wanted to be in the thick of things and more present in decisions that involve my life. If you're not taking hold of the reins, anything can happen, and they just might assume you don't care," she says.

This new determination comes across in Brooke's intensively passionate singing on "Wings" in arrangements that take several different directions. "I felt a little freer this time. I've always challenged myself vocally in writing songs that are maybe a little bit too difficult, and then I had to work my way into singing, but I think I was looser with this material. I didn't sabotage or second-guess anything before I really fleshed it out, and it made for a much more fun vibe," she says.

Brooke's captivating mix of strength, vulnerability, and humor has served her well in the past, and it's a combination that Refugee/MCA intends to capitalize on.

"When you have such a charismatic performer and great entertainer, you need to make sure she's out playing, so the tour is really the conduit for building all of our marketing activities," says Paul Orescan, marketing director for MCA Records.

Brocke will kick off an initial tour with two press days in New York the week of release and hit 11 cities by Thanksgiving. The label is planning heavy promotional activities in each market, including radio visits and on-
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HARLAN HOWARD

BRENDA LEE

BRENT MASON

MUSICIAN OF THE YEAR

PRODUCER-ALBUM OF THE YEAR

"CARRYING YOUR LOVE WITH ME"
Artists & Music

ATLANTIC ZEPPELIN SET HAS LIVE BBC PERFORMANCES
(Continued from page 18)

are each represented twice; and "Who Do You Love" also is aired twice; once on the first CD and once on the second, as in "Dazed And Confused."

Jimmy Page, the band's founder, says the key to understanding and enjoying the set is the multiple versions of songs.

On the first disc, only a matter of months separated the performances, yet each time the approach to a song like "Communication Breakdown" could change dramatically. Even more obvious is the difference between versions of "You Shook Me." On March 3, 1969, it lasted five minutes and 14 seconds, but on June 27 the song grew to more than 10 minutes.

Having more than one version of some songs is one of the most important ingredients of the "BBC Sessions," according to Page. "It's a very interesting testament in its own way; it goes to show . . . just how organic the group was. Led Zeppelin was a band that would change things around substantially each time it performed. It is the approach, the feel, and the attitude to each number that is the most important thing to take in.

Page notes that spontaneity is a Led Zeppelin hallmark. For example, "The Girl I Love," which incorporates elements from the Sleepy John Estes song of the same name, is something that was made up "on the spot" in the studio, says Page. "We did exactly the same thing with 'Travelling Riverside Blues.' It was, 'I have a riff, and let's do this and see what happens,' and it winds up however it did."


Page suggests that the package will be enjoyed most by Led Zeppelin fans who have bought the group's studio albums but didn't have a chance to attend its concerts or baffle in the bootleg market.

"One could criticize certain aspects of the balance," Page concedes. "Like in "You Shook Me," there is one part of the guitar solo that the [recording engineer] just fades it right back, and there is nothing I can do about it now." Still, Page says he is pleased with what he was able to do with the tracks in preparing them for the album.

Disc two was supposed to be the pilot for a BBC program called "Oh Air," in which the full concerts of bands were recorded and aired. "With the Paris show, you get what you get," Page recalls. "It's not the best Led Zeppelin, and it's not the worst. It's what it was that night."

Page jokes that it was just another "night in the curfew of Led Zeppelin promoting itself at that time."

Speaking of promoting the band, Daniel Savage, VP of product management at Atlantic, says the label is gearing up to ensure that the album has a huge profile during the holiday selling season. "Research shows that Led Zeppelin is still one of the most popular acts today," he says. "Obviously, the band's main audience is with those in the 25-plus age group, but we also have found another male audience that is under 18, which is probably due to the band's continued dominance of classic rock radio and AOR."

Consequently, the label will take a two-pronged advertising approach, taking space in magazines like Rolling Stone and Stereo Review while also hitting Hit Parade and Metal Edge.

One of the big guns in the marketing campaign will be a VH1 "Legends" special, which will contain footage that has never been seen before, says Savage. That show will be either preceded or followed by "The Song Remains The Same," the Led Zeppelin concert film released in 1976.

Bob Douglas, VP of purchasing at Stamford, Conn.-based HMV, says the VH1 show filled the bill to give the album a "big launch."

The success of the album, however, "depends on the quality of the recordings," Douglas says. "If they are crisp and clear and are good performance, then it is just what the doctor ordered. If the recent success of the Fleetwood Mac [album] is anything to go by, then fulfilling demand for unreleased live material by Led Zeppelin should give us a huge seller for the holiday season."

Other marketing efforts by Atlantic include a video for "Whole Lotta Love," which will have the studio version synced to "never seen before live footage," Savage says.

Moreover, Atlantic will use a television advertising campaign for the album, although specifics have yet to be worked out. Similarly, Atlantic plans to go to radio, but it has not decided on a track yet.

In stores, Atlantic "will use all the retail visibility tools, especially during the holiday selling season when the older demographics are in the store looking for a gift item," Savage says.

Of course, the two-record set is a wonderful preamble to the Page & (Continued on page 21)

BROOKE FINDS SOLO "WINGS"
(Continued from page 18)

air and in-store performances.

An edit of the lead track, "Crumbs," will be worked at public and triple-A stations upon release, but the full album will be serviced Oct. 17 to college stations. As the record builds at those formats, MCA will go after modern AC and top 40 stations. BROOKE is also scheduled to appear on the syndicated programs "Acoustic Cafe," "The World Cafe," "Mountain Stage," and "E-Town." Each of those performances will air in November.

"I think she's a genius," exclaims Bruce Warren, music director at WXPN Philadelphia and one of the producers of "The World Cafe." "She's continuing to write great songs, and there's some nice stylistic variety on this record. It's nice to see her experimenting and expanding a little bit. We're very excited, and definitely going to be playing it."

Warren is not alone in his enthusiasm for the album. Orescan and Gehman agree that there are multiple singles on the album. "The greatest problem we have had with this album is deciding which to release first, because there are so many choices," Orescan says.

Indeed, "10x Wings" contains a rich selection of tunes, with textures that span folk, alternative, and jazz flavors. The album was produced by longtime producer Alain Mallet. Brooke says that in their work, she and Mallet have always been drawn to "exploring the boundaries of dynamics."

"I like the range of going from tiny, heartbreaking presentations to a cacophonous pop binge. I love all the riffs we took on '10x Wings.' Some of the arrangements are insane and really unusual, but I think it's really good pop music."

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TIBET SET MORE THAN CHARMITY ALBUM

(Continued from page 18)

and is punctuated by a brief lesson in Tibetan culture and the aim of the project, Johnsen says there has already been interest from retailers in looping the video for in-store play.

Says Johnsen of the pitch, “The angle is, ‘Hey, we’ve spent the whole year working with you guys and spending money working our records, and now we’re doing something that gives something back, and we need accounts to help out and get excited about this, too.’”

Promotional items from the concert, such as T-shirts, programs, and Tibetan prayer flags, are also being sent to retailers, as are bin card stickers that cross-reference each contributing act to the “Tibetan Freedom Concert” album and vice versa.

“We have discussed a lot of terrific ideas, but this is a benefit record and coming out when displays are at a premium, when this is the most difficult, make-or-break time of year for retailers. We’ve tried to keep it as easy and low-key as possible,” says Johnsen.

“The encouraging thing we’re seeing is that many retailers are calling up and saying, ‘I had no idea all this was going on, and what a great thing to see,’” he adds.

Retailers will also receive an 11-track promotional CD sampler for in-store and listening-station play.

Major chain Borders Books & Music has already committed to placing the disc in its listening stations for free.

Three different video clips for three songs on the album will also be sent to outlets.

According to Johnsen, Spike Jonze has agreed to direct a clip for the Beastie Boys’ track “Root Down,” while Evan Bernard will shoot Run-"Cudi’s “The Harder They Come.” Both directors have donated their talents.

Todd Meehan, store manager of Tower Records’ Sunset Boulevard location in Hollywood, Calif., says the store will actively promote the set. As an attendee of both the San Francisco and New York shows, Meehan says he came away touched by the program’s cause and music.

“The reason we approached (Capitol and Grand Royal) is because we don’t want this to get lost in the fourth-quarter shuffle,” says Meehan. “We don’t want people looking at it as just another charity album. This project distinguishes itself with a very strong lineup, its enhanced CD, and overall quality.

“We’re trying to make sure that people know this isn’t just about U2 and Pearl Jam,” he adds. “We have this great opportunity to express ourselves here and raise our voices, but people should know that there are places in the world where you can sing a certain song and get put in jail for 18 years.”

Tentative plans for Tower Sunset’s participation include hosting an in-store artist press conference and a screening of the Tibetan Freedom Concert documentary in the store’s parking lot. The store will also include prayer flag or poster giveaways with purchases.

Meanwhile, via an Internet promotional campaign with online retailer CDNow, a portion of proceeds from CDs by individual artists featured on the set will be donated to the Milarepa Fund.

On a more grass-roots level, Students for a Free Tibet, an organization that boosts 800 chapters at universities and colleges across the country, will assist by hosting listening parties where merchandise will be raffled. The clubs may also be tied in to the screening of the “Free Tibet” documentary, which may be broadcast to campuses via a satellite uplink.

At radio, the label plans to send the full album to various formats, stickering it to delineate which tracks a station might be most inclined to play. Twelve-inch remixes of tracks from acts such as the Beastie Boys, A Tribe Called Quest, and KRS-One will be serviced to clubs this fall.

Though much of the work for this year’s freedom concert is behind it, Grand Royal is already excited about next year’s show, which is tentatively scheduled to occur in the nation’s capital, Diamond says.

“We started in San Francisco, which was a great city and a great site with an open-minded public; we moved to New York, a media center; and by taking it to Washington, we’re hoping to make some important political inroads that can help bring more attention to what’s going on.”

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BOND-BASED LOANS
(Continued from page 12)

Bowie’s business manager.

But Nomura’s principals say their financing deal is more far-ranging than the Bowie bond sale, in terms of the number of properties involved and the capital provided. Nomura is putting up the capital itself, not raising it from investors.

What the bankers plan to do is bundle or package a number of entertainment loans into pools that will be sold to securities companies that will turn them into asset-backed bonds for sale to institutional investors, such as insurance companies and pension funds.

Home mortgages and credit card receivables are among the assets that have been packaged and sold in this way by Wall Street. Prudential Insurance Co. of America bought all the Bowie bonds.

The Nomura deal was dreamed up by Ethan Penner, who is president and founder of Nomura Asset Capital Corp., a unit of the Japan-based bank. He made his name in finance as a lender to the real-estate industry.

Aonoff says, “I think the entertainment business has found dealing with the financial world very dangerous and murky, and Ethan and his team bring a fresh approach to it.”

He says he became friends with Penner through “securing entertainment for his showcases.” Penner would seek big-name entertainment, such as Elton John and Stewart, to perform at functions for his clients and employees. When he realized that assets like royalties and syndication fees could be used as collateral for loans and bundled into bonds, he became partners with Aonoff in the venture.

NO LIMITS

Romero says that the bankers analyze the cash flow from royalty income to determine the viability of a loan and its amount.

She says there are no limits on the amount that can be loaned to an individual, nor is there risk to the client in the transaction. If the loans are not sold as securities, Nomura will keep them on its books as investments.

Moreover, the loans are “non-recourse,” which means that if the royalty income falls short of projections, the artist is at risk only for the collateralized catalog, not for any of his or her other properties.

The loans will be offered at interest rates comparable to those on medium-term U.S. Treasury securities—with 10- or 12-year maturities.

After potential cash flow is analyzed for risk, the loans could be structured as low-risk investment-grade bonds—such as the Bowie bonds were—or as high-yield junk bonds.

Nomura also says that it may provide capital for acquisitions in the entertainment industry or take equity stakes in companies.

Besides a catalog of songs or masters, other properties that will be used as collateral for the Nomura loans are studio film and TV libraries. Another source of cash flow, the bankers say, is a label’s contractual agreement with an artist. For instance, an artist could receive a loan backed by the label’s income guarantees in a long-term contract.

“We think music assets are as safe and viable as real-estate assets,” says Romero.

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Artists & Music

550'S SEVELLE RE-CREATES HERSELF WITH 'TOYS' SET
(Continued from page 4)

this month (a firm street date had not been set by press time), buyers are equally curious—thanks largely to a limited, promo-only CD pressing of “1&1” that was circulated to industry tastemakers in late August.

“It was a good way of reintroducing Taja to the street, where her reputation has been somewhat spotty in the past,” says Marlon Creton, manager of Record Kitchen, an indie outlet in San Francisco. “It sets her up as an artist who has undergone an Alanis Morissette type of transformation.

“It’s a terrific single that I think will get a good reaction from a decent variety of people. It’s also the kind of record that makes you curious to hear the rest of the album.”

And that is precisely the intention behind 550 Music’s promotional strategy for the project. “1&1 creates an air of mystery that we want to maintain at first,” says Randi Irwin, associate director of marketing (U.S.) at the label. To that end, says Sevelle, will initially avoid the “gritty, griny part” of record promotion, focusing instead on auditioning musicians for a band that will likely hit the road during the first quarter of ’98.

People will get a glimpse of the “new” Sevelle when the label unveils the music video for “1&1” at the end of the month. Directed by Matt Maharin, the clip alternates between performance footage and dream sequences during which the singer confronts himself in a variety of personas that include a dog, a bug, and an elderly woman.

“It’s an amazingly striking piece of work that illustrates the depth of the song’s lyrics extremely well,” Irwin says. “On top of all her other talents, she also proves that she’s a natural actress.”

Ironically, Sevelle says, “1&1” was initially not among the easier songs on “Toys Of Vanity” to write. In fact, she remembers collaborator R.J. Rice—who also produced the album—sharing his idea for its basic groove and not bonding with it at all. “It didn’t connect with my brain at first,” she says. “But he really challenged me, because he believed it could lead to a great song. I was really frustrated with the situation, and he looked me in the eye and simply said, ‘Trust me.’ I took a deep breath, said a prayer to swell my nerves, and I tried again.”

She then recalled a dream in which she lived next door to herself and how it led her to examine things like ego and destruction. “And the words just flowed from there,” she says with a smile. “We were done in about 45 minutes.”

Such an organic creative process was not typical of Sevelle’s salady days. The Minneapolis native’s 1986 Warn-

er Bros. debut was a pop-influenced journey into dance/pop that left her confused and disappointed. “Looking back on the experience, I made the wrong choices. I was very arrogant about writing with a vast array of com-

posers, including Burt Bacharach, Thomas Dolby, Nile Rodger. “It provided me with pheno-

menal training,” she says. “I got to try my hand at jazz, rock, R&B, pop—you name it.”

Such fruitful education gave her the confidence to dive headfirst into creating “Toys Of Vanity,” which she worked and recorded with the space of 14 weeks in Detroit with Rice. “The freedom I felt during those sessions was unlike [anything] I had experi-

enced in my life,” she says. “R.J. would offer me those canvases of sound. The next day, I’d come back with melodies and lyrics. The songs just poured out of us.”

The result is an eclectic collection that darts from the tinker funk of “Us” into the jazzy title track, with pit stops into the ethereal pop of “Making Love To The Air.”

“The Best Of My Love” is a great listen,” Irwin says. “There’s a cool vibe that floats through it. After ‘1&1,’ the possibilities for this album are endless.”

Sevelle credits Rice with creating “a safe playground” to experiment in. “It didn’t go with a plan in any way. I could go from a goofy to a jazz sal-

vat and not feel self-conscious. It’s an experience that’s opened me up to new choices I can’t wait to get back into the studio and start writing again.”

LED ZEPPELIN
(Continued from page 20)

Plant studio album due in the spring.

Page notes that the album, which features Michael Lee on drums and Graham Lee on bass, is produced by the band quickly. “Last time out, we had this Page & Plant extravaganza incorpo-

rating the Joy Division/Primal Scream project, the Egypti-

can musicians, a traditional orchestra, and the hurdy-gurdy,” he says. “What we have done for this album is the Cranberries project, recorded three weeks in advance of the album, and we went out before we got into that sort of ‘unleashed’ thing to what we did back in Led Zeppelin just working with music, bass, drums, guitar, and a vocal.”

THE BOLD MAN AND THE ‘SEA:’ John Barry's score to the new Columbia TriStar film “Swept From The Sea” washes over listeners like a foamy whitecap just before a storm. It is mesmerizingly graceful yet carries a pow-

erful undertow. The London Records album will be in stores Oct. 14.

Noting that the library of James Bond films he scored provided “one’s full share of action films,” Barry says he now tends to seek out “more lyrical sto-

ries” that have such themes as “Out Of Africa,” “Dances With Wolves” and “Somewhere In Time.” The timeless trials of love, survival, and change addressed in “Swept From The Sea,” which was adapted from a Joseph Con-

rad short story, perfectly fits his current interests.

In a bit of a new twist even for an old pro, Barry wrote two of the main “Sea” themes without reading the screenplay or seeing the movie. While waiting for the folks at Phoenix Pictures to send him the treatment, Barry says he wan-

tered into a local bookshop and bought the collection of Conrad stories that came that story.

“I read it and loved it and wrote the first two main themes from that,” he says. “I didn’t need to change a single note when I finally saw the film.”

The magic continued when Barry began working with director Beechan Kidron, with whom he says he had one of the “best, least complicated associa-

tions” he’s experienced during his collaborative career. “A lot of directors pro-

fess musical knowledge, and then when you spend a little time with them, it doesn’t necessary extend to a lot of soundtracks. "I felt very comfortable working with her that she knew a lot more about music than she claimed.

When things work like this, there’s nothing better.”

In a time when the film industry has become “like a supermarket,” Barry says, comparing for “Swept From The Sea” was “almost like going back to the good old days where everyone was just concerned with making the movie.” Liter-

ally raised in a playground of celluloid, courtesy of the cinema houses his father owned, Barry says, “In the early days, nobody ever talked about money. All of the talk was devoted to the quality of the product. . . . The quality of things now coming out I think is pretty pathetic. They do all this market research stuff, which kills me. I never used market research; it was instinct. You were driven by the book, by the cast, by the story. I was driven by that music that I was working on, and now they’re back to the way you worked your way to the position you had.”

With “Sea” now comfortably at bay, Barry is taking a break from the movies and recording an album of original music performed by the English Chamber Orchestra.

“The Bohemian Olds” will be released on PolyGram, to which Barry just signed exclusively. “This is the first time in many years where I’ve just written music for an album without having the whole movie thing going on,” Barry says. “And I’m having such a good time.”

BOOGIE TIME: A powder-blue leisure suit, rather than those black jeans, may be the more appropriate dress code for Epic Steelcore artist Michael Penn, who scored New Line Cinema’s new street-savvy disco-era sendup “Boogie Nights.” A slice of Penn’s “The Big Top” theme serves as the only non-retro-

ton the Capitol Records soundtrack, due Tuesday (7). It sits amid such 70’s shows as the Allman Brothers Band’s “Eat A Peach” and Marvin Gaye’s “Got To Give It Up,” Electric Light Orchestras “Lambada,” and the Commodores’ “Machine Gun.” The project marks the second film score for Penn, whose other work was done in collaboration with his Boogie Nights’ co-executive producer Paul Thomas, for the movie “Hard Eight.”

“Paul and I had talked about the concept of the movie from the beginning, and we wanted to address a certain subject that would be in contrast to the more ‘adult’ themes of the film,” Penn says.

Penn says he is not actively seeking film and soundtrack projects but would happily listen to pitches. “I love working with Paul because he gives me a lot of freedom, and we tend to see eye to eye on a lot of things,” he says. “Basically, this was just a lot of fun to do. I’m sure we’ll work together again.”

PRODUCTION NOTES: The first recording from composer James Horner using new soundcore method of digital audio tracks called “Titanic,” due Nov. 18. Horner also is working on a second album of music from and inspired by the James Cameron film, as well as an original ballet score . . . The Stealer Pimps are preparing their third soundtrack contribution in less than a year. The album recording will be the original song “We've Got To Divorce” to the London Records soundtrack to “A Life Less Ordinary,” the latest from director Danny Boyle, due in October. London is also releasing the soundtrack to “Gummo.”

The composing duo of Brian Owen of “Trainspotting” will be hearing double with Capitol Records’ Oct. 21 release of a second album of music from and inspired by the film. “Trainspotting 2” once again touts Icgy Pop as well as David Bowie, Brian May and Iron Maiden. Capitol released a second album of music from “Romeo + Juliet” back in the spring . . . Out since last month are companion CD compilations from Silva America that celebrate the movie themes from some of the more infamous swash and buckle films of our recent cinematic past. “The Silver Age” contains a cover of the classic Burt Lancaster film of the same name, and “The Mark Of Zoro—Swadosmen Of The Silver Screen” features recordings of the over-

tures from the classic Tyro Power film “The Mark Of Zoro.”
Dear Derek,

Thank you for showing us all how it should be done.

Derek Taylor
1932 - 1997
Brood's Big Break: When Miramax films signed first-time writer/director Troy Duffy to a multimillion-dollar deal early this year, it sent plenty of Hollywood tongues wagging. The talk was understandab

able, given that Duffy was, until landing the deal for his action/adventure script "The Boondock Saints," schlepping drinks at Los Angeles watering hole J. Sloane's. Still, when the bidding action heated up over rights to the film, Duffy's lack of experience didn't hinder his negotiating skills. As part of the deal, the new Hollywood player ended up not only as owner of Sloane's but with majority rights to the film's soundtrack, which he is shopping to various labels. His agenda was clear: Duffy, as part of rock act the Brood—formed with brother Taylor, Jim Jackson, and Gordon Clark several years ago—sensed an opportunity to quickly raise the profile of the band. In effect, the "Boondock Saints," which will become a 90-minute minicoveral for the film, has already recorded demos for much of the music that will be heard in the film. Setting in his modest office on the Paramount lot, which he admits is far more luxurious than any of the apartments he lived in during longer days, Duffy explains that it wasn't the allure of film-making that brought the native New Englander to Tinseltown. "Coming to L.A., I was 100% a music thing," he says. "The film thing is a lucrative and heartfelt hobby, but that's all. I'd be doing everything away from film-making that brought the native New Englander to Tinseltown."

Heartsfield Promotion. As part of a promotion to showcase the band and their new single, "Break Up With Your Boyfriend," which will be serviced Oct. 27 to modern rock radio, the band is compiling fans' worst heartbreak stories through its World Wide Web site (http://www.cambuilders.com). On Monday (8), the band played the Pearl St. ballroom in Northampton, Mass. "Against The Stars" was released July 29 on Elektra. Two are separate pieces. He expects the soundtrack will be marketed as the Brood's debut album—tentatively titled "The Boondock Saints"—rather than to the soundtrack "The Boondock Saints.

"During the six months writing the movie, I was writing a lot of songs as well," he says. "They did seem to have the same stories and inter-twine like two snakes f**king, but I don't believe that one inspired the other. It was just a very creative time."

Though the band has been working on a bunch of songs, outside of living rooms and rehearsal space jam sessions, its members have played only a few sets at Sloane's and are unknown outside the club circuit. Still, Duffy and his bandmates have not been idle. Spending $25,000 of the money paid to him by Miramax, the director leased an impressive clip for the band's song "Two Ravens." Judging by the mostly well-written rock tracks and portraits of a few other cuts from the band's demos we heard in Duffy's office, the band could soon be soaring with the Saints. Rockwork: On Oct. 17, Warner act Moloko, whose "Fun For Me" single is bubbling under at modern rock radio, play Frequency—hosted by Whitney Houston's brother Kirk Whalum's Warner Bros. debut, "Colors," which was re-released Sept. 30 (see story, page 1). The jazz sax player called on such associates as Phil Wales, Jeff Coffin, and Tommy Simms, as well as Michael McDonald and Alison Krauss. "More so than the violent act of breaking down barriers, this was a celebration of the things we have in common when we peek over those barriers," says Whalum of the album's theme. The artist supports Whitney Houston on the HBO special "Classic Whitney," which airs Sunday (5). Scheduled for a November release.

Multicolored. A phalanx of producer and director tyrants joined forces to kick the slate slightly Stoopid, which includes former members of Sublime, opens for the Skeletons this month, including a show on Friday (10) in Huntington Beach, Calif. The act's new album is summer's most anticipated release. The Skeletons—singer Michael Bunch of the influential punk act (and Taylor's boyfriend) and his new band—will release their debut album, "Roundup," this month. On Friday (10), the act resumes a co-headlining tour with the Stoopid that started with a stop at the House of Blues in Dallas. The Skeletons' debut album was produced by Bunch andrium and features guest appearances by Howe Gelb (of the Palace Brothers), Fred Mascheroni (of the Ghost of a Saber Tooth), and Jimi Hendrix (via tracks recorded in Hendrix's Seattle studio in 1967). The Skeletons' debut single, "Shake Your Head," was recently featured in the independent film "The Breakfast Club." The Skeletons' debut album is available on Geffen Records (10.98/16.98).
Congratulations To Our Friend

Elton John

Whose Songs And Sacrifice
Are An Inspiration

To Us All
MCA’s ‘Forever’ Set Ends 5-Year Absence

When MCA releases “Forever,” the third solo album by hip-hop soul star Bobby Brown, Nov. 4, the market will see whether a five-year absence has had any impact on the influence wielded by one of R&B’s original new-jack jam boys.

After all, Brown’s debut, 1986’s “King Of Stage,” yielded the gold-certified “Girlfriend,” 1988’s “Don’t Be Cruel” was certified double-platinum, and its follow-up, 1992’s “Bobby,” earned seven-times-platinum sales. In between was the remix project “Dance! … Ya Know It,” which earned platinum sales in 1989.

MCA is counting on “Forever” to cement the one-time New Edition member’s status as an enduring solo star: Says Ken Wilson, senior VP of black music for MCA, “Bobby is an incredible guy with a lot of energy. If you look at his performance in the videos and on the tour as a member of New Edition, you can see that Bobby Brown is a superstar.”

In mixing the album, Brown wanted positive symbolism. “In the past few months, I’ve seen two good friends pass away,” he says, referring to the untimely deaths of Tupac Shakur and the Notorious B.I.G. “They both basically called it out for themselves on their albums; the titles explained the life and death of them. I don’t want to jinx myself, so I just called it ‘Forever’ and maybe I’ll live longer.”

The first single is “Feeling Inside,” which will be delivered to R&B and rhythm-crossover radio Tuesday (7), followed by service to top 40 the second week, according to Ashley Fox, marketing director, black music, for MCA.

The single will not be commercially available. Instead, 12-inch double-vinyl copies featuring remixes by Marley Marl, Jodeci’s Dalvin DeGrate, and Dinky Bingham were mailed Sept. 26 to club DJs, mix-show jocks, and specialty tastemakers. CD promos of the album version went out to radio Sept. 30. The video, directed by Scott Calvert, will be delivered to national and local video outlets Sept. 28.

“We look at Bobby as being one of the most talented, versatile, productive artists in the history of music, not just black music,” adds Fox, noting that MCA has planned a massive consumer promotion that includes retail “meet and greets” on both coasts and an extensive overseas promotion tour in October of Europe.

(Continued on next page)

Hicks’ Picks Boosted Island Black Music; Usher The Latest Youth Act To Hit It Big

This week’s column was written by Janine Cawney, managing editor of R&B Airplay Monitor.

PARADISE ISLAND: Hiriam Hicks’ elevation to president of Island Black Music (Billboard, Oct. 14) was nice to see, particularly when there is so much change going on at other black music divisions.

Across town, Ron Sweeney maintains his premier position with a move up to president of the R&B division (Billboard, Sept. 27) from executive VP but longtime rival Ray Harris, VP of black music, Dwayne Cunningham, VP of promotion, VP of A&R Ted Low Pod Fowl Vivian Scott, and Will Strickland, national rap director, have also got go. This may be related to the consolidation of R&B promotion staffs at 550 Music and its associated labels under the leadership of Tom Bracamontes.

Just as radio stations are consolidating, so are labels getting leaner and meaner for the new millennium. And the lingering question in many people’s minds is whether the consolidation of radio stations under non-white owners means that the need for African American record promotion reps is evaporating, and whether the elimination, or paring down, of little-known reps means the end of that sign.

Hicks began building Island Black Music two years ago and was previously its senior VP/GM. Some of his successes with the label have been the Isley Brothers’ platinum-plus “Mission To Please” album, the successful “Don’t Be A Menace . . .” soundtrack, and the dynamic Baltimore quartet Dru Hill. The latter’s single “In My Bed” has been certified platinum, and two other singles, “Tell Me” and “Never Make A Promise,” have attained gold status.

Hicks and the Isley also received recognition recently when they were honored by the Congressional Black Caucus Spouses at their annual benefit, held Sept. 12, in Washington, D.C. The gala benefited the CBC Spouses Education Scholarship Fund. The Isleys performed and were joined by Angela Winbush, whose own solo album is expected on Island early next year.

SOUND WAVES: The youth cult in R&B can claim another victory with “You Make Me Wanna . . .” the Jermaine Dupri-produced leadoff single from Usher’s second solo album, “My Way” (LaFace/Arista). That track has remained at the No. 1 position on Billboard’s Hot R&B Singles chart and R&B Airplay Monitor’s R&B Airplay/Mainstream chart for six weeks. Usher, just 18, has overcome the dreaded voice change to come back with a nice little赚 in his sound that is making young ladies sit up and take notice. And he pairs with fellow teen vocal-ist Monica for a remake of “Slow Jawn” on the new LaFace “Soul Train” soundtrack.

Speaking of the Arista family of labels, the company has a fourth quarter relatively free of its trademark divas. The “Money Talks” set has renamed “Avenues,” the Refuge Camp All Stars’ remake of Eddie Grant’s “Electric Avenue”; new group Next is garnering attention with “Butta Love,” climbing up the top 20 of the Hot R&B Singles chart; the official next single from the Puffy Daddy & the Family album, already much-sampled by radio, is “Been Around The World”; and popular rapper Mase, after appearing with Puffy and Brian McKnight, will see his solo album released.

On the diva front: Faith Evans, who makes an indelible guest appearance on the forthcoming LSG project, is recording her second album, due next year. And Lisa Stansfield’s long-awaited, self-titled second album is a beautifully produced, understated project that will feed fans of Brit soul. The next single is “Never Gonna Fall In Love Again”; my personal favorite is the affecting domestic-abuse lament “Suzanne.”

BEATS ‘N PIECES: It began as a quarterly TV special, but its success has led Warner Bros. Domestic Television to relaunch it as a monthly feature. The syndicated, hourlong “R&B ‘97” will debut in January, featuring performances by and interviews with the top artists in the R&B and hip-hop genres. The series was preceded by “R&B ‘96” specials, including “R&B ‘97: Summer Jams,” featuring En Vogue, Maxwell, and Erykah Badu, and “R&B ‘97: Fall Preview,” which will air again in December, hosted by Jody Watley and soap star Shemar Moore, with segments by Babyface, Sean “Puffy” Combs, Adina Howard, All-4-One, the Brand New Heavies, Lisa Stansfield, Brian McKnight, and Missy Elliott. The program was co-created with WB by Black Pearl Entertainment and produced by Tri-Crown Features.

We were saddened to learn of the Sept. 21 passing of “King” James Cephas, a longtime independent retail-store owner in Philadelphia. He operated King James Records, just at the Harleysville Mall, for 20 years and was a legend in the community. He was 66 . . . Heavy D was the genial host of a National House Party Sept. 26 at his Beverly Hills, Calif., digs; the event benefited the Black Community Crusade for Children, a division of the Children’s Defense Fund, which celebrates its 25th anniversary this year. Besides cocktails, the event offered a silent auction of derby-style hats designed by Quincy Jones, Russell Simmons, Combs, Robert Townsend, and Andre Harrell.
Bobby Brown

(Continued from preceding page)

Japan, Australia, and Hong Kong. "We're looking at relaunching him as King of Stage." Brown may not have had a solo project on the album (one of its tracks, "Forever," was produced by Jeff Beck, VP of A&R for MCA and a former Uptown Records executive). The smoother soulful attitude track was produced by Jerry Bucovitz and Bob and the up-and-coming Atlanta team whose credits include 112 and Boys II Men. Other standout tracks include "Happy," in which Brown explains the long journey to his current happiness, and "It's Still My Thing," which Brown calls "My Sensuous, Part II," referring to his 1988 R&B chart-topping, new-jack-swing classic.

(Continued on page 44)
**Hot R&B Airplay**

October 11, 1997

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<td>&quot;On the Lookout&quot; - Warren G feat. Snoop Dogg</td>
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<td>&quot;One&quot; - Janet Jackson</td>
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<td>&quot;Are You Heatin' Me Up&quot; - Anthony Hamilton</td>
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<td>&quot;The Way That I Talk&quot; - K-Ci &amp; JoJo</td>
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<td>&quot;Miss Me&quot; - The Isley Brothers</td>
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**Hot R&B Singles Sales**

October 11, 1997

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<td>&quot;Ain't Nobody&quot; - Lauryn Hill</td>
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**Hot R&B Recurrent Airplay**

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The #1 Choice Of The Record and Video Industry

Billboard's 1997 Record Retailing Directory

Billboard's Record Retailing Directory provides the accurate information you need to reach record retailers and sell them your products and services.

Relayed upon the entire record and video industry, Billboard's 1997 Record Retailing Directory contains over 7,000 listings of full-line record stores featuring chain stores, chain headquarters and independents.

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Whitebird Proves Strictly Rhythm’s Pre-Eminence

Speaking of the mainstream, Strictly Rhythm shows the majors how to properly assemble a savvy multi-act compilation with the stellar “Strictly Rhythm Super Jams,” which compiles juicy label hits by Ultra Naté, Planet Soul, and Armand Van Helden with shrewdly licensed items like “In A Dream” by Rochell, “Return Of The Mack” by Mark Morrisson, and “Closer Than Close” by Rosie Gaines. The Gaines cut is a particular selling point since this is the first time the red-hot European import is available in a domestic package. Look for this set to pulverize more than a few of its competitors, which is quite fitting since Strictly Rhythm has long been a pioneering force in the compilation field.

MUTTERS PEOPLE: What happens when an act outlives the trendy sound on which it rode to prominence? One of two things: It either regurgitates its signature sound until the act becomes a pathetic parody of itself, or it seizes the wrath of its core audience by mining new musical ground in search of renewed relevance. On the forthcoming “Just For You,” Sisqó, for the latter with results that are mixed yet endlessly intriguing.

From the initially startling acoustic strains of the album’s opener, “Just For You,” it’s clear that you’re looking for a collection sequels to past monster anthems like “Movin’ On Up” and “Sight For Sore Eyes” is doomed for disappointment. However, the campfire sing-along quality of the chorus and Heather Small’s wonderfully romantic and unusually relaxed vocal is sure to charm even the staunchest naysayer. For the tune’s lyrics are anything but a cliche: the chorus of a relic lighting warm attraction of the venue of a future concert.

“Just For You” sets the tone of “Fresno,” which casts only a cursory eye toward the uptempo rhythms of the band’s salid days. Disco-spiked kickers “Fantasy Island,” “Angel Street,” and “Believe It” are outnumbered by racy funk throwdowns and languid R&B ballads that recall the Brilliance in Small and co-horts Mike Pickering, Paul Heard, and Shovel that was, in retrospect, minimal on 1992’s “Poetry.” The Pickering strutter “Never Mind Love” and the forlorn, quietly triableque “Smile” are exemplary of an album rife with richly textured arrangements that are richly repeated spins in order to peel back the layers of fine musicianship and complex melodic progressions. And the truth is that a house-rooted cut like “Fantasy Island”—a likely singles contender—is not as exceptional as typical club fare—pales in comparison with its downtempo counterparts, if only due to the required parameters of a viable turnable jam.

At the same time, any act enduring the adolescent growing pains of musical maturity, “Fresno” occasionally fallsers from over-zealous production, instrumentation, “Red Flower Sunset” is a tad too lofty for its own good with its unintentionally cheeky lyrical imagery and cha-cha beat, while a self-conscious rendition of Roxy Music’s “Avail” leaves you questioning why the act didn’t dip into the pile of Philly soul classics that have long served as its prime influence for cover material. Sometimes it’s OK to be a bit obvious, especially when the most straightforward principles would kill to hear Small tear through a tune like Harold Melvin & the Blue Notes’ “Wake Up Every Day.”

So, is M People abandoning clubland? Hardly. For proof beyond the studio moments the album, dip into the 12-inch version of “Just For You,” with its timely remixes by Frankie Knuckles, Way Out West, C-Swift, and the young’uns M1 and Steve Christian. For a group that has hit the ceiling of its genre, it’s a compromise that’s fair you may think you want more of the same, but think about a few woefully stagnant current albums by dance music mainstays. Change is good... and essential.

Impatient state-of-the-art producers can pick up an import copy of “Poetry” Oct. 18, which will be issued through M People’s eponymous new imprint with BMG International. Everyone else will have to wait until Epic confirms a domestic release date for the project sometime early next year. Unconfirmed word on the street says that the U.S. version of the album will include one or two previously unavailable cuts.

ON THE RISE: If we collected a penny for every time we’ve ever been asked for a hot record Human tip over the past seven years, we could have comfortably retired several years ago. Naturally, being the ever-opinionated lad, we’re rarely at a loss to share a name or two. The problem is that a lack of spine in many A&R execs usually leads to the same five producers getting all of the work anyway. Fortunately, that’s not the case of Jonathan Peters from hustling for a chance to be heard.

And if you were planning to ring us up for a tip this week, this is it.

Peters has been banging around the New York scene for several years, spinning in clubs like the New Sound Factory & Deep Records with partner Eddie Haze. Along the way, he’s earned deserved props for remixes of hits by Roberta Flack, Chaka Khan, and Jocelyn Enriquez. A reel of his recent studio masterings confirms that the time has come for Peters to break out of the underground and win the mainstream audiences needed to join the A-list of producers.

For folks who love bedroom mixes and (who hasn’t done a few to grab the ear of majors?), there’s inspired tribal interpretations of “Respect” by Arrosha Franklin and “Let the Sunshine In” by the 5th Dimension. Don’t worry, he’s not bootlegging material, just strutting his stuff and perfecting his edgy club chops. However, the labels holding the rights to these songs would be smart to give Peters a jingle and those mixes a go.

For Deeper, Peters is making some noise with “Sunglasses,” which sparks with the no-holds-barred chatter of Franklin Fuentes, and “You’re The One,” a slice of diva bliss featuring Alexis. The former track affirms the producer’s flair for muscular deep house rhythms, while the latter sparks with contagious pop spice. It triggers hope and high expectations for this talented young man as he begins his journey into the realm of superlabel. We’ll be keeping a close eye on his development. So should you.

THE GROOVE IS BACK: Who says you can’t change your mind? At least that appears to be the case with KACE Los Angeles, which rebranded its free-form dance music format Sept., less than a week after switching to a hip-hop-rooted top 40 sound (Dance Trax, Billboard, Oct. 4).

In a melodramatic on-air proclamation, the station claimed that a battle-try from disgruntled listeners prompted the abrupt move back to a playlist that largely leared on eclectic, dub-heavy DJ culture.
### HOT DANCE MUSIC

#### CLUB PLAY

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<td><strong>HOT SHOT DEBUT</strong></td>
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<tr>
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<td>2</td>
<td><strong>I WANT LOVE</strong>&lt;br&gt;<strong>MIT</strong>&lt;br&gt;<strong>COLUMBIA 8242</strong></td>
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<td>4</td>
<td>5</td>
<td>6</td>
<td><strong>FREE</strong>&lt;br&gt;<strong>DANCEWORX</strong>&lt;br&gt;<strong>COLUMBIA 7631</strong></td>
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</table>
| 5 | 9 | 10 | **I'LL BE MISSING YOU**<br>**DANCEWORX**<br>**DURING THE DAY**
| 6 | 3 | 11 | **HEAR ME**<br>**Tina MASSEY**
| 7 | 10 | 12 | **ONE MORE NIGHT**
| 8 | 8 | 13 | **SAY A LITTLE PRAYER**
| 9 | 14 | 14 | **ALRIGHT**
| 10 | 15 | 15 | **SHOW ME**

#### NEW

| #1 | 1 | 1 | **IT'S YOURS**<br>**WU-TANG CLAN** |
| 2 | 17 | 11 | **YOU'RE NOT ALONE**<br>**RCA 6994** |
| 3 | 13 | 12 | **AIN'T TALKING' BOUT DUB**
| 4 | 5 | 14 | **TALKING' BOUT DUB**
| 5 | 7 | 16 | **SAY A LITTLE PRAYER**
| 6 | 22 | 17 | **LITTLE RED ROBIN**
| 7 | 28 | 19 | **WALK THIS WAY**
| 8 | 18 | 21 | **HOLD ON**
| 9 | 24 | 22 | **YOU TRY**
| 10 | 26 | 24 | **THE DEMON**

#### Power Pick

| #1 | 31 | 43 | **NEVER AGAIN**
| 2 | 29 | 34 | **SOMETHING**
| 3 | 36 | 42 | **BABY GIRL**
| 4 | 28 | 13 | **OH LA LA**
| 5 | 26 | 23 | **PEACE TRAIN**
| 6 | 38 | 40 | **THE TUNES**
| 7 | 34 | 39 | **CELEBRATE**
| 8 | 32 | 18 | **HELLO MY LITTLE**
| 9 | 33 | 33 | **FOOLING**
| 10 | 30 | 25 | **COCO JAMBO**
| 11 | 43 | 43 | **LOVE IS**
| 12 | 45 | 45 | **SONIC EMPIRE**

#### Hot Shot Debut

| #1 | 1 | 2 | **DEEP DAY**
| 2 | 40 | 48 | **FEEL GOOD**
| 3 | 41 | 41 | **BE MY BABY**
| 4 | 25 | 45 | **COMMAND & OBED**
| 5 | 39 | 35 | **LIKE A STAR**
| 6 | 32 | 19 | **THICK & THIN**
| 7 | 31 | 14 | **CLOSER THAN**
| 8 | 15 | 1 | **ECUADOR**
| 9 | 32 | 13 | **MUSIC IS**

### MAXI-SINGLES SALES

#### CLUB PLAY

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Her 2nd BNA Set Was Inspired By Fan Mail

BY DEBORAH EVANS PRICE.

NASHVILLE—Life is good for Mindy McCready. After all, it’s not everyday that a singer who gets a record deal a year after moving to Nashville, has her debut album go platinum, and then gets engaged.

McCready’s excitement over her pending nuptials to actor Dean Cain has not waned. As proof, the TV Series "Lois & Clark" is raved over by her enthusiasm for her sophomore BNA album, "1 If I Don’t Stay The Night," due Nov. 4.

"Everybody asked me if I was scared or nervous," McCready says of recording her second project, "but I wasn’t going to let that affect me. I was going to do what I did for the first rec-

Right Place. Asylum artist Bryan White is joined by several friends during his radio listening party for his new album, "The Right Place." Shown, from left, are Charlie Chase, Neal McCoy, LaAnn Rimes, Steve Warner, and White.

OYTHE ROW: The Country Music Assn.’s 31st CMA Awards, televised Sept. 24 on CBS, ranked No. 1 in ratings. In network radio ratings for the night, CBN scored a 12.1 rating with a 21 share; NBC had a 10.2 rating and a 16 share; ABC had a 9.5 rating and a 15 share; and Fox was last with a 7.5 rating and a 12 share.

CMA Awards Send CBS Ratings Soaring;
Jones, Clark Among Golden Rope Winners

Gordon Terry and Billy Byrd were inducted into the Walkway of Stars Sept. 24 at the Country Music Hall of Fame. Terry is one of bluegrass’ stellar fiddles, and Byrd will eternally be known as Ernest Tubb’s great guitar player. Also at the Hall of Fame, five of the greatest guitarists who ever lived gathered Sept. 20 for hand-print impressions to be displayed at the Hollywood Rock Walk. Atkins, James Burton, Duane Eddy, Scotty Moore, and Hank Garland took part.

PEOPLE: On Sept. 23, DreamWorks executives Mo Ostin, Lenny Waronker, Michael Ostin, and Chuck Kaye gathered with 11 major Nashville label heads, BMI president/CEO Frances Preston, National Academy of Recording Arts & Sciences president/Ceo Michael Greene, and other industry leaders at Ruth’s Chris Steak House here to celebrate the launching of DreamWorks Nashville. Local DreamWorks head James Stroud announced that the company’s first writer signing (to DreamWorks Publishing) is Max T. Barnes, and the label’s second artist signing (co-signer Randy Travis) is Lisa Angelle.

The Nashville Scene signs Lari White as its first artist. She was formerly at RCA, as was new Lyric Street head Randy Goodman . . . Doc Watson received the 1997 National Medal of Arts Sept. 29 in a ceremony at the White House. President Clinton presented the 74-year-old musical pioneer with the award . . . Brent Mahler has signed a long-term co-publishing venture between Moraine Music Group of Nashville and the Carlin Group. Mahler, who produced Vanya’s current single, "It Wasn’t Me," and co-wrote her current single, "When Love Starts Talkin’," also signed an exclusive songwriting agreement with the veteran.

John Terry’s forthcoming album, "Crazy For The Girl," has been postponed until early 1998 because of voice problems. Doctors at the Vanderbilt University Medical Center’s Voice Center ordered Terry to cancel all engagements (including the CMA Awards) for a 30-day period for his voice. He has yet to record the album’s title cut. His current single, "The Stone," is being pulled from radio release, since there is no album release to support the single.

Mandy Barnett returns to the stage of the Ryman Auditorium for a limited number of performances, reprising her role in "Fatsy Cline in the musical "Always...Patsy Cline." Shows will run Dec. 26-28, Dec. 30-Jan. 1, and Jan. 3-4.

LaAnn Rimes and Bryan White will team up for the Something to Talk About tour, which begins Dec. 31 at the Target Center in Minneapolis. The 100-city tour will be produced by Warner/Avalon, a joint venture between the Warner Music Group and Avalon Entertainment Group . . . Following a favorable Internal Revenue Service ruling on the transaction, Westinghouse’s acquisition of TNN and CMT was finalized Sept. 30. Gaylord president David Hall joins Westinghouse’s CBS Cable as president of TNN and CMT, reporting to CBS Cable president Donald H.mitzner.

ON THE RECORD: BNA Records has released “Country Carries For Kids,” a holiday album that will benefit St. Jude Children’s Research Hospital in Memphis. The album includes performances by Clint Black, Martina McBride, Ray Vega, Travis Tritt, Blackhawk, Mindy McCready, Bryan White, Lonestar, Sammy Kershaw, John Berry, Lorrie Morgan, Bob Carlisle, and Abbi Lina. In addition, a number of those artists were joined by Sarah Evans, Richochet’s Heath Wright, Kippie Brannon, Skip Ewing, Jason Sellers, and Kenny Chesney for an anemic version of “Make a Miracle.” That song’s first release was Nov. 15. "Let’s Talk About Love," the second radio single, is in mid-November. "Country music has adopted St. Jude as an industry charity," notes RCA Label Group chairman Joe Galante. "Country Carries" has raised more than $58 million for the hospital in the past eight years.
LIVE FROM THE MOTHER CHURCH: Following the 31st annual Country Music Assn. (CMA) Awards on CUS Sept. 24, 19 of our 24 bullying titles on Top Country Albums charted. And it’s not hard to see why: those titles are new to the chart. Bryan White performed the lead single from “The Right Place” during the telecast, and that set opens with the Hot Shot Pole at No. 1 and an entry at No. 41 on The Billboard 200, scoring more than 30,000 units. “Crown, we always want bigger records, but we’re delighted with the debut for Bryan’s third album,” says Joe Mansfield, co-president of Asylum Nashville operation. “The other two [albums] are platinum-plus, and we’ll not rest until the new one is multi-platinum.”

White’s self-titled debut set entered at No. 68 on the country chart with around 3,000 units in the July 8, 1995, issue and scanned more than 35,000 pieces during Christmas week of 1995, its biggest week. His sophomore set, “Between Seconds,” opened at No. 7 in the April 13, 1996, Billboard with more than 15,000 units. That title hit its high-water mark at 36,000 units during Christmas week of that year.

Following are the year’s trophies for Deana Carter’s “Strawberry Wine.” Matraca Berg offered a dramatic performance of “Back When We Were Beautiful” from her “Sunday Morning To Saturday Night” set (Riding Tide), which debuts at No. 74 with 1,500 units. Berg’s only prior charting album, “Laying To The Moon” and More” (Realsongs), entered Top Country Albums at No. 64 in the Nov. 3, 1990, issue and peaked two weeks later at No. 43. That set appeared on the country line for 24 weeks.

HONKY-TONK AMNESIA: Prior to taking custody of the CMA’s duo of the year trophy, Brooks & Dunn song “Honky Tonk Truth,” the lead single and one of three new tracks on “The Greatest Hits Collection” (Arista/Nashville), with an increase of more than 16,000 units, that 19-extant album earns Greatest Gainer status on Top Country Albums, scoring 124,000 units and jumping 7-4 on the big chart. Meanwhile, the butt-witching “Honky Tonk Truth” gains 129 spins and is the only lateral-moving title tobullet in the top 10 on Hot Country Singles & Tracks chart. “Deana Carter’s “Did I Shovel My Legs For This?” (Capitol Nashville) wears a double Paesener crown, increasing 87% to take the prize on both Top Country Albums and The Billboard 200 (see Between the Bullets, page 100). She turns in 2,500 scans after performing the album’s title track—without Dennis Rodman—on the CMA show.

MORE HIGHLIGHTS: LeAnn Rimes was handed the CMA’s Horizon Award at the billboard glitter fest and performed her current single, “On The Side Of Angels” (Billard, Oct. 4), taken from her new “You Light Up My Life—Inspirational Songs” set, but her two prior albums bring bigger sales spurt. The new set, which dominates for a third week on Top Country Albums and Hot Country Songs, was the Contemporary Christian chart eventually decreased by about 5,000 units, while “Blue” is up more than 10,000 units. “Unchained Melody/The Early Years” increases by 25,000 copies.

The Kinfolk hold a bombastic slot on the show at No. 33 on the country list with “Lost in Space and Me” (Epic). That set sees scans of the 5,000 units and pops on our Heatseekers score card at No. 20, while, with more than 12,000 units, Shania Twain’s “Love Gets Me Every Time” opens at No. 4 on Top Country Albums. The label’s previous top 40 position on the song on the CMA show, and her “Come On Over” set (Mercury) in July No. 4.

For a CMA ratings recap, see Between the Bullets on page 108.

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

TITLES

25 ALL I MINE (On Love) Old Dandies, ASCAP/DM, ASCAP/G, ASCAP/M
26 ANGELS (In My EYES) Ronna Wilms, BMI/Blackbird, BMI/Brown
27 ANOTHER PERFECT DAY (in Shady Grove) BMI/Inferno, BMI/Neave/ASCAP, BMI/Neave/ASCAP, BMI/Neave/ASCAP
## Billboard Top Country Catalog Albums

### October 11, 1997

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[Complied from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan.](https://www.billboard.com)
Global stars return to Mexico City: After nearly a three-year absence, Mexico City once again will be hosting concerts by several international music idols as David Bowie, U2, and the Rolling Stones.

There are two reasons for Mexico City’s resurgence, according to Bruce Moran, president of OCESA Presents, the New York-based concert company that has been promoting high-name international talent in Mexico City for the past several years.

The first, he says, is Mexico’s rebounding economy: the second is Foro Sol, the new facility built by the local government and OCESA, located on Mexico City’s Hermanos Rodriguez auto speedway.

“Obviously, the [Mexican] economy has strengthened somewhat, and artists are actively seeking to return to Mexico City,” says Moran. “And now that there is a permanent and viable outdoor venue, we are going to have bigger shows on a more regular basis in Mexico City.”

Moran points out that the new facility is an outdoor locale situated at a corner of the highway and features permanent stands and a stage that “can be moved closer to the seats to create a more intimate, 30,000-seat theater for an artist like David Bowie. Conversely, the stage can be pulled back from the stands for a full 52,000-seat setup for U2 and the Rolling Stones.”

Apart from greater flexibility in presenting artists, says Moran, Foro Sol provides a wider spectrum of ticket prices.

For example, tickets to Bowie’s show Oct. 23 vary from 100 pesos ($1.25) to 500 pesos ($6.25). By comparison, ticket prices for U2’s pair of sold-out concerts Dec. 2-3 fall between 130 pesos ($17) to 1,200 pesos ($155). Moran estimates that tickets for the Stones’ Feb. 14 performance will be similarly priced to those for the U2 shows.

So far, the lone opening acts confirmed for the superstar shows are ASCAP’s Newest Pied Piper. ASCAP’s staged its 8th annual El Pre-Show with ASCAP’s Niles Mispagel, ASCAP.

Erasure and PolyGram Latino’s latest up-and-coming artist Control Matute. They will be on tour with Bowie.

Among the world-famous icons whose stadium shows were promoted by OCESA in Mexico City before the recovery were such early 1980s acts as Madonna, Paul McCartney, Pink (Continued on next page)

LATIN TRACKS A-Z

1. TELÉFONICA (Colombia) (Nur Señorita) (Sow/ATV/BMG Publishing)
2. EL MILAGRO (Nueva Juyu/Disa)
3. LA VENIDA (Milday/Disa)
4. EL DERECHO DE DAR (Colombia)
5. LOS MASOCHISTAS (Sony Music)
6. LA MANO GUAJIRA (Sony Music)
7. TU NO ES PARA MI (Spitfire/Sony Music)
8. EN EL CIERVO (Sony Music)
9. NI HUEVITO RORAIMA (Sony Music)
10. EL PATRON (Sony Music)
11. LA MIRANDA (Sony Music)
12. TU NO ES PARA MI (Spitfire/Sony Music)
13. EN EL CIERVO (Sony Music)
14. NI HUEVITO RORAIMA (Sony Music)
15. EL PATRON (Sony Music)
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49. NI HUEVITO RORAIMA (Sony Music)
50. EL PATRON (Sony Music)
Artists & Music

NOTAS
(Continued from previous page)

Floyd, and the Stones. While Moran notes that stadium shows will be on the rise, he says that OCESA will continue to produce concerts at the Palacio De Los Deportes, a 20,000-seat arena located across the highway from Foro Sol; the 10,000-seat Auditorio Nacional; and the 5,000-seat Metropolitan.

Another strong Mexican market, says Moran, is Monterrey, "where we have a number of [thruster] shows with Pantera, Del Leguado, Laura Pausini, Scorpions, and Soda Stereo."

Indeed, the Scorpions are due to return to Mexico in a performance Nov. 8 at the Auditorio Coca-Cola in Monterrey and a show Nov. 11 at the Palacio De Los Deportes. On Nov. 16, Bush headlines a concert sponsored by Mexico City radio station Oritta. Rounding out the rock bill are Plastilina Mosh and Naranja Mecánica.

Lastly, star saxophonist Kenny G is slated to play Nov. 17-18 at Auditorio Nacional.

**BMI HONORS LATINO TALENT:** U.S. performance right society BMI held its fourth annual Latin Music Awards Sept. 7 at the Fontainebleau Hotel in Miami Beach.

"Golpes En El Corazón," the Los Tigres Del Norte hit penned by Vicente Valderrama, was named Latin song of the year. Pete Astudillo, Teodoro Bela Jaimez, and A.B. Quintanilla III were honored as songwriters of the year. Peerman was awarded the Latin music publisher of the year trophy.

A highlight of the evening, which was hosted by BMI president/CEO Frances W. Preston, was when Gloria and Emilio Estefan were given BMI's prestigious President's Award for their outstanding contributions to Latin music.

Preston handed out citations of achievement to writers and publishers of the 31 Latin songs most performed (Continued on page 47)

Chile’s Nicole Goes Interactive

**BY PABLO MARQUEZ**

SANTIAGO, Chile—With the release of her enhanced CD (ECD) "Sueños En Tránsito," pop songstress Nicole has become the first Chilean artist to make the leap into the interactive music world.

As the original, conventional version of the album—released in June by BMG Chile—moves closer to gold certification (15,000 units sold), the ECD is being marketed with a different CD jacket. The average retail price for the ECD is $22.

Among the interactive data featured on the ECD is the video for the hit single "Despiértame," a clip directed by Gustavo Fiorenza that recently was named MTV Latin America's best video by a female artist.

Also contained on the ECD are a making-of segment from the "Despiértame" clip, three videos of previous singles, a special of her performance at the 1996 Viña Del Mar Song Festival; and an interview with Nicole.

Further, the ECD sports a bonus track, "Tú Que Has Vencido," performed as an acoustic number with Nicole on piano. The song was composed by Sara Ugarte, vocalist/guitarist for Venus, BMG Chile's premier female rock act.

The ECD is not scheduled for release outside of Chile. However, the original "Sueños En Tránsito" is slated to be dropped in the next several weeks throughout much of Latin America. BMG U.S. is set to issue the album Oct. 29 in the U.S.

Produced by Soda Stereo's former frontman Gustavo Cerati, "Sueños En Tránsito" reveals Nicole angling for the commercial mainstream.

(Continued on page 47)
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Artists & Music

Is It Any Wonder? That God's Property From Kirk Franklin's Nu Nation topped the list of nominees for the 13th annual Stellar Gospel Music Awards comes as little surprise. The Dallas/Fort Worth, Texas, choir, founded by Linda Searight, led with 11 nominations, including artist of the year, song of the year (with "Stomp," which was penned by Franklin), album of the year, and new artist. The veteran William Brothers and Warner Alliance debut artist Donnie McClurkin trailed with seven nominations each.

The nominations bear witness to the impact made by artists new to the industry. Three of the four nominated in the new-artist category—God's Property, Men Of Standard, and Virtue—were multiple nominees. Men Of Standard tied with Shirley Caesar with their five nominations, while Virtue scored three nominations with its top 10 Verity debut.

Other key nominees include Hezekiah Walker (four nominations), Carlton Pearson (three), and the Kurt Carr Singers (three). The Stellar Awards will be handed out Dec. 18 at Nashville's Grand Ole Opry House.

On Solid Ground: In adjusting to its distribution arrangement with CGI and the changes in the marketplace, Indianapolis-based Tyquest Records has over the last six months streamlined its operations—primarily with its artist roster, which is down to 12 from 25. The action, however, sparked rumors of financial difficulty.

But, reports president Bryant Scott, "we're not going anywhere. God is good. It's just that we're focusing on specialty projects. We had 'We Sing... Gospel's Greatest Hymns,' which was very successful for us, and we've launched a new children's line, which we are hoping to be very successful. It's actually a new label called Children's Church. The first series of products on that label is 'Gospel Kids Present...,' a collection of sing-along music for kids that is more concept-driven than artist-focused. We found that no one was servicing that area for black kids, so we're trying to fill that void."

Scott is also excited about a new Christmas project set for release Oct. 14, which features the Indiana State Mass Choir, Kirk Franklin with the Trinity Temple Mass Choir, Harold Rayford, and the Inner City Mass Choir, while adding that the recent roster cuts will lead to more concentrated campaigns for remaining acts, which include Deitrich Haddon, Rayford, Mark Hubbard & the United Voices Of Christ, Phebe Hines, Bishop Larry Trotter, Derrick Brinkley, and the Inner City Mass Choir.

Briefly: Prime selections from Professor Craig A. Hayes & the United Voices' last two albums—"Bright Glory" and "Live In Montreal"—were included on a concert video titled "Live In Concert" that was released in September on Pulse Records. ... Wilmington Chester Mass Choir CEO Chris Squire says that he's waiting until after the Dec. 18 Stellar Awards ceremony to entertain recording offers for the choir, which became a free agent in May with the shipping of its current album, "Fear Not." The choir is nominated for a Stellar in the category of traditional choir of the year. In the meantime, Squire's production team, Musician of Praise, recently completed the latest recording by Lesrecia Campbell, which is due on PepperCo later this year.

Top Gospel Albums

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<td>1</td>
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<td>1</td>
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<td>6</td>
<td>2</td>
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<td>7</td>
<td>2</td>
<td>GLETA ADAMS</td>
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<td>8</td>
<td>2</td>
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<td>9</td>
<td>2</td>
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<td>10</td>
<td>2</td>
<td>SHIRLEY CAESAR</td>
<td>WORD/68003PC/EMI</td>
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"Trouble In The Streets" Traditional gospel answers to today's pressing problems, are the driving force behind the latest release from The Pilgrim Jubilees on Malaco Records & Tapes.
The New Life Community Choir featuring John P. Kee

...on the heels of their GOLD album Show Up!, presents their new smash LP Strength.

Album includes:

“Lord Help Me To Hold Out,” “Come In,”
“Clap Your Hands” and “Thank You Lord (He Did It All)”

In Stores October 28
**Billboard.**

**OCTOBER 11, 1997**

**Top Contemporary Christian™**

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**Recorded with the greatest sales gains this week.**

**Classical KEEPING SCORE**

by Heidi Waleson

**ARTISTS IN CONCERT:** "Litany," Arvo Pärt's mystical work for choir and orchestra, which had considerable success in its 1996 ECM New Series recording, can be heard when the ensemble performs in concert this month. The Estonian Philharmonic Chamber Choir and Orchestra, conducted by Tõnu Kaljuste, who performed the work on the recording, are making a 12-city tour of the U.S., beginning Oct. 9 in Tucson, Ariz. The tour also includes two concerts in Ann Arbor, Mich., and performances in New York, Chicago, and Washington. ECM Music by the younger Estonian composer Erkki-Sven Tüür will also be on the program. ECM's releases this month represent both familiar and new directions for the label. Gaynor Kurtag and his wife, Maria, perform pieces from Kurtag's "Játékok" (Games) interspersed with his four-hand piano transcriptions of Bach, a program they played in concert during the composer's 70th birthday year. Kurtag says, supported by "the child who forgets himself while he plays, the child for whom the instrument is still a toy." That's familiar -- for ECM, anyway. Kurtag's first-ever recording to be entirely devoted to Romantc music: Kim Kashkashian and Robert Levin offer a probing account of Brahms' two sonatas for violin and piano, Op. 120. All in all, a program of new and established works, which makes his first appearance here Thursday (9) at the Well Recital Hall in New York and continues to Fort Worth, Texas; Montreal; San Francisco; and La Jolla, Calif. The 20-year-old performer, who was born in Kilimanjaro and raised in Melbourne, Australia, was a finalist in the 1991 Tokyo International Guitar Competition. At 16, he signed with Sony Classical and recorded the well-received "Spirit Of Spain." His second CD, "Dance Of The Angel," due Tuesday (7), includes Astor Piazzolla's "Histoire Du Tango" as well as other Piazzolla works and a commission from British composer William Lavelle; it is in No. 1 on Australia's classical chart and appears on the country's pop chart as well. Grigoryan's next CD is to feature transcriptions of Russian piano music.

**NEW COMPETITION:** Albany, N.Y.-based label Dorian is collaborating with Early America for early music recordings, and is offering for early music performer or ensemble the opportunity to make a CD, recorded in the Tey Savings Bank Music Hall, that will be marketed commercially by Dorian. Entrants must be full members of Early Music America, residents of the continental U.S. or Canada, be free of contractual obligations to any record company, and must not have made commercial recordings in which they were the featured ensemble or performed as soloist. A letter of interest or intent describing the proposed project must be received by Oct. 31, 1997. An unabridged audition recording on DAT or CD-R must be received by Jan. 18, 1998. An anonymous panel of early music senior teachers and performers will select the finalists, based on performance, technical quality, Dorian Group and Zan set the winners, based on performance, program concept, sales potential, and compatibility with the current Dorian catalog. Materials should be sent to Dorian/EMA Recording Competition, c/o 114421/31 Belfower Road, Cleveland, Ohio 44106. The phone number is 216-229-1680.

**NEWS:** Philips is now releasing its audiophile "Mercury Living Presence" CDs at reissue prices. New for Octo-ber are Rafael Kubelik leading the Chicago Symphony in Mozart's "Prague" symphony and Dvorák's "New World" Symphony, and the Royal Scottish Orchestra performing Tchaikovsky's first three symphonies; Datal and the London Symphony Orchestra performing Piazzolla's "Intiatico," and the Minsk Philharmonic playing in Moscow; more to come. Philips will also produce new CDs of Classical music by Albéniz, Rauty, Mussorgsky, and other greats, and Paul Paray and the Detroit Symphony Orchestra in French works.
The Rippingtons Dislodge Kenny G From Chart Peak

RIPPING IT UP. That eras you heard at the retail stores a week ago was the sound of perennial sales champ Kenny G getting pushed off a cliff. The soprano saxophonist’s “The Moment” had been sitting at the pinnacle of Billboard’s Top Contemporary Jazz Albums chart for three weeks short of a year, and the fertile terrain of that summit had pretty much become his natural stamping ground. But along comes a pack of moutain climbers known as the Rippingtons. They have a new album called “Black Diamond,” a new imprint called Peak, a reason to celebrate their 10th anniversary together. With some enviable oomph, they took over the No. 1 position on the set’s first week out, in the Oct. 4 issue. Peak. Indeed.

“Black Diamond” is a suite of sorts; themes cranked up, wind down, and veer away, reappearing down the hill a bit later. Leader/guitarist Russ Freeman says he wanted the music to reflect the thrill of his beloved pastime, skiing. The disc’s title track references the symbol for the toughest trails on any great mountain. But Freeman and associates give the music nothing but glide. Radio has not been blind to such skills.

“I think it’s great that ‘Black Diamond’ has skyrocketed to the top this quickly,” says Michael Fischer, PD of smooth jazz station KOA Dal-
las. “It shows that their music is still vital. It also shows that the format is as healthy as ever, that its legs are longer than a lot of people thought in the beginning. That’s the cool part. Of course, the Rips are celeb-
brating their 10th anniversary this year, and are most of the major-market smooth jazz stations. So their longevity and audience stability have increased over the years, right along with the success of the format.”

Fischer chuckles when told about Freeman’s band dislodging the seemingly intractable Mr. G. “Kenny’s been No. 1 since 1986, hasn’t he? I thought you guys at Bill-
board set the type permanently for that top line of his, and everything just kind of moved under it.”

Peak is a new member of the Windham Hill family, having struck a deal in July. Together they began their campaign by sending radio an “unplugged” version of “Black Dia-
mond” prior to the album’s release Sept. 16.

“There was a unique move, and it worked well,” says Fischer. The band is currently on tour. On Thursday 50, they’re at the House of Blues in New Orleans on the 12th it’s the New Daisy Theatre in Memphis. On Nov. 7 they hit New York for a show at the Beacon Theatre.

SINGING: The deluge of tribute albums that has swamped the jazz marketplace has mysteriously side-streped the realm of vocal duets. But worthy archetypes are seldom crumble completely, so it was just a matter of time before someone got to the material generated by Ella Fitzgerald and Louis Armstrong. Verve recently released “The Complete Ella & Louis” on Verve, a three-disc boxset that came dressed in the kind of gorgeous package the music deserves.

Its arrival sets the stage for the pending homage to the king and queen by Carol Sloane and Clark Terry. Their forthcoming Concord disc, “The Songs Ella & Louis Sang,” includes “I Won’t Dance,” “Don’t Be That Way,” and “Gee, Baby, Ain’t I Good To You,” tunes (Continued on page 47)
Levy Makes Strides At Chrysalis

Publishing President Cites Progress In 1st Year

BY IRV LICHTMAN

NEW YORK—A year of "renovation and innovation" is the way Leees Levy best describes his year-plus reign as president of the Chrysalis Music Group, which consists of four music publishing units.

Under the category of innovation, certainly, is the fruition of a "top secret project I started working on almost from my first day at Chrysalis on May 5, 1996," says Levy, who formerly ran his own publishing operation and, before that, spent 11 years in the top ranks of MCA Music Publishing, including president.

That effort is a promotional 25-song, two-disc CD-ROM of Paul Anka's catalog of songwriting hits that are mostly wholly owned by Chrysalis and performed by Anka as well as a number of name artists. "It marks the first time in the history of music publishing that CD-ROM technology has been utilized to market and promote a songwriter's catalog," says Levy. "An added feature of this user-friendly ROM is a button that takes you directly to our Web site, revealing much more information about Anka's songs and the Chrysalis catalog in general."

On the broader issue of Chrysalis' publishing units' showing under Levy, he says that chairman Chris Wright and CEO Steve Lewis have provided "my team, which I call Team Chrysalis, with the necessary support and enthusiasm to position Chrysalis for rapid growth."

Levy cites as an example of such backing the creation of a fully operational stand-alone office for Chrysalis in Nashville as envisioned by Levy and Mark Friedman, VP of creative affairs. Levy says, "Oct. 1 is its first anniversary, and under Shawn Heflin-Middleworth's direction, with the help of Stephanie Green and Trisha Branley, Chrysalis Nashville has achieved its No. 1 record with Kevin Sharp's 'She's Sure Taking It Well,' co-written by Chrysalis' Tim Buppert."

Citing numbers, Levy notes a "dramatic increase in a quarter-to-quarter comparison of cuts and holds' activity: 155 cuts vs. 60 holds, a 245% increase, and, most importantly, 51 cuts vs. 9 cuts, a 566% increase. This does not include the activity on the platinum Kevin Sharp and John Michael Montgomery albums—the first platinum albums Chrysalis has ever achieved in country."

Turning to an area close to Levy's base in Los Angeles, he says a "completely reconstituted film and TV department under the direction of Steve Collins and Kathryn Morrow has resulted in an unprecedented 168% increase in sync licenses. This activity included uses in such films as 'Contact,' 'Excess Baggage,' 'Speed 2,' 'Bomis + Juliet,' 'Soul Food,' 'Batman & Robin,' and 'George Of The Jungle.'"

In pop, Levy reports cuts and signs of sara McLachlan, Spice Girls, Meredith Brooks, Amanda Marshall, Janet Jackson, and Celine Dion. The publisher's pop writing roster includes Reed Vertein, Christopher Ward, Amy Powers, and Taylor Rhodes. "Cutting-edge rock signings of recent vintage include Dance Hall Crashers (MCA) and Shift (Columbia), while the (Continued on next page)
COMMENTARY
(Continued from page 10)
net site from which they can potentially be downloaded by millions of online users—in real-time—in near-CD-quality sound.

And recently developed cable modems can download a 60-minute CD in about three minutes. This all makes the old home-taping issues quaint by comparison.

We now find ourselves at a critical juncture, facing revolutionary new technologies that continue to pose new challenges, but to which the tried-and-true principles of copyright protection still apply—the rhetoric of the so-called “free music/virtual cyber-anarchists” who are all over the Net notwithstanding.

Some of them say that creativity is corrupted by being paid for. If someone one likes a piece of music they hear over the Internet, some of our adversaries say, they should download it, listen to it as many times as they wish, and if they really like it, voluntarily make a donation to the artist.

They say that the protection of intellectual property in this new world of cyberspace will be placed in peril by the free exchange of ideas. That, to quote one of their gurus, “People are going to have to re-recognize that if they download the copyright that serves the publishers, they are going to be endangering the future of freedom of expression.”

I’m no songwriter, but I know that if one starts with a faulty premise, like 2+2=5, everything that follows, no matter how good the arithmetic, is false.

In this case, the faulty premise is one of not making the distinction, which is clearly made in the law, between an idea and the expression of an idea. One cannot copyright an idea, but the expression of that idea is protected. The idea of love of country, of patriotism, is not protected, got to be wary of the rhetoric of those who confuse the free exchange of ideas with the free exchange of things.

One should be as free as air, as guaranteed by our First Amendment—the other protected as the property of creative minds, as guaranteed by the laws of copyright.

The World Intellectual Property Organization (WIPO) met in December 1996, after several years of deliberations, and adopted two new treaties on the WIPO Copyright Treaty and the WIPO Performances and Phonograms Treaty. They encompass all the provisions of the Berne Convention, along with new additions making explicit what was implicit in Berne—that the right of distribution of copies of works extends to the electronic distribution of copies.

It also provides for an exclusive right of communication, a performance right. In order for these treaties to come into force, they must be acceded to by at least 30 countries. The treaties were submitted to the U.S., and it is our fervent hope that they will be ratified by the current Congress.

We, as a community, must make our voices heard by President Clinton and our legislators on this issue. Obviously there’s much at stake.

At AASCAP, we have been working to meet the challenges of the digital world by licensing the new users. We developed a license for Web sites, electronic bulletin boards, and other Internet users back in 1994.

Earlier this year, we made the first distribution of the Internet royalties by any American performing right organization. And we’re on the job trying to license more Internet music users and services, working as well to refine new ways of obtaining performance data.

The challenges before us are enormous, but they can be surmounted. Remember that the rule of law came to what once was the Wild West.

If we’re strong and unified, the train robbers on the information superhighway can be brought to justice, and civilized commerce can take place in cyberspace.

Adapted from a speech delivered Sept. 16 at an AASCAP, Independent Music Publishers luncheon in New York.

LATIN NOTAS
(Continued from page 40)

on U.S. radio and TV during the eligibility period that ran from Sept. 1, 1966, through June 30, 1966. A special citation was given to Rafael Ruiz Perdigones and Antonio Romero Monge, writers of “Macarena,” for the song’s unprecedented worldwide success.

FONOVISA INKS POCHE: Seeking
to beef up its presence in the tropical market, Fonovisa has signed Pochy Y La Coco Band to a three-album deal.

In the early ’90s, the famed merengue band helped popularize a raucous, high-energy sound that was widely copied by many merengue acts.

Fonovisa plans to release the group’s label premiers at the end of October. The merengue-dominated disc features a guest contribution from merengue notable Joseito Mateo, plus a salsa track cut in the style of the band’s rowdy club hit “Salsa Con Coco.”

SERTANEJA SADNESS: Joao Paulo,
half of the popular sertane ja duo Joao Paulo & Daniel, died Monday in his 47th year. A Brazilian-born son of a pair of chorros that was a favorite of local radio and TV stations.

Though not 21, Joao already is a veteran artist who has become one of the biggest pop acts in Chile. Joao first gained national notice when she was 12 with her first album, “Tal Vez”.

BLUES NOTES
(Continued from page 43)

that had their panache enhanced when performed by Fitzgerald and Suggs. The group does its dance in situations work beautifully, enthuses Sloane. “Ray Charles and Betty Carter, for instance. It’s the same thing with Pappo and Elia. The contrast of their voices was fantastic. They brought their individual projects to the table, but their musical chemistry was impeccable.”

Terry and Sloane played Scullers, a Boston jazz club, in mid-September. “The band back we’ve gotten so far, so good,” she concludes. “Clark and I stay close to the way Elia and Louis did it. I pretty much sing the things straight, and he grows away in the background and throws in ad-libs. It’s wonderfully funny.” Concord streets the disc Oct. 14.

HISTORY: Well-funded repertory orchestras should try to put out a little bit extra, and the Carnegie Hall Jazz Band certainly does that with its debut performance of the season. On Thursday (9), a nod to soprano saxophone genius Sidney Bechet will include “The World On The Delta” as rarely heard extended work written by the master. It was originally composed for soprano and orchestra, but arranger Randy Sandke has rescued it for big band. Two of the show’s guests are Bob Wilber, a virtuoso of the straight horn who stud¬

billed with this performance of the evening. On Thursday (9), a nod to soprano saxophone genius Sidney Bechet will include “The World On The Delta” as rarely heard extended work written by the master. It was originally composed for soprano and orchestra, but arranger Randy Sandke has rescued it for big band. Two of the show’s guests are Bob Wilber, a virtuoso of the straight horn who studied with Bechet, and George Wein, who played piano with Bechet from time to time over the years. Jon Faddis is the ensemble’s musical director.

NICHOL
(Continued from page 40)
toward more of an electronic sound without abandoning the rhythmic pop/romantic-ballad material that helped her 1994 album, “Esperando Nadie,” sell 75,000 units.

“For a long time, I have liked techno, much longer than before it became fashionable,” states the singer/songwriter, whose real name is Denisse Lavan.

On “Esperando Nadie” there is some techno,” continues Nicole. “I did not look for techno because it was in style, but rather because you could make a good fusion with rock, pop, reggae.”

Though not 21, Nicole already is a veteran artist who has become one of the biggest pop acts in Chile. Nicole first gained national notice when she was 12 with her first album, “Tal Vez”.

CHRYSALIS
(Continued from page 46)
urban division, under Valerie Patton, has brought on newsmen Ken Franklin and Frank McComb to bolster news-gathering processes from Goodie Mob and OutKast.

Overseas, Levy says, the Chrysalis roster has been strengthened by signings of such new acts as A Tribe Called Quest, Morethecue, Moloko, Andy Hill, and Olive. This area is covered by Antony Band, International A&R manager in London, who is responsible for bringing local and international activities with the U.K. office headed by managing director Jeremy Lascelles.

Lascelles says there are immediate future calls for new U.S. acts, including Portishead, Baby Bird, Brendan Lynch, Luther Vandross, Janet Jackson, and Faith Hill.

Adapted from a speech delivered Sept. 16 at an AASCAP, Independent Music Publishers luncheon in New York.

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BIBLIOGRAPHY
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DVD Audio, Digital Gear Among Show Highlights

By Paul Verna

NEW YORK—In addition to showcasing an unprecedented number of products, the 103rd Audio Engineering Society (AES) Convention here provided a launching pad for the Music Producers Guild of the Americas (MPGA), founded by Grammy Award-winning producer/engineer Ed Cherney, whose credits include the Rolling Stones, Ronnie Raitt, and Bob Dylan (Billboard, Sept. 27).

On the opening day of the show, held Sept. 26-29 at the Jacob Javits Convention Center here, the MPG announced the appointments of the following heads to its committees: Elliot Scheiner, Music Producers Committee; Al Schmitt, Audio Engineering Committee; George Massenburg, Technical Committee; Michael Frondelli, Recording Studio Committee; Michael Lippmann, Producer/Engineer Management Committee; Rick Plugna, Commercial Advisory Sponsors Committee; and Richard J. Mellery of the University of Southern California School of Music, Education Committee.

Cherney said, "The community of creative music producers and audio engineers has needed a professional guild for some time to assure the proper direction of their craft. The goal is to provide member with coordinated means to express shared views and concerns, based on specific needs and mutual standards of excellence."

World Studio Group chairman Chris Stone, who serves as the MPG's executive director, reported that the Guild has received pledges totaling more than $50,000 from such manufacturers as Solid State Logic, Quantegy, BASF, the Terminal Marketing Co., AMS New York, Technics, JBL, Sony, and Yamaha.

Like recent AES conventions, this show was dominated by high-resolution digital console, processors, and storage devices. Similarly, the convention featured a wealth of surround-sound-ready products, from mixers that have been retrofitted to accommodate 5.1-channel monitoring to mastering devices that address the need for up to eight channels of audio.

Along with this trend, recording studios report increasing demand for multichannel monitoring, and many have already equipped their control rooms with soft-fit-mounted rear speakers. Nevertheless, multichannel work remains the province of film sound mixers rather than music clients, according to Simon Andrews, owner of New York studio Right Track Recording.

"There's not been much call for multichannel music lately, though we're ready for it," he said. "It's one thing to hear multichannel sound when you're sitting in your home theater and in one spot; it's quite another to get someone to want it on their Walkman."

As surround-sound permeated the awareness of the public, the related topic of DVD audio came up often as a topic of discussion, if not always in tangible forms. However, the most significant event pertaining to DVD audio took place off-site in the offices and listening rooms of the Warner Music Group (WMG) and Sony Corp. Both the companies are considered front-runners in the race to establish a technical standard for the next-generation digital audio carrier. A week prior to the show, WMG unveiled its strategy for recommending a DVD audio standard based on pulse-code modulation (PCM), the technology used in compact discs and most other professional and consumer digital audio products. On the other hand, Sony and Philips have proposed an audio-disc format based on their Direct Stream Digital technology, which converts analog waveforms into a high-resolution, flexible digital signal (see story, page 12).

Despite the WMG and Sony moves, there was surprisingly little tangible DVD audio activity on the AES floor. That's because a Christ deadline set by the International Steering Committee to determine technical specifications for DVD audio, many companies took a wait-and-see stance toward the format.

Perhaps the most poignant observations regarding the future of digital audio came from the keynote address by industry luminary Massenburg. Hitting the turf battle queen for a DVD audio standard, Massenburg said, "We have a relatively new digital format to consider.

In no time we will be asked to determine whether physical and program product watermarked as audible or not. And not why not the arm twisting to accept high-ratio perceptual encoding schemes and other data reduction compression methods without a good listen.

"As we listen under unfamiliar conditions to unfamiliar material to tests with hidden agendas, I remind us to ask ourselves where the controversies are really coming from. Are they coming from those of us who love audio or are we endorsing our own science of greed?"

Noting that mastering houses continue to receive most of their product on half-inch analog tape, Massenburg said, "What's the point? It would seem more important than ever before to invest our hearts and our resources into doing new, good science. Not market research, not productization, Science."

AES marked its 50th anniversary with its largest convention ever, tallying approximately 19,000 attendees and 371 exhibitors, compared with the 384 exhibitors and roughly 1,800 visitors who attended last year's AES confab in Los Angeles.

"We would have had more exhibitors, but we sold out of space over a month ago, so we couldn't accept some of the people who were on the waiting list," said AES deputy director of convention management Chris Plunkett of the show. Plunkett added that the convention would expand to greater floor area within the Javits Center whenever the event is held in New York in future years.

Appropriately, the AES' theme for its Golden Anniversary convention was "AES Goes Gold." The anniversary celebration will continue with next year's European AES show, scheduled for May 16-19 in Amsterdam, and will culminate at the Sept. 26-29, 1998, meet in San Francisco.

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**PRODUCTION CREDITS**

**BILLBOARD'S NO. 1 SINGLES (OCTOBER 4, 1997)**

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The concert promoter, radio host and independent-label founder has become synonymous with South African music, through hard work, dedication and a vision that’s carried him and his partner, Allan Goldswain, through a quarter-century of South Africa’s most turbulent years. BY ARTHUR GOLDSTUCK

In the roll call of South African music-industry leaders, David Gresham’s name always rings out loudly. His company, David Gresham Records, is tiny compared to the majors that dominate the entertainment industry here. Yet none of them boasts so instantly recognizable a leader. Gresham is synonymous with South African music, through the continuing efforts he and partner Allan Goldswain have made on behalf of so many forms of music over such a period of time.

Gresham and Goldswain signed local artists who scored massive hits in South Africa in the early ’70s, represented international artists who burned up the charts here during the 1980s and early ’90s, and are now unleashing newly signed South African acts onto the world markets. Their first South African release of the post-apartheid era, Qkumba Zoo, was signed by Arista Records in the U.S. and charted on the Billboard Hot 100 Singles chart—the first South
African act to do so in 17 years. In a dual career that began in the early ’60s, Gresham was also able to rise to the very top of the broadcasting industry, his name achieving special prominence in music radio. This, in turn, opened doors to further career highlights, such as working with the likes of John Lennon, Trini Lopez, Ann-Margret and Elton John in his capacity as a talk-show host.

Gresham went on to create the only independent record company in South Africa with not only its own recording studio complexes, but also its own sales and promotional force in each of South Africa’s major centers. He was one of the first South African entertainment-industry figures to recognize the synergies between various media and the value to be gained from cross-pollination between them. A keen business sense and a keen instinct for the entertainment industry are the dual hallmarks of David Gresham’s career.

His company has been a trendsetter throughout its existence in the 1970s, proving that concerts featuring local artists could play to packed halls; in the 1980s, it brought electronic music technology to traditional black music for the first time; in the 1990s, it both foresaw and helped to bring about the explosion in dance music that has turned the rave scene into a dominant form of youth culture in South Africa. And still it brings new artists to the fore: the very lifeblood of the music industry.

**What was your ambition when you first set out?**

I don’t think it was to become a full-time broadcaster and I wanted to do TV, which didn’t exist in South Africa at the time, as well as movies and song composition. I thought it was all so allied. I could have the time for everything.

What really made me change my direction at a fairly early stage was that I realized how limited the broadcasting industry was here at the time. I had had almost three years in Mozambique on LM Radio, and I wanted to get back into South Africa. An opening came up at a record company. Teal, almost at the same time as an offer from Springbok Radio to take over their afternoon drive show. The fact that Teal didn’t object to me disappearing to go do some radio work in the late afternoon made the move a natural one.

The only reason I left Teal was because I wanted to produce some songs I’d written, and the then-manager wouldn’t allow me to do it. So that was my next transition. I took two artists to the KMI studios, where I recorded one single for each, and then went to the A&R manager there: one Clive Calder and the other was Allan Goldswain, to whom I had done and released my product. Of course, I was very lucky because all of it just cracked it. I was lucky to get that way.

**What moments stand out as the highlights of your career?**

The single greatest event of my life, not only of my career, was interviewing John Lennon in London in 1969. But the major highlight of my career itself was leaving a secure job to start a record company and being told that an independent record company.

Stingray, chart internationally. That does not diminish how important it was to me to be able to represent really good international acts, like Depeche Mode, Erasure and Prodigy, living lives?

I’ve really enjoyed interviewing certain people, like Elton John; he was absolutely great to interview. Kenny Rogers was a delight to interview. David Hasselhoff was great. We became friends from that interview. Another highlight came at a benefit concert for Sean Wright, the drummer on Stingray, who was seriously injured when he was attacked by a great white shark at Baldito Bay off the Natal coast. Cliff Richard was in South Africa on a gospel tour under the auspices of a Christian movement, so it wasn’t affected by the cultural boycott. He decided on the spur of the moment to perform at Sean’s benefit. I thought it was a terrific gesture; he just made the show happen for us.

That interview with John Lennon was never aired on your own radio show. How did you land such a rare interview?

It was during my earlier radio years. The Beatles had been banned outright by the South African Broadcasting Corporation because John Lennon had made that statement that the Beatles were bigger than Jesus. I was in London to interview acts like the Bee Gees and Lulu. A friend of mine and John Lennon’s manager were very good friends at the time, and I met my friend at the Speakeasy in London and related the story. He thought it was absolutely marvellous, and also telling him that I would like to interview John about it. The manager said John would never give the interview, but he passed on my request anyway. To everyone’s surprise, Lennon agreed, because he thought it was an absurd situation that he had already apologized for what he had said and that no one had taken any note of his apology.

I didn’t actually have the interview, but he wanted me to meet him, because he felt it was outrageous to totally ban it. Apparently, I was the only DJ he was prepared to see during that period.

**What did John Lennon say that kept the interview off the air?**

When I met with him, he was appalled that the Beatles per se were totally banned, whether by vocal presence or even through their compositions. I did this interview where he talked very candidly, saying that the fact was that they were pulling in more people than the church. But he also did apologize during that interview. He stated categorically, “I want to apologize to all Springbok Radio listeners if I offended anybody.” He stated in the interview that “I am a fan of Christ.” To which one of those inflexible moral guardians at the SABC responded that you can’t be a “fan” of Christ, only a “follower.” And they wouldn’t allow me to air the interview. They had strict censorship in place during those days, and everything had to be vetted before it went out on the air.

It was a dramatic example, but it symbolized the SABC’s insurmountable time, in which ways did you find the SABC putting a spoke in the wheels of the South African music industry?

It wasn’t too hard on my side at that time. Aside from the interview, the worst I encountered was being rapped over the knuckles for mentioning my TV show on radio and referring to the South African Top 20 on TV. Although it was all under one control, namely the SABC, radio and TV just never got on. You could never cross-promote. I was given one warning for mentioning my TV show. Then, on my TV show, “Pop Shop,” I played a song which I mentioned was on the SA Top 20. That was the official chart, yet the people in management threw their toys out of the cot, saying that I could not promote any radio show on TV.

The SABC’s management was not your enemy problem. What other ways did you try to extend the format of “Pop Shop”?

**Continued on page 52**

“I have known David Gresham and his long-time partner Allan Goldswain for 30 years. Allan and I were struggling professional musicians in a group together, and the first big hit David had on his label featured my girlfriend at the time and was the first record produced by my now immensely successful colleague, Mutt Lange.”

—Clive Calder, president, Zomba Group of Companies
25 Years of Music

The Gallo Group Salutes...

David Gresham Records

1972 - 1997
David and Allan, Congratulations On Your 25th Anniversary
Leibowitz Roberts & Ritholz LLP

David Gresham, second from right, with key members of Stingray, Julian Laxton, Allen Goldswain and Dennis East

Gresham with Ann-Margret, 1980s

That didn’t scare off the SABC, and you were allowed to continue including black artists. What happened the next time you tried it?

The second time we did it, some way down the line, we barely had a reaction. It seemed to be that initial shock which everyone had now got over. When they realized I was not the devil, that the devil didn’t kill everybody, and that we didn’t have a flood, and that we didn’t have a drought as a result of divine wrath, they calmed down.

Let’s backtrack a few years. Tell me a little about your relationship with Clive Calder and Mutt Lange.

At the time, I was releasing my first productions through EMI, where Clive was A&R manager. He liked what I was doing and he became a great supporter of my projects at that time. Clive then left to establish CCP which most people don’t realize stands for Clive Calder Productions. Today, it is one of the most important black-owned labels in South Africa. He was there for some years and signed up a string of major acts, including Jonathan Butler and Richard Jon Smith. Mutt was already producing stuff for him by that time.

What was obvious for me, when I realized what Mutt was doing, was just how good he was. I realized he was way beyond anyone else I had seen work in this country. At the time, I was doing an enormous amount of jingles and I had sold the idea to a chewing-gum company to produce an ad featuring Daniel Boone. He had just had a huge hit here with “Beautiful Sunday,” and we brought him out to do the jingle, accompanied by Terry Noon, head of Penny Farthing record company. Mutt wanted to see how Daniel Boone worked, and sat in as a tape operator. I introduced him to Terry Noon, and Terry also agreed, as Mutt was very talent-ed and tried to do something with him in London. Noon then left Penny Farthing and set up his own business. He knew Mutt was a great producer, but he didn’t know in what capacity he wanted to use him. By that time, Clive had already set up in the U.K., and Mutt wanted to establish himself in England and touch base with Clive. The rest is legend.

In the 70’s, very little was being done for South African music. How did you begin addressing the issue?

It was such a serious concern, that securing licensing for international labels did not even enter my mind at that time. The entire focus was building up a roster of South African acts. Between 1972 and 1978, our artists included Scat Rennie, Sam Evans, Jessica Jones, Stockley Sisters, Nick Taylor, McCullu, Workshop, Ken J. Larkin, Raymond Ellis and Lee Ashton. We had a roster of 10 artists, which was huge for a small independent label.

What was the motivation behind a series of live shows you began staging?

We started producing live shows at the Colosseum Theater in Johannesburg to promote South

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“David is great to do business with. We never had anyone representing us in South Africa until we did the Gresham deal, and now we’re getting some good activity there, thanks to him. There’s a whole new scene and atmosphere in South Africa now, and we’re keen to pioneer things in publishing with David. You also get a great lunch with him and his wife Imsay at MIDEM.”

—Eileen Chamussy, president, French Fried Music, France

“I vividly remember that David Gresham Records, together with Mother Productions, were the organizers of the first legal rave in South Africa, with over 8,000 people attending. Mrs. Wood and Blu Peter, both React Music artists, headlined the event, and the night was such a success that many international DJs now have South Africa high on their list of priorities. It was typical of David’s innovative vision and boundless enthusiasm.”

—Thomas Foley, director, React Music U.K.
CONGRATULATIONS,

DAVID

FOR

25

YEARS

OF

TAKING

SOUTH

AFRICAN

MUSIC

AROUND

THE

WORLD.

ASAMI & all it's members

Congratulate

David Gresham

for a $\frac{1}{4}$ of a Century in the Music Business

We're all exited to see

what you'll do with the next 25 years.

SILVER ANNIVERSARY.

GOLD & PLATINUM SUCCESS.

CONGRATULATIONS, DAVID, FOR 25 YEARS OF

TAKING SOUTH AFRICAN MUSIC AROUND THE WORLD.

YOUR FRIENDS AT ARISTA AND BMG ENTERTAINMENT

NORTH AMERICA
African artists, not only those on my label but everyone else’s too. For anyone to obtain sponsorship for concerts was enormously difficult in those days, especially because local artists were deemed to have no attraction for the public whatsoever. Despite that, Coca-Cola and Philips backed this project, and by the end of the first eight-week run it was the most successful multi-faceted pop show that this country had seen. We filled the theater, which seated 2,000 people, every show.

What did that do for South African artists?

I believe that it gave them some sort of stature, that it demonstrated that there was a market here. My desire was that, from there, full-blown promoters would see the potential and continue where this left off. I believe it had some impact, but after a second season it was just too much work for all concerned.

Your next important step was your entry into African music. How did that happen?

We had met a really wonderful producer, Thomas Masingi, who happened to be working around town. He was looking for a permanent job, and we employed him in 1977. He was the guy who signed up Richard Sihuma, who was then drummer for one of the sales representatives at the distribution company we were working with. Richard first became one of our artists and then joined the board. And eventually he went on to produce Lucky Dube.

What we wanted was a roster of artists and a whole independent department for African music. We had about four or five artists before long. That really helped us, because we still weren’t thinking much about international acts, although we started pulling in artists like Glen Campbell and one-off hit singles for compilations. But we were still looking at building up our local division, across all genres, all languages.

That was when you introduced the synthesizer into commercial black music in South Africa. Why was that so revolutionary?

We felt we would like to do something different to black music in South Africa, which up to then was very much formula music. We were working on the project with Richard Sihuma and Julian Laxton, who is technically very skilled. We started using synthesizers and sequencers, but there were no sequencers in South Africa, so Julian had to build one. We marketed Richard Sihuma as ‘Richie S’, and he composed and sang the tracks on “African Dance.” Julian and Allan came up with a new, more technological approach, while I would put in my odd comment. It was a breakthrough in South African music. The single alone sold 125,000 copies; five times gold. A few months later, Stiphon “Hotstix” Mahuse latched onto the same approach and produced “Bazaani,” one of the biggest singles of the 1980s, although for another record company.

Why did you launch into the international market so heavily?

I had gone to MIDEM every single year, from the day we started. At first, I went there to gain an idea of what was happening out there. Later, I went to play my product and market my artists. Finally, I was just too much to see what I could pick up. It began almost accidentally, when we started wanting to publish international songs. We had already started picking up songs in the early years and had a fair bit of success with the publishing rights to numbers like “Paloma Blanca” and “Son Of Jamaica” and the George Baker Selection. And that gave you taste for the international?

Our whole local division was in the region of about 20 artists by then, with pop, African and Afrikaans music, across the board. We had always had the taste for the international, but the problem had been what to release here, because of limited radio play. If you didn’t have a major act, you battled. Singles were the flavor of the day, and we had to find something—whatsoever—available in singles

“David Gresham has represented the publishing interests of the Cherry Lane catalog in South Africa since 1992. Funny, it seems much longer. During our many visits together over the last five years—Cannes, New York and Los Angeles—David has exemplified the true entrepreneurial talent which characterizes the successful independent music publisher: impeccable taste in restaurants and wines. In addition to the foregoing attributes, David has demonstrated the same unwitting personal and professional commitment and sensitivity to our writers as he affords his own—which is why we look forward to sharing many more successful years together. On behalf of everyone at Cherry Lane, our heartfelt congratulations to David, his wife Ismay and the entire Gresham clan on their 25th anniversary.”

—Aida Gurwicz, senior VP, Cherry Lane Music Publishing, U.S.

(Quotes compiled by Nigel Hunter)
artists. There were no major names available at the time. But then, in the early 1980s, we signed some of Glen Campbell’s product and the group Nocturnes.

And, for the first time, you became a truly international company?

Yes, because we started being able to source international product. We saw a major gap in the market here for Irish music in the early ’80s, and we signed the Furrys. “When You Were Sweet 16” was No. 1 for months. We then signed Foster & Allen, who had one hit after the other. Paddy Reilly came next, and suddenly there was this Irish music wave sweeping South Africa. We even had the Shanrock Sisters here from Ireland, and that sold a fortune. What was really happening was that in the ’80s we saw a gap for middle-of-the-road music. We signed up the Staple Singers, Barbara Dickson, Matthew Willett, the Chi-Lites, a whole collection of MOR by the London Symphony Orchestra, Bonnie Pointer’s version, Bachman-Turner Overdrive, Marry Webb, Brendan Shine, Joe Dolan, Billy Ocean, Black Lace, and the Stock Aitken and Waterman acts Mel & Kim and Roxie Marie. There were also acts like Black Sabbath and Procol Harum that we brought to our market because it was more cost-effective.

Did the local emphasis suffer as a result?

No, we still went mad with local acts in between. We recorded the Psyched Reptiles, David Hewitt and Mike Faire, both of whom were released in the U.S., and we sent Wooden Idols to Australia to work with Kevin Shirley. He’s just had a huge hit with his production for Aerosmith.

How early did you begin feeling the change in the local climate?

Well, already at the beginning of the 1980s, as the situation was beginning to relax, we began picking up bigger artists. We added the Bellamy Brothers, Rita Coolidge, Joan Jett, and The Blackhearts, a one-off deal for the Jimmy Gifford album “Breakout.” Ultravox, Kool & The Gang, Carole King’s re-releases, The Flying Pickles and Charlie Pride. But we still paid attention to South African acts and even to Afrikaans acts. One of our hits at the time was “So Spel Die Meesters” (“This Is How The Maestros Play”) by Manie Bodenstein.

How did the political transition change the way DGR does business?

It was wonderful. It was something we had wanted for 20 years and could never have. It gave us as a company the opening to deal with anyone internationally, whether in terms of local artists for export, or in terms of being involved in international acts. We could deal openly with people we had befriended in countries like Jamaica—people who were then part of the business in this country—and from all around the world. When apartheid was lifted, it just opened the doors to trading with everybody. We would never have sold Qumba Zoo to Arista 10 years ago, while the country was still writing under segregation. Acts like Empire and Ace Of Base that we’ve brought in since then would never have been here before. Everything changed for the better.

Looking back over your various careers, who are the most memorable people you’ve met or worked with?

Some of the most memorable people I’ve met or worked with were definitely Matt Lange, Clive Davis, whom I regard as a genius, the PWL team of Pete Waterman, Mike Stock & Matt Aitken, and of course, John Lennon, because he was such an amazing person in his own way. The two people who influenced my broadcasting career most dramatically were David Davies, then managing director of LM Radio—he was the Mr. Radio of South Africa—and Roh Vickers, the station manager at LM. It was Roh who taught me to be a broadcaster.

Your international status, compared to that of the majors, is out of proportion with the size of your company. How did you achieve such stature?

I think it happened because, for as long as I’ve led this company, I’ve been traveling to every music event I thought was important. I was in England and America at least twice a year on music business.

Beyond that, I’ve met a lot of people in the music industry and I’ve just stayed in touch. I’ve always managed to stay in contact even with those who have moved from record company to record company and some who have disappeared out of the industry. I think it is necessary to let people know we’re alive and well and operative. People have to know this is not a guy who’s going to license tracks and disappear with their money and never be seen again.

Out of 25 years in the business, I’ve been discovering things the Gallo for 20 years, and they have been enormously supportive of my efforts so that this has been a successful independent. I believe it’s vital to have a relationship beyond business with one’s distributor. One needs an ally, which is not easy to come by in this business, and which I’ve found in the Gallo group of companies. I have a very good relationship with the chairman of Gallo’s holding company CNA-Gallo, Dennis Kuizen and the MD, Alan Cervey. It happens that the current MD of Gallo Music, Charles Kuhn, is a former employee of DGR. He was here for 10 years as a director of the company, and we’re still very close friends.

Are there another 25 years on the drawing boards?

Allan and I have a dream of setting up in the U.S. and working across-the-board with new American artists and South African artists and bringing them together. Not just American, and not just in the U.S. We also want to bring in international artists to work with us here, and especially international producers to work with us. So the goal is set up in the U.S. to go international, but also have the benefit of having collaborated with international artists and producers here. Although I think South Africans are doing very well in the studio, we want producers to help us cover the little cracks that we still have to get over.
To All Our Publishers
To All Our Licensors
To All Our Hitmakers
To All Who Have Supported Us...

We express our heartfelt gratitude
May we have another 25 years

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a division of
The David Gresham Entertainment Group (Pty) Ltd

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Stylus Recording Studios/Gresham Broadcast
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Smurfs Have The Last Laugh 'Little Blue Men' Sell 8 Million In Europe

BY MARC MAES

LA HULPE, Belgium—Heard the one about the Smurfs? They've sold 8 million albums in three years.

"The Smurfs are not a joke," says Helmut Fest, president of EMI Music in the German-speaking territories, noting that the small, blue children's characters have been EMI's biggest act in Germany for the past two years.

Indeed, such is the appeal of the Smurfs across Europe that they are one of the few acts to be the subject of a dedicated, pan-European record company conference to discuss how to maximize their sales potential in the light of an impending 40th anniversary next year.

Under the chairmanship of EMI Europe president Rupert Perry, senior EMI executives from across Europe gathered at the Chateau de la Hulpe near Brussels at the end of September to celebrate the combined sales of more than 8 million Smurfs albums in Europe and to coordinate strategies for building on this total.

"For us they have been, in terms of total sales, our biggest act, selling over 4 million units in Germany alone in two years," says Fest. "There is no other record that sold this amount in two years."

"Even more important, it's a real pleasure working with the people behind this, like Hendrik Cogsyman and the Peyo family," he adds. "We were impressed with their professionalism and the way they cherish the little blue characters."

The rights to the Smurfs are administered by Belgian company IMPS under CEO Cogsyman on behalf of the family of artist Peyo, who created the cartoon characters 20 years ago.

Says Fest, "My personal feeling is, the more I'm involved with the Smurfs, the more I enjoy them because I understand the philosophy behind them and I feel totally privileged being involved."

He adds that there has been no decline in the appeal of the Smurfs in their target age group of 6-8 in any generation covered by the characters' nearly 40-year career.

IMPS licenses the Smurfs to EMI for most European territories but goes through Netherlands-based Arcade Music Group for Spain, Norway, and Sweden and through France Television Distribution for France. According to Cogsyman, IMPS is looking to further broaden the market, with licensing deals being sought in Korea, South Africa, Israel, Mexico, Japan, and the U.S.

The Smurfs' recording career began in 1977 with "The Smurfs Song," which featured the characters and Dutch singer Vader (Father) Abraham. The Decca single was a hit across Europe and was followed in 1978 by two other successful singles for the label, "Dippy Day" and "Christmas in Smurfland."

IMPS then concentrated on other activities—including theme park merchandising, and even a theme park in Lorraine, France—before moving back into recording with EMI in 1994. The Smurfs audio package now consists of spoken-word cassettes and compilation CDs with the character singing contemporary hits.

The branding of the products is closely linked to individual tastes and cultures, bucking the cross-border trend in the European Union's single market. As a result, the Smurfs are known variously across Europe as Smurfen, Smola, Smerfur, Schlimpfor, and Smoloufo.

Despite their Belgian origins, the Smurfs recording phenomenon first (Continued on next page)

Spain Readies 1st Premios New Awards To Boost Latin Markets

BY HOWELL LLEWELLYN

MADRID—Premios Amigo is the new brand that promises to be Spain's most prestigious music awards ceremony, due to be held Nov. 20, and the first to embrace markets in Latin America.

"We are very clear that we want these awards to be the start of a greater integration between the markets in Spain and in Latin America," says Claudio Condé, president of Sony Music Entertainment Spain, who is also rotating president of the AFYVE committee that is arranging the Premios Amigo. The new honors are the only ones backed by the Spanish record industry.

Labels' body AFYVE has brought in Lisa Anderson, executive producer of the Brit Awards, to organize the Spanish event. It will be her first foray outside the U.K., apart from the International Federation of the Phonographic Industry's annual Gold and Platinum Europe Awards in Brussels.

"I'm bringing the skeleton of an idea of how such a ceremony should be held, from how to vote to how to maximize TV coverage," says Anderson, who has been overseeing the Brit Awards for seven years. "It will be quite a complex show to run, but as a celebration of the music industry it should be a lot of fun."

AFYVE feels the time is right to both celebrate Latino music and boost the world's Latin markets.

"The first thing that Premios Amigo aims to do is to promote Spanish music in Latin America and Latin American repertoire here," says Saul Tagarro, president of Warner Music Spain and one of the pioneers of the Amigo plan, which was first mooted in June of last year at an AFYVE meeting.

"Once a greater integration is achieved, in which we fully expect Latin America to benefit more than Spain, because of reasons of size and variety, we can work on promoting Latino music in the difficult Anglo-European markets," adds Condé.

The 14 awards are divided into three sections: Spain, Latino, and international. Comments Condé, "We could have included Latino in the international section, but we were clear we wanted a separate Latino structure."

The jury consists of almost 2,000 people connected to the music industry in Spain.

The presidents of all Latin American IFPI affiliates will attend the gala ceremony. Condé, a Brazilian national, points out that Brazil is now IFPI's sixth-biggest market, while Spain is the fifth largest.

The ceremony will be opened by Spice Girls, who will be holding the world launch of their second album, "Spice World," Monday (6) in the southern Spanish city of Granada. Of the other seven acts to perform, the only other confirmed artist at press time was Warner Music Spain crooner Alejandro Sanz, who has sold 500,000 units of his new album, "Má" (More), in Spain in three weeks, according to Warner.

The master of ceremonies will be Warner Music star Miguel Bose, while the stage has been designed by Bill Laslett, who has designed stages for the Rolling Stones, Rod Stewart, and Spice Girls.

The show is being held under the patronage of the Infanta Pillar de Borbón y Borbón, sister of Spain's King Juan Carlos and president of the event's honorary committee.

All the 2,000 guests must pay 10,000 pesetas ($87) for the privilege of attending, and proceeds will go to the Spanish charity Ayuda en Acción (Help in Action), of which the Infanta is president.

Norway Group Seeks C’right Protection On The Internet

BY KAI ROGER OTTSEN

OSLO—Norwegian authors' body TONO has begun a series of meetings with the Internet access providers' trade organization here to try to find a solution to protecting copyrights in the digital arena.

TONO has also demanded the closure of a number of home-pages where music files could be downloaded directly onto a user's hard disk.

All of the providers have agreed to TONO's requests for closures, although one, Trollnet/Global One Communications, has launched a legal action asking a court whether an access provider can be held responsible for infringements by its users.

TONO's initiative is being given new impetus by recent developments in Australia. In August, the Australasian Performing Right Assn. (APRA) won a federal court case against telecommunications company Telstra over fees to be paid for use of on-hold music played on telephone lines (Billboard, Sept. 6). The court ruled that "Telstra had breached copyright laws when its business customers broadcast music over its networks." APRA now has a similar claim outstanding against One-2-1.

TONO feels these cases will set useful precedents. "What APRA has managed to prove is that the composers' works are made available [to the public] and that the operator must be held responsible for it," says TONO managing director Cato Strom. "Let us be spared arguments about us limiting the freedom of speech. The freedom of speech is something completely different from the right to protect your copyrights."

On Aug. 26, TONO entered into for-

mal discussions with the Norwegian Internet providers' organization Internet Forum Norge about how composers can receive remuneration for distribution of their works on the Net. The rates could apply to both the Internet provider and the owner of the home-page. A second meeting was scheduled for Sept. 29. An agreement is expected to be reached this fall.

"Until we see the outcome of these negotiations, we will keep all options open as to how we can regulate [downloading of music on the Internet] so that the composers can be compensated when their works are made available through the Internet," says Strom.

Border Music Signs Cross-Distribution Deal With VOW

OSLO—Swedish record company Border Music is to terminate its distribution operations in Norway and Denmark Oct. 1, handing over their representation in those countries to Norwegian distributor Voices of Wonder (VOW). Simultaneously, VOW is seeking to expand its Swedish distribution to create what the companies say is a more coherent pan-Scandinavian structure.

The agreement between the companies means that VOW assumes (Continued on next page)
SMURFS HAVE THE LAST LAUGH

(Continued from preceding page)

took hold in the Netherlands in 1994 after initially failing to capture the imagination of its home market. Guus Fluit, marketing and A&R manager at EMI Belgium, observes, "This was remarkable because the Flemish audience was receptive to the [Dutch] Comedy [Smurf] videos but didn’t accept the albums. We had some theories about this, but in the end we believe that the accent was too Dutch for the Flemish." Flemish, the language spoken in the northern half of Belgium, is effectively a dialect of Dutch. EMI Belgium tried to build on the success in the Netherlands with Smurfenparty, which had the same core track list as its Dutch version of the album but with five additional tracks of Flemish hits. The success of the album gave momentum to the Smurf’s recording career. The 1996 follow-up album, "Smurfenhits," went a step further and included an impressive list of international hits like "Macarena" and Foul’s Garden’s "Lemon Tree." All songs were translated into Flemish and recorded at Cat Music Studios in Holland, says Fluit, "because they adapted the special techniques we use with the single Flemish session singer Piet van den Heuvel, sound like a Smurf. The combination of pitch shift technology and digital playback and recording resulted in the unique Smurf sound. But today, each founder and managing director Michael Stark will take the helm at the new firm.

While the labels will continue to work independently, Stark will coordinate A&R policies to avoid overlap of label profiles.

Dirk Baur, former assistant to BMG USA presi- dent Thomas Stein, has been named label manager for Logic. Mike Koechling, who has been with the company since 1996, retains his position as press manager. No changes have been made concerning the Logic U.S. and U.K. offices. Clan will continue to be headed by Andreas Murer.

Stein concedes that mistakes have been made at Logic, but also declares, "Logic is not interested in failures!"

Logic had been run jointly by deputy- managing directors Andreas Weinke and Andreas Peter, who held their positions until Logic was released from their contracts in July.

The rationale behind the new structure, according to Stark, is to take advantage of the niche, releasing prod- uct that is at once "credible, danceable, with underground appeal, and chart-rackets." Founded in 1989 by Michael Muenz- ling, Luca Amantolli, and Matthias Mar- tinosson, Logic has been, at one point or another, the home of such acts as SNAP!, Dr. Alban, Sparks, and Under- world. Since 1991, the majority holding in Logic has been owned by BMG, including the Logic U.K. and U.S. offices, which have developed into successful outposts of Eurodance, trance, and technology.按计划的，BMG will be able to "trade up" some of its remaining shares in 1996. After Martins- son left, most of the label’s long-serving staff changed to new jobs in the neighborhood, mainly at Sony Music.

BORDER MUSIC

(Continued from preceding page)

responsibility for distributing such labels as Étiquette and SPV, whose cata- log includes material from Offspring, Millencolin, Bad Religion, Judas Priest, and Uriah Heep. In handling VOW’s catalog in Sweden, "We will assume all risks," says Sveen of the label. vOH founder and managing direc- tor Nadeem Akhtar says the label is important for international labels considering entering [the Scandinav- ian market].

"They see Scandinavia as one ter- ritory, and therefore it was important for us to find a solution where we could offer distribution for the entire market," says Sveen.

"[Border and VOW] do many simi- lar things. There have been too many companies involved in Scandinavia. We felt we had much to gain by combining our activities.

"VOW, established in 1996, employs nine people in Norway and six people in Denmark. The company, with strong roots in techno, indie, and metal music, is involved in export- ing local A&R, retail, and mail order and runs its own distribution network. The total turnover for Norway and Denmark in the first ten months of 1996 was $22 million (3.Dr. Martinson.

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EMI Hemisphere Series
Spans Global Genres

by Thom Duffy

THERE'S A CIRCLE of albums released by EMI Hemisphere that are missing from the catalogs of many a distributor. They're albums that are devoted to the music of a single artist, such as "Simone: The EMI Years," one of the newly remastered, miked-up titles. Bringing together the best of nine albums that the Brazilian singer recorded for EMI Odeon beginning in the early '70s, "Simone: The EMI Years" sampler is a beautifully re-mastered and soulful interpretations of songs by several of Brazil's greatest songwriters, Milton Nascimento, Ivan Lins, Gilberto Gil, Victor Martina, Chico Buarque, and others.

You can find the "The Niphras-less Flower, and Sense not as much as a fire but smoldering embers," writes Seligman in the album's liner notes. "Her hallay is simous, sultry, but by the time the tune numbers swing but do not lose that sense of intimacy, that seductive.

Hemisphere taps the flameless music with the miked-up "Masters Of Flamenco Guitar," tracing the roots of the style with concert recordings by Melchor de Marchena from 1959; Manolo de Escobedo, the guitarist known as Sabicas, also from 1961; and Niño Ricardo from 1970. "All of us youngsters would look up to him, trying to learn from him and to match him," Flamenco superstar Paco de Lucia is quoted as saying of Ricardo in the album's liner notes. The quality and soulfulness of the playing is basic at best, but the artistry of these guitarists needs little embellishment.

The sound of "Mevlana: Music Of The Whirling Dervishes" highlights a Turkish sacred musical tradition that traces to the dervishes of the Sufi Mevlevi order in the 13th century by Sufi poet and mystic Jalal ad-Din Rumi. "A major dervish center known as Mevlevi. Performed with the "kudum" double drum, the "rebab" two-stringed violin, and the "nay" a musical-sounding flute, Mevlevi music is intrinsically meditative. "We don't so much enjoy the music as we are prompted to reflect within it," writes vocalist Nizhe Uzel, who is featured on the album as singer and songwriter. "Mevlana: Music Of The Whirling Dervishes" is a beautiful collection of contemporary music from Portugal, including packaged collections of repertoire from around the globe, doing heavy weight but not exclusively, from the catalog of EMI Group assets.

LYNNE I. LEBLANC
Tokyo set almost or less is the Japanese music scene, period. From the earliest days of the Japanese recording industry in the 1920s, Tokyo has been Japan's unquestioned music capital. Tokyo is where you'll find the head offices of all major Japanese record companies and publishers, as well as most of the country's major production agencies and concert promoters. All of Japan's major media—newspapers, TV and radio—are headquartered in the Japanese capital. For anybody wanting to make it in the Japanese music industry, whether it's as an artist, manager, producer, publisher or label executive, being based in Tokyo is a must. While regional centers such as Osaka, Fukuoka and Okayama have thriving local music scenes, going to Tokyo to make it is still the long-term goal.

The effects of decisions made in Tokyo head offices are felt all over the country of 125 million people. Almost instantly, while the pop-culture trends that emerge from Tokyo's street, club and "live house" scenes set the template for kids in the rest of the country.

"The main reason why the head offices of all Japanese companies, including music companies, are in Tokyo is that almost every industry in Japan has to deal with government offices to get business permits or authorization or whatever," says Katsumi Nishimura, executive director of music publisher J-WAVE Music, which—naturally enough—is based in Tokyo.

**POST-WAR PROSPERITY**

Tokyo's rise as a music-business center parallels the development of the Japanese music business as a whole, especially in the post-war era of economic expansion. Before World War II, few Japanese families could afford luxuries such as phonographs, but the rapid increase in prosperity that followed the devastation of the war meant that records became part of people's everyday lives.

Another crucial factor in the rise of the Japanese music business was the strong American cultural influence that came with the 1945-52 Occupation and the enduring U.S. military presence. Many Japanese got their first taste of such genres as country music, rockabilly and modern jazz thanks to the American Armed Forces' Far East radio network (FEIN). On the business side, pioneering music publishers, promoters and label executives often got started in the business by working at U.S. military bases, either as musicians or by supplying talent.

By the mid-'90s, the Japanese music industry was the world's second-biggest, with pre-recorded music shipments worth more than $8 billion annually. With so much of the industry concentrated in Tokyo, the Japanese capital became one of the world's major music centers.

**THRIVING CLUB SCENE**

One of the best places to get a feel for Tokyo's music culture is the club scene, one of the most fertile sources of new musical trends. Some styles—techno and reggae, for example—break out of clubland into the mainstream, while others, such as acid jazz, loungecore/retro pastiche and bossa nova, remain the preserve of the clubbing cognoscenti. Yellow usually tops lists of key Tokyo clubs. The range of music that can be heard in its subterranean confines is all over the map, which is why the club publishes a handy monthly guide listing the genres being highlighted on a given night. It could be ambient, acid jazz, '80s house—anything's possible. The DJ could be someone like well-known Japanese platter-spinner/producer Satoshi Tominaga or an overseas artist like the Irresistible Force.

Other clubs are more specialized when it comes to the musical menu. Aoyama's Milk, for example, is largely a reggae place. At its post-midnight peak, it's packed to the gills, and as the excitement level mounts and the room gets smokeier and smokeier, the oxygen level becomes dangerously low. One club habitué claims his cigarette lighter wouldn't light up on it particularly crowded Mix evening. Maybe they should have a resident canary like they used to have down in the coal mines. Up Kotsu-Don in Aoyama is another important club, Blue, where the music ranges from jazz and Latin to '70s R&B and funk.

Many Tokyo clubs pride themselves on being hard to find, which helps create that vital only-we-know-about-this-place-so-it-must-be-cool vibe. The liner notes of one of the best collections of early-'90s Tokyo club music, "Japanese New Vibes," features descriptions of several clubs, some of which insist on not having their address or phone number listed. Now that's cool. Some clubs, like Bar Aoyama, don't even have a sign—you just have to know which door to try.

The best place to go in Tokyo to check out cutting-edge indie rock bands is Milk in the Ebisu district. Based on the theme "eros and rock," Milk features a schlock-future décor that recalls the Korova Milk Bar in "A Clockwork Orange." Sexual motifs abound. An old Betty Page film loops endless-ly on one wall. At the main bar in the basement, an illuminated display case features dildos of all descriptions.

Upstairs, the emphasis is on live—and very loud—indie music. The audience is evenly divided between hipper-than-thou club kids, both Japanese and foreign, and hard-core indie fans. Milk is now a stop on the must-be-seen-in list of Tokyo night spots for visiting foreign showbiz celebrities.

Other noteworthy Tokyo clubs include Jimbo (reggae, famous for... Continued on page 66
SPOONPERM

Japan, the land that gave the world the cuddly animated character Hello Kitty, is a nation obsessed with Cute. One of Tokyo’s best punk bands, Spoonperm, deconstructs that obsession with the song “Panda,” in which lead bassist Masahiro Nakano-ku; and vocalist Akito Maruyama, both in their early 20s, take apart their favorite mascot. The band’s 1996 debut album, “Best?” (Miracle Records), is classic angry pop, with a large dose of snarky attitude. Honda used to be on the fast track to Japanese media superstardom. Signed as a “tarento”—or all-around entertainer—to major agency Yoshimoto Kogyo, she was slated to be the latest female co-host of popular midday TV show “Waratte Ilomo,” but a long period of illness put her career on hold. When Honda recovered, she found that she’d been left by the wayside and had to re-establish her showbiz connections on her own. That just might explain the anger in her singing.

GREAT 3

In a country where record companies, retailers and the media divide music into well-defined categories with an almost obsessive zeal, an eclectic-witch-a-capital-E-pleased like Great 3 is a hard sell indeed. Brian Wilson and the High Llamas are the most obvious stylistic reference points for this band, but Hendrix, bluegrass, soul and Japanese “kayokoyoku” pop are other key influences. The group’s 1995 album, “Metal Lunchbox,” took Japanese pop to new heights of melodic sophistication and was one of the best things to happen on the Japanese music scene recently. But because they’re hard to pigeonhole, the band’s albums haven’t been huge sellers. When guitarist Akitto Katayose, bassist Kyosuke Takakuwara and drummer Kenichi Shirane, who had been one-half of the band Rotten Hairs, left that band to form Great 3, Katayose, who writes most of the band’s material, addresses heavyweight topics such as man’s intractability in the face of love and sings with a rare passion.

COJA NOSTRA

SPOONPERM

DJs based in Tokyo’s ultra-cold Azabu district, it’s only recently that Coja Nostra has been getting anything like serious attention. The band’s lineup now comprises two DJs, one bassist and one singer. Low. Daz. While the better-known Discozoo Five revels in its archly camp sensibility, Coja Nostra is more of a straight-ahead pop act, with emphasis on polish over pastiche. And, as with any Shibuya-kei act worth its salt, there’s a heavy retro element to the band’s music: phase shifts, Hammond organs, electric sitars, backward guitars and distinctly hippe-esque lyrics. Coja Nostra’s latest album, “Trip Magic,” is heavily indebted to various ‘60s and ‘70s archetypes. But this rich sonic palette never overpowers the songs’ strong melodies and beautifully produced commercial sheen. Suzuki and Oda sing in both English and Japanese.

“I don’t feel any difference between singing in English and in Japanese,” explains Suzuki. “Until recently, I used to think English could express the ‘groove’ of emotions or feelings better than Japanese. But, after listening to many groove-oriented Japanese songs by Original Love, El Malo, Cornelius and the Escalators, I found I was wrong.

“There are many new developments on the Tokyo club scene now,” says Oda. “And a lot of people who preferred foreign music and didn’t pay attention to Japanese music are changing their minds. I think that’s because the sound is more sophisticated and more sophisticated compared to what it was 10 years ago.”

TOKYO BIBBIBAP CLUB

One of the newer groups on the Tokyo music scene is Tokyo Bibbimbap Club, a unique collaboration between veteran Japanese and Japanese-Korean musicians. Their eponymously titled 1996 debut album on Toranotu Records is an obscure classic. Singer Pyeon Inji used to be the vocal teacher for Shang Shang Typhon chanteuse Satoko Nishikawa, and it’s easy to see why Nishikawa—a singer in her own right—would want to learn from Pyeon. Banging a Koran “change” drum, cutting an exotic figure in her traditional Korean “chimah chogori” dress, she sings in rich, powerful tones. Pyeon used to share vocal duties with Japanese-Korean singer-guitarist Pak Poe, who left TBC in 1996 to front his own band. TBC’s Hirofumi “Hachi” Kasuga is one of Japan’s best guitarists—“I’d put him in the same category as Clapton,” enthuses an American musician who’s a close observer of the Japanese music scene. Formerly with legendary ‘70s band Carkind Makai, Kasuga—like many Japanese rock musicians of his generation—eventually grew dissatisfied with the music biz and instead of pursuing pop stardom, started exploring the roots of Japanese music.

I was playing Korean percussion instruments just for the pleasure,” explains Kasuga. “I lived in Korea for a year to study music. After coming back to Japan, I wasn’t interested in Western pop music; I wanted to do something different. I didn’t imagine forming a band like Bibbimbap. Everything happened spontaneously.”

The music of TBC is equally rooted in the Korean “boncha” beat and reggae. Somehow, TBC’s eclectic fusion of Japanese, Korean and reggae music works, and the band puts on one of the best live shows in Tokyo.
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MUSIC CAPITAL
Continued from page 63

having a set of swings on which patrons can relax while digging the soundtracks of Classic Love (teens), Juice, Matiste, J-Club, Afromania, Club Manuaya, DJ-Bar, Insketti, Loop, Mission (go-go girls in cages), DX-8, Mountaintop (Luna Love), Music Bar (falefale and jazz), Web, Lounge Of Digital, Nuba... the list goes on.

RECORD-BUYER’S PARADISE
For a variety of reasons—including Japan’s retail-price-navigation system, which sets a uniform price for domestically pressed CDs and guarantees the availability of many obscure releases—Tokyo is one of the best places in the world to go shopping for prerecorded music. Sometimes it seems you can find pretty much anything that’s ever been committed to wax, tape or compact disk in the city’s myriad music stores.

Shibuya boasts the most music stores of any single Tokyo district, although Shinjuku is a close second. Shibuya specialty record stores, such as Dance Music Record, Warsawa and Hanman Records, stock nothing but old jazz and funk LPs and 12-inch singles for the benefit of Tokyo DJs, producers and rare-groove aficionados. Need those hard-to-find Jimmy Smith or Donald Byrd riffs? Odds are you can find them at these stores.

Such import-oriented chains as Disk Union and Disc Joe boast amazingly deep catalogs of hard-to-find funk, independent and alternative releases. Cisco has stores that specialize in genres such as reggae, house, techno, even classical.

Towering above the Shibuya scene is Tokyo’s musical flagship store, Shibuya Sound. With its seven floors, each dedicated to a specific musical genre, the atmosphere is like a department store. HMV’s main Japanese store is also in Shibuya. HMV proudly claims that this store played a crucial role in developing the “Shibuya sound” by focusing attention on Shibuya acts in its Japanese pop section.

Many Shibuya record stores unashamedly stock bootlegs sourced from all points on the globe, displayed right next to legitimate releases. Tokyo’s bootleg capital, however, is undoubtedly in Shinjuku, just west of the train station. Several shops, often located in postage-stamp-sized apartments, sell an incredibly wide variety of bootleg CDs and videos, almost entirely by Western artists.

A local landmark is the Roppongi flagship outlet of record chain Wave. Despite the chain’s recent business travails, Wave’s Roppongi store is still one of the best places to buy music in Tokyo, with particularly good soundtrack, world and jazz sections.

Other parts of Tokyo with good record stores include student-oriented districts like Tomigaya, Ikebukuro and even tokyo Ginko, where you’ll find Yamano Gakki’s splendidly appointed flagship store.

THE END OF A TRADITION
Probably the most famous example of Tokyo street/music culture is “hokoten.” Starting in the early 1970s, the street beside Tokyo’s Yoyogi Park (just up the hill from Shibuya) was closed to cars every Sunday to make possible the weekly hokoten (“pedestrian paradise”) extravaganza. Bands ranging from the professional-sounding to the simply awful assaulted the ear-drums of Sunday strollers in what became a world-famous ritual.

One regular hokoten sight was the “takienoko-zoku” (“bamboo shoot tribe”), guys and girls dressed in American-style ’50s garb who looked like they were about to head off to the sock hop or the nearest Arcade. Their weekly hokoten performance was evidently the high point of their week. Top bands, such as current favorite The Boom, got their start as hokoten bands, so if you want to see tomorrow’s superstars, Yoyogi Park on Sunday is the place to be.

VITAL STATISTICS
Continued from page 64

Tokyo Broadcasting System (TBS)
TV Asahi

(monthly unless otherwise indicated)
R&R Newspaper, published by Victor Entertainment Co., circulation 200,000. Foreign and Japanese rock music
Adlib, published by Swing Journal Co., circulation 285,000. Fusion, black music
Ongaku To Hito, published by Ongaku To Hito Co., circulation 300,000. Focuses on music-personality interviews, also covers politics, video and sports
Gigs, published by Shinko Music, circulation 200,000. Japanese rock magazine for teenage fans
Guitar Magazine, published by Rester Music Co., circulation 200,000. For amateur musicians
Japanese Record, published by Shinko Music, circulation 200,000. For amateur musicians
Crossbeat, published by Shinko Music, circulation 200,000. Coverage of foreign acts
GB (Guitar Book), published by Sony Magazines, circulation 400,000. For high-school students and amateur musicians
Switch, published by Switch Publishing Co., circulation 200,000. Sub-culture magazine
Song Book, published by Sony Magazines, circulation 300,000. For karaoke fans
Bryan Yarouze!, published by Takarajimaa Co., circulation 300,000. For amateur musicians
BURLIN, published by BURLIN Co., circulation 200,000. Covers heavy metal
Fool’s Mate, published by Fool’s Mate, circulation 220,000. For domestic and foreign music

What’s In?, published by Sony Magazines, circulation 200,000. Covers both domestic and foreign music.

Asahi Shimbun (also publishes English-language Asahi Evening News)
The Japan Times (English-language)
Mainichi Shimbun (also publishes English-language Nikkei Weekly)
Yomiuri Shimbun (also publishes English-language Yomiuri Shimbun)

While there are some merchants in the adjacent Harajuku district who complained about the noise, and when large numbers of Tokyo’s largely transient Iranian community started turning the area into a de facto bazaar on Sundays, the authorities clamped down. First they cordoned off the bit where the Iranians congregated, explaining that the area was too be redeveloped (presumably not with bamboo shoots), and in January 1996, hokoten was officially banned. Can’t have too much of that spontaneous, grass-roots culture sprouting up, you know.

LIVE HOUSES
For many of these bands, the next step after achieving hokoten fame was to appear at a live house, such as the nearby Eggman, a prime showcase venue where bands try to sell themselves to jaded members of the media and record-company talent-scouters.

Bands appearing at Eggman range from preppy punkard ensembles to unclassifiable bands like the Pugs, whose leader, keyboardist Hoppo Kamiyama, says transvestite garb that makes him look like Moe West on a really bad day.

Over on the other side of Shibuya, at live house La Mama, the emphasis is on hard rock and heavy metal, leather- and denim-clad youths of both sexes sport outrageous, multicolored coifs of hair that say one thing very clearly: we reject mainstream society, hence no established Japanese company would ever hire someone who looks like this. Jack Matsumura, managing director of BGM Japan’s Arista Division, says there are just too many good bands on the Tokyo scene for the industry to sign them all. “There are just too many good bands are coming up,” Matsumura says. “There are five or four bands right now that I’d like to sign, but that’s just too much for us.”

Avex D.D. chairman Tom Yoda is somewhat less upbeat. “In terms of artist activities in Tokyo, there’s nothing new, nothing strong compared to, say, a year ago,” Yoda says, adding that the concert business in the Japanese capital is in good shape. Avex owns the Velfarre disco in the Roppongi bar/club district.

Clubs and bars are one of the best places in Shibuya to hear live music. Quattro is crowded, smoky and noisy, but the sense of immediacy of seeing groups like Lampoon, Shuggers and foreign acts in such an intimate setting is worth it. Artists appearing at Quattro cover every imaginable part of the musical spectrum, ranging from Tokyo-based Iranian musician/performance artist Sadato to the latest Tokyo girl groups or Japanese surf bands. Tickets to see Quattro cost $3,000 to 4,000 yen, with one drink included.

Other key Tokyo live houses include Heaven’s Door in Sangenjaya, Loft in Shinjuku and Crocodile in Harajuku. Among foreign venues, you include the world-famous Budokan (14,130 capacity), where the Beatles played in 1966 and where artists such as Cheap Trick and Bob Dylan have recorded live albums, the Tokyo Dome (60,000 capacity) and Nakanon Sun Plaza Hall (2,222 capacity), as well as manymiscues and smaller halls.

IN THE STUDIOS
Hitokuchi-zaka Studio, located in Tokyo’s Ichigaya district, is generally reputed to be the No. 1 studio in Japan. Other important Tokyo studios include Sony’s Shinnomachi Studio, JVC’s Aoyama Studio and Avaco. Some labels, such as Avex Trax, have their own in-house studios.

In Tokyo studio time is incredibly expensive—so much so that many top Japanese acts simply opt to record overseas, where cheaper studio time means less pressure.

As long as Japan remains a highly competitive market, it’s hard to imagine any change to Tokyo’s status as the country’s music mecca. It’s a simple case of being in either the boom or the Big City—there are few alternatives.

Special thanks to the Foreign Press Center, Japan, for their assistance in the preparation of this Spotlight.
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U.K.'S MIDLINE MUSIC CLUB MAKING INROADS IN U.S.
(Continued from preceding page)

notes, the company experienced in the U.K. "Many of our titles have sold in the 100,000-150,000 units, and clearly a similar trend is emerging here but at a much quicker pace."

Helping to drive those sales, he says, is the fact that the label has been able to strategically position itself between the leading music labels, like Rhino, while simultaneously achieving the sales volume of a super-budget line.

In addition, by targeting mass-market and educational dollars toward retail, including co-op advertising and listening stations, the label has been able to build its sales presence.

It's essential that our product be highly visible and promoted on the basis of low price and consumer value—after all, that's what we're all about."

Given Music Club's focus on quality at a midprice, Bunyan feels that retailers should avoid displaying the recordings in budget sections. "We're really trying to target the label's in-store promotions and make leaving it to a retailer's own midline section alongside labels like Ewuier & Tie, but we're aware that we need more titles," he says.

Recent retail promotions have involved Tower Records, Blockbuster Music, Media Play, and Harmony House.

"Tower, which launched our first U.S. promotion, focused on 15 of our titles in stores around the country," says Bunyan. "We're building that to 20 recordings at a special introductory price of $8.99 and advertised through various media, including the retailer's in-house magazine."

And while competition will always be there, he observes, it is keeping the price limited to other release labels vying for market share. Rather, the label sees itself also competing with front-line, top-selling artists. "The fact is a customer with $20 or $30 to spend on music has to make choices," he says.

"That's why our product has to look exciting."

Although the $9.98 retail price forces the label to work on tighter margins, in order to deliver an attractive value it seeks, it also allows the retailer more opportunity to sell the product.

ROUNDER 'BAKER'S DOZEN' DUE
(Continued from preceding page)

better get going on the Rounder titles."

The 'Baker's Dozen' acts represent Rounder's best-selling artists and "those who historically have a sales spike around holiday season and who have strong, year-end substantial catalog on Rounder," Browne says.

The success of the campaign hinges on the Rounder's primary distributors, Distribution North America (DNA) and Bayside, about the promotion so they can pass the information along to retail accounts.

"This is confusing to our distributors. They don't know what to do with something that one week is big and the next they're being told it's turning around," Browne says. "We are working closely with them. We want to ensure that six months from now we can give away the catalog to customers and find a dusty bin full of these CDs."

So far, the plan appears to be working.

"It's free, and that's something that doesn't happen," says Jim Colson, GM of DNA, who notes he has not seen many promotions of this sort. He says he has been receiving calls from many of the sales reps looking round the Rounder's reissue program, which ran Sept. 5-19, DNA's second biggest release round run on Oct. 27-Nov. 2.

"There's a little bit of 'What's the catch?' coming from the retailers, and when they find out there is no catch, they're really excited," he says.

Colson adds that the majority of the retail accounts he has spoken with have agreed to give away the catalog to customers in a variety of ways. For Browne, it makes no difference how retailers direct their "Baker's Dozen" as long as the albums prompt them to stock more Rounder repertoire.

"We are going to give it away to customers for every Rounder Records title they purchase or for every $10 worth of product they get in the store. Some are going to sell it for a couple of bucks and put the profit in their pocket or insert it into focused customer mailings that will go out with their holiday catalog," he says. "To me, $10 doesn't matter. What we just want retailers and consumers to feel that Rounder is presenting them with something of greater value.

Browne says he expects the promotion will mostly interest merchants that carry significant catalog product, as well as specially independent merchants who are more attuned to selling and stocking catalog, he says. "HMV is very happy to stock Rounder and Tower also are going to do some cool stuff with it."

Although it is too early in the promotion to garner any shipment or sales figures, Browne predicts an increase over last year's reissuing numbers. Colson says he is "not certain there will be any compilations left out" by the end of the year, but if there are, DNA will find a way to sell them.
TRANS WORLD SEES RECORD EARNINGS
(Continued from page 60)

logo is strong. He also said Trans World plans to grow the Strawberries brand in that market.

If this approach proves successful, Trans World will open more regional offices, which will allow the company to dominate markets, Higgins said.

Going forward, Trans World plans to grow organically and through acquisitions. With acquisitions, "not only do we get stores, but we get good people. Strawberries is an example of that. We are excited to get people of their caliber to be on our team in the future," Higgins claims.

Looking at organic growth, Higgins said that Trans World will open "bigger and more powerful stores." As an example, he pointed to a store the company opened in Waterbury, Conn., recently that consists of a Record Town/Saturday Matinee combo store and a Dream Machine arcade, with two separate entrances. Moreover, he said that Trans World is about to open an FYE store in Albany at the Colonic Center.

That store will take in 27,000 square feet and carry music, CD-ROMs, videos, and comic books and will have a "great children's department," Higgins said. "It will have everything for the music and video lover." The company plans to open two more FYE's in the Detroit area, he added.

At the closing of the Trans World convention, Higgins told employees that the company is on the verge of facing "the ultimate challenge. We have the opportunity to be great and become the industry leader. We are on the verge of having our best year in our history.

"We must seize the opportunity," he continued. "We have to be the best entertainment company in the industry. Are you ready? You're damn right you are."

Northwest By East West. Virgin Records artist Julia Fordham gave a private show recently at the Seattle offices of AEI Music, a programmer of music to about 120,000 businesses worldwide. She is promoting her latest album, "east west." Shown, from left, are David Clifton, guitarist; Mark Leader, director of broadcast programming, AEI; Fordham; Lisa Stanley, VP of music programming, AEI; and Keith Chambers, label relations, AEI.

THE MOTHER OF ALL SOUNDTRACKS

FRANK ZAPPA'S 200 MOTELS. AT LAST.

Remastered, with bonus tracks. Deluxe packaging, with 56-page booklet and foldout poster. Enhanced track featuring the original theatrical trailer, previewing the home video release.

Distributed exclusively by

Allegro Honors Employees

More than 150 people attended independent distributor Allegro's annual Label Conference, held this summer in Portland, Ore. Portland-based Allegro, led by president Joseph Micallef, exclusively distributes a catalog of more than 10,000 music and video titles.

Joe Parker, who is based in Beverly Hills, Calif., was named salesman of the year. Parker, left, is shown with Ted Lambeth, Allegro's national sales manager.

Phoenix-based John Shaw was named rookie of the year; New Jersey-based Matt Costine won the Bulldog Award, which recognizes consistency; and Portland-based Beth Smith took the best merchandiser award. Shown, from left, are Shaw; Costine; Joe Parker, sales rep; Smith; and Ted Lambeth, national sales manager.

THE MOTHER OF ALL SOUNDTRACKS

FRANK ZAPPA'S 200 MOTELS. AT LAST.

Remastered, with bonus tracks. Deluxe packaging, with 56-page booklet and foldout poster. Enhanced track featuring the original theatrical trailer, previewing the home video release.

Distributed exclusively by
Financial Pang's Sharpen For Nobody Beats The Wiz

TIGHTROPE RIDE: Nobody Beats the Wiz is up on the tightrope again. The chain did not make payments to most of the major music suppliers in September and, as a result, is currently on hold for months with most major independent music suppliers, sources note. This latest turn of events comes two months after the chain announced that it had reached an agreement in principle with its bank to extend its $290 million line of credit through 2000, which it said would assure a steady flow of merchandise into its stores (Retail Track, Billboard, July 19).

That deal has never closed, acknowledges a company spokeswoman, Trish Geoghegan of Bosell Sawyer Miller Group. But whether or not it closed is not the issue now, nor was it then.

The Wiz has been struggling to meet its accounts payable since January, and the key question at the time the banking deal was announced was how much of the $200 million had been drawn down and how much was still available to the Wiz. In July, Geoghegan declined to answer that question.

But one might read an answer in the action of the Wiz's management, which all year has been seeking an equity investor. To date, despite numerous rumors, nothing has materialized. Stay tuned.

NEW YORK: NEW YORK: HMV, which claims to be the dominant seller of CDs in Manhattan, is making a move to solidify that claim. It is opening a store on 125th Street, the premier retail street in Harlem. HMV will build a 15,000-square-foot, two-level store in a retail and entertainment complex that will be known as Harlem USA. That complex, which will take in 250,000 square feet, will include a nine-screen Cinemas Odeon theater and a Disney Store.

Bob Williams, VP of real estate at HMV, says that HMV continues to seek appropriate opportunities nationwide. "As the No. 1 music retailer in the world, and with the U.S. market still the largest in the world, for us to maintain our status, we have to be a big player here," states Williams. "We have a huge commitment to this market, and that is our goal, to become a major player in the U.S."

As for Manhattan, he says that with stores planned for Times Square and Harlem, it will solidify the chain's position of being the No. 1 seller of CDs in the borough.

OUT IN WOODLAND, CALIF, Distribution North America (DNA) is shaping up under new GM Jim Colson. He has named John Ruch to be label relations manager, replacing James Williamson, who is leaving the company. Ruch held that position for DNA when the company was jointly owned by Valley and Rounder Records. Also, Kathy Hope, formerly a director of advertising at Independent National Distributors Inc., has joined the company as marketing director.

There have also been changes in the sales force, according to Colson, who previously was business manager for the company. Michael Quarterman is handling the company's west coast accounts, while Laura Ellsworth will handle Southern California.

Furthermore, Colson says, the company is looking to add a field marketing staff in several major markets around the country. Six of those positions will be part-time, meaning that the company will look for either college students or independent sales representatives who handle other product lines as well. The seventh position, which will be based in Nashville, will be full time.

A NUMBER OF READERS have called to say they were surprised that Joe Bianco, founder of the Alliance Entertainment Corp., is stepping down from the music management that would retain his spot on the board (Retail Track, Billboard, Oct. 4). But it really shouldn't have been a surprise, because (Continued on page 74)
Hi Horse Imprint Steps Out With A Freddie Roulette Set; Paulstarr Acquires Startup

**HORSIN' AROUND:** When an independent distributor gets involved with a record label, either via a joint venture with an existing company or a start-up opportunity, the words “proprietary product” usually crop up. But those words don’t escape the lips of Robin Cohn, president/CEO of Sun Island, Calif.-based City Hall Records, when he talks about his company’s new imprint, Hi Horse Records.

Just as it may seem, the label sounds more like a labor of love.

Hi Horse has just released its first album, “Back In Chicago,” by lap steel guitarist Faihy. Roulette. The album was produced by Larry Hoffman, the writer and musicologist who compiled last year’s historical boxed set “Mean Old World: The Blues From 1920 To 1944” for the Smithsonian Collection of Recordings (Billboard, July 20, 1996).

Cohn says that he and Hoffman have known each other for years, since the two of them played together in bands in San Francisco. “His thing is music; my thing turned out to be business,” Cohn says.

He adds, “We were kicking around this idea of doing a Freddie Roulette album for years, until I said, ‘I’m ready.’

The record is a godsend for blues fanatics, since Roulette, best known for his work as a sideman with Earl Hooker, Charlie Musselwhite, and others, has only rarely recorded as a leader. His only other album, “Sweet Funky Steel,” was issued by Janus Records in 1973 and has long been out of print.

More’s the pity, for Roulette is a staggeringly great guitarist who conjures up the most lavishly lunar sounds in blues out of his lap steel. He’s been given his head on “Back In Chicago,” which was recorded in the Windy City with backing from bassist and Delmark Records artist Willie Kent’s band the Gents; Evidence Music’s Chicago Bass Ensemble on bass; and Chicago blues expert Dick Shurman contributes some typically thoughtful liner notes.

Roulette, who is also a fuzzily ingratiating vocalist, drops some serious steel on dynamic, slip-sliding covers of Albert King’s “Everybody Wants To Go To Heaven,” B.B. King’s “The Thrill Is Gone,” and Santo & Johnny’s classic instrumental “Sleep Walk.” The album highlight may be the 16-minute closer “Laundry Mat Blues,” on which Roulette engages in an uncanuy “vocal duet” with his instrument.

In all, “Back To Chicago” is a very welcome set by a spectacular, criminally under-recorded instrumental wizard, and it’s an outstanding bow for City Hall’s label.

Of the label’s future plans, Cohn says, “It’s kind of open-ended... We want to do original music that needs to be documented. I plan to keep it going and do things that I like, things that deserve to be recorded.” He says another Roulette set will probably be forthcoming.

Not surprisingly, Hi Horse is being distributed exclusively by City Hall and New York-based Twinbrook Music, which is partnered with the California distributor in the national operation Mutual Music.

But don’t call it “proprietary product,” OK?

**PAULSTARR ON THE MOVE:** With the contracting indie distribution picture offering opportunities for regional companies with longer reach, Paulstarr Distributing in Chanhassen, Minn., has spread westward with the acquisition of Startup Marketing in San Diego.

Startup, a distribution and label representation firm founded by Michael Dion, formerly with Texas-based wholesaler Music Distributors Inc., will now assume the additional handle Paulstarr-West. Paulstarr had previously handled Startup’s fulfillment.

Paulstarr, which has a warehouse and home office in the Twin Cities area and a sales office in Flint, Mich., previously concentrated its efforts in the Midwest and Great Lakes regions. Its establishment of a base in Southern California comes at a time when the indie distribution ranks in the region have been thinned, with the shuttering in August of the soon-to-be-defunct Independent National Distributors Inc.’s long-running L.A. branch (formerly California Record Distributors) (Billboard, Aug. 30).

**FLAG WAVING:** Jim O’Rourke is not a lazy guy.

O’Rourke, the Chicago-based guitarist, until recently partnered with David Grubbs in the experimental group Gastr Del Sol, has appeared this year on albums by former Flag Waver Edith Frost and Smog (the latter of which he also produced); produced a new album by guitarist (and O’Rourke aviator) John Fahey, “Womblife,” for Atlanta’s Table of the Elements; and released two solo albums of his own—“Happy Days” on Fahey’s Nashville-based label Revenant Records and the new “Bad Timing” on Chicago-based Drag City Records. There is also a Gastr Del Sol album, “Camofleug,” in the can; Drag City will issue it in early 1998.

With so many irons in the fire, O’Rourke decided it was time to leave Gastr Del Sol, in which he played a pivotal role for three years. “It was taking up too much of my time,” he says. “I’m the engineer in the band, and the records got increasingly studio-oriented... Also, I’m not into doing the same thing over and over again. The reinvention quotient was not large enough.”

O’Rourke appears to be in the process of reinventing himself on his diverse recent records. “Bad Timing” places O’Rourke’s finger-picking in a large-band framework that features strings, Ken Champion’s steel pedal guitar, and startling bursts of march-tempoed brass work. Fahey’s albums “Of Rivers And Religion” and “After The Ball” and Van Dyke Parks’ orchestral arrangements come to mind.

O’Rourke says of this often buoyantly humorous work, “I’ve been really happy with how it’s confused people... I wanted to be funny, contrary, perverse.”

“Happy Days” cleaves more closely to the work of O’Rourke’s early inspirations—compositional minimalists like Steve Reich and Philip Glass. The 47-minute piece is essentially a guitar drone that is eventually overwhelmed by the hum of an antique hurdy-gurdy (purchased with funds supplied by Fahey).

(Continued on next page)
TELARC TIES IN WITH BOOK CO. FOR ‘NATURE OF AMERICA’ SET

(Continued from page 10)

PHOTO OF THE NATURAL WORLD.’

The CD compilation has been serviced to 850 commercial and public classical radio stations and will be the subject of a series of radio promotions handled by Telarc in October, including giveaways of the book, CD, hiking boots, and backpacks. Telarc is not working an emphasis track to radio, and stations “are encouraged to play what’s conducive to programming for that date,” according to Vikki Riehman, Telarc’s manager of national radio promotions.

The disc is equipped with enhanced CD capabilities, including about 100 images from the book that appear in a slide-show format along with music from the CD when played on appropriate CD-ROM players, says Saslow. “The premise that we get as a result of pictures from the book being on the [enhanced] CD will inspire people to buy the book,” says AmpPhoto Art senior editor Robin Simmon.

The book “The Nature Of America” is co-authored by professional nature photographers Bill Forteney and David Middleton. According to the book’s foreword, 33 well-known photographers were asked to photograph “what they cherish most about America.”

AmpPhoto Art then selected the most impressive 204 photos from the 5,000 images submitted, interspersing the photos with essays on the natural history of 12 “ecoregions” or geographical areas in the U.S. and Canada, that were designated by Middleton.

The book is printed in Italy and features a large format and glossy pages so the photos “are given a very impressive presentation,” says Simmon. “This is a book for everyone who loves nature,” she adds.

The Telarc CD tie-in was devised by Renner and Forteney. Renner, an avid photographer, had been on photographic exhibits with Forteney and became excited about involving Telarc in the project, which is the first-ever book tie-in for the company.

The book and CD are being sold as separate items at retail. The CD, which was released Oct. 1, will retail for $18.99-$16.99, and the book, released in September, has a cover price of $49.95. According to Saslow, large-chain book retailers that carry the CD are being encouraged to display the book and CD near one another in the store or, says Simmon, to display both items in a gift area or feature section. “The marketing juggernaut here is that it’s essentially a classical compilation, there’s not a lot of opportunity to cross-merchandise between the two sections—though [larger retailers] are giving great buys for both products,” says Saslow.

Both AmpPhoto Art and Telarc are working to sell both “Nature Of America” products to the same stores. “Anywhere the book is sold I think is a natural for the CD,” says Renner. The Nature Company, according to Simmon, is featuring the book as one of four books in its stores this season but has yet to pick up the CD. AmpPhoto Art has advanced more than half of its first-print run in the first month, and its sales representatives predict sales of 20,000-40,000 copies a year “for the foreseeable future”—strong sales for a book of this type, according to Simmon.

Catalog retailer Land’s End will feature both items in its holiday catalog, which will give the products a “7 million-8 million impressions on the public,” according to Saslow. Land’s End became interested in the project because of the foreword by the late Charles Kuralt. The catalog layout for the book and CD will feature text by Kuralt interspersed with photos.

“It’s an unusual package,” says Jack Reeves, creative manager at Land’s End. “Everything about the project is quality from start to finish, which is in keeping with the kinds of items we like to offer our customers.”

Adds Renner, “There’s not much of a track record out there. But this is really breaking new ground for us in exploring new markets.”

AmpPhoto Art is the photographic art book imprint of Watson Guptill, the book publishing division of BPI Communications Inc., Billboard’s parent company.

INDEPENDENTS

(Continued from preceding page)

“It’s not really an intellectual thing,” O’Rourke says of this austere, rigorous work. “It’s about the sound—it’s that overtone/undertone thing I enjoy.” He has performed the piece live, to evidently disquieting effect: “I sit on the stage with just a little light, sometimes in this box. I’ve built, and I continue to play through the whole thing, even though you can’t hear me.”

For his next studio project, O’Rourke will again mine the dreller side of his musical personality: “I’m going to pick songs from the 50s—that’s a period when production sucked, that super-artificial period. . . . The songs were all lost, because the production was so bad.” His collaborators will include such Chicago musicians as Bill Callahan (aka Smog), Sam Prekop of the Sea And Cake, and former Ministry and Revolving Cocks member Chris Connelly.
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—Hal Blaine, drums

“The test of time separates the really talented artists apart: THEIR MUSIC SPEAKS FOR ITSELF.”
—Carlo Kaye, bass

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

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THE COLLABORATORS

Billboard Top Pop Catalog Albums

OCTOBER 11, 1997

PART 1 of 3 Next Week: The Choir
Children's music pioneer Marcia Berman, who is retiring after 40-plus years as a singer/songwriter, performing artist, and educator, has been honored with a fund established in her name. The Marcia Berman Fund for Music and Young Children, based in Santa Monica, Calif., is a nonprofit organization aiming to promote awareness of the importance of music in the school, in the home, and in the development of children. The fund promotes activities that bring music to young children, families, and teachers, according to the fund's mission statement.

Berman's name may not be as well known as that of Ella Jenkins, who has also been performing for kids for over four decades (and who is still active). That's because, according to the fund's advisory committee chairperson, Jacki Breger (a children's artist and educator in her own right), Berman's music was much more widely distributed in schools than in the commercial marketplace.

“One of the reasons we formed the fund was to get her stuff back in print,” says Breger, who notes that Berman released 12 kids' albums (for the labels Educational Activities and Smithsonian/Folkways), the last one recorded in the 1980s. Most of these albums are now unavailable. Over the course of her career, Berman collaborated with a wide range of American folk artists, including Hawaiian storyteller Nona Beamer, American Indian singers/storytellers Ernest Siva and Kathleen Sanbale, and Bessie Glasky and Jackie Blue of the Georgia Sea Island Singers.

"Marcia was doing music that was multicultural before that was a buzzword or political correct," says Breger. One of Berman's albums is a tribute to folk artists and Malvina Reynolds ("Little Boxes"); she also collaborated with children's songwriters Patty Zeitz, dancer Anne Bardin, and others. Berman was also at the forefront of organizing the Southern California branch of the nonprofit group that supports the Children's Music Network.

Via the Marcia Berman Fund, Breger has spearheaded the release of a Berman compilation CD, consisting of 18 tracks in loosely chronological order, called “The Best Of Marcia Berman.” It was scheduled to be made available by Sept. 27, which was designated the Marcia Berman Day of Music for Young Children. Parts one and two of Marcia Berman Day took place at the Ash Grove on the Santa Monica Pier, and part three was held the following day, Sept. 28, at the California Plaza in downtown Los Angeles. Part one was a workshop on music for young children, led by Breger with Berman's participation, and part two was a family concert featuring collaborators, colleagues, and friends of Berman. Part three was a repeat of the concert, as part of the California Plaza's three-free summer music series.

Breger says the Marcia Berman Fund will make this an annual event, as well as administer production and sales of Berman's recordings and collaborate with arts and education organizations as a means of accomplishing the fund's mission.

Marcia's voice and guitar are perfect for very young kids, "observes Berman. "Her songs are simple and repetitive, which helps children master them and gives them a sense of ownership." The Marcia Berman Fund and its album, concerts, and workshops, says Breger, are "such a testament to Marcia's contribution."

KIDBITS: "Teach the Children," a tribute to African-American history in song and poetry, is available from Lightyear Entertainment. It includes mini-histories of such luminaries as Harriet Tubman, George Washington Carver, Martin Luther King, Jr., and Rosa Parks, among others, and is performed by the Medicine Man, Yusef. 

**Top Kid Audio**

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OCTOBER 11, 1997

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Moms Muscle Their Way Into Vid Biz
Parent Producers Do Double Duty As Marketers

BY MOIRA MCCORMICK

CHICAGO—The “mom producers” turning out innovative children’s videos are a self-reliant breed (Billboard, Sept. 27). They’ve no choice. Most established labels can’t or don’t bother to cater to the market of home video—unwittingly, even as the same women canered with the myriad of unsolicited proposals that arrive by phone and fax.

The exception is MVP Home Entertainment in Canoga Park, Calif. Itself a relative newcomer, MVP has signed distribution deals to handle several toddler titles and likely will pay close attention to some of the others featured in part two of our look at the grass-roots phenomenon. MVP has taken a chance on “Toddlers Takes,” produced by Boston-area mothers Karen Bruzo, an early childhood educator, and Mary Richardson, an Emmy Award-winning newsmagazine host at WCIV-TV in Newton, Mass. The 25-minute tape is designed to foster emotional growth in children through live-action segments of toddlers interacting.

“Toddlers Takes!” was born after Richardson saw MVP’s “Babymud!” and discussed it with Bruzo. “We thought, ‘Wouldn’t it be more interesting to do the same thing with toddlers?’” recalls Bruzo. “Because toddlers can do so many more things.”

The pair talked about finding the perfect time to start working on the video and, realizing life would probably never get less hectic, decided to give it a shot. “We wanted to do something different,” says Bruzo.

“We wanted to show toddlers entire in their own world,” says Richardson, “without adults, characters, or animation.” The video was shot “in several backyards,” says Bruzo. “The kids just played; they forgot the camera was there.” Richardson adds, “The hardest thing, at the beginning, was getting the parents to back off; they tended to hover too much. When they left, it was amazing to watch how kids resolved certain situations.”

The program shows tots playing, delighting in their own achievements, falling down and bouncing back, learning to take turns at play, venting anger, taking the first tentative steps toward sharing, and overcoming fears. Throughout runs a simple narration, with lines like “I like to ride” and “I did it myself.” Children songs like “Pop Goes The Weasel” and “Polly Put The Kettle On” are on the soundtrack.

Bruzo and Richardson sold 10,000 copies directly to chain stores, helped by favorable reviews in such publications as Parents, Parenting, and Sesame Street Parent. MVP

(Continued on next page)

Panasonic DVD Plant Expected To Get Business From Universal

BY EARL PAGE

LOS ANGELES—Panasonic Disc Solutions Co., the company’s new DVD manufacturing plant in Torrance, Calif., last month. The $25-milion, 62,000-square-foot facility had been in a test mode since mid-sumer. Now it’s up, running, and seeking customers.

Although president Robert Pfankuch didn’t identify where business might be coming from, observers think it likely that Universal will be among the first to take advantage of most or all of its DVD replication requirements to the unit. Japanese consumer electronics giant Matsushita, which owns Panasonic, still has a 20% stake in Universal Studios, now a Seagram subsidiary.

Pfankuch, former DVD Services’ temporary office director, says the conversion to DVD is a lower next to Universal before the move to the present location, just south of Los Angeles.

Because Matsushita has also committed to the Divx disposable disc, Panasonic is expected to garner some of those assignments as well. Universal, Disney, Paramount, and DreamWorks plan to offer Divx titles. Pfankuch shied away from specific Divx comments during his ribbon-cutting remarks Sept. 10, but one thing is crystal clear: Panasonic can supply the pay-per-view format.

Panasonic management anticipates DVD production runs of anywhere from 20,000-100,000 copies per title. In its “optimization phase,” the plant has made two DVDs, including one on the Holocaust created by Steven Spielberg. The 50-person payroll is expected to grow to 300 as output increases.

Attendees of the housewarming had a chance to view some of Panasonic’s DVD versions of a scene from “Goldene Eye.” However, Pfankuch avoided any invidious comparison that might upset tape advocates. “I’m not going to do a number on VHS,” he said.

What Pfankuch did emphasize was the efficiency of the DVD process. With a videocassette, he said, “it takes three factories to produce the tape, the shell, and then adding the movie. And the latter takes two hours.” DVD manufacturing, by contrast, is done in a single location, and a disc can be completed in four seconds.
arrived in July, says Bruso. "We'd hoped they'd rop us—they're niche marketers and understand this genre. We knew it'd be great when we talked to [acquisitions director] Meredith Emmanuel and she told us her 4-year-old was playing under her desk at that moment."

Emmanuel adds, "MVP tends to family needs first, from the president on down. Our president, Philip Knowles, is very much a family man." She continues, "We won't acquire a product if the producers won't get involved in marketing. We come up with marketing ideas together. We make a commitment and stand by it until it works."

One strategy is to create a high media profile, because most "mom producer" sargas make compelling human-interest stories. Packaging is important, too, says Emmanuel: "Does the box catch even the corner of your eye when it's on a shelf?"

For independent EKA Productions of San Diego, the most eye-catching element of its toddler series "Wilbur" is the title character himself, a puppet calf who stars in three 30-minute videos. It's produced by a trio of moms: former attorney Jill Luedtke, former advertising executive Tracey Hornbuckle, and former banking executive Kim Anton.

Luedtke and Hornbuckle came up with the idea for "Wilbur" when Hornbuckle's 1-year-old daughter was mimicking animal sounds. "There just weren't any farm videos that incorporated mimicking," says Anton. "As mothers of 1-year-olds, we felt there needed to be videos which utilized stimulus and response, which enriches brain development.

A typical segment depicts the puppet asking kids what the calf says, then shows various 1- to 4-year-olds' interpretations of those sounds. "Then Wilbur will say 'Let's go through the barn door and see what the calf is really saying,'" says Hornbuckle.

Anton views "Wilbur" as aimed at the "pre-Barney, pre-preschool-age child. There's not that much out there for that age group—there's Disney's Spot and Winnie-the-Pooh videos, but they aren't interactive." She and her partners see Barney as representing the schoolyard, "Sesame Street" the urban milieu, and Wilbur "the whole family farm.

EKA has placed the series in FAO Schwarz, Noodle Kidoodle, and LearningSmith, among others. "Some retailers use specific distributors, so we are working with a few, like Star Distribution and Tapeworm," says Anton. In general, she says, "we feel that we are the ones that know the product, are passionate about it, and can sell it best." Of course, a new character can't really take off without TV exposure; EKA has been talking to PBS and others about airing the series.

Sioux City, Iowa, mother Christy Johnson has gone further afield. Her 4-year-old daughter, Tiffani, has Down's syndrome, which, like most disabilities, is all but invisible on tape. "She needed to see children like herself on TV," says Johnson, "and children without disabilities needed to see how kids with disabilities can be talked to and played with." Johnson had an idea for a video but didn't
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VINCENT D’ONOFRIO (The Whole Wide World, Ed Wood)
RIP TORN (HBO’s “The Larry Sanders Show”)
TONY SHALHOUB (Big Night, TV’s “Wings”)

Under Investigation:

Special Rainbow Foil Packaging*

COLUMBIA PICTURES

MOMS MUSCLE IN
(Continued from preceding page)

feel she could pull it together herself, living in Iowa.

Instead, Johnson hooked up with veteran TV writer Lou Shaw, whose daughter also has Down’s syndrome and who had written a book on the subject. They began working together, and the result is TiFF Hill Productions’ 28-minute “Include Us!,” aimed at kids 2-11. It has eight original songs, one of them animated by Disney staffs. Scenes show kids with and without disabilities playing together on the playground, marching in an imaginary band, going to school, and enjoying the tricks of a magician. Included are mentally retarded children and those with Down’s syndrome, cerebral palsy, blindness, deafness, and attention deficit disorder.

The video was released in April, though it had been available at Blockbuster starting in December. Catalogs carry “Include Us!,” as does the HyVee grocery store chain. The next step, says Johnson, is to secure a distributor. Tiffani, Johnson notes, “has the whole video memorized . . . . We’re planning a sequel, ‘Include Us Too!’

At least one dad is part of the “mom producer” trend. Dennis Fedoruk’s Small Fry Productions in Atlanta has released a six-volume series called “Baby’s First Impressions.” Each video is 32 minutes long. “Shapes,” “Colors,” “Letters,” “Numbers,” “Opposites,” and “Animals” were inspired by his 2- and 4-year-old sons.

“They got bored with videos that didn’t appeal to the preschool market,” says Fedoruk, “and I didn’t feel that what they were watching was feeding developing minds. Shows with stories and plots are great for school-age kids. But for kids from birth to age 5, they need a lot of visual stimulation and repetition. So my wife challenged me: ‘Do something about it.’”

Fedoruk’s background is in video and film, experience he put to good use in developing “Baby’s First Impressions.” The series “shows objects in a repetitive way, in a fun atmosphere. The visuals are mostly live-action, with some stop-motion animation, set to original music,” he says. Fedoruk’s claims sales to chains including Zany Brainy, Noodle Kiddidoo, and the Toys ’R’ Us offshoot Babies “R” Us.

“To help move the product at retail, there’s a bounce-back coupon inside the video package,” says Fedoruk. “When it’s sent in, the consumer receives over $100 worth of coupons for items like diapers and toys.” Some of the segments were taped in MediaPlay stores, drawing 800-900 people.

“This new breed of producers,” says Fedoruk, “is successful because they focus on what parents want—which they know, because they’re parents themselves. And they’re not just producing entertaining videos but contributing to child development.”

“We have first-hand experience,” says “BABYmugs” creator Shelley Frost. “Why should we wait for Hollywood to figure it out?”

Assistance in preparing this article was provided by Lowella Gorza.
Nick Park Returns: Retailers hoping for new stop-motion animation product from three-time Academy Award-winning director Nick Park will get their wish this fall.

On Oct. 21, 20th Century Fox Home Entertainment will release Park's 1990 Oscar winner, "Creature Comforts," along with three additional shorts from Aardman Animations, the production house that discovered Park. The event is priced at $14.98.

Fox is counting on the new title to bolster its "Wallace & Gromit" franchise, the three-tape series that rocketed Park and Aardman to fame. Two of the titles in the "Wallace & Gromit" series are "The Wrong Trousers" and "A Grand Day Out," garnered Park another two Oscars.

"Because of the success of 'Wallace & Gromit,' this is clearly a franchise that people love," says Fox VP of marketing Hosea Belcher. Since the release of the series about two years ago, cumulative sales have reached 2 million units, he adds.

"Claymation or stop-motion animation has become part of the pop culture," Belcher says, "and it's a style people are embracing."

Other shorts included with "Creature Comforts" are "Adam," which was nominated for an Oscar in 1992; "Walt's Pig," another Oscar nominee last year directed by Aardman co-founder Peter Lord; and "Not Without My Handbag." Fox will support the new release with an extensive consumer advertising campaign. It will also re-release the popular "Wallace & Gromit" gift set in conjunction with the release. The gift set is priced at $24.99.

For now, meanwhile, recently acquired Aardman's "The Morph Flies," the series of 10 animated shorts will debut next year, Belcher says.

Yes, We Have Some Bananas: PolyGram Video has teamed with Chiquita for a "Bananas In Pajamas" cross-promotion. Consumers who purchase selected videos can receive a coupon good for $1.50 off the purchase of Chiquita brand bananas.

The promotion, which ends Dec. 31, began in September at grocery chains including Schnucks, Big Boy, King Soopers, Meijer, and Fred Meyer locations. The Publix and Winn Dixie chains are scheduled to join in November. Each participating grocer will display the titles and a header card alerting consumers to the offer. The instant coupon is affixed to each video.

"Bananas In Pajamas" begins its third season in syndication this fall.

What a Scream: Buena Vista Home Video will create four box covers for the Dec. 2 rollout release of "Scream," one week before the theatrical debut of the film.

The title, priced at $19.99, will feature a box cover identical to the movie's poster. In addition, three covers will prominently feature cast members Drew Barrymore, Courtney Cox, and Neve Campbell. Each actress strikes a frightened pose. The tapes will also include a five-minute exclusive featurette on the making of the movie.

A "Scream Deluxe Kit," priced at $34.99, features the wide-screen version of the movie; another cassette of "Scream" with commentary from director Wes Craven and writer Kevin Williamson; three printables of the alternate covers; and a phone card good for 10 minutes of calls. The wide-screen "Scream" is available separately for $14.99.

Dino Promos: Anchor Bay Entertainment will support the debut of its new children's series "Extreme Dinosaurs" with two commercials.

(Continued on page 82)
Elektra Boxed Set May Light A Fire For Universal's Doors Vid

by EILEEN FITZPATRICK

LOS ANGELES—A fourth video from the Doors will arrive in stores to celebrate the 30th anniversary of the band's debut self-titled album. The Universal Studios Home Video cassette should benefit from the arrival of a new Elektra Entertainment audio box set saluting the band.

Universal has set an Oct. 21 street date for "The Doors: Day On Fire," priced at $14.98, which will be released a week before the CD debut. The dates coincide with the Doors first appearance in 1967 at the Whisky a Go Go on Los Angeles' Sunset Strip.

To further raise awareness, the studio will re-promote the three-title "Doors Collection" boxed set, which will be reduced to $39.98. Titles include "The Doors: Dance On Fire," "The Doors: Live At The Hollywood Bowl," and "The Doors: The Soft Parade." The set will feature new packaging for the re-promotion. Each title is also available separately for $14.98.

To kick off the new video and audio releases, Elektra is sponsoring a Wednesday (8) event at the Whisky. Doors members Robby Krieger, John Densmore, and Kiki D'Antoni will be on hand to debut their single "Orange County Suite," the first new Doors song in two decades.

A video debut of the Doors performing "Break On Through" at the 1970 Isle of Wight music festival is also part of the festivities. The clip, however, does not appear on "The Best Of The Doors." The Whisky will once again display the original billboarding that launched the band's appearance at the club. It will remain for several weeks to further aid sales.

Universal is participating in the event with free giveaways of "The Best Of The Doors" and the Doors video boxed set. Segments on "The Best Of The Doors" include several clips never before shown in the U.S., among them a live performance of "Hello, I Love You" from a 1968 performance in Hamburg.

Manzarek has also directed a video of "Strange Days," culled from archival footage of the band's perform.

Universal Studios Home Video's latest Doors release coincides with a new Elektra CD box set and the 30th anniversary of the band's debut at the Whisky a Go Go.
**SHELF TALK (Continued from page 80)**

sumer rebates and a cross-promotion with Mattel.

Consumers who purchase the two debut titles, "Out of Time" and "Lek-Thysaurus Vacation," will receive a $3 rebate. With the additional purchase of any two "Extreme Dinosaurs" action figures from Mattel, consumers can mail in for a $4 rebate. Each tape retails for $12.98, and all are due in stores Oct. 28.

Mattel has selected the "Extreme Dinosaurs" action figures as its top "boys" product for 1997 and 1998 and plans an extensive marketing campaign to launch the new toys.

Each video also includes a free on-pack glow-in-the-dark plastic dinosaur premium.

Another marketing element is a "view and win" game national promotion sponsored by Mattel and Bobbit Entertainment, which distributes "Extreme Dinosaurs" to television markets. The contest begins this month.

The series debuted in syndication in September and airs six days a week in some markets.

**QUICKIES:** Talk-show host and Mary Tyler Moore fan Rosie O'Donnell will be giving away copies of "Mary Tyler Moore Show" box-set collection from New Video this month. Similar Entertainment, is re-promoting "Beat Sleek," a two-cassette compilation of the late comedian's best skits and characters. The video, which is part of the company's "Legends Of Showbiz" series, is priced at $9.95. Dick Clark will host "Kidstuff," a video that asks children about romance, discipline, and other grown-up topics. The $14.98 video is produced by Clark, "Babymugs" producer Shelley Freest, and distributor MVP Home Entertainment. Street date is Oct. 21; the suggested list price is $14.98.

**CORRECTION:** A Sept. 20 Shelf Talk item on a Fox Lorber Home Video and Winstar Home Video promotion contained some inaccurate information. Consumers receive a $5 phone card with the purchase of any Fox Lorber Home Video or Winstar Home Video title priced under $30.

**DOORS VIDEO (Continued from preceding page)**

iences of the song, created especially for "The Best Of The Doors" video. Other highlights include "The Ghost Song," a track composed by the band in 1995 from the poetry of the late, legendary Doors leader, Jim Morrison. In another rare and controversial clip, "Gloria," filmed by Manzarek, the band is seen performing the Van Morrison song against a background of soft-core erotica. MTV banned the clip.

Elektra's audio collection contains the entire unreleased Doors material and a commemorative booklet with more than 80 never-before-seen photos from the surviving band members' personal collections.

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**Top Special Interest Video Sales**

Compiled from a national sample of retail stores sales reports.

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Billboard's 1998 International Buyer's Guide

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BB83129
BRAHMS: Complete Chamber Music
PRODUCER: Murray Perahia
PHILIPS 454 073

Philips may seem like a confused label these days, but it has the great taste and keen judgment to rescue some of the gems of its glory years in a series of gorgeous, budget-priced boxed sets. Among the several now out, the most impressive is an 11-CD set of Brahms' complete chamber works. Recorded from 1986-1980, the discs feature such great performers as violinist Arthur Grumiaux, the Beaux Arts Trio, Quartetto Italiano, cellist José Cervera, and clarinetist George Pletserian. From luminous passions to mellow repose, the whole life is in this music, and the recordings do it full justice. You couldn't ask for a more attractive introduction to Brahms, and Philips' aim, state-of-the-art packaging is a boon for space-starved collectors. The other budget boxes include a lovely pair of 1 Musici collections of Vivaldi's string works, Haydn's piano trios in definitive performances by the Beaux Arts Trio, and a complete set of Beethoven's string quartets by Quartetto Italiano that competes with any prized set. Also out: Haydn's "name" symphonies and Mozart's complete symphonies with Sir Neville Marriner and large orchestral recordings of Handel and Berlioz. These collections should dominate the reissue field at their price range—Bravo and encore, Philips.

Although it’s easy to envision top 40 programmers embracing such lively and infectious material, it’s the downtown, pure pop vibe of “Uh, La, La, La,” with its craftily blended of campfire chants and hip-hop beat scratching that will keep Alegria in the game beyond the life span of any time-sensitive trend.

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JAZZ

DOMINIQUE EADE

When The Wind Was Cool
PRODUCER: Ron Steck
RCA Victor 68585

Engaging jazz vocalist Dominique Eade makes her major-label debut with an artful tribute to June Christy and Chris Connor, singers noted for their unadorned intonation and affecting vocal timbres (as well as singing with Stan Kenton’s band). Although Eade’s tone is warmer and livelier than theirs, the material fits perfectly, especially the touches on piano accompanied duet of “When The Wind Was Green” and the yearning balladry of “Something Cool,” which is adorned with guest star Benny Golson’s careening sax lines. Eade’s skillful syncopation is apparent in her deliciously off-phase phrasing on “Lullaby Of Birdland” and her breathless, pitter-tap take on “Tea For Two.” Eade is also the author of the witty, wordplay: Myranda’s "Poor Little Rich Girl" and a beaming, seat-filler spin through “I’ll Take Romance.”

LATIN

ALEJANDRO FERNANDEZ

Me Estoy Enamorando
PRODUCER: Emilio Estefan, Jr., Kike Santander
Sony Discos/Sony 82446

At the height of his popularity as a rockero star, this handsome singer with a stentorian baritone puts out a pop song sporting a daring blend of bolero/pop/rockersum sound that has spawned a top five hit, “Si Tú Supieras.” With Emilio Estefan Jr. co-producing and with Gloria chiming in, it is a sure bet the label will get to the mat for a ballad-laden disc that might broaden Estefan’s rapidly expanding fan base.

CLASSICAL

MUSIC OF PETERIS VASKS
I Flammigheim, Rudolf Wurthen
PRODUCER: James Melkonian
Tears 80457

This continues Telarc and the Flenish orchestra’s I Flammigheim’s process of recording the work of great Eastern composers like Gorecké, Pärt, or Kancheli after they’ve become popular (Continued on page 85)
SAGE GARDEN Truly Muddy Deeply (4:30) WRITERS: Charles Finke PUBLISHERS: Sony BMG, ASCAP

This is the single that should help affirm that Savage Garden is more than a one-hit-wonder. Listen to this fine self-titled debut, this percursor ballad reveals the vocal skills and charm not previously displayed. With its romantic lyrics and lush, guitar-driven composition, "Truly Muddy Deeply" deserves as much airplay as top 40 programmers can handle. It's a) a hit, b) a love song, c) the lush accompanying video clip slated to premiere shortly.

AROUND THE WORLD

ALAN JACKSON Between the Devil and Me (4:21) WRITERS: John Schag PUBLISHERS: WM. Ander/Clint Brown

Jackson's version of the traditional ballad "Between the Devil and Me" is a highlight of "music with heart" on this album. Instead of worrying over a love affair, as in the original, the narrator worries about the eternal battle between good and evil. "Between the Devil and Me" is a great example of Jackson's songwriting ability.

NEW & NOTeworthy

911 Love Sensation (3:49) WRITERS: Eddy McKee, Kenny Leon, Mikel Petty PUBLISHERS: Epic/LA

This new single by 911 is a catchy, pop rock song with a strong beat and a memorable hook. The chorus, "Love Sensation," is sure to get stuck in your head and have you dancing along. This song is a great addition to any pop playlist and will continue to be a hit on the charts for years to come.

DANCE

UNDO REASON God Is in Love (3:45) WRITERS: Joe Reacker PUBLISHERS: BMG, ASCAP

This dance single by UNDO REASON features a catchy melody and upbeat energy. The chorus, "God Is in Love," is easy to sing along with and has a positive message. The dance music elements, including synths and electronic beats, make this a perfect track for a party or workout.

COUNTRY

LORI (4:59) WRITERS: Gabe Goss PUBLISHERS: Red Bird/Moxie Nuns, BMG

LORI's single "4:59" is a beautiful country ballad that showcases her vocal range and emotional depth. The song is about a love that was not meant to be, but still lingers in the heart. LORI's voice is powerful and emotive, and this song will definitely move you.

NEW & NOTeworthy

1191 Love Sensation (3:49) WRITERS: Eddy McKee, Kenny Leon, Mikel Petty PUBLISHERS: Epic/LA

This new single by 1191 is a catchy, pop rock song with a strong beat and a memorable hook. The chorus, "Love Sensation," is sure to get stuck in your head and have you dancing along. This song is a great addition to any pop playlist and will continue to be a hit on the charts for years to come.

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LORI (4:59) WRITERS: Gabe Goss PUBLISHERS: Red Bird/Moxie Nuns, BMG

LORI's single "4:59" is a beautiful country ballad that showcases her vocal range and emotional depth. The song is about a love that was not meant to be, but still lingers in the heart. LORI's voice is powerful and emotive, and this song will definitely move you.
enerative melodies one the summer, could be beautiful orchestrations peerless. Recent reprises region. deserves and tuned. Ortega through a producer, hauntingly he attempt performance. The recent, new-unavailable music Sal's clearing with on releases房企. "How to Tell a Geisha," a novel about a geisha girl who's gonna have a hard time staying in the mainstream, this video is the next best thing. Featuring Keith Byard and his ultra-compact workout, this tape is hardly for beginners. The routine, which is best suited to those already in possessed shape, is geared toward impact and step aerobic elements with free-weight-training moves. The hour-long energy is broken up into ten-minute segments with a half-hour yoga segment filmed in the Unsung Bridge, a facility that serves to soothe the muscles and the senses. The workout is the first in a new series from Onyx which is looking to expand beyond Eric Nies' "Empire" grind. BLAST 'EM For Larger Home Video on sale, $19.95. Timely is the word that comes to mind with this video that probes the inside world of guerrilla celebrity photographers. Chicago, and only see lots of action at retail in the wake of Princess Diana's death. The documentary, directed on a ruthless young member of the paparazzi who is interviewed exten- sively and filmed during a Las Veg- als celeb with the instinct of a hungry lion. Captured in his work are such celebrities as Elton John, Nicholas, Tim Robbins, Susan Sarandon, Harvey Keitel, Robert De Niro and Michael Douglas. The celeb is of course the "Dolorosa." This is tremendous music that deserves a wide hearing.

CONTEMPORARY CHRISTIAN FERNANDO ORTEGA This Bright Hour PRODUCER: John Andrew Schreiner Myr 70829/74512 Fernando Ortega is a New Mexico native whose music brings the rich hues and earthy delights indigenous to that region. On his debut Myrgh album, Ortega has fashioned warm, soothing tunes marked by his poetic lyrics and memorable melodies. Fans of finely crafted folk music will find these spiritually uplifting tunes irresist- iritable. Ortega’s piano playing alternates between the blues-y and the folk-y, and it perfectly complements the vocals of the studio recorded group. The album’s finest moments are the hauntingly beautiful instrumental ballads. The moving "Don’t Let Me Come Home A Stranger," and "If You Were Mine," which Ortega wrote after he and his wife went through a failed attempt to adopt a child. The couple now tour together and will return to often, from a gifted vocalist with first-rate songs.

NE WAGE STEVEN CRAGG Discovery PRODUCER: Steven Cragg "The New Age" Fine Music 72004 Dancing in a dense collection of didgeridoo albums, "Discovery" leaps from the pack. Cragg has managed to find the perfect balance between, while producing with Phil Thornton, who also appears on one track. But most of "Discovery" is just Cragg creating staccato rhythms and sampling his instrument in didgeridoo orchestral arrangements. Cragg successfully merges the didgeri- doo’s primal growl with inviting melodies to create something new. "Between the Lines" is a celebratory dance, while “Mountain Retreats” evoke exotic landscapes. "Dance Stream," with its tentac- cular synthesizer textures and ostin- to patterns, is a surprisingly serene set- ting for this most ancient of instruments.

JOHN ALLEN CROCKETT COURTNEY LOVE: THE REAL STORY By Poppy Z. Brite Simon & Schuster $25, 253 pages Lately, the once predictably vola- tile and outrageous image cultivated by Courtney Love has been tem- porarily replaced by a more glamorous and subdued public persona. With her critically acclaimed performance in "The People Vs. Larry Flynt," a biopic publicized meticulously by the band that landed her on the cover of Har- bauer’s Bazaar this month, and a recent nomination in the 1997 VH1 Fashion Awards, there’s little doubt that Courtney’s mainstream has come to accept Love. As with so many celebrities before her, our fascination with the singer/actress has only increased as she dismantles the stereotypes the media, the public, and the artist her- self have begun to erect.

In “Courtney Love: The Real Story,” Brite paints a highly sympa- thetic portrait of this compelling personality. We are treated to the truth of what happened to Love’s bachelor days in Los Angeles, readers get a keen sense of her background through factual and eyewitness- related details. It’s no small task, considering the subject of this book.

In spite of her relative youth and a limited body of musical work (Hole is currently working on its third album), Love is a worthy subject, and Brite takes every care in chron- izing her highly nomadic life. The artist delves into her early years with painstaking research and out of boarding schools and juvenile correctional institutions, and her emasculation as a young, troubled girl. When she getsthe stripper days in Los Angeles, readers get a keen sense of her background through factual and eyewitness- related details. It’s no small task, considering the subject of this book.

Love’s dizzyingly active time line includes attempts at a musical career with such bands as Sugar Baby Doll, Sugar Babylon, and an abbrev- iated stint with the Gift, No More, as well as dalliances with Billy Corgan, Trent Reznor, and Julian Cope. Unfortunately, to those people who have even a basic interest in pop culture, much of these later-life depic- tions of Love’s life are based on her numerous press reports written about the artist. Some of the book’s greatest treasures come unearthing personal- al journals and letters, which are accentuated by a collection of intimate photos. Brite also provides some of Love’s early school records. A report from a juvenile facility in Salem, Ore., highlights the story of a young girl in the midst of problems such as "having to point to have or having to go to school because of her boisterous behavior." A detailed look at her marriage to Cobain and her impressive work with Hole, Love has never been one to play the shrinking violet. This book is a revealing glimpse into the artist’s ability to maintain her identity.

Brie, who was assisted by Love in her early sexual exploration, "is the one person who has a direct and effective way to realize and defend her subject to a fault. She has done an excellent job of putting together all the pieces of her life story.

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CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other events. Send information to Calendar, Billboard, 1515 Broadway, New York, N.Y. 10036.

OCTOBER
Oct. 4, Black Talent News Music Business Summit, Seaview Hall, Loews Marymont Univer-
sity, Los Angeles, 310-276-846.  
Oct. 5, Fifth Annual Michael Bolton Founda-
tion Celebrity Softball Game & Black Tie Gala Au-
ticipation, Joe Banister Stadium, Stanford, Calif., and Hyatt Regency Greenwich, Old Greenwich, Conn. 203-483-6463.

Oct. 6, Indie Label Forum, co-sponsored by the New York Chapter of the National Academy of Recording Arts and Sciences and R&R skillet, the Lighthouse, New York, 212-245-5440.

Oct. 6, New York NARAS Jazz Jam, Birdland, New York, 212-245-5440.

Oct. 7-9, East Coast Video Show, New Atlantic City Convention Center, Atlantic City, N.J. 203-256-4700.

Oct. 9, Wizards At The Board, New Technology For Engineers, presented by the New York chapter of the National Academy of Recording Arts and Sciences, New York, 212-245-5440.

Oct. 11-12, Mix 80’s MIKESfest, sponsored by WBMS, Boston City Hall Plaza, Boston, 617-722-5975.


Oct. 14, National Academy Of Recording Arts And Sciences Fall Symposium Series, "Building Your Team," A&W Chapin Soundstage, Los Ange-
les, 310-547-3771.

Oct. 16, CMRA Update seminar on the Can-


Oct. 17-19, MusicWomen International Fourth Annual Global Conference, Love’s Van-
derbilt Plaza, Nashville, 615-860-4084.


Oct. 20-22, Law Journal Seminars, Press Pre-
vents 14th Annual Symposium On Negotiating Con-


Oct. 24-26, Songwriters Expo 20, sponsored by the National Academy of Songwriters, Burbank Airport Hilton and Convention Center, Burbank, Calif. 213-462-7718.


Oct. 27, Museum Of Television And Radio's Third Annual Radio Festival, New York, 212-921-
6375.

Oct. 27, City Of Hope Spirit Award Ceremony, honoring Antonio “L.A.” Reid and Kenneth "Babyface" Edmonds, Century City Plaza Hotel back lot, Century City, Calif. 213-897-7988.


NOVEMBER
Nov. 1, Sixth Annual West River Jazz Fest, sponsored by the Chesapeake Cultural Arts Inc., Our Lady of Perpetual Help Hall, Edgewood, Md. 410-867-3888.

Nov. 2-3, Donnell-Robbins Music Therapy Foundation 10th Annual Silver Chaff Award Dinner And Auction Honoring Aerosmith, Roseland, New York, 212-767-2810.

Nov. 5, National Academy Of Recording Arts And Sciences Fall Symposium Series, "Raising Your Profile," A&W Chapin Soundstage, Los Ange-
les, 310-522-2777.

Nov. 5-8, "JazzTimes Convention—The International Business Of Jazz, ITT Sheraton Meadowlands, N.J. 800-466-7664 extension 10.

Nov. 6, National Academy Of Recording Arts And Sciences Fall Symposium Series, "Building Your Team," A&W Chapin Soundstage, Los Ange-
les, 310-547-3771.

Nov. 10, How To Get A Record Deal From A To Z, New York Hotel, New York, 212-688-3504.

Nov. 18, SESAC New York Music Awards, Sip-
er Club, New York, 212-586-3450.

Nov. 20, Studio Musicians: Instinct/Extinct, presented by the New York chapter of the na-
tional Academy of Recording Arts and Sciences, New York, 212-245-5440.


GOOD WORKS

Events aid new facility: Three initial fund-raising efforts will help build a transitional care facility that will provide medical and emotional support to victims of domestic violence at the Huntington Memorial Hospi-
tal in Pasadena, Calif. The drive, launched Sept. 29 at the hospi-
tal, includes among its celebrity

Monkeys Serious For A Cause. LifeBeat, the music industry fights AIDS orga-
nization, sponsored an after-party at New York's Bar B5 for '60s TV icons the
Monkees. The act performed at the Hammerstein Ballroom at Manhattan Center earlier that evening. Party attendees donated money to LifeBeat. Showing, from left, are Tim Rosta, executive director of LifeBeat; Mickey Dolenz, band mem-
ber; Peter Tork, VH-1 air personality; and Davey Jones and Dobie Gray, band members.

Mahalia Jackson, to be performed Nov. 5 at the Vision Theatre in Los Angeles; The Vickers Foundation Celebrity Golf Tournament Nov. 17 at the Mountain Meadows Golf Club in Pomona, CA. Contact: Grant at 213-936-1092.

SINGLE FIGHT CANCER: As part of the fund-raising drive for the 15th annual Minnie Riperton S/10K Run and Family Walk. Nov. 9 in Los Angeles, Kevin Jenkins, president of Sensational Entertainment Records and VP of Cepha Music & Publishing, says that the label's single "Memory Lane" by Karyn Wilkins will be released in con-
junction with the charity event, with proceeds going to the American Cancer Society (ACS). Riperton, the R&B singer who was a proponent of early cancer detection and prev-
nention on behalf of the ACS, died of breast cancer in 1979 at the age of 31. The ACS has dubbed November Minnie Riperton Cancer Action Month. For a registration form, call the ACS at 213-936-6102. Contact: Robert Blount or Antonia Gratta at 213-469-4860 or Kevin Jenkins at 213-735-8563.

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Billboard, October 11, 1997
Radio Stocks Attract Folks In Biz

More People Play Consolidation-Fueled Market

This story was prepared by Kevin Carter managing editor of Top 10 Airplay Monitor.

It's no longer just the suits who are having breakfast with The Wall Street Journal. As post-Telecom Act consolidation propels broadcast stock prices upward, many of today's rank-and-file PDs and record execs have jumped on board today's version of the Oklahoma land rush.

Once the smoke of money became extra pungent, previously passive observers immediately swung into action, diverting whatever available funds they could procure to join this high-risk, high-return enterprise. So while six-figure programming salaries are still far from the norm, one major-market PD, who was not to be outdone by the industry's stars, has made more than six figures last year just in the stock market.

In another sea change, consultant Gary Zeller, who owns Evergreen and American Radio Systems (ARS) stock, among others, points to a growing stock-market chat room on AmericaOnline, in which radio folks are suddenly less interested in what songs PDs are playing and more concerned with what they're buying.

"The biggest change I've seen in the industry lately is that you are now able to buy shares in the company you work for," says John Gehron, co-COO of ARS.

"Until recently, only a handful of broadcasters were public; most were privately held." And because radio has become big business, the stock market has responded favorably, to say the least. "Radio stocks have generated more activity, and thus more interest, in financial markets. That, in turn, creates more liquidity in those stocks, enabling investors to more easily buy and sell.

So suddenly, the stock of the company you work for becomes available. "If you truly believe in your company, why wouldn't you want to own the stock?" Gehron asks. And unlike pork bellies, radio stocks are a subject close to most broadcasters' hearts. "Who knows this industry better than those of us in it?" he says. "We can observe who the good broadcasters are. Why wouldn't we want to own their stock?"

Gehron also owns shares of broadcast companies other than his own. "These are companies that I personally see are very well run. We know that by observing how well they compete against us in certain markets." Although, Gehron adds with a smile, "there is something to be said about buying stock in the ones that aren't so well run either, because you have to figure that someone will end up buying them."

Pollack Media Group's Jeffrey Pollack has always dallied in radio stock as part of his overall investment strategy. "My whole philosophy investing in any company is looking at the management team, at the track record quarter by quarter, and the amount of debt a company has accumulated," he says.

"There are a few companies that I invest in on a regular basis, because I feel a confidence that quarter after quarter there will be an improvement in company cash flow. There are a lot of good companies, but you can't allocate your investment dollars all over the place."

Pollack says that being an investor makes him sensitive to what management wants when he happens to work with companies in which he may own stock. "There's a higher degree of pressure to make sure this quarter is better than the last quarter. That's what you tend to understand when you invest. Things need to happen quicker, and you just have to affect ratings performances and results quicker. All of us are used to being under pressure to make things happen quickly."

PROFITING FROM THE COMPETITION

Tracey Johnson, operations manager/PD at modern adult CHR KFMB-FM (Star 100.7) San Diego, is an elder statesman in the stock game, having first ventured into the market in 1985. "You always hear from radio people that they can't make any money in this business," he says. "Hey, you're already in radio—now you have a way to use that to make money and, even better, how to make money off of your competition."

The only broadcast stock Johnson owns is ARS. "I've also bought and sold several other broadcast stocks over the last few years," says Johnson, who keeps a TV in his office tuned to CNBC to periodically check his portfolio during the day.

One broadcast company Johnson has his eye on right now is Saga Communications. "Their stock hasn't moved lately out of the $18-$21 range, but I feel they're a well-run, value-oriented broadcast stock and a company without a lot of debt," he adds.

IT'S EASY TO PLAY

Many brokerage firms now offer simplified online access. Maintenance is as low as you want to make it, says Johnson. "You can set predetermined buy and sell points which will automatically trigger your order to buy or sell. 'X' number of shares of whatever stock at whatever price you've preset. You can also set time limits so you don't have to constantly watch it," he adds.

"It sounds simple, but start reading a lot," advises Johnson. Other than The Wall Street Journal, there's a wealth of information for new players available online, he adds. "Once you learn to follow the normal price swings of stock, you begin to understand how markets move, and most of it is fairly predictable. While there will always be some surprises, after a while you become less surprised and can actually start seeing patterns develop."

Johnson adds a cautionary note. Having been an investor for 12 years, he now sees the market saturated with rookie investors. These buyouts of bandwagon-jumpers are one sign of a market "top," he says, "where there is now more downside than upside opportunity."

"Just because the market happens to be going up right now doesn't mean it's going up forever. Right now there's an infusion of new money and the people to fuel it, mainly through 401K plans and (Continued on page 92)

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BILBOARD OCTOBER 11, 1997 89
Tony Moran Rides The Ever-Changing Beat Back Into The Remix Spotlight

by Chuck Taylor

MORAN

Radio Programming

GIMME A BEAT: Tucked away in his year-old full-facility Manhattan recording studio at a time when most New Yorkers are taking last sips of late-night coffees, pop remix master Tony Moran is peeking in his third hour of a recording session with pop sensation Jon Secada.

The two, along with an engineer, are patiently working to transform the singer-songwriter’s uptempo “Believe” into a credible dancefloor stomper, complete with a reworked baseline, additional backup vocals, and an instrumental swoon here and there.

With a sensitive but learned tone, Moran suggests that a particular verse line might be better adapted to the remix if the vocal melody was altered slightly. He sings the alternative take to Secada, who listens receptively, ponders it, then asks to hear it again. Patiently, Moran runs through the line a second time.

After a moment, “OK, man, let’s give it a try,” says Secada, who then retreats into the sound booth, satisfied with the alternative take. The intensity of his song is not being altered, only reju-

vined with a hint of the more fervent rhythms Moran has created.

“Such a level of trust has increasingly become a given for Moran, who, over the past two years, has reinvented himself from a one-time singles mixer, freestyle producer, musician, and singer, even syndicated TV per-

sonality, into one of the most sought-after pop remixers of the latter part of the decade.

His presence on radio has been pro-

ounced, particularly amid top 40's rediscovery of uptempo melodies, while his discography of the past year reads like a who’s who of pop and R&B royalty. Among those in his Rolodex: Whitney Houston, Gloria Estefan, Celine Dion, Whitney R., Michael Jackson, and Patti LaBelle.

Despite the tenacious road he has traveled since the fledgling days of the 12-inch single in the early ’80s, Moran remains mystified by his own impact. During a recent weekend out of the city, for example, he was entertained through a series of clubs, witnessing a steady stream of his own remixes.

“There is no greater high than the energy and positivity that people experience through music,” Moran says. “Every time one of [my] records came on, everybody's hands went up in the air. They weren't just dancing to the tracks; they were singing along, which is the important thing. It was so overwhelming. That when happens, you know you're doing something right.”

Moran’s opportunity to work with some of the best vocalists in the field is born out of his insistence on maintain-

ing full focus on the artist, to never divert attention from the vocal. He’s satisfied with the remixes he’s created for artists such as Patti LaBelle, and he’s excited at the prospect of working with Secada.

“I've always been very focused on the song itself, which has been the best education for me,” he says. “Even in the freestyle days—which are considered a cheezy period—I wanted to make sure the artist could carry the record when they sang. When I had opportunities to work with Gloria and Jon and Patti and Luther, I used the same approach, which is to seek with them a new place to make the best record possible. I've always made sure that the music was very polished, very clean, so that the artist carried the record.”

Such sensibilities are grounded in Moran’s childhood days in Brooklyn, N.Y., where he was a “pale pop listen-
er,” à la the Jacksons, Paul McCartney & Wings, and “Grease.” “I always looked for something that was going to make me want to sing along to it,” he says.

In time, he became a mobile DJ, in which Moran furthered his appreciation of top 40 melodies, then befriended Albert Cabrera, with whom he formed the Latin Rascals. The pair’s re-edited versions of popular songs spliced together became a favorite on New York dance powerhouse WKTU's heralded lunchtime mix. They also caught the ear of remix veteran Arthur Baker, who offered the pair a job at his Shakedown Studios. Moran and Cabrera then began hand-stamp-

ing their own remixes for the biggest names in club pop: Bruce Springsteen, Madonna, U2, Duran Duran, and the Rolling Stones.

“It was a new step in the remix-making process,” Moran says. “Unlike most of the big remixes by Shep Pettibone, Nile Rodgers, or Arthur Baker, we would get masters and would have to take 20 hours of pieces and outtakes and construct a 12-inch single out of that.

The programming scenario that existed at that time was archaic compared to what we can do now,” he adds. “After a while, we were doing three of these a week. Even though I poured my heart into it, everything became a blur.”

But the reviews of their work were clearly fostering a watchful eye from labels wanting to capitalize on this new trend. Ironically, meanwhile, “my goal was to give up editing altogether,” Moran says.

And then came Moran’s first super-

charged break. Fever Records asked him and Cabrera and friend Andy Panda to produce and write a song for its new act the Cover Girls. The result, the radio classic “Show Me,” became a gold single and opened the airwaves to freestyle. Moran went on to produce songs for the top names in the genre: TKA, Safire, George LaMond, Noel, and Lisette Melendez.

Meanwhile, the Latin Rascals re-

corded their own material, including the club hit “Arabian Nights” and a remake of the Animals’ “Don't Let Me Be Misunderstood.”

Then came TV notoriety, as Moran and Panda hosted “Second Generation,” a production of MTV and Tri-

bune. The half-hour show, which aired in 37 large urban markets, offered yuck-yuk skills and freestyle-oriented (Continued on page 28)

George Flinn Revives His Ailing Memphis Stations

FOR NEARLY 20 YEARS, George Flinn was perceived around Memphis as an unsound doctor who, in his own words, “dabbled in radio.” The handful of radio stations he Flinn Broadcasting owned in that market and Little Rock, Ark., went through frequent format changes and were often thought of more as their owner’s personal jokeboxes than “real” broad-

cast outlets.

Rival broadcasters, meanwhile, would talk about how much potential Flinn’s stations could have if only they were in the hands of a major owner. And by this spring, Flinn himself was, like many entre-

preneur broadcasters, finally ready to sell.

This was before May 3, when Flinn’s KANG, a class-A blues FM whose audi-

ence was so small that nobody called to complain when it was flooded off the air for nearly a month, be-

came young-end R&B outlet KXHT (Hot 107) under consultant Steve Smith. Four months later, KXHT is No. 2 in the market with a 7.6 share 12-plus in the second summer Arbitron, No. 2 only to longtime R&B powerhouse WHKQ (K97). In early September, Flinn launched a second FM, WJOI (107.5 Kiss FM), under consultant Dan Val-

lie, giving Memphis its first main-
stream top 40 in nearly a decade. Su-

denly, Flinn’s instincts seem, well, ultra sound.

The 54-year-old Memphian native almost made it to broadcasting through a direct route, going to col-

lege as an electrical engineer. Instead, “I did research on the X-rays pro-

duced from teletherapy and became interested in the medical aspects of X-

ray and radiology. After that, I went to medical school and became a radi-

ologist, but never lost my interest in radio.”

In 1973, spurred by his interest in technology, Flinn chose the then nascent ultrasound field as his special-

ity, eventually opening four clinics. By 1978, he’d bought suburban oldies outlet WGSF. In 1988, when the leg-

endary RKO Radio chain was broken up, Flinn sold WGSF to his younger brother and bought WHBQ. Over the next few years, that AM would try numerous formats, including hard rock, top 40, country, and oldies and occasionally a block-programmed mix. On one occasion, Flinn took to the airwaves himself to apologize for the station’s inconsistency.

Eventually, however, WHBQ ended up as the market’s all-

sports outlet on the receiving end of a local marketing agree-

ment (LMA) with Barnstable Broad-

casting; it’s since re-

verted to Flinn. In the meantime, Flinn be-

come increasingly fasci-

nated with modern rock, a format that, at that time, seemed like a stretch for Mem-

phis.

In 1993, Flinn’s WNWZ-AM flipped to modern, using the hard-drive automa-

tion at a time when that technology was less ubiquitous than it is now. Several days later, crosstown WQXQ-FM signed on with modern. When Flinn bought Memphis R&B outlet KPTH, he moved the modern format to FM. By that time, however, WQXQ was entrenched, and KPTH, later KMKZ, languished in near-total obscurity, before finally flipping to the blues for-

mat that Flinn was already running on AM and switching the call letters again to KANG.

Like modern rock, the new format was, Flinn says, a labor of love, “With blues, I figured I’d at least do some thing enjoyable to a certain demo. Memphis was the home of the blues. I figured what we’d do is that there were 4,000 people who loved it, and the rest of the million people in town couldn’t care.”

By this time, Flinn says, he’d made another discovery. He needed experienced people in his operation. “(It sounds so trite, but it’s so true. The stuff is everything.”

The first key hire was former Sheridan Broadcast-

ing (Continued on page 92)
With its second Modern Rock Tracks hit, "This Lonely Place," L.A. outfit Goldfinger continues to ride the ska-pop wave that has landed a great many of its brethren on the upper reaches of the chart. And if you're wondering why many sunny California bands have been successful, Goldfinger front man John Feldmann echoes a common-held sentiment on the listening public's cyclical temperament.

"It makes sense that this music would become popular," he says. "Grunge was over. Slow, depressing music was over. It just got to be the time for some up, danceable music. People were ready to get happy. And we were there."

Last year, the single "Here In My Bedroom" from Goldfinger's self-titled Mojo/Universal debut album was a top 10 Modern Rock Tracks. At No. 18 on Modern Rock Tracks, "This Lonely Place" comes from the band's follow-up set, "Hang-Ups." According to Feldmann, the song represents a departure for the group—even though it was penned seven years ago.

"For a long time, we thought we couldn't really play 'This Lonely Place,'" Feldmann says. "It has this 'Daydream Believer,' swinging '60s pop thing going on that was a little subtle and difficult for us. But after playing all those shows over the past year, we got better and more confident, and adding a horn section really helped make it work."

Lyrically, "This Lonely Place" addresses the challenge of change. "Even when something's a drag, you know what it's all about, and that's comforting," Feldmann says. "Whereas the unknown, even if it may present something preferable eventually, is scary. I wrote the song about one of my good friends who was in a relationship where the guy she was with was staying with her, cheating on her. But for her, the idea of breaking up with him was worse than the reality of him breaking up with her. She finally did it, though. It was rough, but she got through it. And now she's happy."

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**Billboard Modern Rock Tracks**

**OCTOBER 11, 1997**

<table>
<thead>
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<th>ARTIST</th>
<th>LABEL/PRODUCER/COMPANY</th>
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<tr>
<td><strong>1/16</strong> No. <strong>1</strong></td>
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</tr>
<tr>
<td><strong>1</strong></td>
<td>Fly</td>
<td><strong>1 WEEK</strong></td>
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<tr>
<td><strong>2</strong></td>
<td>Walkin' on the Sun</td>
<td><strong>2 WEEKS</strong></td>
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<tr>
<td><strong>3</strong></td>
<td>Baseball</td>
<td><strong>3 WEEKS</strong></td>
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<td><strong>4</strong></td>
<td>Everlong</td>
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<td><strong>5</strong></td>
<td>Turbulent Times</td>
<td><strong>5 WEEKS</strong></td>
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<td><strong>6</strong></td>
<td>Ten</td>
<td><strong>6 WEEKS</strong></td>
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<tr>
<td><strong>7</strong></td>
<td>I Hate Everything</td>
<td><strong>7 WEEKS</strong></td>
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<td><strong>8</strong></td>
<td>The Last Of The Angels</td>
<td><strong>8 WEEKS</strong></td>
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<td><strong>9</strong></td>
<td>Talk Show Atlantic</td>
<td><strong>9 WEEKS</strong></td>
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<td><strong>10</strong></td>
<td>Sublime</td>
<td><strong>10 WEEKS</strong></td>
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<td><strong>11</strong></td>
<td>Superfly</td>
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<td><strong>12</strong></td>
<td>Dope</td>
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<td><strong>13</strong></td>
<td>Talk Show Atlantic</td>
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<td><strong>14</strong></td>
<td>Sublime</td>
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<tr>
<td><strong>15</strong></td>
<td>Dope</td>
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**Mainstream Rock Tracks**

**OCTOBER 11, 1997**

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<tr>
<td><strong>1</strong></td>
<td>Deacon Blues</td>
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<td><strong>2</strong></td>
<td>The Hound</td>
<td><strong>2 WEEKS</strong></td>
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<td><strong>3</strong></td>
<td>Hammered</td>
<td><strong>3 WEEKS</strong></td>
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<td><strong>4</strong></td>
<td>Stand</td>
<td><strong>4 WEEKS</strong></td>
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<tr>
<td><strong>5</strong></td>
<td>Keep A Little Love In Your Heart</td>
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<td>Keep A Little Love In Your Heart</td>
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<td>Keep A Little Love In Your Heart</td>
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<td><strong>10</strong></td>
<td>Keep A Little Love In Your Heart</td>
<td><strong>10 WEEKS</strong></td>
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**HITS!**

**TOKIO**

**Week of September 23, 1997**

1. Tony! Toni! Toné! - "Get Up And Get" (Epic)
2. C-Murder - "No Mercy" (Elektra)
3. Chaka Khan - "This Is Your Night" (Elektra)
4. The Notwist - "Take The Day Off" (Sub Pop)
5. The Notwist - "Take The Day Off" (Sub Pop)
6. The Notwist - "Take The Day Off" (Sub Pop)
7. The Notwist - "Take The Day Off" (Sub Pop)
8. The Notwist - "Take The Day Off" (Sub Pop)
9. The Notwist - "Take The Day Off" (Sub Pop)
10. The Notwist - "Take The Day Off" (Sub Pop)
### Radio Programming

**Radio Stocks Attract Folks in Biz**

*Continued from page 80*

The only broadcasting stock Catania ever owned was that of Westworld, Inc. He did well with that and sold it out for $4 million, the amount it merged with Westworld, Inc. By this time, Catania was ready to put his money to work on the best investment he could find.

Otherwise, says Catania, "I find today's broadcasting stocks fascinating. In buying, I look for companies that have a long-term financial situation. My portfolio is relatively stable, with some long-term investments." Catania says he has sold most of his stocks, but he still owns a few that are doing well.

The next investment: a new company that he is going to invest in a brokerage firm. He is looking at it carefully, and he says he is considering a new firm that is not just a big company but can manage itself efficiently.

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**TONY MORAN**

*Continued from page 90*

vided. But then, as countless artists with limited talent jumped on the polyester bandwagon, the bottom dropped out of the market, which was not what Moran had in mind.

"After the suicide of free, I was in limbo," he says. "I had no one to hire because of the impact that can be made. You need a bombastic effect, a great sound. Since we're open in the first place, the audience will come in and out and go somewhere else."

The record producer took similar steps when he landed a chance to produce a record for the first time. "I told them if they couldn't cut a cappella track, I'd do a remix free. I'd do it for anyone just to get myself back in the game."

Thus, Moran developed a relationship with Epic Records. The label had established a new division in the late '70s, and Moran teamed up with Frank Cerrone to produce a dance department head at Epic Records. "I thought the idea was to create something new and exciting."

Our critic's analysis of the new dance division head Frank Cerrone's musical direction was well-received, but he was looking for something new and different.

---

**GEORGE FINN**

*Continued from page 50*

Since the late '70s, Finn has been a member of the KISS crew. He has been the band's production manager and has been involved in every KISS show since 1977.

Besides the KISS tour, Finn has also been involved in the production of other major tours, including the Rolling Stones' recent tour. He has also produced material for the band's new album, which is set for release next month.

Finn has been working with KISS for over 30 years and has been involved in every aspect of the band's career. He has been a part of the band's creative process, from the writing of the songs to the arrangement of the shows.

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**BILLY WARD**

*Continued from page 60*

and his band "Fool's Gold." Ward was once a member of the band "Shawn Colly." He is now working on a new album with producer Tony Moran.

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**ADULT TOP 40**

*Continued from page 60*

1. *Foolish Games* - *Sheryl Crow*  
2. *One Headlight* - *Tom Petty & the Heartbreakers*  
3. *Just for You* - *Stevie Wonder*  
4. *One More Time* - *Britney Spears*  
5. *How Do I Live* - *Leann Rimes*

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**SILVER SPRINGS:**

*Continued from page 61*

1. *Silver Springs* - *Annie Lennox*  
2. *Candle in the Wind* - *Elton John*  
3. *I'm Gonna Be* - *Janet Jackson*  
4. *The Power of Love* - *Bryan Adams*  
5. *One More Time* - *Stevie Wonder*
SEMINAR ATTRACTIONS

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GARY BARLOW - lead singer of Take That (Arista)
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Def Jam Post Awards Show Party
featuring a live performance by
LL COOL J

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• DANCE HALL CRASHERS • KIM FOX
Sponsored by Universal Music Group

FRIDAY NIGHT

• Career Record’s Dinner with a performance by JIM COLLINS
• R&B SHOWCASE with
DESTINY'S CHILD & KIMBERLY SCOTT (Columbia)
• London, Island & Red Ant Records present an evening with SALT-N-PEPA
• McGathy Rock Party - with live performances by CREED & KENNY WAYNE SHEPHERD

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Radio $265.00 Other $449.00 Full registration - received after Sept. 30th

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CANCELLATION POLICY:
All cancellations must be submitted in writing. Cancellations received between September 2 and September 30th will be subject to a $150.00 cancellation fee. No refund will be issued for cancellations received after October 1st or for "no shows."
MTVs NEW DAILY video show
**“12 Angry Viewers”** aired 6:30-7:30
(TM/PT) Monday through Thursday.
B Colbert gives viewers an opportunity to determine the winner of his TV's latest videos. Each weekly, 52 nominated viewers judge which videos are worth of being added to rotation. At the end of each week, the “jury” is “questioned” and deliberates in order to decide on one new video to be added to the next week’s MTV playlist.

Host Jannet Dunn, also a DJ on M2, shows the 12 viewers three new clips daily, which they discuss and choose as they are played. From Monday to Thursday, the show closes with the panel deciding which video moves on to the final round. On the fifth and final show of the week, the final video is chosen among the video of each day’s episode completes the competition. All but one video is eliminated, and the winning clip is added to the MTV playlist following this week with a “12 Angry Viewers approved” logo on it.

The show is taped at MTV’s new studio in Times Square.

**THE 1997 VH1 FASHION AWARDS** boasting a live performance by the Rolling Stones, takes place Oct 24 at the Theater at Madison Square Garden in New York for broadcast on VH1 Oct. 27.

The show unites designers, models, musical artists, and celebrities to honor the melding worlds of fashion and entertainment. The show’s nominees in the most stylish music video category are Fonda Apple’s “Pretender” (directed by Melanie Manock, stylist Brigitte Scholz), Summer’s “Getaway” by Jewel (directed by Matthew Rolston), April Napier, John’s “The Way You Look Tonight” (directed by Time Roye, stylist Debbie Dowan), and “Underground” by Sneaker Pumps (directed by Vaughan Arnell, stylist Kim Romanson). Nominated for most fashionable artist are Apple, Rock Jacob Dylan (of the Wallflowers), Maxwell, and Lattimore (of No Doubt).

Joel Gallaher is the producer for the second year in a row.

**ON THE LOCAL TIP** BC’s Treble Charger and the Verge perform their co-touring Sept. 27 in the formation of Kalamazoo, Mich. That’s when five local video viewers see the band as the label’s promo.

In support of the Verge Pipe’s “Villains” and Treble Charged’s “Friend of Mine,” local video outlets Velocity (St. Louis), Regal (Boston), Music Link (Denver), ROY (Los Angeles), and Asiatic Music Network (Austin, Texas) agreed to play the clips back-to-back. Viewers were instructed to tell a personal story of how their friend went to a “village.”

The viewer in each market with the worst story account of a friend’s winning an all-expense-paid trip to Kalamazoo to see the show and a prisoner live CD by the Verge Pipe.

Another RCA-sponsored contest revolves around artist Romeo’s “I Love You Like This,” which began running on 14 local outlets Aug. 25 and continues through Monday. The grand prize is dinner with the singer.

**FORSOME TWISTED HUMOR, Paul Andreisen is directing a one-hour documentary on controversial set of Insane Clown Posse, which according to Andreisen is intended to turn up on MTV around Hal- lowen. The Posse makes a limited appearance in the documentary, which highlights fans and the media surrounding the band.

A day in the life of the Posse’s cult following is featured, along with a partially controversial recording and an inside look at the group’s own Detroit-based label. Psychopathic Records. One segment enlists a logic consumer focus group, in search of unsettling panels hear music and see videos.

**THE CLIP LIST**

LOS ANGELES

Notorious Pictures director Marc Smaller was responsible for Hollywood’s upcoming World Group clip “L L.”

A new version of Texas’ “Say What You Want Say” was directed by Peggio Strooo of H.S.I for Mercury. The latest clip supporting this Boyz soundtrack to “Nothing To Lose” turns up by Queen Latifah. “It’s Alright” was directed by Ramsey Gelbloum for Mega Large Production.

NEW YORK

Two recent efforts from 606 Music are Ben Folles Fivel’s “Brick,” a departure for Satellite director Kevin Bray and the label’s imminent debut from Taja Seville, “I & L,” directed by Matt Mahar of Mortal Films.

Peter Christopher was at the helm for “I’m Coming To Get You” from Miami’s youth sensation Hanson.

**OTHER CITIES**

Miami’s South Beach was the location for the shoot of Will Downing’s “All About You” directed by Arthur Jafa of Tony Kaye.

**PRODUCTION NOTES**

LOS ANGELES

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RECOGNIZE!

• BIGGEST R&B BDS DETECTED RECORD EVER
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COMBUSTION IF PLAYED AT A HIGH VOLUME. MAY CAUSE HEAD
NODDIN' AND TOE TAPPIN'. KEEP OUT OF REACH OF WALLEFLOWERS.
SEPTEMBER RIAA CERTIFICATIONS LED BY PINK FLOYD, BILLY JOEL

(Continued from page 15)

ist with the most multi-platinum records, taking No. 11 to her credit; Madonna now stands at No. 2 with 10. Several debut recordings rolled to no. 1 in September, although Neil Diamond's "Pieces Of You" (Atlantic) climbed to 6 million; Spice Girls' "Spice" (Virgin) vaulted to 5 million; Hanson's "Middle Of Nowhere" (Mercury, 3 million); Santana, "Make It Rain," (Columbia, 2 million); Puff Daddy & The Family, "No Way Out," Bad Boy Records, hit 2 million. (Puff Daddy's opus was simultaneously certified platinum and gold.)

Spice Girl's "Goodbye" was the best-selling single release of the year so far; the Notorious B.I.G.'s "Life After Death," certified at 6 million, is a two-CD set.

The 1997 singles of September were Backstreet Boys, "I'll Be There," Atlantic; Spice Girls, "Say You'll Be There," Virgin, 5 million; Various artists, "songbook," Warner Bros., 3 million; Various artists, "judgmental," Mercury, first.

The federal bureau, which has been investigating a BMG Direct complaint since December 1996, argues in its application that RCA A&R is not being allowed to obtain Warner master recordings to offer to its club members, BMG Direct has "suffered cumulative operating losses totaling $7 million to $18 million per year," and it has been "forfeited operating capital," By Warner's refusal to license its product, Billboard Bulletin, Oct. 1.

According to the application, BMG Direct has "suffered cumulative operating losses totaling $70 million to $18 million per year," forcing Warner to "refuse to license its product," Billboard Bulletin, Oct. 1.

We've given Warner's marketing objectives, says Besoalto. "One is to market the album as a souvenir of the theatrical experience, and the second is to appeal to a nationwide basis to position it to people who already own the soundtrack album or "Rhythm Of The Pride" and are still thinking about it, whether they've seen the show or not.

In the New York area, the label will focus on retail displays and merchandising programs, ticket giveaways, and display-incentive programs, and it will work with the Disney gift shops, one of which is situated alongside the New Amsterdam Theatre.

Besoalto says that Ticketmaster will also offer the cast, soundtrack, and "Rhythm" albums for sale for a short-term period. Besoalto says that rather than selling the soundtrack to sales, the Ticketmaster program "will end up directly leading people back to retail," Bus In 1997, had been planning a public offering of stock until Borders came up with a more attractive financing deal that included a nationwide expansion plan. Such a roll out would be a threat to established U.S. book chains W.H. Smith and Dillons.

In the second fiscal quarter, which ended July 27, Borders reported net sales of $500,000 on a 12.9% increase in sales to $663.3 million. In the same period last year, the company lost $2.2 million. Its shares closed at $26.50 in New York Stock Exchange trading at press time; its 52-week high is $36.52.
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Worldwide Specials and DIRECTORIES 1997

**RAP**
- **Issue Date:** November 22
- **Ad Close:** October 28
- **CONTACT:** Jill Carrigan - 213-525-2302

**Sound of the Cities: Chicago**
- **Issue Date:** November 15
- **Ad Close:** October 21
- **CONTACT:** Lezle Stein - 213-525-2329

**5th Anniversary Loud Records/SRC**
- **Issue Date:** November 15
- **Ad Close:** October 21
- **CONTACT:** Adam Waldman - 212-536-5172

**Germany, Switzerland, Austria**
- **Issue Date:** November 8
- **Ad Close:** October 14
- **CONTACT:** Christine Chinetti - 44-171-323-6686

**Naxos - 10th Anniversary**
- **Issue Date:** November 1
- **Ad Close:** October 7
- **CONTACT:** Adam Waldman - 212-536-5172

**Worldwide Dance**
- **Issue Date:** November 1
- **Ad Close:** October 7
- **CONTACT:** Jill Carrigan - 213-525-2302
  Christine Chinetti - 44-171-323-6686

**1998 International Buyer's Guide**
- **Publication Date:** December 11
- **Ad Close:** October 8
- **CONTACT:** Dan Dodd (US/Canada) - 213-525-2299
  Christine Chinetti, Ian Remmer - 44-171-323-6686
**Blockbuster to Focus on Core Video Biz**

(Continued from page 7)

blockbuster is a high-profile retailer in the video industry. The company has been in the news recently due to its acquisition of Savvis, a leading provider of cloud computing services. This acquisition is expected to help Blockbuster improve its online and mobile offerings, providing a more seamless experience for customers. With this in mind, Blockbuster has announced its strategic focus on its core video business, which includes both physical and streaming services. This move is part of a broader strategy to adapt to changing consumer preferences and stay competitive in the ever-evolving video market. Blockbuster's decision to focus on its core business is likely to impact its relationships with other companies in the industry, as well as its service offerings and financial performance. Overall, this change in strategy is expected to have significant implications for the video industry as a whole.
two albums stoke fires for Jamaica's SIZLAA

(Continued from page 14)

I'm trying to make some more soulful rhythm tracks that the Americans can understand easily," says "Black Woman" producer Iva Dion. "We just want to get across that level so Sizzla doesn't stray from what's in his heart, that's all. He's not trying to blow smoke over the earth, he's just trying to be real, and he's giving off what he is. Sizzla seems like a simple young man, so you've got to find the type of rhythm that suits his personality. How do you come up with that? Sizzla has a unique voice; he knows how to use it. He makes me work with the voice, and he delivers it in this manner, not to make a song, but he just needs a sense of direction and maturity in the business. But he's got a lot of artistry that people don't want to deal with."

Digital licensed "Black Woman" to Creeper Records for distribution in the U.S., Canada, and Europe. The set was issued Sept. 11 in the U.K.; generally for other territories no new terms are yet fixed. They're doing a grand promotion of the 'Black Woman' single, "Love Is Divine" on the U.S. singles charts this week, says Iva Dixon, who plans to produce a "Black Woman" video. Information on the international campaign for the single was not available at press time.

The Xterminator LP is a very serious matter, says "Black Woman" writer and producer Barry Bankston. "It's not going to be anything that NAC will pass on; it's the store's entire stock of vinyl and CD. Ethnically, it's a very difficult album for the Americans, since the international album was so much better than our first album."

As for the future, Sizzla says he hopes to have one or two albums released within the next year or two. He's currently looking at producers and writers like Vivian Sibbett, Faron Young, and others, and is considering a move to Canada. "I hope to have a new album out by the end of the year," he says. "I'm working on some new material, and I'm looking forward to getting it out there."

There are many more things going on in Sizzla's life, and he's always thinking about what he can do next. "I'm just trying to stay ahead of the game," he says. "I'm always looking for new things to do, and I'm always trying to be the best I can be. I'm always thinking about what I can do next, and I'm always trying to be the best I can be."
will record a duet album with guitarist Jim Hall, and he will appear on discs featuring all-star bands led by Marc Johnson and Metheny and company's switch to Warner Bros. could have been a senior VP of jazz and schlumpiest music. The new album really was a personal sound like I'm going overboard, but "Imaginary Day" is like a jazz "Revolver" or "Dark Side of the Moon." It completely changes your vision of what an album can be.

Warner Bros.' campaign on behalf of "Imaginary Day" kicked off the first week of October with a series of listening parties for the media and the trade in New York, Los Angeles, and Chicago with Metheny in attendance. The project is being recorded in studios, with separate listening experiences. The campaign has been mellow in the highest possible sense. It says little about a great album, first and foremost. And in keeping with the emphasis on "Imaginary Day" is that the album is, in fact, a lot of fun. The design is delicate, incorporating a graphic code that must be decoded if you want all the various items of text in the packaging.

Beyond the sure-fire appeal of "Filling Me," the inevitable abandon and long track record with the song "Imaginary Day" will make it a challenge for the album's contemporary jazz, radio, and record company's gets on the charts. sales success in the cosmopolitan markets like San Francisco, where Metheny has supported working both sides.

Bay Area public MAINSTREAM outlet KCBS and commercial smooth jazz station KSFE each played the album's current track from the Metheny Group releases and the leader's music in town. "KCBS, "We Like Jazz," Europe, and at KCSM, "Quartet" and "Ballerina" on KUOM were the 10 albums. Pulling Double Duty is Peter Prime's director/PD Dick Conte's primary viewpoint. Metheny tunes into the mainstream and will be working on the new release.

After the listener parties, Warner Bros.' marketing focus will be on the typically explosive and inevitably sold-out Metheny Group show at the Los Angeles Convention Center starting next month and running through the weekend. The band is organized by the Board of Trustees and also books its North American tours. The European shows are arranged by Marek Komar in Fulbrook, Germany. The project's compositions are produced by Metheny and Tony Levin (420 Music Inc., BMI). At retail in the tour markets, the album will in concert ads and listening posts to a greater extent than with any Warner jazz release before.

The Metheny Group's album garnerings SoundScans numbers many times the usual top jazz acts—particularly in the disc with its ambitious tours. Even though "Quartet" has been a huge hit, the record has sold still better than other recent titles. The Group has now added a second "Die/We Live Here" efficiently boosted sales, which stand at more than 200,000 since the album was issued in January.

Noting such hits as "Beyond the Sky" and exciting avant-garde artists such as the "Sign of Four," Adrian Pinto, jazz manager for the BMG outlet at 22nd Street and Broadway in New York, says, "I think our leader has really pulled a lot of us much guaranteed around here. As soon as it comes in, it goes out the door."

The Metheny Group's commercial clout continues to grow, as well as the following its international success. So, as Metheny has come to recognize, "The Group has only just become this long-term commercially viable musical organization following our instincts," he says. "What we do works on its own terms, and people seem to appreciate that."

We're always felt that there's a lot of people that would dig this music if they just got a chance to hear it. Every year in the course of touring abroad, we wind up on airplanes to next people, and it come up that I'm a music. So inevitably, I'm faced with them just what kind of music is it, and you never knew if you really like it."

"Wow, I never knew I could have people pick up one of our records, so much like."

The trio graces the cover of Rolling Stone this Oct. issue and will be doing various promotional activities with John Johnson and M. S. Publicity. Pepsi also appears on the HBO special "The Final Countdown.

The group is also doing massive radio advertising across the country, and will perform during the Radio/Print Monitor Radio Seminar & Awards, Oct. 16-18 in Orlando, Fla.
Spyro Gyra recently performed its special brand of contemporary jazz for a standing-room only crowd at New York's Music at Castle Clinton venue. The group has been touring throughout the summer in support of its latest GRP Records release, "20/20," which marks Spyro Gyra's 20th anniversary. Pictured, from left, are Phil Brennan, manager of Spyro Gyra; saxophonist Jay Beckenstein; Tommy LiPuma, president of GRP Records; Tom Schuman, keyboardist; Joel Rosenblatt, drummer; Julie Fernandez, guitarist/vocalist; Scott Ambush, bassist; and Steve Scherfield, VP of A&R at GRP.

Rhino Records recently gave employees' sons a chance to observe their parents work in several Rhino departments at their Take Your Sons to Work Day. Inspired by the national Take Our Daughters to Work Day, joining in for the day's events were a group of children from the Al Wooten Jr. Heritage Center, a Los Angeles-based program that organizes after-school activities as an alternative for kids who might otherwise have nowhere to go but the streets. Shown are the young participants with "Simpsons" composer Al Clausen, center, who made a special appearance.

Sixteen-year-old blues guitarist/vocalist Jonny Lang was recently awarded a Recording Industry Assn. of America-certified gold album for his debut release, "Lie To Me." Lang was presented the award while opening for Aerosmith in New York. Pictured backstage, from left, are Jim Caparro, president/CEO of PolyGram Group Distribution; Mel Mulvehill of Blue Sky Management; Lang; Al Cafaro, chairman/CEO of A&M Records; and James Klein of Blue Sky Management.

Fresh off the New Edition reunion tour, multi-platinum artist Bobby Brown took to the streets of Harlem, N.Y., for a photo shoot to promote his upcoming album, "Forever," on MCA. As fans flocked the set, Brown took time out to sign autographs, take pictures, and kiss babies. Pictured on location, from left, are a young fan and Brown.

RCA recording artist Vanessa Rubin performed selections from her current album "New Horizons" during a three-week engagement at the Algonquin Hotel in New York. Attending the opening-night performance, from left, are Bob Jamieson, president of RCA Records; Rubin; Jack Rovner, executive VP/GM of RCA; Michael Johnson, VP of urban promotions at RCA; James Boyce, co-national director of urban promotions at RCA; and Neil Foster, VP of finance administration at RCA.

N2K artist Blake Morgan and N2K Encoding Musick president Phil Ramone demonstrated the new e_mod digital downloading system at the recent JVC Music Fest in New York. Morgan performed his single "Lately," which was mixed by Ramone on the new system and made ready to six hours later. Celebrating the demonstration, from left, are Chris Bell, VP of Creative Technologies, Morgan; and Ramone.

RCA Victor recently held a launch party to promote the release of the original cast recording of "Titanic." Celebrating the event, from left, are Harry Palmer, senior VP BMG Classics; Maury Wills, composer of "Titanic;" and Bill Roskenfield, VP, Broadway A&R, RCA Victor.

Windham Hill Jazz/Peak Records ad the Rippingtons took time from its performance at the JVC Jazz Festival at the Hollywood Bowl in Hollywood, Calif., to celebrate "Black Diamond," the title track from the group's most recent album, being the No. 1 most-added single on jazz radio. The album is the group's 10th anniversary recording. Pictured backstage, from left, are Andi Howard, president of Peak Records; band member Russ Freeman; and Steve Vining, president of the Windham Hill Group.
MILLIONS OF CANDLES: Elton John’s “Candle In The Wind 1997” (Rocket/Atlantic) reached 2.5 million singles sold in its first week, becoming the fastest-selling single of all time. John’s tribute to Diana, Princess of Wales (who died the previous week), was the last chart-topping hit of the legendary Rocket Records stable, which spun off 16 Top 10 singles during its peak run.

Although “Candle In The Wind 1997” reached critical mass at radio on Week 1, the song re-bulletins on Hot 100 Airplay at No. 29 with 31 million airplay weeks ago, the song re-enters Hot 100 Airplay at No. 12 with 10 million airplay weeks ago, the song re-enters Hot 100 Airplay at No. 12 with 10 million listener impressions and has consistently posted No. 12 airplay since its release.

Thus, the song’s success is determined by its airplay singles and points. It is the first song to chart in the Top 10 for 15 weeks.

SNEAK PEAK: The chart year used to determine Billboard’s Year in Review charts clocked in seven weeks in the running. There’s an early look now at how the chart may fall in the Hot 100 Sales category. The Hall of Fame announced its nine inductees for 2019, and the list includes the top-selling country acts in 2018. The act with the most airplay this year is determined by the song’s sales and points.

As far as we know, there is no other chart that measures airplay alone. Billboard will not just post sales unless it gets enough airplay to reach No. 1 on Hot 100 Airplay. If any week in any year the second song’s airplay points over 75 million, the song is considered a No. 1 hit. The act with the most airplay points is considered the best-selling country act of the year. The act with the most airplay points is considered the best-selling country act of the year.

A&R. MARKETING SAVVY POWER WB JAZZ SURGE

(After seven pages)

with issuing unusually polished material that reaches well with the station’s listeners.

In the case of some kind of consistency that runs through the Warner Bros. catalog, it’s that all top-quality reissues, says Stewart. “They’re one of the few labels that are actually sharpening their catalog and spending money on their artists. And remember, they’ve got many stations that are doing very, very well in the right places, and they’re making more money than they ever did before. And they’ve got a very, very consistent strategy. The saxophone acts and real acts have some great, real artists that we’re really happy with.

Addressing the advent of the contemporary jazz format and world singles, Stewart says, “It’s hard to imagine that a lot of today’s pop boomers are loving in to the jazz scene. Jazz is something you can listen to and enjoy in any lifestyle. You see the range in the songs on this list of artists, and it’s getting a lot of airplay. It’s getting a lot of attention from people of all ages. We’re hearing a lot of fantastic new artists that are really taking the jazz format and making it their own. It’s a wonderful thing that’s happening in the jazz world right now.”

A forthcoming album by a likely to be a contemporary jazz chart topper not worth paying a lot of attention to. It’s been a long time since we’ve been to the jazz scene. Even as a jazz enthusiast, we’re still one of the few true jazz purists.

Meanwhile, the label has also been able to release some new songs in the format. Boney James, for example, is appearing on the label’s latest chart-topper, “What’s Wrong.” The song is from the label’s upcoming album, “FIRE.”

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### No. 1/Hot Shot Debut

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Week(s)</th>
<th>Place</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;Candle in the Wind (Something About the Way You Look Tonight)&quot;</td>
<td>John Denver</td>
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### Greatest Gainer/Airplay

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<tr>
<th>Artist</th>
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<tr>
<td>Chumbawamba</td>
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### Greatest Gainer/Sales

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<tbody>
<tr>
<td>The Freshmen</td>
<td>&quot;I Cared About You (From &quot;Soul Food&quot;)&quot;</td>
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### Billboard Hot 100 Singles

<table>
<thead>
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<th>Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>50</td>
<td>&quot;I Say A Little Prayer (From &quot;My Best Friend's Wedding&quot;)&quot;</td>
<td>Dolly Parton</td>
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<tr>
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<td>&quot;Go On&quot;</td>
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<td>Tom Petty</td>
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<td>&quot;No One&quot;</td>
<td>Mariah Carey</td>
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<td>57</td>
<td>&quot;Gotham City From &quot;Batman &amp; Robin&quot;&quot;&quot;</td>
<td>Various Artists</td>
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<tr>
<td>58</td>
<td>&quot;Take It to the Streets&quot;</td>
<td>Matchbook Kids</td>
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### Billboard Hot 100 Airplay

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“Absolutely Loaded
with NEW indispensable information!”

Dick Bartley, Host and Producer
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and “Yesterday...Live!” - ABC Radio Networks

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More Stats...
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Shows the flip side of every charted vinyl single and additional tracks on cassette singles and CDs.

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"Hot 100" Hits!
Lists an artist’s hits on Billboard’s "Hot 100 Airplay," "Hot 100 Singles Sales," "Christmas," "Honor Roll of Hits" or "Coming Up Strong" charts (in artist/ title sections).

Artists’ Biggest Hits
& Hot Chart Eras
At A Glance!
• Top 3 or 5 hits of an artist with 10 or more charted hits appear below the artist’s bio. • Biggest hit of an artist with 5 or more hits is underlined. • Top 10 hits are shaded with light grey. • 0 marks all #1 hits. • Peak positions of 5 or more consecutive Top 20 hits are shaded with light grey.

Handy Crossover Cross-Reference!
Highlights records reaching #1 on other major Billboard charts and artists with other “Mainstream Rock” or “Modern Rock Tracks” chart hits.

Updated Record Price
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Essential Chart Data On Every
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• Peak position
• Chart debut date
• Total weeks charted
• Original label and number
• Peak position on Billboard’s multiple weekly ’55-’58 Pop singles charts (“Top 100,” “Best Sellers,” “Juke Box,” and “Disc Jockey”). • Peak position on Billboard’s special weekly ’84-’96 “Hot 100 Airplay” and “Hot 100 Sales” charts
• Total weeks at #1 or #2
• RIAA Platinum/Gold singles • Special singles (re-releases, Christmas, Novelties., etc.) indicated with letter symbols

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**Top Selling Albums**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Album Title</th>
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<tr>
<td>1</td>
<td>DREAM THEATER</td>
<td>Images (10.98/16.98)</td>
<td>COLUMBIA</td>
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<td>2</td>
<td>THE MIGHTY MIGHTY BOSSTONES</td>
<td>Let's Face It (10.98/16.98)</td>
<td>RUGGED BUMBLE BEAR</td>
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<td>Toddysaver (10.98/16.98)</td>
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<td>There Is No Hope (10.98/16.98)</td>
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<td>VARIOUS ARTISTS</td>
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*THE TOP-SELLING ALBUMS COMPARED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY THE BILLBOARD*
Huntington's Disease Organization to Honor Guthrie Family (Continued from page 7)

Huntington's Disease is the third most common inherited brain disease. The disease affects a person's ability to move, think, learn, reason, and communicate. It is a progressive, degenerative disease that eventually leads to death. People with Huntington's Disease usually develop symptoms between the ages of 30 and 50, and the disease progresses over time. There is no cure for Huntington's Disease, but there are treatments that can help manage the symptoms and improve quality of life.

The Huntington's Disease Organization (HDO) was founded in 1991 by Norma Guthrie, the mother of Woody Guthrie, a folk singer and songwriter known for his music and activism. The organization was created to raise awareness about Huntington's Disease and support research toward finding a cure.

Guthrie was a prominent figure in the American folk music scene and a member of the folk revival movement of the 1950s and 1960s. He wrote songs about social and political issues, including labor rights and the Great Depression. His music has been widely covered by other artists and has been used in films and television shows.

In honor of Guthrie's contributions to both music and social justice, the HDO has chosen to honor the Guthrie family with the Guthrie Foundation. This foundation is established to promote awareness and support for Huntington's Disease research.

The Guthrie Foundation has also contributed to the organization's efforts to raise funds for research. The foundation has sponsored several events, including a benefit concert and a gala, which have raised significant amounts of money.

The Guthrie family has been actively involved in the organization and its efforts to support research. They have participated in various fundraising events and have provided encouragement and support to those affected by Huntington's Disease.

In conclusion, the Huntington's Disease Organization has chosen to honor the Guthrie family with the Guthrie Foundation. This foundation is established to promote awareness and support for Huntington's Disease research. The Guthrie family has been actively involved in this effort and has provided encouragement and support to those affected by the disease.
mision than most. His company's first-half shipments were up by 50% according to industry data, thanks to hits by such acts as globe and Namie Amuro. "I think (the industry) has to be getting ready for a time when, because we are facing the end of the year," Yoda adds, "Cutting back on budgets and checking out artists will downsize the industry, which wouldn't be good."

PolyGram, a powerful force in the market, is responding to tough times with a "Big 10" campaign, in which it is cutting back by 10% in each of the following areas: the average number of releases, the number of releases, the cost of promotion, and marketing, and the cost of cover design. "We all want to give this the Big 10," says PolyGram K.K. president Keichi Ishizaka. "The market is shrinking, and we have to respond." PolyGram's first-half shipments were down roughly 12%, with foreign-repertoire shipments off 20%.

One of the company's other responses pricing Elton John's "Candle In The Wind" at $1.99 compared with the usual CD-single tag of $1,000 yen ($8.20)."The situation has prompted an unusual number of label switches by prominent artists, among them Dreams Come True (Sony to Virgin/ Toshiba-EMI), Caanada N. (Toshiba-EMI) to (For Life to EastWest), Toshiya Nigasaka (Toshiba-EMI) to For Life, Noriyuki Makahara (WEA/Atlantic) to Chace & Ask (Pony Canyon to Toshiba-EMI). "If the industry is shaky, artists move around," says Jack Matsunuma, managing director of BMG Japan's Arista division. "The competition is more force, so then you want to steal someone." (Matsunuma themselves transferred—from Sony to BMG—last year, reflecting another trend in this down market: executive mobility.)

The Arista executive is reducing his division's new-release output. "We need to prioritize more," he says. The label is also focusing more on imports, although the weaker yen has made them more expensive than a couple of years ago. "It's a good idea to shift some smaller releases to imports. Matsumura continues, "so that we as a label can maintain control and cut down on work—it's not about translating foreign notes into Japanese—and concentrate instead on major or promising releases.

"Cutting back on marketing [budgets] is the last thing you want to do. You should cut many other costs, such as the cost of CDs themselves, distribution, recording, before cutting marketing and promotion. This is what everybody's doing right now." The label is focusing on imports, although the average cost of these is around $8.20. PolyGram K.K. president Keichi Ishizaka.

Several record companies are said to be reviewing plans to take early retirement, although because of the Japanese tradition of lifetime employment, they are reluctant to publicize this. BMG Japan, for example, is considering the early retirement of a number of staff after sales for the year ending June 30 fell by 19% from the previous year, or $3.3 billion yen ($44.4 million). The label says it is cutting its domestic artist roster by two-thirds from the current total of 11 artists.

At independent label PolyStar, six of the label's 70 employees have left—not to be replaced—since the beginning of the year. (PolyStar's Japanese first-half shipments were down 30%.) "Our purpose is not to cut work force but to recognize the many on a more functional basis," says Nobuhiko Yamazaki, head of the label's administrative division.

Compounding the trading difficul-

SOURCE: RECORDING INDUSTRY ASSN. OF JAPAN

**Japanese Record Market Shipments Value 1987-1996**

<table>
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</table>

**TRIO SETTING SUITS SUMMERS**

(Continued from preceding page)

with this record, and we're planning on one or two more."

Soon after the album's release, Summers will embark on a tour of major U.S. markets, with a European leg to follow early next year.

Retailers contacted by Billboard are enthusiastic about the group's "The Last Dance Of Mr. X." Ky Springer, GM at Penny Lane Records, a six-store chain based in Pasadena, Calif., says, "Andy used to shop our store in Venice, so we'd keep his records around and feature him as a local artist. Rumors of a Police reunion and a repackageing of their hits might help fuel any solo releases by the guys in the band. There will always be a hardcore following for the Police, and the hits have everything to do with the group. I would say the release will probably engage older demographic. I wouldn't expect it to be multi-platinum, but he sells 25,000, 50,000, he should consider it successful."

Between now and the release of the record, Summers will be performing a series of shows with Victor Baglioni in Argentina and Brazil.
Homefront
An Update on BMG Events & Happenings

Billboard Song Contest Hums Into 8th Year

Billboard magazine has just kicked off the Eighth Song Contest. Now entering its third week, the song contest is sponsored by Gibson Musical Instruments and co-sponsored by Billboardies Sunglasses. "TAXI" is the independent A&R vehicle, Audios, and Disc Makers.

In addition to cash prizes, winners of the Billboard Song Contest will receive tophit-of-the-line instruments, microphones, sunglasses, A&R services from TAXI, and single-song publishing contracts with McShan Smith Music. Winning songs in each category will be top industry professionals, including recording artists, producers and personal managers, who will decide which titles will be included on Disc Makers CDs. The winner of the performance category will receive a complimentary studio session at Cornerstone Recording Company of Oklahoma City.

To obtain an entry form call 405-232-1317, or visit the website at www.billboard.com/songcontest or see your local participating Gibson dealer. Enter before October 15, and you will receive an official Billboard Song Contest tote-shirt. All entries must be received by December 15, 1997.

U.S. Lights 3.4 Million ‘Candles’

What’s No. 1 on the Hot 100? The answer, my friend, is “Candle In The Wind.” The most anticipated chart entry in memory is Elton John’s 1977 reworking of his classic song from 1973. The old “Candle” by Billie Jean King and Bernie Taupin as tribute to Diana, Princess of Wales.

It may seem mundane to discuss chart trivia given the tragic circumstances that led to the release of this two-sided hit. But that’s what this forum is all about, and there is much to say about this remarkable single that set a record by selling 3.4 million copies in the U.S. in one week.

No subject has generated more letters from Chart Beat readers in the past 12 months than John’s unbroken string of having at least one top single every year since 1970. He shattered Elvis Presley’s 22-year run of top 40 hits with “The One” in 1992, and this release on John’s Rocket label instantly expands his streak to 25 consecutive years.

“Candle In The Wind 1997” “Something About That Way You Look Tonight” is John’s ninth No. 1 (counting “That’s What Friends Are For” by Dionne & Friends), but the first to enter in pole position. It’s the seventh single in the rock era to debut at No. 1. John, however, was the first artist to have an album open at No. 1 (“Captive Fantastic And The Brown Dirt Cowboy” in 1973). “Candle” expands Elton’s chart span of No. 1 singles to 24 years, eight months, and two weeks, dating back to “Crocodile Rock.” That’s the second-longest chart span in the rock era when considering an artist’s entire career; the only artist with a longer chart span is Michael Jackson.

John and Taupin move into third place among songwriters with the longest chart span of No. 1 hits. The only writers with longer chart spans are Brian Holland and Lamont Dozier in 1958.

Personnel Directions

Billboard associate publisher Jim Beloff has announced two promotions in the North American sales department. Pat Jennings and Leslie Stein have been named Eastern advertising director and Western advertising director, respectively. In addition to their current responsibilities, each will manage the efforts of the sales staff in their region.

Jennings began working full-time for Billboard in 1992 as director of marketing and sales for Europe. She then became Eastern advertising manager for Billboard in New York. Prior to that Jennings was an international manager for both Billboard and The Hollywood Reporter.

Stein began her career at BPI with The Hollywood Reporter in 1991. She joined Billboard in Los Angeles three years ago as Western advertising manager.

Beloff says of the appointments: “Pat and Leslie are two of Billboard’s most talented sales executives. I am eager to see what both of them can accomplish in these much deserved new positions.”

Billboard Music Awards

Las Vegas • Dec. 6, 1997

For more information, contact Susan Mace at 212-336-5173

1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Resort, Orlando, Fla. • Oct. 16-18, 1997
98th Annual Billboard Music Video Conference & Awards
The Beverly Hills, Beverly Hills, Calif. • Nov. 20-22, 1997
Billboard’s 1998 International Latin Music Conference & Awards
Barbary Bay Marriott, Miami, Fla. • April 7-8, 1998
Billboard’s Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998

For more information, contact Maureen Ryan at 212-336-5002.

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