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IN MUSIC NEWS



Twain's Mercury Follow-Up Showcases Variety Of Sounds

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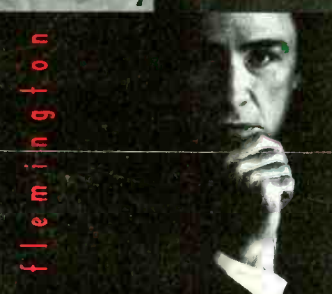
THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT

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Ska Fever Surges Into A New Era

Genre's Latest Revival Brings Music Stateside

BY CARRIE BELL

LOS ANGELES—With the radio and retail success of No Doubt and Sublime, ska is suddenly bigger than ever. Most major labels are experimenting with at least one skankin' band, and indie specialty labels are continuing to pump out new releases and compilations.

But while ska is enjoying a mainstream resurgence now, some ska musicians and radio programmers fear the inevitable backlash. Longtime supporters of the music, however, say that they will stand by ska even if it once again falls out of music-industry fashion.

Ska first rose to prominence in

Jamaica in the '60s. In the late '70s, England caught the bug. Now, ska's third wave has found success in the U.S.

Among the recent ska-influenced hits are Sublime's 1996 Gasoline Alley/

MCA self-titled third album, which is No. 40 this issue on The Billboard 200, in its 62nd week. Two tracks from the album are on this issue's Modern Rock Tracks chart: "Wrong

Way" is No. 10, while "Doin' Time" is No. 34.

No Doubt's Trauma/Interscope album "Tragic Kingdom" is No. 7 in its second week on the Top Pop Catalog Albums chart after spending 60 weeks in the upper half of The Billboard 200.

(Continued on page 92)



REEL BIG FISH



LESS THAN JAKE

Current Craze Opens Doors For Classic Acts, Reissues

BY CARRIE BELL

LOS ANGELES—With the increasing success of new ska-influenced artists, labels are digging into the vaults to release classic ska material, while some of the bands responsible for those songs are gearing up for comebacks.

The Specials, the fore-runners of 1979's 2-Tone ska revival, recently signed to the MCA-affiliated Way Cool Records and are working on a new album.

Geffen has rereleased albums by the Specials' cohorts Madness, while a number of labels have recently released classic material by the Skatalites, whose roots go back to the mid-'60s first wave of ska. Island has issued compilations filled with classic

(Continued on page 92)

Parallel-Import Plan Has Aussie Biz Up In Arms

BY CHRISTIE ELIEZER

CANBERRA, Australia—The Australian government has paved the way to relax parallel-import restrictions—sparking a run-in with the music industry here, which is taking to the TV and

radio airwaves in an attempt to win consumers over to its side of the heat-

(Continued on page 101)



SEE PAGE 63

Fogerty Roadwork Driving Sales Of Artist's WB Set

BY DOUG REECE

LOS ANGELES—"Got a one-way ticket to the open road, c'mon/Got a red line engine and I'm rarin' to go," croons John Fogerty in the refrain to "Hot Rod Heart," the forthcoming single from his critically praised Warner Bros. release "Blue Moon Swamp."

It's one of rock's seminal voices calling listeners on the mythical American road trip and a fitting invitation, considering Fogerty's highly successful Blue Moon Swamp tour has been hailed by critics as one of the most impressive

concert events of the year.

In addition, the road trek has anchored promotional efforts for the album, which is No. 96 in its 20th week on The Billboard 200 and has sold more than 364,000 copies, according to SoundScan.

Yet in spite of the critical raves and the obviously strong effect of the tour on attendees, Fogerty is still battling a reluctance on the part of mainstream media outlets to expose heritage artists.

"Sometimes with an older act, no matter how great the talent, it's not obvious that you're going to reach the

(Continued on page 91)



FOGERTY

New Troubles For Rap Act Wu-Tang Clan

BY CHRIS MORRIS

LOS ANGELES—The troubled rap group Wu-Tang Clan has been hit with two civil lawsuits—one filed by a Loud Records promotion man who claims he was beaten by members of the act, the other by a woman who says she was injured when a member of the act jumped off the stage and landed on her at a concert in Pennsylvania two years ago.

(Continued on page 101)

Music Biz, EU Execs To Meet On C'right Issue

BY JEFF CLARK-MEADS

LONDON—A top-level record industry delegation is to meet with the European Union's copyright commissioner

NEWS ANALYSIS

Tuesday (14) to argue for labels' rights in the digital arena. The effectiveness of the executives' case will be a major factor in the balance of power between copyright holders and digital media companies in the EU for the foreseeable future.

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BADU

Badu Among Nominees For Billboard Music Video Awards

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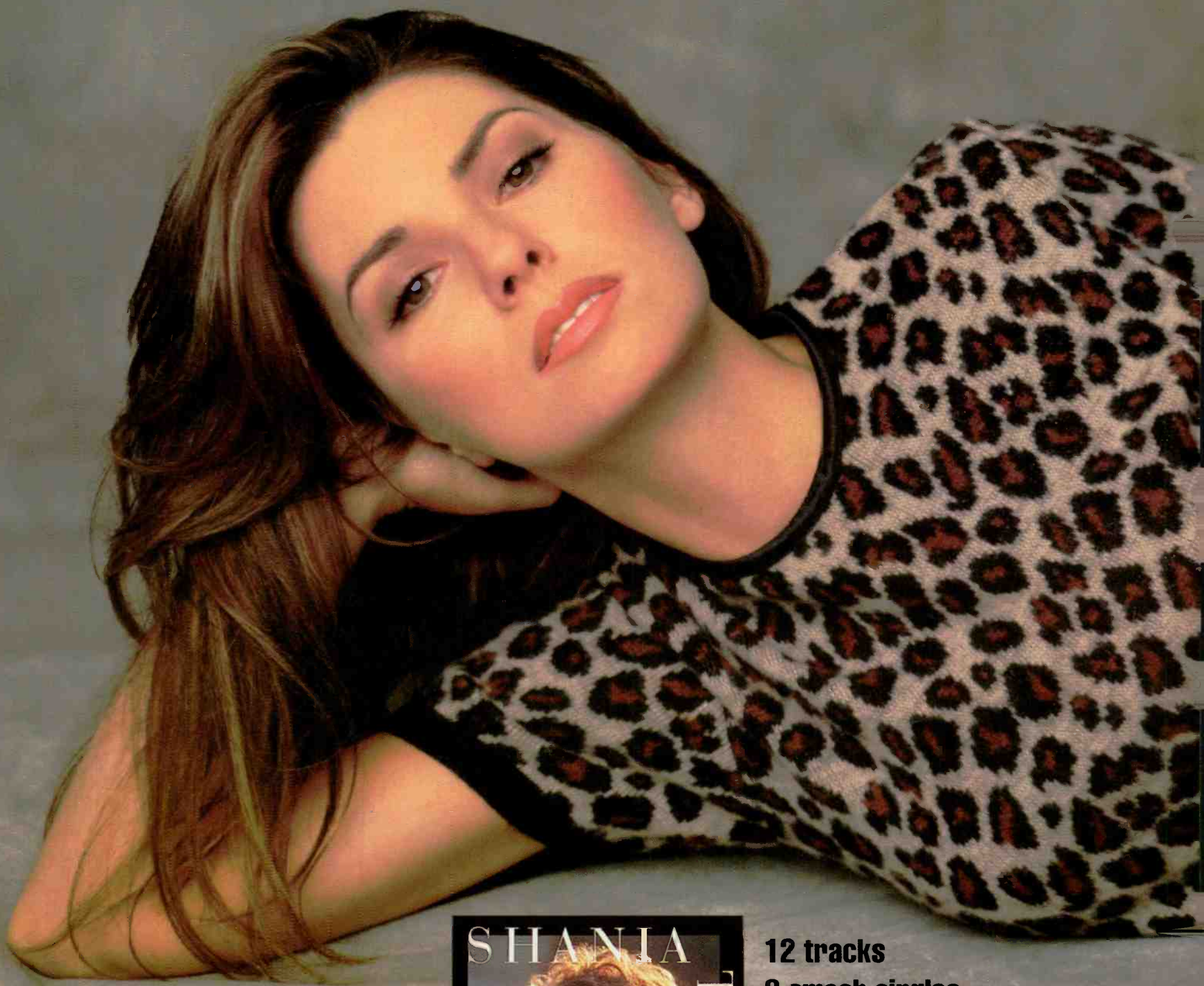


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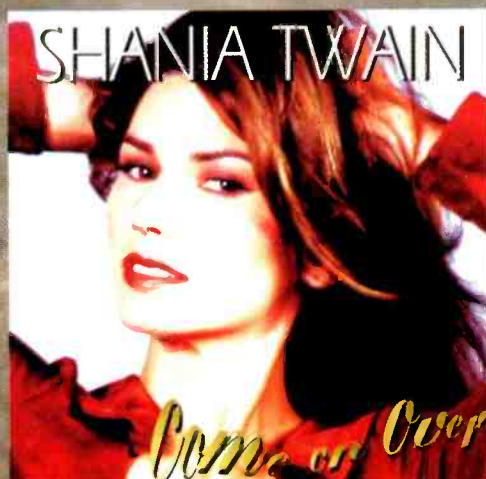
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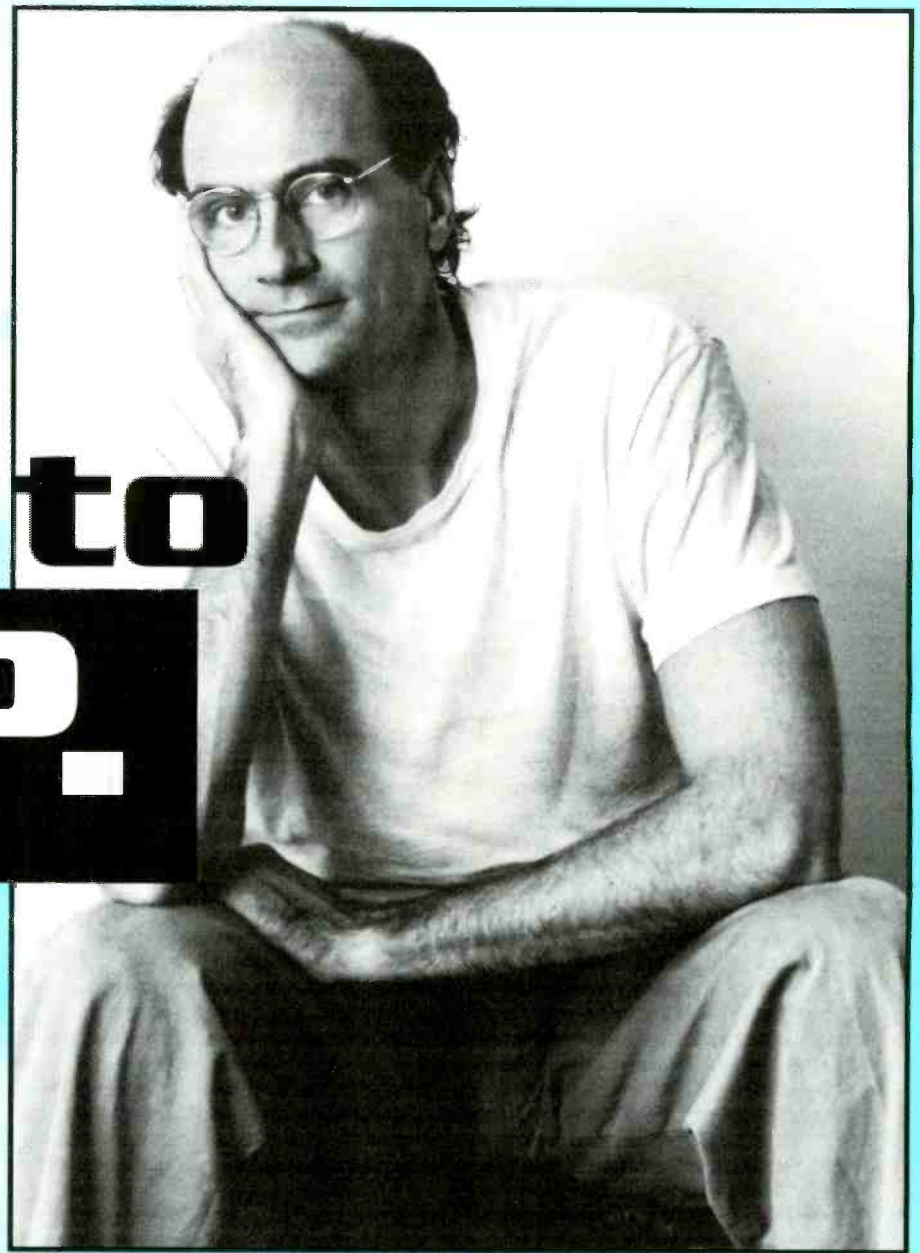


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Welcome to ASCAP, Sweet Baby James.

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Women Lead Billboard Music Vid Nominees

Badu, Apple, Elliott Are Vying For Multiple Awards

BY DYLAN SIEGLER

NEW YORK—Erykah Badu, Fiona Apple, and Missy "Misdemeanor" Elliott are among the artists racking up multiple nominations in the 1997 edition of the Billboard Music Video Awards. To be presented Nov. 22 at Billboard Live in Los Angeles, the awards mark the culmination of the Billboard Music Video Conference, which is being staged Nov. 20-22 at the Beverly Hilton. For the first time this year, the awards show will be cybercast over the Billboard Online and JamTV World Wide Web sites.



APPLE

Badu's videos for "Next Lifetime" and "On & On" both received nominations for best clip and best new artist clip in the R&B/urban category.

"On & On" is also up for the annual Maximum Vision Award, which honors the video that best advances an artist's career. Paul Hunter also received a nomination for director of the year for "On & On," which places Badu in the starring role in scenes inspired by Steven Spielberg's 1985 film "The Color Purple," based on Alice Walker's novel.

Apple is another strong contender, with a total of four nominations for her "Sleep To Dream" clip. In addition to a director nomination for Stephane Sednaoui's work on the

video, "Sleep To Dream" is nominated for best clip and best new artist clip in the pop/rock category. The clip is also in the running for the Maximum Vision Award.

Spice Girls, Jamiroquai, Elliott, and the various projects of Wyclef Jean, including the Fugees and Refugee Allstars, are also contenders for multiple awards. Two-time nom-



inees include Robyn, Wink, Wild Orchid, Elliott, Rick Braun, Zachary Breaux, Talk Show, and de Talk.

The 1997 awards will be given in nine musical categories: alternative/modern rock, contemporary Christian, country, dance, hard rock, jazz/AC, pop/rock, rap, and R&B/urban.

In the multi-stage nomination process, videoclips released between Sept. 1, 1996, and Aug. 31, 1997, were submitted by more than 100 major and independent labels for consideration. Artists are eligible for nomination in any category applicable to their genre.

Nominating committees composed of music video programmers, independent pro-

ducers, and media experts then chose the final nominees.

The nominees for the Maximum Vision and director of the year awards were selected by a panel of Billboard editors from among nominated clips. In addition to Badu and Apple, nominees for the Maximum Vision Award are Elliott, for "The Rain (Supa Dupa Fly)"; Jamiroquai, for "Virtual Insanity"; and Prodigy, for "Breathe."

In addition to these annual awards, the 1997 event will include the new FAN.tastic Video compe-

dition, which will take place exclusively on Billboard Online (<http://www.billboard.com>). Fans can go to the site starting Monday (13) to vote for one of the five nominated clips. The five clips up for the award—by Paula Cole, Shawn Colvin, Jewel, Spice Girls, and the Wallflowers—were the most-played videos according to Broadcast Data Systems monitoring from Jan. 1 to Sept. 30.

While votes for the main awards are being submitted in advance by past Billboard Music (Continued on page 97)



ELLIOTT

Need For C'right Bill Seen In Ruling By Federal Judge

BY IRV LICHMAN

NEW YORK—Lose two legal battles, but win the legislative war? For the U.S. music publishing industry, that may be the case.

From the view of various rights and lobby groups within the copyright community, a U.S. District Court judge's opinion in a Nashville copyright case only adds further urgency to the need to pass copyright legislation now before the U.S. House of Representatives, which addresses issues underlined in the now-settled La Cienega vs. ZZ Top case (see story, this page).

In the latest case, Judge Robert L. Echols of the U.S. District Court in Nashville dismissed on Sept. 25 a suit in which the plaintiff charged copyright infringement against another publisher. In his ruling, Judge Echols turned, in part, to a federal appeals court decision that invalidated the '40s copyright of a John Lee Hooker/Bernard Besman song, "Boogie Chillen" (allegedly refashioned by ZZ Top into its first big hit, "La Grange") because it violated the old 1909 Copyright Act when a 1949 original recording of the song did not have affixed to it a notice of copyright.

Industry publisher groups, including the National Music Publishers' Assn., claim that industry usage and passage of a new Copyright Act in 1976 (effective Jan. 1, 1976) make such notice unnecessary. Judge Echols also noted that the 1909 act left vague a definition of what constitutes "publication" of a song.

In the Nashville action, Aubrey Mayhew of Dream City Music sued Tommy Allsup of Konawa Music Publishing, charging copyright infringement of a song, "A Big Ball In Cow Town," penned by the late Hoyle Nix. Allsup claimed that the failure to affix notice of copyright entitled him to copyright a new arrangement of the song. Judge Echols denied the plaintiff's motion for summary (Continued on page 97)



Selling Out The Stones. The Rolling Stones kicked off their North American tour with a sold-out performance at Soldier Field in Chicago. The group is performing tracks from its most recent set, "Bridges To Babylon," on Virgin Records. Pictured backstage, from left, are Ken Berry, president of EMI Recorded Music; Stones Charlie Watts and Mick Jagger; Nancy Berry, vice chair of Virgin Records America and Virgin Music Group Worldwide; and Stones Keith Richards and Ron Wood.

MCA Is Victor In Supreme Ct. Refusal To Hear Charly Case

BY BILL HOLLAND

WASHINGTON, D.C.—The Supreme Court Oct. 6 refused to review an appeals court decision that Charly Records Ltd. and its affiliates had violated the rights of MCA Records by marketing records from the Chess Records "Masters" collection, thus handing Universal Music's MCA a final legal victory in its 5-year-old dispute with the U.K. company (Billboard Bulletin, Oct. 8).

The initial 1992 U.S. District Court ruling awarded MCA \$8.4 million in copyright-infringement-violation damages for Charly's illegal use of the classic '40s-'70s blues and R&B catalog. The label, now in receivership as Charly International Holdings Inc., had challenged the federal California District's jurisdiction to consider the dispute.

Last year, a British court also sided with MCA in a similar case, awarding damages of \$662,000. Charly had changed its names eight times before that hearing; the court order to

Charly to take Chess product off the market was carried out by a successor, Night and Day Distribution. The U.K. court also found MCA's "chain of title" to be in good order, stemming from its 1986 purchase of Sugar Hill, the previous owner of the Chess catalog (Billboard, May 4, 1996).

A spokesman for Universal said in a statement Oct. 8, "The Supreme Court's decision puts an end to Charly's appeals. We are extremely pleased that our rights to the Chess catalog have again been vindicated."

In other Washington news, the House Judiciary Committee passed two important industry bills Oct. 7. Both bills now go to the House floor, where passage is virtually assured, according to insiders.

The "La Cienega" bill, H.R. 1967, closes a loophole in U.S. copyright law and overrides a recent strict court ruling that put in peril all pre-1978 music copyrights (see story, this page). It is strongly supported by songwriters (Continued on page 97)

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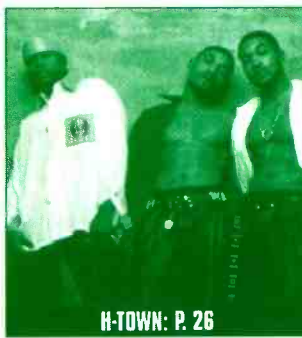
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Billboard **Elton John** **SPECIAL ISSUE**
Billboard's October 4, 1997, commemorative special **Elton John — 30 Years of Music With Bernie Taupin** is now available through our back issues department. Call 212-536-5223 to reserve your copy for \$8 while supplies last.

COMMENTARY

Early Action Is Key In Assisting Addicts

BY DR. JILL COOPER

Three years ago, in the wake of the tragic suicide of Kurt Cobain, there was much written in these pages about the need to reach out to recording artists in trouble and how best to do that. I offered a viewpoint, as a professional who provides services and is familiar with the limitations of many recovery programs, on the problems of applying standard remedies to the creative community (Billboard, July 30, 1994).

The issue is no less significant today, even if the large-type headlines have abated for a time. In fact, it is more important to stay vigilant to the earliest signs of crisis and addictions when industry attention is momentarily turned elsewhere.

The reason is simple: Most addicts do not voluntarily enter treatment. In-

creasingly negative external consequences and circumstances are responsible for most admissions into treatment. But by staying alert, and intervening at the earliest possible stages, those individuals who

'When you suspect or are aware of an addiction in an artist with whom you work, you are in a position to become part of the solution rather than part of the problem'

Dr. Jill Cooper, J.C./Ph.D./M.F.C.C., is in private practice in San Francisco. She treats musicians for creative blocks, band conflicts, and addiction.

surround an artist or loved one who is using can help them get the assistance they need.

How should this be done? When you suspect or are aware of an addiction in an

artist with whom you work, you are in a special position to become part of the solution rather than part of the problem. Addicts increasingly hide their use and become isolated as their disease progresses. But addicts love to talk about drugs. I am frequently consulted by industry people who have witnessed something suspicious about an artist. I suggest that he or she take advantage of the opening and engage in a discussion about drugs, using a technique called "active listening"—instead of trying to respond in ways that "help" the addict, simply *listen* and gather information. The difficulty people encounter doing this is their fear of discussing drugs with, and the judgment they feel toward, a possible addict. Usually a little coaching and education eases the way.

(Continued on page 100)

Commentaries appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of Billboard or its management. Commentaries should be submitted to Commentary Editor Marilyn A. Gillen, Billboard, 1515 Broadway, New York, N.Y. 10036

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Indie Label Thump Signs With Universal Distribution

■ BY CHRIS MORRIS

LOS ANGELES—After seven years as an independent, Walnut, Calif.-based Thump Records has signed an exclusive distribution pact with Universal Music and Video Distribution.

The deal, which was finalized Oct. 1, will bear its first fruit with the Oct. 28 release of "Latin Legends Live," a new concert release featuring Malo, Tierra, and El Chicano; "Renee Renee's Greatest Hits," a package devoted to the bilingual Latino

group; and new volumes in Thump's "Flashback Disco" and "Lowrider Oldies" series (Billboard Bulletin, Oct. 6).

Thump also releases the "Old School," "TRD" (Thump Retro Disco), "Old School Love Songs," "Old School Rap," and "Quick Mix" series and releases dance-oriented material by such contemporary acts as teen diva Katalina.

Jim Urie, executive VP/GM of Universal Music and Video Distribution, (Continued on page 100)

New Spice Girls Album Should Get Lift From TV, Film

■ BY HOWELL LLEWELLYN

GRANADA, Spain—Television marketing and a film tie-in are expected to heat up sales for the new Spice Girls album, due worldwide Nov. 3, according to Virgin U.K. president Paul Conroy.

Conroy and Spice Girls spent some 24 hours in Granada Oct. 6-7 to unveil the new album, "Spiceworld," and to discuss the film and a forthcoming yearlong world tour, which kicks off Feb. 19 in Denmark. The film, "Spice—The Movie," opens Dec. 26 in the U.K. and, in the words of Conroy, will "roll around the world" after that.

The Spanish setting for the launch had more than a tenuous connection to the Girls' new single. "Spice Up Your Life," which debuts worldwide Monday (13), is graced with a touch of Latin sounds, in keeping with the European vogue for such music this year.

"Spice Up Your Life" was exclusively previewed in the U.K. on the Sept. 27 edition of the BBC's "National Lottery Live" program, which attracts audiences of more than 9 million.

Spain is also fervent Spice Girls territory. During the unveiling event here, Virgin Records Spain director general Lydia Fernández presented the group with a disc commemorating 1 million sales of its former album in Spain alone, making the country the third-biggest Spice Girls market in the world after the U.S. and the U.K., even though it is only the 11th-largest market in International Federation of the Phonographic Industry ratings.

The Virgin U.K. act's "Spice" has (Continued on page 94)

American's Nashville-L.A. Flights Restored After Music Biz Protests

■ BY DAN DALEY

NASHVILLE—Citing a response that "overwhelmed" the airline, American Airlines has restored nonstop service between Nashville and Los Angeles, a route it had canceled July 30 (Billboard, Aug. 30). The announcement, timed to coincide with the Country Music Assn.'s (CMA) awards show broadcast Sept. 24 from Nashville and revealed from the stage at Opryland by CMA executive director Ed Benson before the telecast, added that American would also add a second Nashville-

L.A. nonstop flight, providing both morning and afternoon service between the two entertainment centers (Billboard Bulletin, Oct. 3).

American Airlines' cancellation of its last remaining nonstop, which temporarily eliminated first-class service between L.A. and Nashville, provoked an outcry from the entertainment industry in both cities. Producers, managers, record company executives, and recording studio personnel all voiced their concern that loss of first-class service would seriously hamper Nashville's (Continued on page 91)

'Hercules' To Show Marketing Might Regionally Buena Vista Plans Retail Tie-Ins At The Local Level

■ BY EILEEN FITZPATRICK

LOS ANGELES—Buena Vista Home Video will test a new regional retail marketing campaign for the release of "Hercules," which leads the supplier's packed first-quarter slate.

The title, which earned more than \$95 million at the box office, arrives in stores Feb. 3, priced at \$26.99.

Although Buena Vista has traditionally lined up multiple national consumer offers, the supplier will secure retail tie-in partners on a local and regional level this outing.

"What we're doing is customizing

promotions with individual retailers to better match up products with each dealer," says Buena Vista VP of marketing Bob Kopeck.

"Hercules," though, will have a national "instant savings" program from Buena Vista.

When consumers purchase the title, they will receive \$2 in instant savings on any title in the "Kurt Russell Collection."

Titles in the collection include "The Computer Wore Tennis Shoes," "The Strongest Man In The World," "The Horse In The Grey Flannel Suit," and "The Barefoot Executive." Street date for the collection is Feb. 3, 1998, and retail price is \$19.99 each.

"Hercules" will also be promoted at McDonald's, which will give away Hercules toys with food purchases when the video is released.

Kopeck describes the new local plan as "account specific" marketing and says the supplier will seek out a variety of cross-promotional partners to meet the demands of each local market.

A majority of the cross-promotional partners will be with packaged-goods

companies, but Kopeck says the supplier is open to other tie-in opportunities.

In the past, Buena Vista's animated titles have carried national rebate offers from General Mills, Oral B toothbrushes, Pillsbury, Nestlé, and a host of other packaged-goods companies.

The programs were developed to cater to the grocery and drugstore trades, which have increasingly become important distribution channels.

Other rebates and premium programs executed by Buena Vista have been directed at traditional retail outlets.

Kopeck says that national consumer rebate programs continue to benefit Buena Vista and its partners but that the regional approach will enable each retailer to create an event for new titles.

"This is a huge undertaking, but it can pay dividends," says Kopeck. "I don't know if it's a new trend for us, but it's a new tool."

Several dealers, including Best Buy, Musicland, and Trans World Entertainment, have already developed exclusive premium offers to lure cus-

(Continued on page 91)



Golden Heatseeker. Atlantic recording artist Duncan Sheik was recently presented with a Recording Industry Assn. of America gold plaque for his self-titled debut album. The set reached No. 1 on the Heatseekers chart and produced the singles "Barely Breathing" and "She Runs Away." Celebrating the event, from left, are Ron Shapiro, senior VP/GM, Atlantic Records; Val Azzoli, co-chairman/co-CEO, Atlantic Group; Sheik; Michael Greene, president, the National Academy of Recording Arts and Sciences; Ahmet Ertegun, co-chairman/co-CEO, Atlantic Group; David Leinhardt, Sheik's manager; Andrea Ganis, executive VP of promotion, Atlantic Records; and Tim Sommer, VP of A&R, Atlantic Records.

Gallin Morey Boss Sued 2 Employees Charge Harassment

LOS ANGELES—Managers Jeff Kwatinetz and Michael Green have filed separate lawsuits against their former employer, Sandy Gallin, and his high-profile management company, Gallin Morey (GM) Associates, charging that "increasingly harassing, humiliating, and obscene working conditions" drove them from the firm.

Kwatinetz and Green filed their suits

on the same day, Sept. 30, in the same court, L.A. Superior Court, utilizing the same law firm.

Both suits charge Gallin and his company with breach of contract, violation of the California Labor Code, and other offenses; Kwatinetz also charges the defendants with fraud. Kwatinetz and Green each seek general and punitive damages to be determined at trial.

The day after the actions were filed, stories in the daily Hollywood trades announced that Kwatinetz, who manages Korn and several other rock acts, and former agent Green, who manages Martin Lawrence and handled Roseanne at Gallin Morey, had joined forces to create a new management unit, the Firm.

Though the two suits differ in some particulars, certain allegations against Gallin appear word-for-word in both documents.

According to the suits, Kwatinetz joined Gallin Morey in October 1995, while Green joined the company in July 1993. Both men were hired as managers and saw their contract options picked up in succeeding years. Kwatinetz, who had established himself as a manager of music acts, claims he was told by (Continued on page 94)

Priority Bows EMI-Linked Dance Imprint Playland

■ BY LARRY FLICK

NEW YORK—Leading hip-hop label Priority Records is expanding its scope with the launch of a dance-driven subsidiary, Playland Records.

Helmed by Steve Oaklander, whose industry history includes a stint as GM of the venerable dance indie Freeze Records, Playland will aim to release records that straddle the line between the commercial and underground sectors of the genre.

"My mandate is to uncover music with mainstream accessibility," Oaklander says. "However, it's equally important that we have a strong presence in the street. We'll be exploring all of the new and exciting frontiers within the dance world, including electronica, drum'n'bass, jungle, and trip-hop."

Initially, Playland will focus on singles and multi-act compilations, though Oaklander says that he is also seeking "acts demonstrating the ability to cre-

ate an album of creative and commercial depth."

Playland is affiliated internationally with EMI Records and will have rights to release repertoire from EMI-affiliated dance labels worldwide.

"This gives me a great source of material that I might not otherwise have access to," Oaklander says. "EMI functions as a large family internationally, and there's a great spirit of cooperation among the affiliates."

The first singles on the label's release schedule include "Feel So Good" by Zero V.U. Featuring Lorna B., a European hit licensed from Tilt U.K., and "Choose Life" by P.F. Project Featuring Ewan McGregor, also a U.K. import, from the "Trainspotting 2" sound-

(Continued on page 94)



Portable DVD Player Unveiled Matsushita Displays Unit In Japan

■ BY STEVE McCLURE

TOKYO—Matsushita displayed the world's first portable DVD player at the Japan Electronics Show (JES), held Oct. 6-10 at Makuhari Messe, east of Tokyo.

The Panasonic portable DVD player features a flip-top 5.8-inch liquid-crystal display screen and built-in stereo speakers. It can also play video CDs and audio CDs. A Matsushita spokesman says the company has fixed neither a launch date nor a price for the product, which doesn't have a model name yet.

Another DVD player that grabbed the attention of those attending the show was Toshiba's SD-P410(G), billed as the world's first compact DVD video player. It measures 257 mm by 47 mm

by 182 mm and will retail for 75,000 yen (\$615) when it goes on sale Nov. 16 in Japan.

Other companies exhibiting DVD hardware at the show included Sony, Hitachi, and JVC. Pioneer, which has a large stake in the laserdisc market, emphasized products capable of playing both DVDs and laserdiscs, as well as component systems featuring DVD, MiniDisc, and CD players.

Overall, however, DVD made less of a splash at this year's JES compared with last year, when the first consumer-use DVD hardware products were introduced.

Industry sources estimate total DVD hardware sales in Japan to date at 200,000 at the most. The industry had previously projected sales of 600,000 units by the end of 1997.

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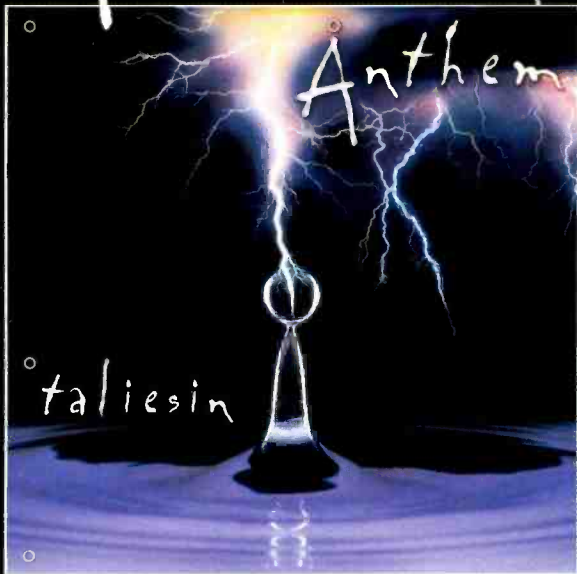
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Chieftains' Moloney, BMG Launch Unisphere

BY DON JEFFREY

NEW YORK—Paddy Moloney, the chief of the Chieftains, and the traditional Irish band's co-managers have formed a world music label, Unisphere Records, whose albums will be marketed and distributed by BMG.

The first project for the imprint—based in Vancouver and New York—will be the companion album to the six-hour, four-part PBS TV special “Irish In America—The Long Journey Home.” The Disney-produced program will be aired in January '98, and the album will be out Jan. 13 (Billboard Bulletin, Oct. 9).



MOLONEY

Another project—on which Moloney was working in a studio in Halifax, Nova Scotia, at press time—is an album of Canadian artists performing the music of the Cape Breton region, a seat of Celtic culture in North America. That album—as yet untitled—is tentatively expected to be released in May '98.

The label is also in negotiations with several artists, and the first signing may be “imminent,” according to Steve Macklam, who will co-manage the imprint with Sam Feldman. Macklam and Feldman are co-managers of the Chieftains.

Unisphere is 50% owned by Moloney and the two managers and 50% owned by BMG. The Chieftains record for RCA Victor, a unit of BMG Classics, which will handle sales, promotion, marketing, and distribution. This is said to be BMG Classics' first joint venture with an artist-created label.

The goal is to release a minimum of 12 albums over three years, which will include a mixture of projects like

the “Irish In America” set and albums by new artists.

The “Irish In America” album will feature mostly established artists such as Elvis Costello, Van Morrison, Sinéad O'Connor, Vince Gill, Mary Black, and the Chieftains. In addition, a Scandinavian singer named Sissel will perform a rendition of a Gaelic song, Liam Ó'Maonlaí of Hothouse Flowers will sing a tune in Gaelic, and Eileen Ivors, the fiddle player with the “Riverdance” troupe, will play. Moloney has composed a score for the program that will be on the album.



“We thought in terms of making connections between the Irish and America,” says Moloney of the music for this project. “It'll be a great kick-off for the Unisphere label.”

He adds, “My priority will be my band, the Chieftains, as always. But Unisphere is a wonderful opportunity. It's not a flash in the pan, a label popping up just to make money.” He notes that, in the Chieftains' world travels, he has had the chance to meet musicians from diverse cultures, many of whom have been invited to perform with the band onstage. It is these kinds of experiences that will provide the music and the artists for the new label. “The world has become a small place,” he says.

Executives involved with Unisphere emphasize that the label will not record only Celtic music, nor will it be limited to the category commonly known as world music.

Harry Palmer, senior VP/GM of BMG Classics, adds, “This label really has a broad vision. We don't like to refer to it as world music. We say the source of the music is the world.”

Executives say that the idea of a Moloney imprint had been discussed

(Continued on page 91)

Twain Branches Out On Sophomore Set Wide-Ranging Mercury Release To Benefit From Tour

BY CHET FLIPPO

NASHVILLE—Shania Twain's long-awaited follow-up to 1995's multi-platinum-selling “The Woman In Me” will roll out Nov. 4, and it's already being regarded as even more unclassifiable than her last album.

The 16 songs on “Come On Over,” making for more than an hour of music, range far and wide over country and pop and, says Twain, simply reflect her concerns and interests during the period over the last two years when she and husband/producer Robert John “Mutt” Lange recorded it.

One concern, widely felt by country radio programmers, was that there might not be much for country radio this time around. The album's first single, “Love Gets Me Every Time,” assuaged those doubts with its release Sept. 23. It debuted at No. 29 on Billboard's Hot Country Singles & Tracks chart in its first week—the highest start ever for a female country artist and the fourth highest ever for any country performer. It vaulted to No. 15 the second week and to No. 11 this issue.

Dene Hallam, VP for programming at KKBQ Houston, says he had been very concerned about what might be forthcoming from country's most successful woman. “I knew I was getting singles from two women superstars the same week,” says Hallam, “from Wynonna Judd and Shania Twain, and I was frightened by the prospects of getting two rock singles. Now, I think it's ironic that the Shania single is much more country than Wynonna's. I'm flabbergasted by that. Shania's song is fabulous; it's very exciting, and it's great for the format.”

Mercury Records Nashville president Luke Lewis says that this is truly a project in which the music speaks for itself. “Unnervingly, there doesn't have to be a big marketing spin on it,” he says, adding that “reaction to the first single has been better than I expected. And the great news is that consumers are already speaking, already reacting

to the single.”

SoundScan country sales figures for “Love Gets Me Every Time” are well over 33,000 units, putting Twain at No. 2 on Billboard's Top Country Singles Sales chart this issue, behind LeAnn Rimes' “How Do I Live.” Counting pop sales, SoundScan shows total single sales at 45,000, and the song reaches No. 31 on Billboard's Hot 100 Singles Sales chart this issue, in its second week there.

Lewis says the label's hope was that the first single would run up the charts quickly enough so that a second single, “Don't Be Stupid,” could be released around album street date and carry the project through the holidays.

“There's two years' worth of singles on this album,” says Mercury VP of promotion Larry Hughes. He says no special campaign was aimed at country radio. “In a situation like this,” he notes, “you don't need to hype it. The music literally speaks for itself.”

Lewis says that, obviously, a long-awaited Twain tour should boost sales throughout 1998. “The big news is that she's going to tour,” he notes. “Obviously, it worked without touring the last time out, but that's an added element now. Also, unlike with the last album, Shania has a strong management firm now, Jon Landau Management, and a full-time public relations firm in Shore Fire Media.”

Lewis says that one difference with working this album will be a label increase in advertising. “Last time we sold a lot of records with eight hits,” he says, “but indicators are that there are fewer people listening to country radio now. So, regardless of how successful we are on the radio, we're stepping up our efforts in terms of advertising and being a bit more aggressive with media buys in both print and broadcast

throughout the life of the project.”

A song with Bryan White dueting with Twain, “From This Moment On,” will likely be a 1998 summer single release, Lewis says. “Our hope is that we might find a film,” he says. “Not a soundtrack, but a film that it would work in and that we could tie in with.”

Mercury senior VP of sales John Grady cautions that “it's not always easy following up an album as big as her last one. The good news is that they've provided us with an even better record than the last one. She's matured as a vocalist. This is without a doubt the best follow-up record I've heard and one of the most solid records I've ever sold. When you've got 16 cuts to work with, it's not hard to make a presentation. It's Christmas time, and everything's pointing to us being successful.”

Grady says his marketing plan will not be anything unusual. “It's just covering the bases,” he says. “Marketing didn't sell her last album; music did. When you get a record this good and you've sold 10 million the last time, it's just about getting back to your core. Mainly, you just need to let them know that it exists. Retail is very excited about it, and they need big records as much as we do. We'll be up against Celine Dion and everybody else, and this can compete as a pop album.”

As far as pop-sounding singles go, Hughes notes that such artists as Twain, Garth Brooks, and Wynonna have a great deal of leeway with country radio and audiences. “You can be a little more left of center,” he says. “When the public takes hold of an artist like this, it behooves radio to follow the public's demand.”

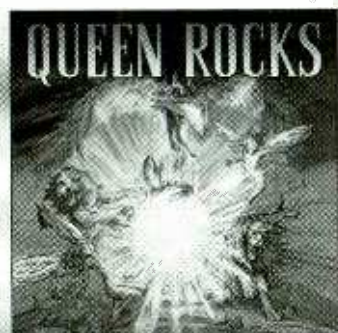
Lewis acknowledges that the album is multifaceted and that some of the cuts could likely encounter problems at country radio.

“I guess that question might be raised later on as to whether or not they [pop-sounding cuts] would work anywhere else and whether we're going to try that and what happens if we do and so on,” he says.

(Continued on page 94)



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LOS GRANDES DEL ROCK EN ESPAÑOL

Scratchie Bows Kryztal's Reggae Sound

Chicago-Based Artist Blends Romantic, Gruff Styles

■ BY ELENA OUMANO

Reggae's commercial profile these days seems confined to flavoring hits scored by acts from other genres. But that should change on Tuesday (14) with the release of singer/rapper/songwriter Pancho Kryztal's self-titled debut album on Scratchie/Mercury Records. Its 13 powerfully appealing tracks neatly blend reggae and R&B sensibilities to create a versatile "dancehall R&B" style that does not dilute the essence of either.

"This will be the project to convert non-reggae fans into reggae fans," says Lance Panton, music director at R&B adult radio station WFXA Augusta, Ga., and mixer for its "Superadio" show. "When I got the first vinyl piece with two singles, I literally went, 'Wow!' because it was fun reggae, which I hadn't heard since [Chaka Demus & Pliers'] 'Murder She Wrote.' We dug up some old reggae to surround it in our mix, because we don't get serviced with that much reggae. I haven't heard the album, but I'm eagerly anticipating it."

Twenty-five-year-old, Jamaican-born Kryztal, who has lived in Chicago for the past 10 years, is not the first reggae artist to alternate singing and DJ'ing (rapping) within a single song. Nor is he the only vocalist to do his own background harmonies. But no one before has pulled off this triple threat so effectively.

"People hear my speaking voice, then my DJ voice, and say, 'That's you DJ'ing, but who's that singing?'" says Kryztal, who was born Henry Buckley. It seems impossible that the two contrasting musical personas—the sensitive, impassioned balladeer and the gruff, macho toaster—could come from the same set of pipes.

Kryztal's sweetly melodic, satinsmooth vocals echo contemporary stateside R&B singing, as well as the lover's rock reggae style epitomized by artists like Sanchez, Wayne Wonder, "and this guy Mystic Man, who used to be on the New York scene," says Kryztal. "They taught me to sing. But I've

tried to get away from listening to them and build on what I learned. In R&B, my influences are Lou Rawls, Teddy Pendergrass, and Michael Jackson around the 'Billie Jean' era."

But Kryztal's melodic choices are, at times, breathtakingly original and emotionally compelling. "A lot of people say they can hear the emotion in my singing," says Kryztal. "Sometimes they say I sound like I'm crying. Whatever the lyrics are saying, the feeling in the voice is there."



KRYZTAL

In his bass-voiced MC persona, Kryztal covers the tracks with equal skill, and the album's juxtapositions of sweet crooning, rough riddim-riding, and tracks brimming with funky R&B hooks are slightly reminiscent of Shaggy's winning formula. "The Shaggy thing was done on purpose," says Kryztal. "This R&B-type thing will allow me to go from just underground to mainstream."

The songs, all written or co-written by Kryztal, "deal totally with relationship issues: real love, ghetto love, cheating, and basic things that happen," says Kryztal. "I don't think a lot of people in reggae are trying to deal with those issues. [The group] Born Jamericans are cool in a dancehall, but if you want to sit down and think about life, you're not going to listen to that."

That relationship theme ties together the many musical influences and moods that reflect, in part, the set's various producers drawn from the hip-hop, TV commercial, rock, and reggae arenas. "We thought it would be cool not to limit ourselves to reggae," says Kryztal.

Rapper/remixer D.J. Spinner helms opener "Silent Treatment's" rhythm-heavy track embellished with flutelike trills. Written by Kryztal, it features his rude-bwoy grouse about a sulky lover in counterpoint with his singer doppelganger's plaintive apologies. The tempo slows for the singer's even

more desperate pleas—"Whoa-oh, I need you badly/In love with you madly"—on "I Need You Badly," written by Kryztal, Otis Bell, and Alrick Thompson and produced by ace reggae dancehall wiz Tony Kelly, who helms four of the set's tracks.

"Stay On My Mind" is "my country & western [song]," says Kryztal. Written by Kryztal, the track was produced by commercial music writer/arranger Pete Nashelle. And except for the DJ'd passages and Spanish guitar flourishes, the quietly moving "Ghetto Love"—written by Kryztal and produced by J.C. Greschke along with Raf—resists categorization. "Black Girl," a haunting early-'90s reggae hit, is the only tune released previously. Written by Kryztal, it was produced by Dave Kelly, Tony's younger brother, whom many call Jamaica's Babyface.

The sole diversion from Kryztal's voice on this album is current boomshot "Lethal Weapon," his Tony Kelly-produced "combination" with DJ Cobra.

Not surprisingly, music runs in Kryztal's family. His recently deceased father conducted the Jamaica Constabulary Force before emigrating to New York. "We didn't connect until almost a year ago," says Kryztal, who has two children of his own. "We lived together in Jamaica, but he never got in touch after he came up here, until he found out that he had cancer."

Kryztal's first stage performance was at age 10, at a talent show held in the local high school. "I sang a slow Michael Jackson tune for the 16-year-old girls," he recalls, "and they were just admiring me—oh my God!" But Kryztal went on to study computer technology and was a desktop publishing consultant at a Chicago Kinko's when music finally became a full-time possibility. A friend suggested that they go to Jamaica.

"I went down there for two weeks, but he never showed up," says Kryztal. "He was supposed to take me to studios and let me meet producers. I went to church there and told the pastor I was at the point of trying to make this

(Continued on page 91)

A&M Aims For Adult R&B With New Aaron Neville Set

■ BY TERRI HORAK

NEW YORK—With the Tuesday (14) release of "To Make Me Who I Am," A&M Records is aiming to expand Aaron Neville's mainstream audience to include the R&B adult market.

"To Make Me Who I Am" features Neville's inimitable deeply tender and spiritual pop style, but with tracks by such superstar songwriters as Diane Warren and Kenneth "Babyface" Edmonds and R&B producers including Tony Rich, the album's grooves were strategically deliberate, the label says.

"He's had very significant success at top 40 and AC, so we have that going for us," says Morty Wiggins, A&M's senior VP of marketing. "After his last album, we saw he could be a voice for urban audiences also, so going into this record we made something compelling for the adult urban as well as the mainstream marketplace."

Five of the album's 12 tracks were written or co-written by Neville, which makes "To Make Me Who I Am" particularly special to him. "I can't just sit and write, I have to be inspired, and getting together with everybody was fun and gave me the chance to do it. By them coming up with stuff, I got into it, and then it was easy," Neville says.

"To Make Me Who I Am" also features duets with Linda Ronstadt on a remake of "First Time Ever I Saw Your Face," produced by Rich, and "Please Remember Me," written by Rodney Crowell and Will Jennings and produced by Ronstadt and George Massenburg. Ronstadt and Neville have sung together a number of times and had a hit with the duet

"Don't Know Much" in 1989. "It's always a pleasure to work with Linda," Neville says. "Hopefully, we'll be able to do an album together in this life. If [label executives] gave us the go-ahead, we'd make the time to do it."

As Neville says, "To Make Me Who I Am" has something for everybody because I took the songs and delivered them in my way." And though A&M has a deliberate plan to increase his fans among R&B audiences, Wiggins points out that ultimately, "We don't make records for radio, we make great records and hope they fit into the format, and I think we hit it this time. We have the right artist with the right song, going for the right format at the right time, and timing is everything."

The first single, "Say What's In My Heart," was written by Babyface and Warren and produced by Keith Andes, and Wiggins says it is "in the pocket" for the R&B adult market.

"This is among the first urban-friendly projects from Aaron Neville, and we are thrilled about it," says LaBron Joseph, PD of WYLD (FM 98) New Orleans, which began playing the record three weeks ago. "As an urban AC, we have embraced his last couple projects, but with his input from Babyface and the writing credits of Diane Warren, this has a little bit more twist."

On Oct. 20, FM 98 is hosting a listener-appreciation concert for hometown man Neville with 1,500 listeners. "We could have filled 3,000 seats at this point," Joseph says. "This has become our hottest fall promotion."

The Neville project is one of the first to be worked by A&M's restructured urban department under new senior VP of urban promotion Dave Rosas (Billboard, Sept. 13). "We're not trying to put him forth as anything he isn't, just enhance what he is because now he has a song that has urban mass appeal," says Rosas. "I'm

(Continued on page 18)



NEVILLE

EXECUTIVE TURNTABLE

RECORD COMPANIES. David Simoné is named head of A&R at Geffen Records in Los Angeles. He was president of PolyGram Music Publishing.

Giant Records in Nashville appoints Connie Baer senior VP of marketing and artist development. She was VP of marketing at Sony Music and VP of marketing and artist development at Epic Records.

Wayne Chernin is promoted to VP of sales and field marketing at Island Records in New York. He was director of sales.

Lisa Lewis is named VP of advertising and strategic marketing at MCA Records in Los Angeles. She was VP of marketing at Music Marketing Network.

Fully Loaded in Santa Monica, Calif., names Sara Melendez VP of marketing and promotion. She was owner of Saric Entertain-



SIMONÉ



BAER



CHERNIN



LEWIS



MELLENDEZ



NEWMAN



LASHER



MARKS

ment.

Jive Records in New York names Faith Newman senior director of A&R. She was senior director of A&R at Columbia.

Verve Records U.S. in New York promotes Bud Harner to national promotion director, Mike Wilpizeski to national publicity director, Mike Charlasch to director of marketing, John Newcott to director of product development, and Aric Lach Morrison to product manager. They were, respectively, national promotion

manager; national publicity manager; product manager; Northeast regional manager at Verve, Imaginary Road, and GTSP Records; and a consultant for Verve.

Relativity Records/RED Distribution in New York promotes Adeline Ferretti to senior director of business and legal affairs and names Robert Pisarek manager of business and legal affairs. They were, respectively, director of business affairs and a lawyer at the law office of Robert Pisarek.

Robbins Entertainment in New York promotes Jonathan P. Fine to director of A&R and names Lisa Goldberg director of sales and production. They were, respectively, associate director of A&R and director of operations at Lightyear Entertainment.

Lellie Pittman-Capwell is named director of artist and media relations at Vanguard Records/Welk Music Group in Santa Monica. She was manager of media and artist relations at Mercury Records.

PUBLISHING. Neil Lasher is promoted to VP of promotion at EMI Music Publishing in New York. He was senior director of promotion.

Judy Roberts is promoted to senior Tree catalog historian at Sony/ATV Tree in Nashville. She was a copyright analyst.

ORGANIZATIONS. Steven Marks is appointed VP/deputy general counsel of the Recording Industry Assn. of America in Washington, D.C. He was an attorney at Arnold & Porter.

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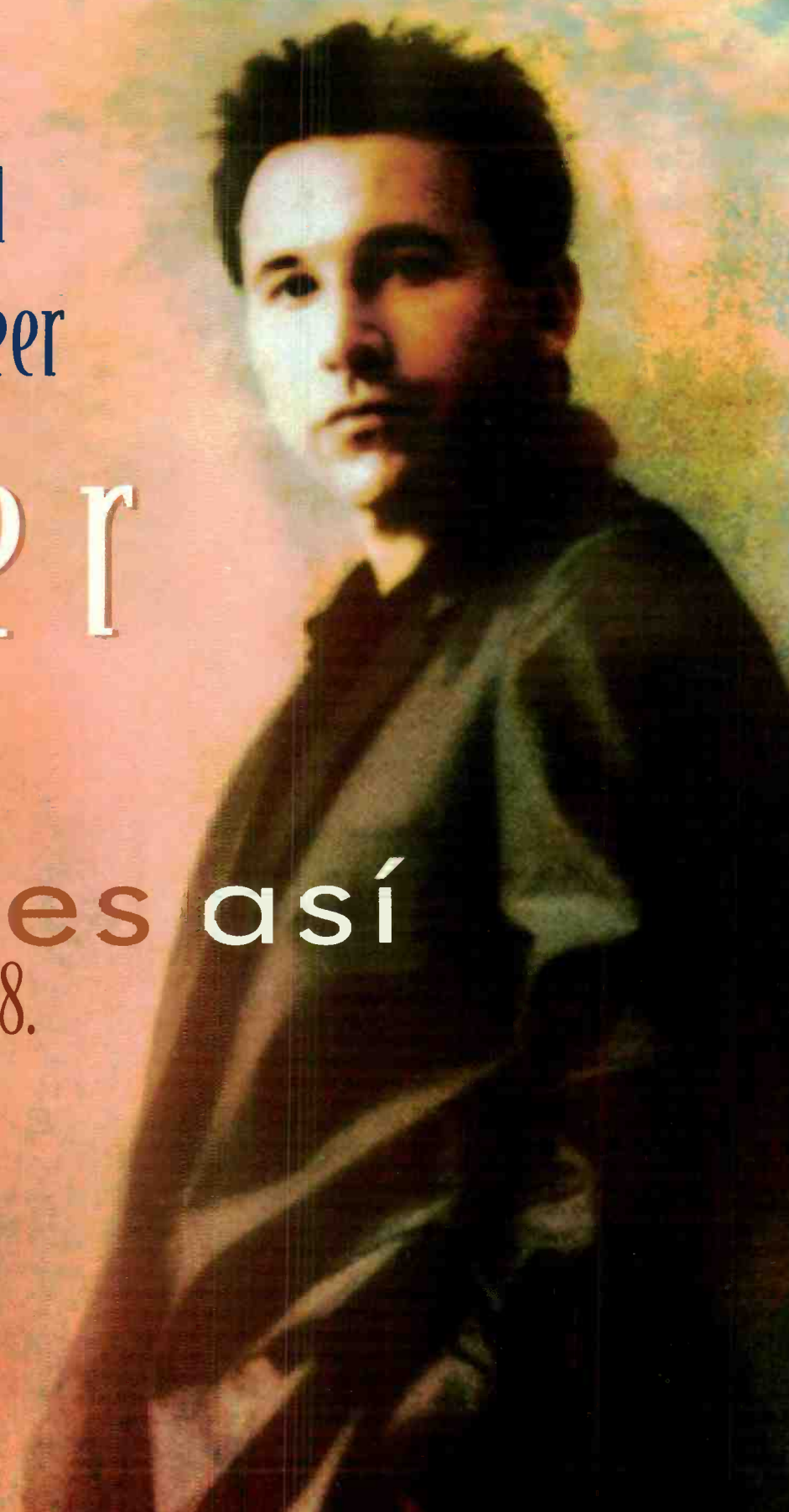
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Bolton Shows What 'Matters'

Columbia Set Offers 'Feel-Good,' R&B Sound

BY MELINDA NEWMAN

WESTPORT, Conn.—When it came time for Michael Bolton to begin working on "All That Matters," his first new studio album in four years, he knew he wanted "a fresh new Bolton. I think that's part of where I am in my life," he says. "In a sense, I'm back to my R&B roots. It's a reawakening."

To aid him in his explorations, he collaborated with such current hot acts as Babyface and Tony Rich, as well as longtime Bolton cohort songwriter Diane Warren and the legendary Lamont Dozier.

The result is the warmest album of his career. "All That Matters" comes out Nov. 4 on Columbia.

"I wanted a feel-good record," says Bolton. "This album has a little more contemporary groove, which is my conscious attempt and my good fortune to have surrounded myself with people who are very in tune with what feels good today and what radio

is playing today without trying to make me something I'm not. I can't put out a record of Michael Bolton becoming hip-hop or alternative. It has to be me."

The title stems from Bolton's belief that everyone, no matter what his or her station in life, has one person whom they rely on. "I've been with the most cynical, brutal critics, journalists who are exposed to really intense trauma, surgeons who see



BOLTON

open bodies, and they still have that place within themselves that they come back to, where that person—whether it's your child or your partner or your parent—is the sanctuary in their life. [This album] is about writing in various perspectives of that relationship in a way that hasn't been written about before."

Bolton, who worked with a score of writers and producers for the project, co-produced and co-arranged every cut and co-wrote 10 of the 13 tracks. "I was never as involved in any aspect of an album as I was in this one," he says. "At one point, we had four studios going at once in Los Angeles."

The album also includes "Go The Distance," which Bolton recorded for this past summer's Disney animated feature "Hercules." The first single, the easygoing, midtempo "The Best Of Love," which was written by Bolton and Babyface, went to top

(Continued on page 20)



Platinum Filter. Filter head honcho Richard Patrick is presented a platinum award for the act's Reprise debut, "Short Bus." Shown, from left, are Filter's managers, Gail C. Perry and Richard Bishop; Reprise Records president Howie Klein; Patrick; Reprise Records executive VP/GM Rich Fitzgerald; and Warner Bros. Records Inc. vice chairman/general counsel David Altschul. In other Patrick/Filter news, Patrick and producer/touring partner Brian Liesegang have parted ways. Patrick says he will be working with new producers and programmers for Filter's next effort.

5 Minute's Five Iron Frenzy Takes A Mainstream Swing

BY JIM BESSMAN

NEW YORK—Both label and distributor feel that Denver Christian ska-core octet Five Iron Frenzy is primed for secular crossover with its second album, "Our Newest Ever." The disc, which comes out Nov. 11 on SaraBellum Records, an imprint of WEA-distributed Christian label 5 Minute Walk, follows last year's "Upbeats And Beat-downs," which achieved measurable college radio play and generated the heavy touring schedule now seen as key for expanding the group's audience.

"This band can cross over to the secular market, not only because they're amazing musicians whom I'd put onstage with anybody," says Frank Tate, head of the Concord, Calif.-based 5 Minute Walk. "They're Christian to the core, but the focus is to show that being a Christian isn't weird—it's just having a friendship with Christ. And it's like with Michael Jackson: People say he's a performer, not a Jehovah's Witness performer."

Five Iron Frenzy's vocalist/lyricist, Reese Roper, acknowledges that the group's message may not be readily accepted, "but our music is good enough that people look past it, which is

really cool. Before we were on a Christian label we played 60% secular shows and 40% Christian, so it's not a big deal. We just have to work hard and sell people on the music."

Fran Aliberte, WEA's senior VP of sales, also recognizes the primary importance of getting Five Iron's music across to the consumer. "People think everything [in the Christian music genre] is church music," he says, "but there's country, ska, rock, rap, and comedy—plus



FIVE IRON FRENZY

traditional gospel and Christian music. There are the same styles of music in the Christian market that we have in the mainstream."

In Five Iron Frenzy's case, the music has been ska-core in the 2½ years since it formed, originally as a side project, out of Roper's former thrash metal band. "We started playing ska-core because that's what we were listening to—the Mighty Mighty Bosstones, Less Than Jake, NOFX, Skankin Pick-

(Continued on page 24)

'Live From 6A' Set Proves Conan's Commitment To Cutting-Edge Music

CONAN THE MUSIC MAN: Conan O'Brien sits at his desk in his small office in New York's Rockefeller Center and contemplates the reaction of the NBC suits to "Live From 6A: Great Musical Performances From Late Night With Conan O'Brien," released Oct. 7 on Mercury Records (Billboard, Oct. 11). "NBC doesn't know what the hell is going on, they haven't watched the show in years," he deadpans. "They're pretty sure they've canceled me." Imitating a studio exec, he questions, "We canceled this guy, didn't we? What's he doing still on and putting out an album? Didn't we get rid of him?"

Quite the contrary, of course. After a bit of a shaky start four years ago, "Late Night With Conan O'Brien" has turned into a formidable player in both ratings and in attracting top-notch talent. But what the show had going for it from the beginning was a willingness—if not a necessity, until it proved itself—to book musical talent that often fell outside of the mainstream.

That willingness is evident on the album, which features a plethora of modern rock and triple-A acts, ranging from Ani DiFranco to Edwyn Collins and Jonathan Richman, as well as superstars like David Bowie. The collection was compiled and produced by "Late Night" music booker Jim Pitt. Many of the performances predate the artists' breakthroughs. For example, Jamiroquai's song was taken from a 1993 appearance.

"You listen to this album and see the philosophy of what the show is trying to do in comedy as well as in music, which is put some stuff out there that not everybody is always exposed to," says O'Brien. He says the only track that he wanted on the album that approval wasn't granted for was a duet between Little Milton and Bonnie Raitt.

He acknowledges that "Live From 6A" is limited in that it contains no R&B or country performances from the show. Then, with a wink, he adds, "I'll be honest with you, I know so little about the music business, I barely know anything about the television business. I have no clue if this will be able to generate other albums, but it certainly would be a great thing if we were able to put out another one, or even a series, because there's a lot of music from the show. I'd love to see us do six of them and then sell them as a boxed set and really gouge the people. 'See, it's all been remixed.'"

Naturally, as the show's popularity has increased and musical superstars have become eager to appear, labels have complained that it's harder to get cutting-edge acts on the program. O'Brien knows it's a fine line the show treads. "We were forced early on into a situation that was good for us in that we had to be creative. We couldn't get anyone we wanted. Now that we're more successful and people like Jon Bon Jovi and Elton John are on, we're going to continue to make room for groups like the **Barenaked Ladies**. You have to make the effort, but it is something I worry about. I don't want this show to become so

successful that it's an 11:30 show on at 12:30. You have to remember how you got here in the first place."

O'Brien admits that he's "bummed" that a collection from David Letterman's show ("Live On Letterman: Music From the 'Late Show,'" Reprise) comes so closely on the heels of "Live From 6A." "It's a little bit deflating because it's like, 'Wow, we had a great idea. I can't believe no one did this before us,' and now it turns out we're only out in front by like 30 days. But in this business, these days, maybe that's the best you can hope for."

While O'Brien plans to promote the disc through appearances on MTV and radio, he says, "We have to be careful about how we promote it on the show. If we do promote it, we have to do it in a funny way. I don't want to be like Crazy Eddie out there screaming, 'Get them while they're hot. If you're the 10th caller, you get five of them.'"



by Melinda Newman

THIS AND THAT: Columbia recording artist Maxwell is looking for new management after amicably parting ways with David Passick...

Look for former EMI A&R VP Pete Ganbarg to join the A&R department at Arista (Billboard Bulletin, Oct. 7)... An album soundtrack to a new TV version of "Cinderella," Rodgers and Hammerstein's only score written for the medium, is apparently not to be. The production, which airs Nov. 2 on ABC's "The Wonderful World Of Disney," stars Arista artist Whitney Houston and Atlantic artist Brandy. Bert Fink, a spokesman at the Rodgers & Hammerstein Organization in New York, says that a deal hasn't been worked out and that no record will be released by the time the show airs, but then he quotes a song from the show: "Impossible things are happening all the time."

The Muhammad Ali World Healing Honors, originally slated for Oct. 9 at Los Angeles' Shrine Auditorium, have been indefinitely postponed. Among the artists who had been confirmed to appear at the original event were ♣ and Celine Dion (Billboard, Aug. 9). According to a representative for the event, the concert was postponed because of the "probability of a network signing on" to broadcast the show. In that likelihood, the spokeswoman says, more time is needed to negotiate the television deal. An unspecified date in early 1998 is being eyed.

Gregg Allman, Bo Diddley, Buddy Guy, John Hiatt, Koko Taylor, and Keb' Mo' are among the artists involved in a tribute to Muddy Waters, which will take place Saturday (11) at the Kennedy Center in Washington, D.C. The event, produced by Metropolitan Entertainment, will air on PBS next year... FuzzBubble, the first rock band signed to Bad Boy Entertainment, has picked Mike Clink to produce its album. The record, on Royalty/Bad Boy, will come out in 1998.

CORRECTION: The reissue of Average White Band's "Show Your Hand" will be on Foundation Records. An incorrect label was mentioned in the Sept. 6 Beat.

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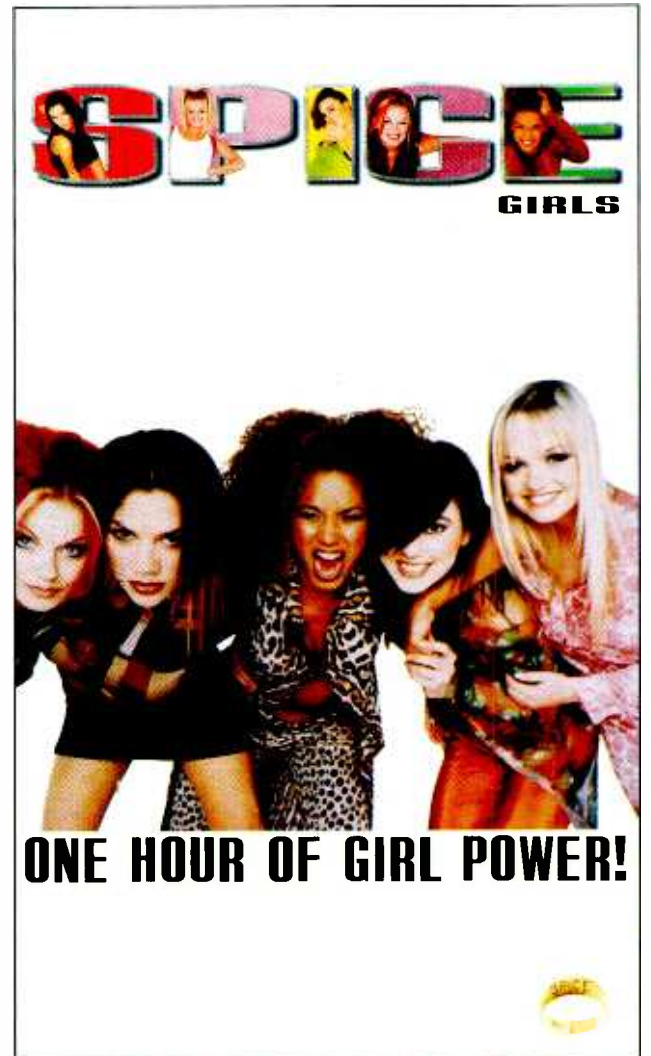
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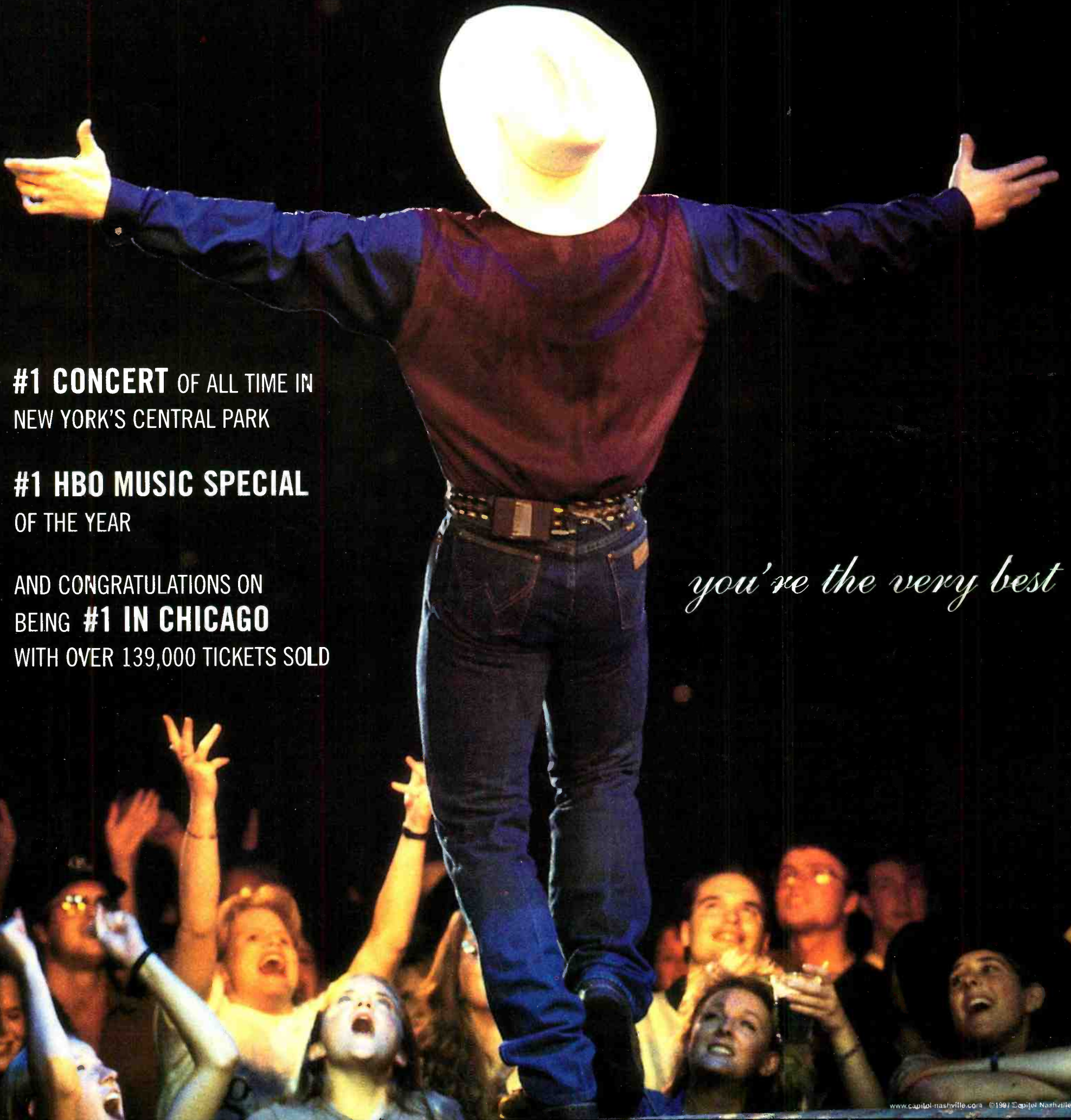
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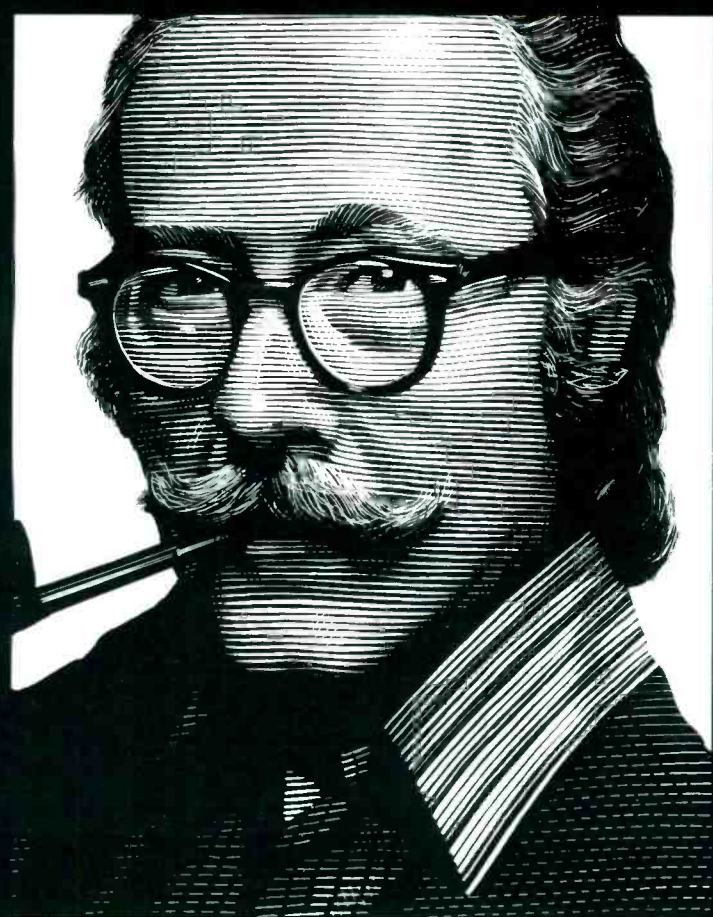
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by Ruth Brown with Andrew Yule (Donald I. Fine)

2
Blues All Around Me:
The Autobiography of B.B. King
by B.B. King with David Ritz (Avon Books)

3
Please Kill Me:
The Uncensored Oral History of Punk
by Legs McNeil and Gillian McCain (Grove Press)

Artists & Music

A&M AIMS FOR ADULT R&B WITH NEW NEVILLE SET

(Continued from page 12)

really excited because this track puts him in a whole new world. Even though he's a black man he's not traditionally a black artist, but with a record like this he can be multi-format. The biggest thing is to not be afraid of it and to promote it with the same confidence of, say, a D'Angelo or Barry White."

Rosas' strategy includes release parties in mid-October in New York and New Orleans, which will tie in with local R&B stations and national contests to draw listeners.

A key element of A&M's promotion plan for the album is a long lead time at radio with "Say What's In Your Heart." It's being worked at AC outlets, and it will be promoted at pop stations in November.

At R&B adult outlets it carried a target date of Oct. 8, but the single has already been shipped to those stations, and feedback has been very encouraging, Rosas says. An extensive tip-sheet advertising campaign began Sept. 29, and A&M hopes to achieve significant exposure for the track's video on BET.

Rosas says that he "gets a kick out of" working crossover records and is researching street-level promotions that will reach the target demo of 25-54, including play during happy hour at bars and brunch at restaurants and at doctor's offices and passing out stickers at movie theaters. "I want to add to the success of A&M, and I need to grab the bull by the horns in many different ways."

Neville is scheduled to make a number of TV appearances the week of release, including "The Tonight Show With Jay Leno" and one of the network morning shows, among others, according to Wiggins. He is managed by Arnie Pustilnik at Bill Graham Management.

On the road, Neville will continue to tour with the Neville Brothers, though he has put together a band and will perform as a solo act on some occasions, including the TV appearances.

The Neville Brothers' deal with A&M was ended in January 1997. Wiggins, who worked with the Neville Brothers for many years as a manager before joining A&M several years ago, says the group asked to be released from its deal. "They are truly a unique band. I don't think there's a group of musicians I respect more. They have a distinct place in history with the other innovators of rock'n'roll," Wiggins says. Cynthia Parsons at Bill Graham, which also manages the Neville Brothers, says the split from A&M was a "mutual decision" between the band and the label.

Meanwhile, at retail, Neville's album will receive an aggressive pricing and positioning thrust, and Neville will make some in-store appearances. "We're not doing anything that different from what you'd expect for a major release. What is different is that we've given ourselves much more time at radio to penetrate and saturate the market," Wiggins notes.

As far as the potential effect of a new market for Neville at retail, Fazal Mohamed, store manager at HMV's 72nd Street store in New York, says he thinks it will "arouse some curiosity." Neville has historically been stocked in both the rock and soul departments at the store and may be featured on the rock listening post between the two departments, Mohamed says.

He adds that increased exposure to R&B audiences at radio might make Neville more accessible to his soul clientele, but "people who are going to buy it will buy it regardless of whether it's rock or soul."

In the end, that universal appeal is what Neville and "To Make Me Who I Am" is all about. "I just wish everybody could hear it," Neville says. "I feel akin to everybody. Even people that don't understand the language, they can feel my heart and vice versa."

Having contributed as a writer to this album more than he had in the past, Neville says this set is especially meaningful to him. He also co-produced two tracks with the album's executive producer, Mark Mazzetti, including the title track. That song evolved out of a conversation with Robbie Neville, whom he calls his "adopted son." (There is no relation.) He also credits writers Gordon Chambers and Bradley Spalter.

"I was telling Robbie my life story and how it took who I was and where I had come from to make me who I am and why I have compassion for other people," says Neville. "I think a lot of people can identify with that. And it's also real special because in it I mention the names of some dear friends I grew up with who didn't make it."

The other track produced by Neville and Mazzetti is the deeply moving prayer "Lovely Lady Dressed In Blue." Neville says he always likes to end his albums with "special songs," and he wrote this one based on a poem he remembered from his time in Catholic school. "One night about four in the morning I was feeling melancholy and down, and I had a piano so I sat down and started playing some stuff and singing spirituals. The little boy in me was crying out, and that poem was always special to me, so I put music to it. That's the little kid in me singing that song."

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BOXSCORE
TOP 10 CONCERT GROSSES

ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
U2	Festival Site Reggio Emilia, Italy	Sept. 20	\$5,294,117 (9,158,822,410 lira) \$34.42	150,000 sellout	TNA International Ltd. Hurlator Music
U2	Parc des Princes Paris	Sept. 6	\$2,501,742 (15,135,539 francs) \$97.87/\$40.78	53,519 sellout	TNA International Ltd. Gerard Drouot Prods.
U2	Olympic Stadium Barcelona, Spain	Sept. 13	\$2,281,165 (337,612,420 pesetas) \$49.01/\$35.94	60,096 sellout	TNA International Ltd. Rock & Pop
U2	Alvalade Stadium Lisbon, Portugal	Sept. 11	\$2,045,906 (372,354,892 escudos) \$41.20/\$30.21	62,114 sellout	TNA International Ltd. Ritmore Blues
U2	Hippodrome Rome	Sept. 18	\$1,990,073 (3,442,826,290 lira) \$34.58	56,392 sellout	TNA International Ltd. Hurlator Music
U2	Hayarkon Park Tel Aviv, Israel	Sept. 30	\$1,809,388 (6,332,858 shekels) \$57.32	31,566 35,000	TNA International Ltd. Zev Eizek Corp.
U2	Vicente Calderon Stadium Madrid	Sept. 9	\$1,776,728 (270,062,656 pesetas) \$49.01/\$35.94	46,385 sellout	TNA International Ltd. Rock & Pop
U2	Espace Grammont Montpellier, France	Sept. 15	\$1,033,643 (6,119,167 francs) \$75/\$41.66	24,188 30,000	TNA International Ltd.
U2	Harbour Yard Thessaloniki, Greece	Sept. 26	\$725,000 (201,550,000 drachma) \$14.50	50,000 sellout	TNA International Ltd. Ned Revma
REBA MCENTIRE/BROOKS & DUNN	Gund Arena Cleveland	Oct. 4	\$665,960 \$40	16,649 17,000	Starstruck Promotions Tittle/Spalding

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THE INCREDIBLE TRUE STORY OF GRAND FUNK RAILROAD, THE U.N.'S HARDEST ROCKIN' OFFICIAL & A WARTORNEUROPEAN NATION.

YOU COULD SAY the fuel for Grand Funk Railroad's all-new live double CD was pumped in their native midwest back in the early '70s. * * * * *



The American Band was literally on a roll. Their trademark brand of hard n' hearty, red, white and blue rock was

selling albums and selling out coliseums in record time. In 1971, they filled Shea Stadium's 50,000 seats faster than the Beatles. By 1975, Grand Funk Railroad had eight Top 40 hits, a pair of million-selling singles and ten consecutive platinum LPs under their suede belts. * * * * *



And somewhere, Bosnian-born teenage GFR fan **Muhamed Sacirbey** was cranking "Bad Time," "Some Kind of Wonderful," "Locomotion" and an Anvil case-load of other tunes by the only group with the balls to issue a warning to all the girls in the world. * * * * *

CUT TO 1997. Thousands of loyal GFR fans are still out there. The under 30's are turned on to these godfathers of grunge by current admirers, while the first generation of fans would give their eyeteeth and golf clubs to see the original line-up live all over again. Including Muhamed



Sacirbey. Who has cut his long hair to become the Ambassador to Bosnia, but hasn't shed his affinity for straight-ahead rock and roll. At the U.N. Ambassador's request, the American band goes back on the tracks with the Sarajevo Symphony Orchestra, packing 16,000 rabid Railroad riders into a sold-out arena to

benefit the Bosnian-American Relief Fund. * * * * *

The *Detroit Free Press* applauds the band's "over-the-top aplomb" and "grinding rock-soul crunch." The *L.A. Times* marvels at an "infectious... high-energy" Greek Theatre date. No less than the *Village Voice* declares it "time to light up and offer them a toast." * * * * *

And so earlier this year, during two sold-out concerts in their Michigan stomping grounds, Grand Funk Railroad records their first new album in over two decades. The band is joined by the 40-piece Sarajevo Symphony Orchestra led by Paul Shaffer and guests like Peter Frampton, Slash, Billy Preston and Alto Reed. The result: a two-disc set featuring the muscle-flexing hits "We're An American Band," "Closer to Home," "Mean Mistreater," and seventeen more live greatest hits.



AND THAT'S NOT THE END OF THE LINE.



Produced by Ron Nevison

A portion of album proceeds continue to benefit the Bosnian-American Relief Fund. A fall tour steams across the country from October 21 'til Christmas. A U.N. official is altruistically reliving his teenage years, and everyone is getting the chance to party down.

f Management: David Fishof Presents, N.Y.C.

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 11/1 Hartford, CT-Meadows Music Theater • 11/2 - Portland, ME-Merrill Memorial Auditorium • 11/5 Bangor, ME-Bangor Auditorium
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BOLTON SHOWS WHAT 'MATTERS'

(Continued from page 14)

top 40 and AC radio the last week of September. It is also being worked at AC-leaning R&B stations.

While Bolton is very much a core artist at AC radio, like many adult male pop artists, he has found that space on top 40 radio has been tougher to guarantee. His last single to go into the top 40 of the Hot 100 Singles chart was 1991's "Love Is A Wonderful Thing."

However, it looks like Bolton may have a new top 40 hit on his hands. Although it is too soon to gauge audience reaction, Danny Clayton, PD at top 40 WKTI Milwaukee, says the single sounds right to him. "I will never, never, ever count somebody out, and this song is [so] good," says Clayton. "He doesn't do any of the things that made people stop playing him, like pushing his voice too high. This is a classy record."

Tony Bristol, PD for WKCI in Bolton's backyard of Hartford, Conn., enthuses, "When artists like Michael Bolton and Babyface combine their songwriting abilities, there can only be one outcome: smash! This song proves that Michael is a diverse artist, not the pigeonholed womanizer CHR radio portrayed him [as and] then carelessly dropped him like a bad habit. I can honestly say that I was not one of those programmers. I also

doubt if all the women that bought Michael Bolton's CDs in the early '90s stopped listening to top 40 radio. I know they still listen to my station."

While Bristol's radio characterization of Bolton may be a bit harsh, Columbia executives admit that artists like Bolton often have a hard time breaking through at pop radio today.

"All you have to do is go through playlists and see that artists like Michael Bolton have a tougher time at radio than they ever have," says Tom Corson, senior VP of marketing for Columbia Records. "We believe he's still relevant in today's radio world, but he's going out in a very difficult climate to programmers who are being deluged with big-name artists this time of year. Michael is spot-on in that he's delivered a record that we feel is our best opportunity to keep him a top 40 artist."

Although he's a superstar, Bolton is willing to work the record like a rookie. "I sat down with Michael twice now, and he's open to anything," says Corson. "You can have a dialogue with him and suggest anything."

In fact, Bolton is doing a multi-city promotional tour to deliver the record to radio to, as Corson puts it, "explain to people and show people why he belongs on their stations. . . . He's going back to reacquaint himself. The fact that Michael, with his status as an artist, is willing to undertake this shows his belief in the record."

FRESH LOOK

While contributions from the likes of Rich and Babyface are significant because it shows "that these great performers and songwriters have chosen to be part of Michael's record," Corson notes, "at the end of the day, it all revolves around Michael. It's his record, and that's where it begins and ends. . . . He's enjoying a fresher look. All this is a reflection of where he wants to be. I think it's just where he's evolved to."

That "fresher look" includes a haircut. After having long hair for 30 years, Bolton cut his trademark golden locks late this summer. The new look figures prominently in the marketing of the "fresher Bolton." "I just decided it was time," says Bolton of the new do, although he adds with a laugh that he was "primal screaming" at one point during the cut.

That new haircut will be on display in the two clips that are being made for "The Best Of Love." A U.S. version will feature Bolton's friend, actress Ashley Judd, while an international version, with a similar plot line, will star supermodel Tatiana Patiz, who is better known worldwide. While there are no plans for specialty programming with VH1, Corson says he is "optimistic about their participation in the project."

Retail plans also call for special interest to be paid to mass merchants like Target and Wal-Mart, where Corson says Bolton "sells the bulk of his records. We had five or six accounts where we designed certain programs for his Christmas record last year. We don't have the time this year, but we're doing different programs so they get the attention they deserve." The suggested list price for the album is \$17.98.

While Bolton will not tour until early 1998, he will be a presence on

U.S. television, with appearances planned on a number of talk shows and morning programs, as well as a potential TV special, the details of which are still being worked out. Worldwide, Bolton plans a promotional tour before the album comes out, as well as a follow-up outing after its release.

For the remainder of 1997, Bolton will promote the album, tying in promotions with his children's book, "The Secret Of The Lost Kingdom," which comes out Nov. 4 from Avon Books. Columbia and Avon are planning an in-store at Borders Books & Music to promote both the album and book around the time of their release.

Columbia has also set up a contest with ABC Radio Networks that will run from Nov. 3-14 and covers approximately 100 top 40 and AC stations. Listeners will be able to win "All That Matters" as well as other prizes.

The marketing plan also includes preaching to the converted in hopes that they will spread the news of the new release. Columbia is sending three cassettes, each containing snippets of four songs, to 10,000 members of Bolton's fan club—one for them to keep and two to pass along to friends.

Most promotions for the album are geared toward females, who make up the vast majority of Bolton's fans. "There's no particular way to get the men," says Corson. "I don't think that's what it's about. Michael's primary audience is female, but we're happy for men to join the party."

BRANCHING OUT

Coming from Bolton in early 1998 is an album of arias, which will be released on both Columbia and Sony Classical. While he says Columbia "was very supportive of the [aria album]," Bolton admits, "I knew they were all hoping there was going to be a studio album before that."

The aria album came about after Bolton performed with Luciano Pavarotti at a benefit. Bolton began studying Italian and opera and just "fell in love with this incredible body of music." He worked with three vocal coaches on the project because "this is not a pop singer singing opera on this album; it's an operatic approach."

Bolton would like to include some of the arias when he returns to the road in February. He's tremendously excited about getting back in front of a live audience. "Touring has become the most gratifying part of what I do," he says. "It used to be split between the writing, recording, and performing, but now it's almost like the planting of the seeds and the performing is the harvest."

"The relationship between you and your audience is a romance," he continues. "There's nothing corny about it; I'm not exaggerating. It's a relationship that you look forward to. You don't see each other for two years; maybe it's an affair, I don't know."

Recalling the joy and surprise that he felt when years ago he first began seeing amphitheaters filled with people who came just to see him, he notes that now he thinks, "Thank God they're still coming to see me. There's a deeper gratitude and a feeling of being very, very fortunate."

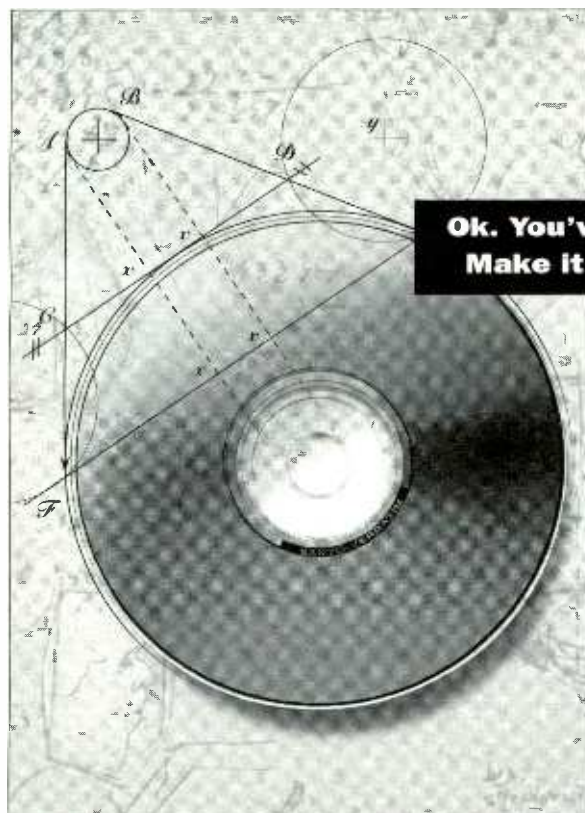
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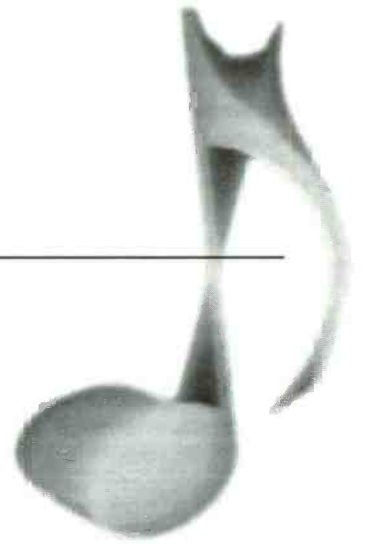
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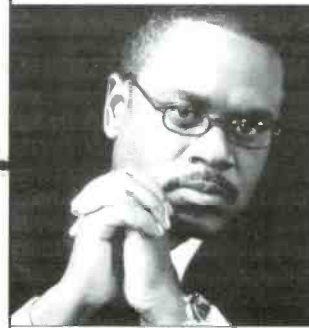
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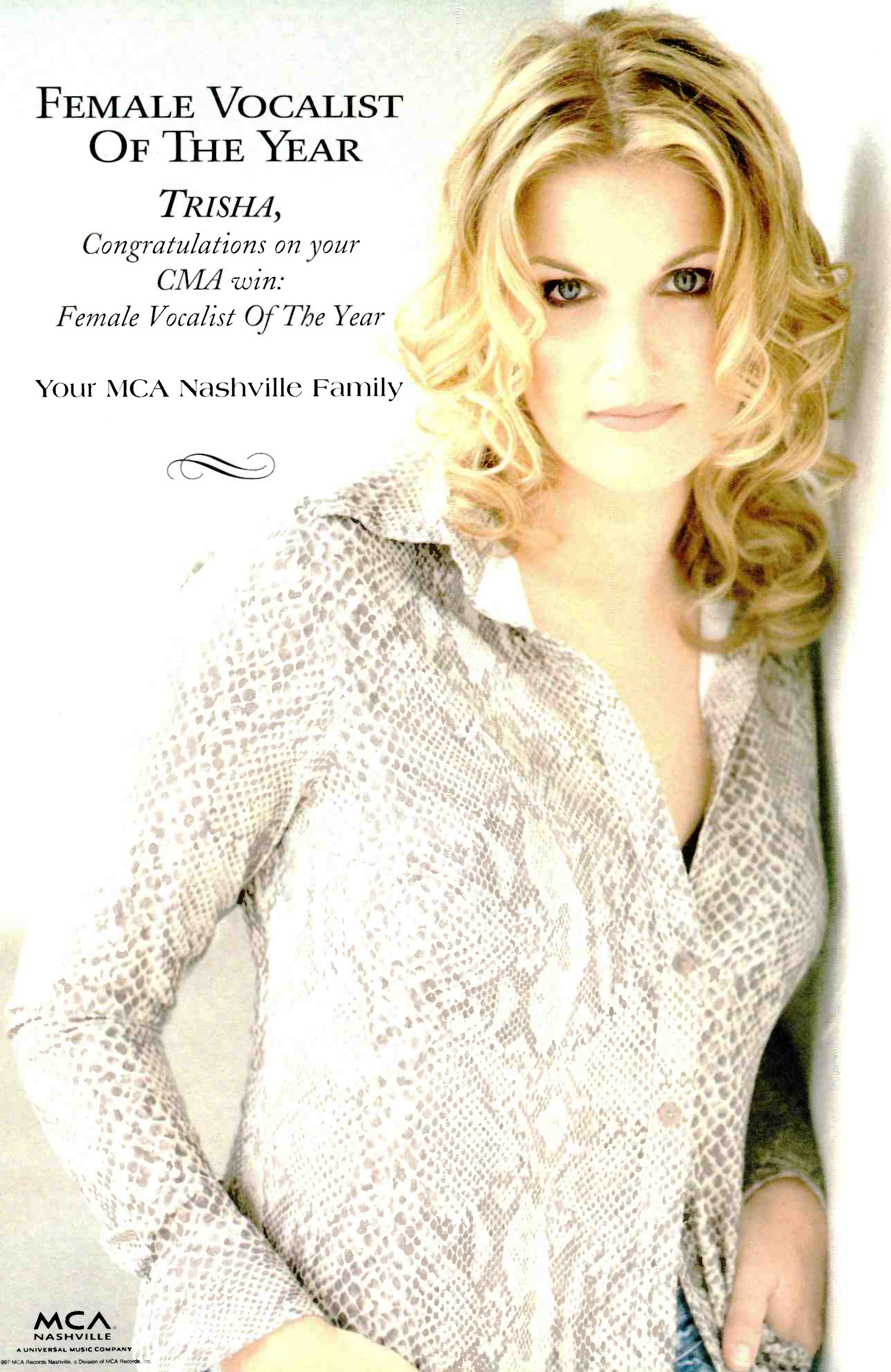
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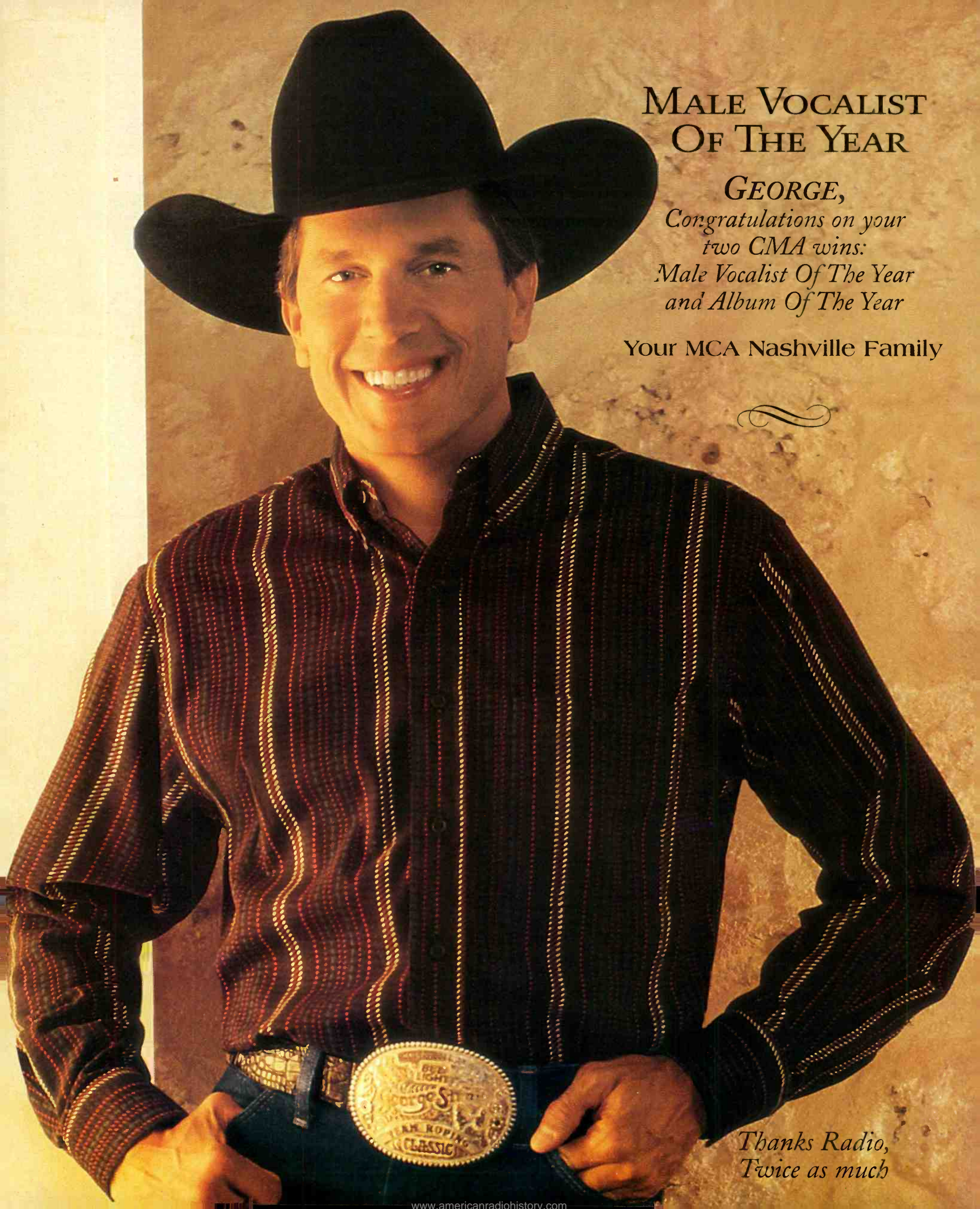
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Twice as much*

5 MINUTES' FIVE IRON FRENZY TAKES A MAINSTREAM SWING

(Continued from page 14)

le," he says. "Now there are four signed ska bands in Christian music [including] the Supertones, the Insyderz, and Squad 5-0. But we go for our own sound and are a lot more poppy stylistically than a lot of ska-core bands."

Besides Roper, Five Iron Frenzy (the name derives from a housemate's concept of using a five-iron golf club as a self-defense weapon) consists of bassist Keith Hoerig, guitarists Micah Ortega and Scott Kerr, drummer Andrew Verdecchio, saxophonist Jeff Ortega, trumpeter Nathanael Dunham, and trombonist Dennis Culp. "I write most of the lyrics and can't be afraid to talk about what I believe," says Roper, "but I'm not going up there with my Bible and beating people over the head either."

Roper's themes range from wanting to help the local derelicts who inhabit the downtown Denver bus line intersection of "Where Zero Meets 15"—the Christian modern rock chart hit from "Upbeats And Beatdowns"—to "Our Newest Album Ever's" "Handbook For The Sellout," which Roper says has to do with charges of selling out leveled by the core followings of Christian artists when these acts get secular airplay or bigger record deals. "To me, it's

trying to cover up for a lot of kids who feel ripped off when the bands that they identify with catch on," he says. "I'd rather that they listen to what they want because they like it, and not go another way just to be individual."

From the new album, Tate will focus first on "Superpowers," the group's self-deprecating look at how kids see them as rock stars just because they're in a band. Expected to follow as singles are "Where's Micah?," which concerns Ortega's penchant for getting lost, and "Sucker Punch," about school kids' tendencies for picking on the underdog. Tate says that Boston radio servicing company the Planetary Group will work college radio and specialty shows, while the Malibu, Calif.-based All Access will do the same on the commercial rock radio side.

"We're hoping to follow the pattern of success of the Mighty Mighty Bosstones and Less Than Jake—even though they're mainstream," says Tate, who executive-produced both Five Iron albums, with Masaki Liu producing. "I probably shouldn't admit it, but the first album was done in nine days! We spent five weeks this time, which isn't like a year for U2, but it's a lot of time for us, and hopefully [helped make] a much

better product."

Tate adds that since no one who has seen Five Iron Frenzy's live show hasn't "fallen in love with them even if they weren't a ska fan," the group's forthcoming Rock Your Socks Off tour, which will cover the debut album's top 30 sales markets, will be vital. The tour starts 3½ weeks ahead of the album's release date and continues five weeks following, with "fly dates" added in January to avoid adverse winter driving conditions.

Show attendees will be asked to bring a pair of wool socks, to be donated to local homeless shelters—hence the tour's name. "We've already given jackets and blankets and shoes to the shelters we work with, so this seemed like the next thing," says Tate. "It's so easy to think only of yourself when you're out on the road doing rock-'n-roll—the long drives and the exhaustion—but when everyone brings socks to the show, and you realize they're helping to keep somebody warm during the winter, it takes the focus off yourself."

Whoever brings the most socks to the Oct. 30 tour stop at Nashville's 328 Performance Hall will be awarded a trip to Denver for the Nov. 11 release party, followed by skiing (even though the band members are ardent snowboarders) the next day at Breckenridge, Colo. Meanwhile, four-color stickers announcing the new album are being given away at all tour dates, with giveaway band merchandise being supplied to radio stations when the single is serviced Oct. 10.

5 Minute Walk is also producing a 30-minute edit of a seven-camera video shoot of the group's recent Bay Area show, to be serviced to concert promoters, retail, and other industry types. "Even if they hate ska, they'll appreciate how good the band is—and they won't have to just take our word," says Tate.

But the act has already made believers out of people at WEA, having performed before the distributor's West Coast staff and top customers at its Los Angeles regional sales meeting in August.

"We're making a huge effort in cross-marketing with [WEA's Nashville-based division] Warner Christian," says Aliberte. "We'll work the band like Matchbox 20 or Sugar Ray or any other developing artist, trying to get across the point that music is music and every kind has its own message—but that it's up to customers to determine what they want to buy. But we also want to dispel the perception that Christian music is just Gregorian chant: When U2 started, they had a huge college record, and people thought they were a Christian band."

What it means to be a Christian band is also at stake, notes Tate. "There's definitely a formula to Christian music," he says. "You can use the right words and sell a lot of records if it's 4/4 time and rhymes with 'king,' but [the members of Five Iron Frenzy] live the Christian life without manipulating it: They can cross over because they're not playing a game but living a life and writing really good songs—and being totally enchanting onstage."

Adds Roper, "Like any other band, we work hard. The only difference sometimes is our motive, which isn't always just to have fun but to tell people about the hope we experience."

Continental Drift

UNSIGNED ARTISTS AND REGIONAL NEWS
EDITED BY MELINDA NEWMAN

MILWAUKEE: Little Blue Crunchy Things' new CD, "Swarm," doesn't register the band's high onstage energy level, but it does accurately survey the breadth of its influences and aspirations. Noah Tabakin slings words like a cross between a rapper and an auctioneer as the funky band careens across genres. Melding the portentousness of metal with free-jazz tonalities, soulful horns, and subliminal hints of hip-hop and blues, "Swarm" represents a step up from the Crunchies' previous independently released albums, "Rhetoric" (1994) and "Owner's Manual" (1996), in songwriting. "Swarm's" eclecticism has earned it airplay on WMAD Madison, Wis., and WLUM Milwaukee, along with college stations in Wisconsin, Minnesota, and Iowa. Prior to "Swarm," the Crunchies were featured on the 1996 CMJ compilation album "Certain Damage," and one of the act's songs was included in the soundtrack to "100 Proof," a film shown at the Sundance Film Festival. Earlier this year, Little Blue Crunchy Things were showcased on the nationally syndicated "Bloomberg Small Business" TV show, arguing that business proficiency doesn't cancel out musical credibility. The Crunchies have played Milwaukee, Madison, Minneapolis, Chicago, St. Louis, and Cincinnati. Among the acts they have opened for are **Mighty Mighty Bosstones**, **Gravity Kills**, and **Violent Femmes**. Contact manager **Daniel Holland** at 414-873-5752.



LITTLE BLUE CRUNCHY THINGS

DAVE LUHRSEN

WASHINGTON, D.C.: It makes sense that **Priest Da Nomad** would be drawn to such pioneering rappers as **Big Daddy Kane**, the **Fat Boys**, and **Run-D.M.C.**, since all of the above were more concerned with setting trends rather than following them. That's not to say that this mike-man with the relentless rhyming skills is a knockoff of the old school of rap and beats. Instead, Priest's concern lies solely with his craft, and it's his determination and diversity that sets him apart from the current hip-hop pack. "I'm simply staying true to my art," he explains. "The reason I have 'Nomad' in my name is because I've always felt like a mainstream outcast." Perhaps a pariah of his own choosing, Priest remains true to his music—a self-described "elevated hip-hop." His steady groundswell of D.C. fans, however, may make him the most unwilling star on the musical horizon. His first single for the Silver Spring, Md.-based BlakHorse Recordings, "Janeane," was released in mid-May and has since appeared on the top 10 singles chart of every Tower Records in Washington, D.C. Spurred by heavy rotation on such college radio outlets as WMUC and WODU (where "Janeane" surpassed singles by the likes of **Camp Lo** and the **Fugees' Wyclef Jean**), Priest Da Nomad has seen his work cross over to medium rotation on commercial radio stations like D.C.'s WKYS and WPGC. Currently featured on the BET-sponsored compilation tribute to **Betty Shabazz**, Priest is in the studio working on his first full-length release, a self-proclaimed journey into "true hip-hop" complete with sampled beats, live instrumentation, and even scat vocals. "I have to stay true to myself," Priest concludes, "and just make music that people can vibe with—people who care about [and have suffered for] hip-hop culture. After all, I'm the one who has to deal with the man in the mirror."



PRIEST DA NOMAD

Contact BlakHorse Recordings at 301-254-3895.

J. DOUG GILL

BOSTON: The **Mudhens** had a busy summer. They won a battle of the bands contest at Boston's premier club, the Paradise, and the prize was to play on three dates in New England on the 1997 H.O.R.D.E. tour. Over the past four years, the Mudhens have been one of the most adventurous bands, and the H.O.R.D.E. gigs simply clued in new listeners to the group's engaging, complex music. "Our sound is constantly evolving, and we feel that there is always room for growth," says electric upright bass player **Pete Chandler**. "When people say that they simply can't classify our sound, that is the highest compliment." The quintet adds a twist to the basic rock mix as they spice it with euphonium, accordion, trumpet, and keyboards, all played by **Dave Ford**. Vocalist **Carla Ryder** injects an intensity and emotional resonance often lacking in young bands. They've recorded two discs, which, combined, have sold in excess of 6,000 copies. The Mudhens are staples on the local club scene and have opened for **Throwing Muses**, **Cake**, and **Cowboy Mouth**, among other bands. "Music is so predictable these days, and we are trying to write songs that challenge as well as engage our listeners," says Chandler. "And we're going to continue to evolve." Contact **Leo Black** at 603-394-7571.

KEN CAPOBIANCO

UPDATE: The correct number to reach the **Pat McGee Band** (Continental Drift, Billboard, Oct. 4) is 804-754-1986. Updated sales figures are 10,000 for 1997's "Revel" and close to 15,000 for 1995's "From The Wood."

Billboard

OCTOBER 18, 1997

Top New Age Albums

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	6	★★ NO. 1 ★★ DEVOTION: THE BEST OF YANNI PRIVATE MUSIC 82153/WINDHAM HILL 6 weeks at No. 1	YANNI
2	5	31	AVALON GTSP 537112	JOHN TESH
3	NEW		THE GIFT WINDHAM HILL 11242	JIM BRICKMAN
4	2	96	THE MEMORY OF TREES ▲ REPRISE 46106/WARNER BROS.	ENYA
5	3	36	PICTURE THIS ● WINDHAM HILL 11211	JIM BRICKMAN
6	4	25	IN THE MIRROR ● PRIVATE MUSIC 82150/WINDHAM HILL	YANNI
7	6	6	ONCE IN A BLUE UNIVERSE HIGHER OCTAVE 44638/VIRGIN	CRAIG CHAQUICO
8	7	23	PORT OF MYSTERY WINDHAM HILL 11241	YANNI
9	8	6	APURIMAC III-NATURE SPIRIT PRIDE HIGHER OCTAVE 44639/VIRGIN	CUSCO
10	9	26	SONGS OF SANCTUARY CAROLINE 7524	ADIEMUS
11	11	5	HARVESTRY A CONTEMPORARY COLLECTION IMAGINARY ROAD 536142	VARIOUS ARTISTS
12	13	55	LINUS & LUCY - THE MUSIC OF VINCE GUARALDI ● DANCING CAT 11184/WINDHAM HILL	GEORGE WINSTON
13	10	18	GRAND PIANO NARADA 61062	VARIOUS ARTISTS
14	14	25	WHITE STONES PHILIPS 534605	SECRET GARDEN
15	15	75	SONGS FROM A SECRET GARDEN PHILIPS 528230	SECRET GARDEN
16	16	11	NIGHTBIRD BMG SPECIAL PRODUCTS 44579	YANNI
17	17	18	GUITAR ODYSSEY REAL MUSIC 0802	GOVI
18	18	30	VITAL FORCE HIGHER OCTAVE 77591/VIRGIN	3RD FORCE
19	20	2	OPEN HOUSE TIME LINE 14	LORIE LINE
20	12	32	GYPSY PASSION NEW FLAMENCO NARADA 63931	VARIOUS ARTISTS
21	19	20	SUMMER SOLSTICE WINDHAM HILL 11239	VARIOUS ARTISTS
22	NEW		O'R MABINOIGI-LEGENDS OF THE CELTS REAL MUSIC 9333	CEREDWEN
23	23	12	ELECTRIC WORLD HIGHER OCTAVE 77595/VIRGIN	NEAL SCHON
24	21	68	SANCTUARY: 20 YEARS OF WINDHAM HILL WINDHAM HILL 11180	VARIOUS ARTISTS
25	22	13	ETERNITY II - THE ENCORE REAL MUSIC 3223	VARIOUS ARTISTS

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

BILLBOARD'S HEATSEEKERS ALBUM CHART

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

OCTOBER 18, 1997

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE
1	1	9	*** NO. 1 *** OUTPOST 30004/GEFFEN (8.98/12.98)	DAYS OF THE NEW
2	3	21	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98)	LEE ANN WOMACK
3	16	2	ALEJANDRO FERNANDEZ SONY DISCOS 82446/SONY (9.98 EQ/14.98)	ME ESTOY ENOMORANDO
4	10	15	ROBYN RCA 67477 (10.98/16.98)	ROBYN IS HERE
5	7	19	OUR LADY PEACE COLUMBIA 67940 (10.98 EQ/16.98)	CLUMSY
6	8	12	MICHAEL PETERSON REPRIS 46618/WARNER BROS. (10.98/16.98)	MICHAEL PETERSON
7	11	2	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98)	THIS TIME IT'S PERSONAL
8	6	32	SNEAKER PIMPS CLEAN UP 42587/VIRGIN (10.98/15.98)	BECOMING X
9	20	2	THE KINLEYS EPIC 67965 (10.98 EQ/16.98)	JUST BETWEEN YOU AND ME
10	9	12	TRIO CHRONICLES 536205/MERCURY (10.98 EQ/16.98)	DA DA DA
11	17	6	CREED WIND-UP 13049 (10.98/15.98)	MY OWN PRISON
12	12	4	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98)	LET ME IN
13	NEW		NEXT ARISTA 18973 (10.98/15.98)	RATED NEXT
14	NEW		II TRU MO THUGS 1582/RELATIVITY (10.98/15.98)	NEW BREED OF FEMALE
15	14	10	98 DEGREES MOTOWN 530796* (6.98/10.98)	98 DEGREES
16	2	2	STEREOLAB ELEKTRA 62065/EEG (10.98/16.98)	DOTS AND LOOPS
17	NEW		SAM SALTER LAFACE 26040/ARISTA (10.98/15.98)	IT'S ON TONIGHT
18	13	26	DAFT PUNK SOMA 42609*/VIRGIN (10.98/16.98)	HOMEWORK
19	19	22	ALLURE TRACK MASTERS/RAVE 67848*/EPIC (10.98 EQ/16.98)	ALLURE
20	NEW		CRISTIAN ARIOLA 52205/BMG (9.98/15.98)	LO MEJOR DE MI
21	15	61	JACI VELASQUEZ MYRRH/WORD 67823/EPIC (10.98 EQ/15.98)	HEAVENLY PLACE
22	23	4	FOREST FOR THE TREES DREAMWORKS 50002/GEFFEN (10.98/16.98)	FOREST FOR THE TREES
23	22	5	TALK SHOW ATLANTIC 83040/AG (10.98/16.98)	TALK SHOW
24	34	4	THE GAITHER VOCAL BAND SPRING HILL 25407 (10.98/15.98)	LOVIN' GOD & LOVIN' EACH OTHER
25	26	40	BARENAKED LADIES REPRIS 46393/WARNER BROS. (10.98/16.98)	ROCK SPECTACLE

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

26	25	18	BUCK-O-NINE TMT 5760* (6.98/9.98)	TWENTY-EIGHT TEETH
27	33	7	JIMMIE'S CHICKEN SHACK ROCKET 540724/A&M (8.98/10.98)	...PUSHING THE SALMANILLA ENVELOPE
28	4	2	ORGANIZED KONFUSION PRIORITY 50560* (10.98/16.98)	THE EQUINOX
29	28	16	BLINK 182 CARGO 11624*/MCA (8.98/12.98)	DUDE RANCH
30	5	9	RICH MULLINS REUNION 16205/ARISTA (9.98/15.98)	SONGS
31	21	6	DIANA KRALL IMPULSE! 233/GRP (16.98 CD)	LOVE SCENES
32	27	12	CHARLIE ZAA SONOLUX 82136/SONY DISCOS (8.98 EQ/14.98)	SENTIMIENTOS
33	24	2	GEOFF MOORE & THE DISTANCE FOREFRONT 25175 (10.98/16.98)	THREADS
34	NEW		OVERKILL CMC INTERNATIONAL 86219 (10.98/16.98)	FROM THE UNDERGROUND AND BELOW
35	NEW		THE MOSSIE SICK WID' IT 45008/JIVE (10.98/15.98)	HAVE HEART HAVE MONEY
36	31	19	BONEY JAMES WARNER BROS. 46548 (10.98/16.98)	SWEET THING
37	32	18	THE SUPERTONES BEC 17401 (10.98/15.98)	SUPERTONES STRIKE BACK
38	30	34	LESS THAN JAKE CAPITOL 37235 (6.98/9.98)	LOSING STREAK
39	18	2	SOUTHERN CULTURE ON THE SKIDS DGC 25154/GEFFEN (10.98/16.98)	PLASTIC SEAT SWEAT
40	36	14	LIMP BIZKIT FLIP 90124/INTERSCOPE (8.98/12.98)	THREE DOLLAR BILL, Y'ALL
41	35	4	INDIA RMM 82157 (9.98/14.98)	SOBRE EL FUEGO
42	29	4	BOB & TOM BIG MOUTH 97 (10.98/16.98)	FUN HOUSE
43	39	14	CLAY CROSSE REUNION 10005/JIVE (10.98/15.98)	STAINED GLASS
44	38	27	K'S CHOICE 550 MUSIC 67720/EPIC (10.98 EQ/16.98)	PARADISE IN ME
45	37	2	HOT BOYS CASH MONEY 9614 (10.98/17.98)	GET IT HOW U LIVE!!
46	49	16	CHRIS RICE ROCKETOWN 1528/WORD (10.98/15.98)	DEEP ENOUGH TO DREAM
47	50	16	KATHY TROCCOLI REUNION 10003/JIVE (10.98/15.98)	LOVE AND MERCY
48	42	3	OLIVE RCA 67507 (10.98/16.98)	EXTRA VIRGIN
49	44	3	CORNERSHOP LUAKA BOP 46576/WARNER BROS. (15.98 CD)	WHEN I WAS BORN FOR THE 7TH TIME
50	43	16	LOS TIGRES DEL NORTE FONOVISIA 80711 (13.98/18.98)	JEFE DE JEFES

POPULAR UPRISES

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

MABE'S REVENGE: Tom Mabe, a Louisville, Ky.-based jingle writer who found his work interrupted by the calls of telemarketers, just may



Lamb Chops. Dream-Works' Jonathan Fire Eater kicks off a tour in support of its new album, "Wolf Songs For Lambs," Monday (13) with a party at New York's Windows on the World. Bassist Tom Frank, who quips that the band's live performance oscillates between "energetic and feisty" and "thoughtful and maudlin," says the act took its cue from Bob Dylan's "Highway 61 Revisited" while recording its organic, retro-flavored album. "We wanted to keep this record simple and fairly spontaneous," he says. "Wolf Songs" was released Oct. 7.

have the last laugh. "Revenge On The Telemarketers," released this past summer by New York-based indie Harder Than Normal Records, is a gut-busting col-

lection of vignettes that shows what happens when the creative, quick-witted, and somewhat-disturbed Mabe starts turning the tables on his adversaries.

Harder Than Normal, which serviced the album to country, top 40, and mainstream rock stations, is getting airplay on such popular syndicated programs as "Bob & Tom" and Mancow Mancow's "Morning Madness." Meanwhile, "Revenge" will be featured on several Westwood One mainstream rock affiliates throughout October.

ON TRACK: Chicago-based music company Fresh Tracks hopes that it can help indie and unsigned acts sprout grass roots through its new subscriber-based CD delivery program.

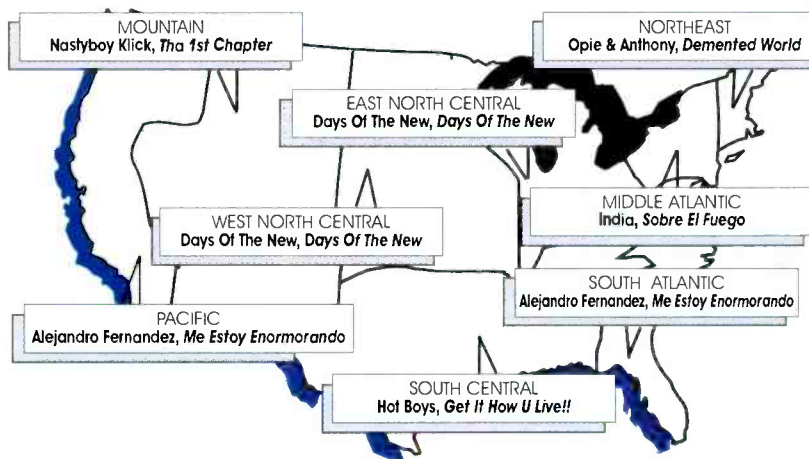
For \$14.95 a month, with subscriptions ranging from two to 12 months, Fresh Tracks mails its patrons two full-length CDs from artists in the roots rock or alternative rock categories.

The acts, which are selected by Fresh Tracks co-founders John Wanzung and Kip Schaumloffel, come from a pool of artists suggested by booking agents, college reps, and record-store workers,



Asking For I.D. Hip-hop artist NO I.D.'s Relativity debut, "Accept Your Own & Be Yourself," released Sept. 23, is making an impact in his native Chicago. Local papers The Tribune and The Reader have featured the artist, while such national publications as Urb, the Source, and Beat Down have also come on board. Forthcoming single "State To State" features longtime NO I.D. collaborator and album producer Common.

REGIONAL HEAT



THE REGIONAL ROUNDUP

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

- MOUNTAIN**
- Nastyboy Klick The 1st Chapter
 - Michael Peterson Michael Peterson
 - The Kinleys Just Between You And Me
 - Lee Ann Womack Lee Ann Womack
 - Chely Wright Let Me In
 - Trio Da Da Da
 - Days Of The New Days Of The New
 - Nu Flavor Nu Flavor
 - Blink 182 Dude Ranch
 - Somethin' For The People This Time It's Personal

- NORTHEAST**
- Opie & Anthony Demented World
 - Days Of The New Days Of The New
 - Bareknaked Ladies Rock Spectacle
 - Our Lady Peace Clumsy
 - The Samples Transmissions From The Sea Of...
 - Limp Bizkit Three Dollar Bill, Y'all
 - Creed My Own Prison
 - Sneaker Pimps Becoming X
 - Robyn Robyn Is Here
 - Talk Show Talk Show

among others.

Wanzung, who says that 50%-75% of Fresh Tracks clients have bought subscriptions as gifts, admits that it may take a while to build consumer trust in the service.

Still, the company is off to a respectable start, with 2,500 subscribers for its September debut mailing, which featured albums from Swerve, Hello Dave, the Yellowhammers, and Soup.

Music samples from each of these acts are offered on the Fresh Tracks World Wide Web site at <http://www.fresh-track.com>.

LESION LEAKS: Bad Religion front man Greg Graffin makes a departure from his regular punk style with a softer-edged, solo concept album, titled "American Lesion," but don't look for his name on the cover.

According to a statement from Graffin, his name will be conspicuously absent from the new project so that it does not "interfere in any way with the marketing of Bad Religion."

The album bows Nov. 4 on Polyterus Recordings, a pseudo-indie established so that "American Lesion" can be funneled through the Alternative Distribution Alliance rather

than WEA.

ROADWORK: Apollo Four Forty, whose whimsical, Van Halen-sampled single, "Ain't Talkin' 'Bout Dub," is at No. 19 this issue on the Hot Dance Music/Club Play chart, kicks off its U.S. tour Nov. 6 in



Rising Sun. "The Sun Is Often Out," the smashing Mother/Island debut from modern rock group Longpigs, is being reinvigorated with popularity of the single "On And On." Stations like WHFS Washington, D.C.; KROQ Los Angeles; and WFNX and WBCN Boston are leading the charge. The band opens for Echo & the Bunnymen beginning Oct. 24 in Boston.

Miami. The band's 550 Music debut, "Electro Glide In Blue," was released in September... **Jamie Blake** supports her self-titled A&M debut with a continuing tour of Hard Rock Cafe restaurants, which runs Monday (13) through Thursday (16). Blake makes stops at franchises in Phoenix, Las Vegas, Universal City, Calif., and Newport Beach, Calif.

H-Town Gets Serious On 'Ladies' Relativity Act Broadens Its Subject Matter

BY HAVELOCK NELSON

NEW YORK—After making it big with such libidinous singles as "Knockin' Da Boots," "Back Seat (Wit No Sheets)," and "Part Time Lover," three-man vocal group H-Town is taking a more mature approach with its third and latest album, "Ladies Edition," which hits retail racks Nov. 1.

Written by H-Town and produced by group member Dino, who is joined in the act with G.I. and Shazam, the set was mostly recorded in H-Town's Houston home studio. It will appear on the crew's own imprint, H-Town Music, which is distributed by Relativity Records.

With songs like "Natural Woman," "Woman Anthem," "Woman's World," and "Julie Rain"—the last a somber tale about sexual abuse—the new set is a concept album, and the concept is based on a deepened respect for the fairer sex. It clearly reflects growth, and G.I. says, "We came up with these songs because we wanted to do more positive music. We wanted to do things that can really touch people. So we decided to take a stand and just do songs



H-TOWN

that give women props. We don't wanna be singing a girl's clothes off all the time."

The first single, "They Like It Slow," advocates this kind of "let's chill" philosophy. "It's basically tellin' the fellas they need to slow down," says G.I. "Like when he first meets a girl, chances are he's thinking, 'Yeah, I'ma get it this time.' What we're saying is, try to get to know her as a person first and make sure she's the one for you."

Dino says that, like the rest of "Ladies Edition," "They Like It Slow" is "a typical H-Town song." He adds, "The H-Town flavor is R&B with a hip-hop twist and a little Southern accent. And on our previous albums there

might have been two or three true H-Town-type songs. The rest would sound like other groups' songs. This album is more us."

The members of H-Town say that they are very pleased with their creativity on "Ladies Edition," and that they are excited to be part of the Relativity family. They were previously signed to Luther Campbell's Luke Records, an association that resulted in two successful albums—the No. 1 R&B entry "Fever For Da Flavor," which

(Continued on page 30)



Talent By The Pound. Snoop Doggy Dogg joined MCA act K-Ci & JoJo to shoot the video for the remix of "You Bring Me Up." Featuring a guest rap by Snoop, the track is the first single from K-Ci & JoJo's debut duet album, "Love Always." Pictured on location, from left, are JoJo Hailey, Snoop, and K-Ci Hailey.

Chew Still At Epic; Artists At Superfest Show They Are Worth Their Stuff Onstage

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

OFFICIAL BUSINESS: We are happy to report that Vivian Chew (formerly Scott) is indeed still in pocket at Epic Records as VP of urban music, contrary to a report in the last issue. And Epic reports that its black music division will continue to handle its own promotion, while Tom Bracamontes will lead promotion efforts for the MJJ, Work Group, Crave, and 550 labels. However, a new Epic black music promotion executive to replace Ray Harris had not been named at press time.

THIS BUD CAN BLOW: In the early '90s, it wasn't unusual to see youth-oriented artists flourish on the airwaves only to bomb miserably when they hit the stage. While the industry buzzed about acts that were "studio creations," the disappointed public simply applied those deadly words, pronounced with ghetto attitude: "He/she can't sing."

True or not, those words killed ticket sales in the MTV era during which a video gave better satisfaction for free. Labels have since concentrated on signing artists who "sang"; today, the higher stakes resulting from instrumental-oriented artists like Erykah Badu, Maxwell, and D'Angelo, and the pressure not to lose audience base, have made artists clean up and strengthen their acts before hitting the road.

Which is what makes this year's Budweiser Superfest so refreshing: young artists pulling out all the stops with costume changes, impressive sets, props, dancers, and strong vocals. At the Superfest's Oct. 4 stop at the Great Western Forum in Inglewood, Calif., every act was bursting with energy.

Dru Hill's harmonic intensity burned; Ginuwine's dance routines and sinewy vocals had women screaming; Aaliyah hit her trademark high whispery notes despite some heavy choreography; and the members of Bone Thugs-N-Harmony enthusiastically presented their take on life and hip-hop.

But the revelation of the show was Mary J. Blige, who has overcome bad press and a few bad live performances over the past few years. From the moment she hit the stage in a teal-blue halter, shorts, and boots, Blige looked fit, relaxed, and in charge as she rolled confidently through hits from her three albums, "What's The 411?," "My Life," and "Share My World." Her voice ranged from seductive to churchy to defiant. When she marched down a stairway, with hat and cane, amid a spray of pyrotechnic effects to "I'm Goin' Down," there was no denying her power as the audience roared. Overheard in the ladies restroom after Blige's set: "You know, I wasn't really checking for Mary before,

but I gotta admit, girlfriend broke it down!" Well put.

TITLE SNAFU: In last issue's story on Bobby Brown, the titles of several MCA executives were incorrect. Ken Wilson is president of R&B music, Ashley Fox is VP of R&B music, and Jeff Redd is senior director of A&R.

BEATS N' PIECES: With Allure Featuring 112's remake of the Lisa Lisa & Cult Jam hit "All Cried Out" (Crave/Sony) taking over the airwaves, many may wonder what happened to the original writer/producers, Full Force. Well, the six-man troupe from Brooklyn, N.Y., is experiencing what spokesman "Bowlegged" Lou George calls a "resurgence."

Though Mariah Carey produced the Allure remake, Full Force's presence is increasing. The group produced songs on the late Selena's last studio album and produced five tracks on the new Yvette Michele album on Loud, including the new single "DJ Keep Playing That Song." Full Force also produced "All I Have To Give," a track on the Backstreet Boys'

multi-platinum Jive debut set, which is likely to become the next single; upcoming RCA projects include girl group Wild Orchid, Jennifer Brown, and N-Sync; the Force is also working with Atlantic female group Totally Basic, Jive male quartet Imajin, and developing male soloist Jamal on Edel America Records.

As if that's not enough, George makes his standup comedy debut, featuring BET's Big Lez, on NBC's "Showtime At The Apollo" Saturday (11). "We're still the same original members—three brothers and three cousins," says George of himself, along with Paul Anthony George, Brian "B Fine" George, Curtis Bedreau, Gerald Charles, and Junior "Shy Shy" Clark.

"There will be another Full Force album, too—right now we're fielding offers," he adds. "We never gave up—we just keep pushing and striving."

When Kimberly Scott, Columbia's new preteen vocalist, performed at the recent National Black Programmers Coalition meet in New Orleans, folks were amazed at the power of the young lady's voice. Though the chorus of her first single, "Tuck Me In," sounds like a mildly sexual come-on, the song's lyrics actually express the fears of a young person who has witnessed too much violence and needs some reassurance before bedtime.

"Friend of mine I used to hang with has an address way up there/She was minding her own business, tryin' to have herself a little fun/And she never knew what hit her, she never saw tomorrow come," Scott sings. If you consider the hundreds of thousands of young people who are afraid that the sun might never come up on them again, this song gains a compelling and melancholy significance.

CGI Sees R&B Crossover In Becton's Gospel 'Love Song'

BY LISA COLLINS

Are R&B stations open enough to play more than one inspirationally fused cut on their playlists at a time? That's the question CGI executives are pondering as they gear up for what is expected to be their biggest release of the year with the Tuesday (14) bow of William Becton's "Heart Of A Love Song."

The eagerly awaited sophomore release signals the marketplace return of an artist whose 1995 debut, "Broken," entered Billboard's Top Gospel Albums chart at No. 3 before unseating Kirk Franklin to win the No. 1 slot. Songs from the set earned heavy rotation on some of the nation's top

R&B radio stations. Becton garnered two Stellar Awards and became a dominant force on the gospel music scene.

Much is riding on the new album, which will not only reposition Becton as yet another R&B/gospel alternative, but also stands to solidify CGI's status as the nation's largest gospel label, a distinction it took with its early 1997 purchase of Intersound Records (In the Spirit, Billboard, Dec. 7, 1996).

"We are pulling out all the stops," says Platinum/CGI CEO Steve Devick. "This is certainly our biggest record in calendar 1997, and since Becton surpassed 250,000 units with his first record, our goal is to at least double that.

"But I believe that the more significant issue here is whether or not there

is room at urban radio for more than one great gospel artist at a time. Kirk Franklin has broken the mold, but what does that mean for the rest of us? I'm hoping—and I've seen indications that—urban radio has come to realize that a great chunk of their listeners are gospel lovers."

With that in mind, CGI has designed an extensive cross-marketing strategy tying in to the album's lead single, "Working Out," which was serviced last month to R&B radio and is in rotation at KDKO Denver, KKDA Dallas, WEBR Miami, WBLN New York, WUSL Philadelphia, and WGCI Chicago.

"I predict he'll get an excellent response at urban radio," says WDAS Philadelphia station manager Chris Squire. "He's an established crossover artist, and if the project is good it's going to take off because of the success of projects like 'Stomp' [by God's Property]. Everyone is looking for more of those."

Also in place is a pre-buy promotion at retail in designated markets. Buyers who put down a \$5 deposit to reserve a copy of the record prior to street date receive a copy of the video and an electronic press kit.

"We want to be contenders, and we plan to be competitive," says CGI marketing director Lynette Brockett. "We're going for something that is very contemporary. The album leans heavily to urban, although there are definitely some tracks that will appeal to gospel purists. But the imaging is basically urban."

To that end, CGI serviced four mixes of "Working Out" and teamed

(Continued on page 30)



BECTON



Billboard TOP R&B ALBUMS

OCTOBER 18, 1997

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

THIS WEEK	LAST WEEK	WKS. ON CHART	WKS. ON CHART	ARTIST	TITLE	PEAK POSITION
★ ★ ★ No. 1/Greatest Gainer ★ ★ ★						
1	5	7	3	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98)	SOUL FOOD	1
2	2	1	4	BUSTA RHYMES ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	1
3	3	2	6	MASTER P ▲ NO LIMIT 50559*/PRIORITY (10.98/16.98)	GHETTO D	1
4	1	—	2	BOYZ II MEN MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
5	4	83	3	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	4
6	7	6	12	PUFF DADDY & THE FAMILY ▲ ³ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
7	8	4	3	USHER LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	4
8	6	3	3	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	3
★ ★ ★ HOT SHOT DEBUT ★ ★ ★						
9	NEW	1	1	BROTHA LYNCH HUNG BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	9
10	11	8	25	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
11	9	5	3	MACK 10 PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	5
12	NEW	1	1	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	12
13	13	10	20	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	1
14	NEW	1	1	RBL POSSE BIG BEAT/ATLANTIC 92771*/AG (10.98/15.98)	AN EYE FOR AN EYE	14
15	12	9	10	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	4
16	10	—	2	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	10
17	NEW	1	1	LUTHER VANDROSS LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	17
18	14	14	34	ERYKAH BADU ▲ ² KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	1
19	15	11	10	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
20	17	12	7	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	6
21	16	15	15	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	4
22	18	16	20	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	1
23	19	17	13	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUBA FLY	1
24	28	32	16	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	9
25	21	18	16	MIA X ● NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	2
26	26	21	29	THE NOTORIOUS B.I.G. ▲ ⁵ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
27	22	19	8	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	5
28	25	23	25	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	7
29	23	28	46	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	5
30	36	25	16	LOST BOYZ ● UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	2
31	31	34	71	MASTER P ● NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	3
32	37	26	52	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	14
33	20	—	2	IMMATURE MCA 11668 (10.98/16.98)	THE JOURNEY	20
34	40	35	15	TWISTA CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	13
35	33	27	15	PATTI LABELLE MCA 11642 (10.98/16.98)	FLAME	10
36	27	22	10	MR. SERV-ON NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	5
37	46	40	15	SUGA FREE SHEPPARD LANE/UNFADEABLE 524385/ISLAND (10.98/16.98) HS	STREET GOSPEL	37
38	34	31	33	TRU ▲ ² NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	2
39	NEW	1	1	SOUNDTRACK DEATH ROW 53509*/PRIORITY (12.98/19.98)	GANG RELATED	39
★ ★ ★ PACESETTER ★ ★ ★						
40	85	54	6	VARIOUS ARTISTS THUMP 4100 (10.98/16.98)	OLD SCHOOL MIXX	40
41	NEW	1	1	NEXT ARISTA 18973 (10.98/15.98) HS	RATED NEXT	41
42	35	—	2	SOMETHIN' FOR THE PEOPLE WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	35
43	24	13	3	SOUNDTRACK LOUD 67531*/RCA (10.98/16.98)	SOUL IN THE HOLE	13
44	38	29	18	WU-TANG CLAN ▲ ³ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
45	32	30	14	SOUNDTRACK ▲ ² COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	2
46	39	39	6	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	32

47	30	20	9	SOUNDTRACK ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	2
48	NEW	1	1	SAM SALTER LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	48
49	NEW	1	1	II TRU MO THUGS 1582/RELATIVITY (10.98/15.98) HS	NEW BREED OF FEMALE	49
50	47	37	3	JON B. YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	37
51	44	38	12	MAXWELL COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	15
52	45	33	79	MAXWELL ▲ COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	8
53	42	24	6	VARIOUS ARTISTS SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS	2
54	63	57	10	EARTH, WIND & FIRE PYRAMID 72864/RHINO (10.98/15.98)	IN THE NAME OF LOVE	50
55	43	41	6	VANESSA WILLIAMS M/R/MERCURY 536060 (10.98 EQ/16.98)	NEXT	28
56	49	49	49	MAKAVELI ▲ ³ DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
57	41	—	2	HOT BOYS CASH MONEY 9614 (10.98/17.98) HS	GET IT HOW U LIVE!!	41
58	50	44	12	THE O'JAYS GLOBAL SOUL 31149*/VOLCANO (10.98/15.98)	LOVE YOU TO TEARS	14
59	55	50	15	VARIOUS ARTISTS SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	26
60	60	66	36	RAHSAAN PATTERSON MCA 11559 (9.98/12.98) HS	RAHSAAN PATTERSON	48
61	29	—	2	ORGANIZED KONFUSION PRIORITY 50560* (10.98/16.98) HS	THE EQUINOX	29
62	NEW	1	1	THE MOSSIE SICK WID' IT 45008/JIVE (10.98/15.98) HS	HAVE HEART HAVE MONEY	62
63	79	64	39	PEGGY SCOTT-ADAMS MISS BUTCH 4003/MARDI GRAS (10.98/16.98) HS	HELP YOURSELF	9
64	64	58	87	2PAC ▲ ⁷ DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
65	51	45	30	SOUNDTRACK ● COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	3
66	53	47	9	KILLARMY WU-TANG 50633*/PRIORITY (10.98/16.98)	SILENT WEAPONS FOR QUIET WARS	10
67	54	48	48	LIL' KIM ▲ UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	3
68	52	36	10	VARIOUS ARTISTS SUAVE: HOUSE 1585/RELATIVITY (10.98/15.98)	SUAVE HOUSE	4
69	58	51	24	HEAVY D ● UPTOWN 53033*/UNIVERSAL (10.98/16.98)	WATERBED HEV	3
70	57	46	69	KENNY LATTIMORE ● COLUMBIA 67125 (10.98 EQ/16.98) HS	KENNY LATTIMORE	19
71	67	—	2	STEVE HARVEY ISLAND 524415 (10.98/16.98)	LIVE...SOMEWHERE DOWN SOUTH	67
72	59	52	8	SOUNDTRACK LOUD 90131/INTERSCOPE (10.98/16.98)	HOODLUM	23
73	62	60	17	CHANGING FACES ● BIG BEAT/ATLANTIC 92720*/AG (10.98/16.98)	ALL DAY, ALL NIGHT	6
74	61	53	7	O.C. PAYDAY/FFRR 524399*/ISLAND (10.98/16.98)	JEWELZ	16
75	66	68	16	EN VOGUE ▲ EASTWEST 62057/EEG (10.98/16.98)	EV3	8
76	74	77	58	AALIYAH ▲ BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	2
77	70	61	15	BROWNSTONE MJJ/WORK 67524/EPIC (10.98 EQ/16.98)	STILL CLIMBING	16
78	69	76	11	BONEY JAMES WARNER BROS. 46548 (10.98/16.98) HS	SWEET THING	49
79	75	62	17	CAPONE -N- NOREAGA PENALTY 3041*/TOMMY BOY (10.98/15.98)	THE WAR REPORT	4
80	72	71	31	SCARFACE ▲ RAP-A-LOT/NOQ TRYBE 42799*/VIRGIN (10.98/16.98)	THE UNTOUCHABLE	1
81	RE-ENTRY	2	2	187 FAC PENALTY 3045*/TOMMY BOY (10.98/15.98)	FAC NOT FICTION	81
82	71	73	57	BLACKSTREET ▲ ³ INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	1
83	80	72	68	TONI BRAXTON ▲ ⁵ LAFACE 26020/ARISTA (10.98/16.98)	SECRETS	1
84	65	56	10	LISA STANSFIELD ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	30
85	68	55	6	THA ALKAHOLIKS LOUD 67435*/RCA (10.98/16.98)	LIKWIDATION	15
86	83	74	14	GHETTO TWINZ RAP-A-LCT/NOQ TRYBE 44438/MIRGIN (10.98/15.98) HS	IN THAT WATER	36
87	73	70	47	SOUNDTRACK ▲ ⁴ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	5
88	77	75	4	JONATHAN BUTLER N2K ENCODED 10005 (10.98/15.98)	DO YOU LOVE ME?	57
89	56	43	3	VARIOUS ARTISTS LAW/STREET LIFE 75525*/ALL AMERICAN (10.98/16.98)	THE LAWHOUSE EXPERIENCE VOLUME ONE	43
90	90	84	32	SOUNDTRACK ● JIVE 41604* (11.98/16.98)	BOOTY CALL	4
91	87	63	13	ANT BANKS PRIORITY 50698* (10.98/16.98)	BIG THANGS	4
92	78	87	39	SILKK NO LIMIT 50591*/PRIORITY (10.98/16.98)	THE SHOCKER	6
93	82	69	22	ALLURE TRACK MASTERS/CRAVE 67848*/EPIC (10.98 EQ/16.98) HS	ALLURE	23
94	76	59	6	VARIOUS ARTISTS BOSS 70012/SWERVE (10.98/14.98)	MARVELLUS & MARCELLUS PRESENT HEAT	42
95	88	85	46	FOXY BROWN ▲ VIOLATOR/DEF JAM 533684*/MERCURY (10.98 EQ/16.98)	ILL NA NA	2
96	RE-ENTRY	60	60	JOHNNIE TAYLOR MALACO 7480 (9.98/15.98)	GOOD LOVE!	15
97	86	67	6	COOLIO TOMMY BOY 1180* (11.98/16.98)	MY SOUL	49
98	91	86	58	112 ▲ BAD BOY 73009/ARISTA (10.98/15.98)	112	5
99	48	—	2	M.C. BREED WRAP 8159/CHIBAN (11.98/16.98)	FLATLINE	48
100	97	90	24	TEDDY PENDERGRASS SUREFIRE 13045/WIND-UP (10.98/16.98)	YOU AND I	24

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

GANG STARR

YOU KNOW MY STEEZ

THE FIRST SINGLE FROM THE FORTHCOMING ALBUM
MOMENT OF TRUTH



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Hot R&B Airplay

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

Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'YOU MAKE ME WANNA...', 'EVERYTHING', 'MY LOVE IS THE SHHH!', and 'THE SWEETEST THING'.

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

HOT R&B RECURRENT AIRPLAY

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

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

R&B SINGLES A-Z

- 4 SEASONS OF LONELINESS (EMI April, ASCAP/Flyte Tyme, ASCAP) HL
22 AFTER 12, BEFORE 6 (Gimme Some Hot Sauce, ASCAP/Tabulous, ASCAP/Hit Co. South, ASCAP/Tickle Box, ASCAP/EZ, ASCAP/A Salt On The Charts, ASCAP/Mo Better Grooves, ASCAP/Famous, ASCAP) HL
58 AIN'T NUTHIN' BUT A JAM 'YALL (Mac-man, ASCAP/Brownstar, ASCAP/S&S, ASCAP)
10 ALL CRIED OUT (Careers-BMG, BMI/Mokojumbi, BMI/Zomba, BMI) HL/WBM
90 ALL I WANT (FROM GOOD BURGER) (Kharatory, ASCAP/B.Black, ASCAP/Jobete, ASCAP/EMI April, ASCAP) HL
48 AS WE LAY (Saja, BMI/LaStrada, BMI)
32 AVENUES (FROM MONEY TALKS) (Intersong, ASCAP/Warner Chappell, ASCAP) HL
89 BABY, BABY (Olik, BMI/Santron, BMI)
24 BACKYARD BOOGIE (WB, ASCAP/Real N Ruff, ASCAP) WBM
25 BIG BAD MAMMA (FROM DEF JAM'S HOW TO BE A PLAYER) (Slam U Well, ASCAP/Li Lulu, BMI/Jelly's Jams L.L.C., Stone Ave., BMI/EMI Blackwood, BMI/12 & Under, BMI/Jumping Bean L.L.C., BMI/Jelly's Jams L.L.C., ASCAP) HL
73 BRING BACK YOUR LOVE (Poetry In Motion, BMI)
96 BUMP IN YOUR TRUNK (Crosstown, BMI/Sony Music, BMI/Mume, BMI)
7 BUTTA LOVE (Honey Jars And Diapers, ASCAP/Uh, Oh, ASCAP/Yah Yah, ASCAP/Do What I Gotta, ASCAP/WB, ASCAP)
83 CANT LET GO (Sony/ATV Songs, BMI/Yab Yum, BMI/Brownstown Sound, BMI/Mc L, ASCAP/Saiandra, ASCAP/Almo, ASCAP/Warner Chappell, PRS/WB, ASCAP) HL/WBM
49 CAN WE (FROM BOOTY CALL) (Mass Confusion, ASCAP/Virginia Beach, ASCAP/WB, ASCAP) WBM
100 CRAZY (Perfect, BMI/SPZ, BMI/GEMA)
81 CROOKED GREEN PAPERS (Touchwood, ASCAP/Chrysalis, ASCAP) WBM
64 DEJA VU (MCA)
60 DISTANT LOVER (Doozie Time, ASCAP/Keep Me Humble, ASCAP/Smokin' Sounds, ASCAP)
72 DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (P-Blast, ASCAP/Zomba, ASCAP/MCA)
76 DO ME BABY (Viking, BMI/Wilson, BMI)
44 DONT SAY (Sony/ATV Songs, BMI/Yab Yum, BMI/Brownstown Sound, BMI/MCA, ASCAP/Universal, ASCAP/Personal 21, ASCAP/Stepping Into The Blue, ASCAP/Warner Chappell, BMI) HL/WBM
85 DOWN FOR YOURS (Marco Cardenas, ASCAP)
26 DO YOU LIKE THIS (Mike's Rap, BMI)
6 EVERYTHING (EMI April, ASCAP/Flyte Tyme, ASCAP/Warner-Tamerlane, BMI/Dynatron, BMI/Beechwood, BMI) HL/WBM
71 FIX (Donril, ASCAP/Zoriba, ASCAP/Chauncey Black, ASCAP/Smokin' Sound, ASCAP/Wu-Tang, BMI/Bar-Kay, BMI/Warner-Tamerlane, BMI/Sugarhill, BMI) WBM
33 FOR YOU (Colour d, ASCAP/PSD, ASCAP) WBM
86 GET UP (Closed Eye, ASCAP/No Use, ASCAP/Britfit, ASCAP/One, ASCAP/MCA, ASCAP/Universal, ASCAP)
3 G.H.E.T.T.O.U.T. (Zomba, BMI/R Kelly, BMI) WBM
97 GIVE IT TO ME (Sony/ATV Songs, BMI/Fed-On, BMI/Mr. Jimmy, ASCAP)
41 GOTHAM CITY (FROM BATMAN & ROBIN) (Zomba, BMI/R Kelly, BMI) WBM
28 HAVE A LITTLE MERCY (Flyte Tyme, ASCAP/EMI April, ASCAP) HL
77 HEAVEN (O.C.D., BMI)
98 HELP WANTED (HEROES ARE IN SHORT SUPPLY) (Marshall, BMI/WGCI, BMI)
8 HONEY (Sony/ATV Songs, BMI/Rye, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Zomba, ASCAP/Jazz Merchant, ASCAP/Steven A. Jordan, ASCAP/Bobby Robinson, BMI) HL/WBM
30 HOW YA DO DAT (FROM HOW BOUT IT) (Burrin Ave., ASCAP/O/B/O Itself, ASCAP/Big P, ASCAP/Beats By The Pound, ASCAP/Bomb Shelter, ASCAP)
4 I BELONG TO YOU (EVERY TIME I SEE YOUR FACE) (Mike's Rap, BMI)
16 I CAN LOVE YOU/LOVE IS ALL WE NEED (MCA, ASCAP/Mary J. Blige, ASCAP/EMI Blackwood, BMI/Rodney Jerkins, BMI/Undeas, BMI/Warner-Tamerlane, BMI/G of Th July, BMI/NASHMACK, ASCAP) HL/WBM
11 I CARE 'BOUT YOU (FROM SOUL FOOD) (Sony/ATV Songs, BMI/ECF, BMI/Fox Film, BMI) HL/WBM
95 ICED DOWN MEDALLIONS (TV, ASCAP/EZ Elpee, ASCAP/Suite 1202, ASCAP/Jose Luis Gotcha, ASCAP/Percy Coles, ASCAP/Longitude, BMI) WBM
21 IF I COULD TEACH THE WORLD (Ruthless Attack, ASCAP/Mo Thug, ASCAP/Keenu, BMI)
79 IF I HAD YOU (Sony/ATV Cross Keys, ASCAP/Ninth Street Tunnel, ASCAP/Sony/ATV Songs, BMI/Red Tears, BMI/Colegems-EMI, ASCAP)
62 IF IT AIN'T LOVE (FROM SPRUNG) (Seven Eighteen, BMI/Iron Will, BMI)
27 I'LL BE MISSING YOU (Magnetic, BMI/Blue Turtle, BMI/Illegal, BMI/September Six, ASCAP/Clyna Baby, BMI/Janic Combs, BMI/EMI Blackwood, BMI) HL
18 I MISS MY HOMIES (Burrin Avenue, BMI/Big P, BMI) WBM
66 IMMA ROLLA (Kerason, BMI)
29 I'M NOT A FOOL (Zomba, BMI/Hookman, BMI/Naked Soul, BMI/Go Speed Co., BMI) WBM
35 IN MY BED (Lil' Kim, BMI/Brown Lace, BMI/Longitude, BMI/Zomba, BMI/Stagego, BMI/Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
51 INVISIBLE MAN (Banana Tunes, BMI/Stephen A. Kipner, ASCAP/Careers-BMG, BMI/Bublas, SOCAN/On Board, BMI/EMI April, ASCAP) HL
88 I SAY A LITTLE PRAYER (FROM MY BEST FRIEND'S WEDDING) (New Hidden Valley, ASCAP/Casa David, ASCAP) HL/WBM
52 IT'S ALRIGHT (FROM NOTHING TO LOSE) (Clyna Baby Music, BMI/Janic Combs, BMI/EMI Blackwood, BMI/Baby Big, ASCAP/Buddha Max, ASCAP/Perk's, BMI/MCA, BMI) HL
75 IT'S YOURZ (Wu-Tang, BMI/Careers-BMG, BMI)
45 THE JOINT (Paricken, ASCAP/WB, ASCAP/Fourteenth Hour, ASCAP/Polygram Int'l, ASCAP/Brown Acid, ASCAP/Dust Brothers, ASCAP/Copyright Control/MCA, ASCAP)
46 KISS AND TELL (The Night Rainbow, ASCAP/Brown Girl, ASCAP/Mike's Rap, BMI/MCA, ASCAP/Dre Baby, ASCAP)
15 LAST NIGHT'S LETTER (EMI April, ASCAP/LBN, ASCAP/Plaything, ASCAP/Too True, ASCAP/E Two, ASCAP/Cord Kayla, ASCAP) HL
93 LOOK INTO MY EYES (FROM BATMAN & ROBIN) (Keenu, BMI/Mo Thug, ASCAP/Ruthless Attack, ASCAP/Dollarz-N-Sense, BMI)
20 LOVE IS ALL AROUND (Sway Jay, ASCAP)
23 ME AND MY CRAZY WORLD (LB, ASCAP/EMI April, ASCAP/Ron G, BMI) HL
53 MEN OF STEEL (FROM STEEL) (Shaquille O'Neal, ASCAP/WB, ASCAP/Slam U Well, ASCAP/Jelly's Jams L.L.C., ASCAP/Twelve And Under, BMI/Jumping Bean L.L.C., BMI/Hits From Da Bong, BMI/BMG, BMI) HL/WBM
12 MD MONEY MO PROBLEMS (Big Poppa, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Steven A. Jordan, ASCAP/Bernard's Other, ASCAP/Sony, ASCAP/M. Betha, ASCAP/Tommy Jym, BMI) HL
3 MY LOVE IS THE SHHH! (Unichappell, BMI/Junkie Funk, BMI/Tam-Cat, BMI) HL
65 NEED YOUR LOVE (Davone Ravone, BMI/Tom Bomb, BMI/Young Beggah, BMI/Bernard's Other, BMI/Sony/ATV Songs, BMI/Warner-Tamerlane, BMI/Motown, BMI/Songs Of PolyGram Int'l, BMI) HL/WBM
9 NEVER MAKE A PROMISE (Warner-Tamerlane, BMI/Boobie-Loo, BMI) WBM
82 NEVER, NEVER GONNA GIVE YOU UP (Unichappell, BMI/Savette, BMI) HL
59 NEVER WANNA LET YOU GO (FROM DEF JAM'S HOW TO BE A PLAYER) (JGL, ASCAP)
17 NOT TONIGHT (FROM NOTHING TO LOSE) (Second Decade, BMI/Warner-Tamerlane, BMI/WB, ASCAP) WBM
63 OFF THE BOOKS (Inky, ASCAP/Let Me Show You, BMI)
13 THE ONE I GAVE MY HEART TO (Realsongs, ASCAP) WBM
70 PIECE OF MY HEART (Web Iv, BMI/Sloopy II, BMI/Unichappell, BMI) HL/WBM

Hot R&B Singles Sales

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



Table with columns: THIS WEEK, LAST WEEK, WEEKS ON, TITLE, ARTIST (LABEL/PROMOTION LABEL). Includes top hits like 'NEVER WANNA LET YOU GO', 'HOW YA DO DAT', 'YOU MAKE ME WANNA...', and 'MY LOVE IS THE SHHH!'.

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

Hot Rap Singles™

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY SoundScan®	
				No. 1	
1	1	1	14	UP JUMPS DA BOOGIE (C) (D) (I) BLACKGROUND/ATLANTIC 98118/AG	MAGOO AND TIMBALAND 7 weeks at No. 1
2	2	2	7	I MISS MY HOMIES (C) (D) (I) NO LIMIT 53290/PRIORITY	MASTER P FEAT. PIMP C AND THE SHOCKER
3	3	4	16	NOT TONIGHT (FROM "NOTHING TO LOSE") (C) (D) (M) (T) (X) UNDEAS/TOMMY BOY 98019/AG	LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
4	4	5	5	AVENUES (FROM "MONEY TALKS") (C) (D) (I) (X) ARISTA 13411	REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
5	6	7	6	ME AND MY CRAZY WORLD (C) (D) (I) UNIVERSAL 56131	LOST BOYZ
6	5	3	12	NO MONEY NO PROBLEMS (C) (D) (I) (X) BAD BOY 79100/ARISTA	THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
7	8	8	9	BACKYARD BOOGIE (C) (D) (I) PRIORITY 53282	MACK 10
8	7	6	19	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	PUFF DADDY & FAITH EVANS (FEAT. 112)
9	NEW	1	1	IF I COULD TEACH THE WORLD (C) (D) RUTHLESS 6344/RELATIVITY	BONE THUGS-N-HARMONY
10	14	11	6	MEN OF STEEL (FROM "STEEL") (C) (D) (I) TWISM/QWEST 17305/WARNER BROS.	SHAQUILLE O'NEAL, ICE CUBE, B REAL, PETER GUNZ & KRS-ONE
11	10	10	5	SOMEBODY ELSE (C) (D) (I) H.O.L.A. 341026/ISLAND	HURRICANE G
				GREATEST GAINER	
12	16	—	2	IMMA ROLLA (C) (I) (X) LDC-N-UP 73310	MR. MONEY LOC
13	9	12	7	REMINING ME (OF SEF) (C) (D) (I) RELATIVITY 1627	COMMON FEAT. CHANTAY SAVAGE
14	11	9	15	TAKE IT TO THE STREETS (C) (D) (M) (T) (X) VIOLATOR/ELEKTRA 64171/EEG	RAMPAGE FEAT. BILLY LAWRENCE
15	13	15	9	CROOKED GREEN PAPERS (C) (D) (I) BEFORE DAWN 109/TOUCHWOOD	KINFUSION
16	12	13	5	OFF THE BOOKS (C) (I) (X) RELATIVITY 1646	THE BEATNUTS
17	15	17	11	DOWN FOR YOURS (C) (D) (I) NASTYBOY/GLASSNOTE 574748/MERCURY	NASTYBOY KLICK FEAT. ROGER TROUTMAN
18	22	20	13	ICED DOWN MEDALLIONS (C) (D) (I) BLUNT 6614/TVT	ROYAL FLUSH
19	25	38	4	GET UP (C) (D) (I) RUTHLESS 78707/EPIC	NX
20	18	22	3	BUMP'N IN YOUR TRUNK (C) (D) (I) CROSSTOWN 1021	MAD DOG CLIQUE
21	30	14	21	TALKIN' BOUT' BANK (C) (D) (I) SOUTHPAW/DELICIOUS VINYL 4007/RED ANT	THE WHORIDAS
22	27	23	12	HOW WE COMIN' (C) (D) (I) BIG BEAT/ATLANTIC 98017/AG	RBL POSSE
23	17	18	11	BE THE REALIST (C) DEFF TRAPP 9283/INTERSOUND	TRAPP, TUPAC & NOTORIOUS B.I.G.
24	20	19	16	C U WHEN U GET THERE (FROM "NOTHING TO LOSE") (C) (D) (I) (X) TOMMY BOY 7785	COOLIO FEAT. 40 THEVZ
25	24	21	8	LET ME HOLLA AT CHA (C) (X) LIVE SHOT 7001	BLAC HAZE
26	NEW	1	1	CAN'T STOP (C) (D) (I) MCA 55356	LIL'O
27	21	—	2	IT'S YOURZ (I) LOUD 64957/RCA	WU-TANG CLAN
28	23	24	19	LOOK INTO MY EYES (FROM "BATMAN & ROBIN") (C) (D) (I) RUTHLESS 6343/RELATIVITY	BONE THUGS-N-HARMONY
29	NEW	1	1	MAN BEHIND THE MUSIC (C) (D) (I) INTERSCOPE 97020	QUEEN PEN FEAT. TEDDY RILEY
30	28	26	19	SMILE (C) (D) RAP-A-LOT/NOO TRYBE 38581/VIRGIN	SCARFACE FEATURING 2PAC & JOHNNY P
31	33	32	25	JUST ANOTHER CASE (C) (D) (M) (T) (X) VIOLATOR/DEF JAM 573856/MERCURY	CRU FEATURING SLICK RICK
32	RE-ENTRY	17	17	LISTEN (FIVE MINUTES) (C) (D) (I) BIG BEAT/PENALTY 7185/TOMMY BOY	DFC
33	19	16	3	SUNSHINE (I) ROC-A-FELLA/DEF JAM 574923/MERCURY	JAY-Z FEAT. BABYFACE AND FOXY BROWN
34	26	—	2	BLAZING HOT (C) (D) (I) STREET LIFE/DIVINE 78143/ALL AMERICAN	NICE & SMOOTH
35	31	33	13	WHO U WIT (C) (I) (X) MIRROR IMAGE 410/ICHBAN	LIL JON AND THE EAST SIDE BOYZ
36	32	29	8	I GOT DAT FEELIN' (C) (D) (M) (T) CLR/AMERICAN 17329/WARNER BROS.	DJ KOOL
37	37	35	24	IF I COULD CHANGE (FROM "I'M BOUT IT") (C) (D) (I) NO LIMIT 53273/PRIORITY	MASTER P FEAT. STEADY MOBB'N, MIA X, MO B, DICK & O'DELL
38	NEW	1	1	IT'S ABOUT TIME (C) MENES 9601	L.A. NASH FEATURING JEW'ELL
39	38	30	29	EMOTIONS (C) (D) (M) (T) (X) CREATOR'S WAY/ATLANTIC 98025/AG	TWISTA
40	34	25	18	HIP HOP DRUNKIES (C) (D) (I) LOUD 64882/RCA	THA ALKAHOLIKS FEAT. OL' DIRTY BASTARD
41	39	31	18	SMOKIN' ME OUT (C) (D) (I) G-FUNK/DEF JAM 571024/MERCURY	WARREN G FEAT. RONALD ISLEY
42	42	—	2	BE MY PRIVATE DANCER (C) (D) (I) LIL' JOE 895	THE 2 LIVE CREW
43	45	—	2	PARTY PEOPLE (M) (T) (X) MCA 55304*	G.P. WU
44	35	28	14	FAR FROM YOURS (C) (D) (I) PAYDAY/FFRR 850916/ISLAND	O.C. FEATURING YVETTE MICHELE
45	40	46	55	DA' DIP (C) (I) (X) HARD HOOD/POWER 0112/TRIAD	FREAKNASTY
46	41	36	6	PUT THE MONKEY IN IT (FROM "NOTHING TO LOSE") (C) (D) (I) TOMMY BOY 7403	DAZ AND SOOPAFLY
47	RE-ENTRY	35	35	I'LL BE (C) (D) (I) VIOLATOR/DEF JAM 574028/MERCURY	FOXY BROWN FEATURING JAY-Z
48	29	34	13	ON & POPPIN' (C) (D) OVERALL 77001	YOUNG MC
49	RE-ENTRY	9	9	FAST LANE (C) CROSSTOWN 1011	MAD DOG CLIQUE
50	49	—	61	LET ME CLEAR MY THROAT (C) (I) (X) CLR/AMERICAN 17441/WARNER BROS.	DJ KOOL

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

Ruthless Goes For Epic Distribution



by Havelock Nelson

RUTHLESS BIZ: Ruthless Records has announced the signing of a distribution deal with Epic Records. The label was formerly handled by Relativity Records, which performed marketing and promotion duties while its sister company RED facilitated distribution. The deal with Epic both renews and expands Ruthless' ties with Sony Music, which owns both Relativity and Epic. All Ruthless product will now go through Epic and Sony exclusively.

The new arrangement automatically places Ruthless—which was founded by deceased “gangsta rap” pioneer Eric (Eazy-E) Wright and is now helmed by his widow, Tomica Woods-Wright—on a bigger global stage than before. Speaking about the label's intra-Sony switch, Ruthless GM Cassandra Ware declares, “Our entire goal was to increase the international coverage on our product. Since Ruthless began, we've never had solid overseas saturation.”

From its inception 10 years ago, as a vehicle to support the groundbreaking, hard-edged albums by Eazy-E and his crew, N.W.A., Ruthless has largely been a stand-alone company, performing many of its promotion and marketing duties itself. That tradition continues today. Ron Sweeney, Epic Records Group president of black music, says Ruthless will have access to all the services Epic and Sony have to offer, but “they'll pick and choose what they need.”

The first artist to emerge under the Ruthless/Epic collaboration is the two-man hip-hop crew NX. Its first single, the uptempo party-starter “Get Up,” was released early last month and is gaining exposure on R&B radio all over, as well as on BET, the Box, and assorted local video outlets. “Nation Unknown,” NX's debut long-player, arrives Nov. 18.

NX's album will be followed up in the first quarter of '98 with long-playing sets by mixed-gender R&B duo Blu Light, former N.W.A assassin MC Ren, and def comedian Chris Tucker.

FIRM BIZ: The operative phrase for the collaborative project by AZ, Foxy Brown, and Nas is “concept album.” Featuring that stellar cast of rappers, plus lyrical contender Noreaga (of Penalty Recordings/Tommy Boy act Capone-N-Noreaga) and gifted newcomers Nature and Pretty Boy, “The Firm—The Album” (Aftermath/Interscope) depicts the three core rappers as major-league players in a fictitious mob-styled family.

“It's like a movie, and they are the characters,” says Steve Stoute, senior VP at Sony Music, manager for Nas, and visionary for the set. “The focus [for ‘The Firm’] is different from the focus they would have on their own albums. This album is basically for the street.”

While “Ill Na Na,” Brown's debut set, depicts her as a sex kitten of sorts—and both Nas and AZ speak volumes about uplifting the ghetto on their respective sets, “It Was Written” and the forthcoming “Pieces Of A Man”—“The Firm” finds the three exposing the grittier life schemes of street living, drug trafficking, setups, phone taps, and gender disputes.

“We've been talking about the

are my right. You can't really choose between the two.”

Nas says, “We got into a lot of verbal fights because of this [project]. It was like the family was going to war literally. But we had to realize that what we started is for the listeners, and we had to put all the bullshit to the side, and our family values had to stand out.”

The whole process for AZ, who worked on his solo set and the Firm project simultaneously, was a learning experience.

“It showed me you can do anything you put your mind to. I feel like I did a double album,” AZ says. “I did like six cuts off the Firm album and about 14 cuts from mine. It was fun, no stress, no headaches. I was patient, and I sat back and listened to the next person vibe. I think it built character around the board.”

The set's first single, “Firm Biz”—which interpolates Teena Marie's “Square Biz” and features former En Vogue member Dawn Robinson singing backup—is already on the airwaves. Other tracks to look out for when the set streets Oct. 21 are “Phone Tap,” “Five Minutes To Flush,” and “F*ck Somebody Else.”

PARIS PROPS: A tasty terror track composed of a moody-dark molasses groove and a smoothly cascading break-beat rhythm cut with skin-tight guitars and milk-thick organ stabs supports Paris-based MCC-1 as he rhymes fluidly on the single “It's Like That” (Mental Rekordz, based in Paris), flipping effortlessly between English and French. He takes his multilingual lingo (which is at once beautifully braggadocious and seriously playful) straight to the faces of sucker MCs. And without threatening pure sonic assassination—maybe it's the fact that he's French, but dude always sounds suave and in-control cool—he also kicks in listeners' domes with chorus lines like “It's like dat, y'all/As I go on an' on/Don't stop the record until ya break ya bones!”

Both Nas and Brown say the experience of dealing with at least three different visions was trying at times. “There were times when I thought, ‘This isn't gonna work,’ because we were beefin' so much,” says Brown. “I deal with emotions, and I don't think they are used to being around a female like that. We had meetings every week to get feelings off our chest. This thing didn't come sugar-coated.”

She says most of her problems arose from her involvement in other projects, like her frequent collaborations with Jay-Z. “It's like Jay-Z is my left hand and Nas [and AZ are]

Assistance in preparing this column was provided by Shawnee Smith in New York.

CGI SEES R&B CROSSOVER IN BECTON'S GOSPEL

(Continued from page 30)

didn't sing much on the first album. As a producer, I got caught up in everyone else's vocals,” says the Washington, D.C., native. “On this album, I decided to let people know I could sing, and I got innovative with it. I went back to the '70s and took a lot of the pop styles that were more adaptable to my voice.”

New to the business, Becton had been hampered by management problems. “Things sort of exploded for me in this industry, and sometimes I was ostracized or rejected and I didn't know the major players, so consequently there were some mistakes I made,” he says. “I was just excited about the music. I'd written this song that the world wanted to hear, and overnight I was sitting on the gospel charts at No. 3.”

Today, both his management and booking are handled by Nashville-based Cynthia Minor, while his pub-

lishing is through Red Rewmar Music (SESAC).

William Becton & Friends consists of Becton; his wife of one year, Rita; and Micah Nelson. Rita was also featured on his first record. It was just after getting engaged in 1995 that Becton got the idea for his newest release.

“I'd read that 50% of all marriages end in divorce, and the Lord revealed to me that marriage would be so much different ‘if Jesus is the heart of a love song.’ So I began writing music around every aspect of love—Christ to church, husband and wife, friend to friend—and all of the material on this album deals with that.

“What I'm hoping is that it helps minister to broken relationships and shows that God is the center of all perfect love and that when you are in harmonious relationship with him, you can love all.”

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Jackson Shows Clubland She's Got It 'Together'

BEHIND THE ROPE: Ain't it a real kick in the booty that the most satisfying dance jam we've encountered in recent days was not delivered by a card-carrying citizen of clubland?

In fact, "The Velvet Rope" shows **Janet Jackson** making her first serious attempt at crafting a proper house music song with "Together Again," which pays tribute to friends lost to AIDS-related illnesses. Nit-pickers shouldn't even bother bringing up the largely wordless "Throb" from 1993's "janet.," which seemed more like a bloated, mildly pandering interlude than a song of substance or significance.

Easily the standout cut on an album rife with flashes of brilliance, "Together Again" is an intense, emotional journey, matching tear-stained lyrics with a muscular, completely credible beat. Jackson floats atop the arrangement—

assembled with longtime collaborators



by Larry Flick

kids, and they're clearly learning how to merge pure pop sensibilities with solid beats—without the aid of underground producers.

Something to ponder, eh? And while you're lost in thought, explore the ways you can elevate the level of your creative output and expand what you view as your parameters. Without such continual self-examination and challenges, we all might as well just give up the ship and sell shoes.

FEVER REVIVAL: Can it really be 20 whole years since the release of "Saturday Night Fever"? Scary how fast time cruises by, isn't it?

Well, the smarties at top dance radio station WKTU New York are commemorating the landmark film's anniversary by gathering the soundtrack's glittery array of artists for a one-night-only show at Brooklyn, N.Y.'s Spectrum nightclub—the venue where a young **John Travolta** helped propel dance music into a cultural phenomenon. Brace yourself for the lineup: **The Bee Gees, the Trammps, Tavares, Kool & the Gang, and K.C. & the Sunshine Band** have all been confirmed to appear.

In fact, the only artist from the soundtrack not locked in for a performance is **Yvonne Elliman**, who is missing in action. Yvonne, doll, if you're out there, give us a call. We'd kill to see you bring "If I Can't Have You" to life once again.

By the way, it looks like Mr. Travolta may also be making an appearance. Tickets for the show are available solely through on-air giveaway.

IN THE POCKET: If you're among the many who do not require pop-friendly ditties on club compilations, allow us to direct your attention toward "Zeitgeist," a mammoth, three-CD Stress U.K. set that takes you on a journey through an eclectic array of underground rhythm concepts.

Disc one is subtitled "The Electric Circus," and it crackles with cinematic electronic concoctions of **Bedrock's** prog-house classic "Set In Stone" and **Sunday Club's** deliciously sprawling, over-the-top "Etana's Flight." The second CD, "The Psychedelic Shack," hangs on a future-funk tip, thanks to contributions by **Genetica** ("Retrospace"), **Hustler's Convention** ("Dancin' In Outer Space"), and **Desert** ("Sonic Boom"), among others. Lots of groovy break-beats and snatches of jazz and old-school soul goin' on here.

"Reinventions" is the final disc of "Zeitgeist," and it's perhaps the least penetrable of the three. This is strictly for the hardcore ambient/electronic disciple, with its mind-numbing fodder by **Chris & James, Sasha,** and several others. Those uninitiated to the genre will feel like they're walking through someone else's bad dream

most of the time, though **Sasha's** "Horse With No Name" (no, not the America pop song) provides a much-needed moment of clarity.

And if that's not enough techno nourishment for you, then chomp on the tasty "White Noise: The Big Beat Compilation" on City of Angels Records. Lending their talent to the project are **Simply Jeff** ("My Planet"), **Dub Pistols** ("Westway"), the **Wise-guys** ("A Better World"), and **Monkey Mafia** ("Lion In The Hall"), among others.

Elsewhere on the compilation tip, Universal Records A&R exec **Marc Nathan** has assembled a cutie in the form of "Dance Across The Universe"—a set that scores big points for not getting lost in pretension. Rather, this is an album of nothing but uplifting fun, with an occasional sprinkling of kitsch.

Those with a head for hits will want "Dance Across The Universe" for its inclusion of remixes of "Mouth" by **Merril Bainbridge** and "Dirty Love" by **Lonnie Gordon**, while others will be pleased for a chance to grab the house versions of "Make Your Own Kind Of Music" by **Mama Cass** and "Whenever There Is Love" by **Donna Summer & Bruce Roberts**—both of which were previously available on promo-only vinyl.

The compilation has a couple of firm future hits with "Under The Milky Way" by **Shining Path** and "I Can't Take The Heartbreak" by **Killer Bunnies**. The latter cut has just been shipped to club DJs and radio programmers.

LINE 'EM UP: The fine folks at Positiva Records U.K. have a winner on their hands with "I Need A Miracle" by **Coco**. Produced with a keen eye on both mainstream dancefloors and crossover radio airwaves by **Victor Imbres**, the track stokes with urgent, NRGetic beats and a vocal performance that leaves you wanting to hear much more of the lovely (and wonder-



Premiere Signing. Alien recording trio Premiere recently signed with David Steinberg of the Los Angeles-based Mad Hatter Management for representation. The act is playing clubs and making radio stops in promotion of its eponymous debut album and the single "Something About You." Pictured, from left, are Daven Michaels of Mad Hatter; Leslye Maninang of Premiere; Gigi Floresca of Premiere; Steinberg; Alisha Floresca of Premiere; and Chris Warner of Mad Hatter.

fully videogenic) **Miss Coco**. A double-pack of remixes allow **Matthew Roberts** and **Sol Brothers** a chance to give this "Miracle" a dab of underground spice. In the end, however, it's Imbres' original version that will have punters twitchin' with delight.

Veteran electronic publicist **Brian Bomberry** is fleeing from the land of the indies to join Sire Records as head of publicity. He's leaving his company, Motormouth Media, in the capable hands of **Judy Miller**. Bomberry's first Sire projects include the wicked underground sets "The Sounds Of The Satellites" by **Laika** and "Come To Daddy" by **Aphex Twin**—both of which are due within the next two months.

K-Klass member **Paul Roberts** is launching his own label, Kingpin Records, which will be distributed in the U.K. via the Truelove Label Collective of indies. In addition to scouting out young bucks for the label, Roberts will continue trekking around Europe as a DJ. In fact, his life as a turntable artist will dominate the direction of Kingpin. "I'm aiming to sign only the sort of music I would play out," he says. "So, none of your crap, phony drivin'." Can't wait to hear what he delivers.

Following an encounter on **Judge Jules'** "Judge & Jury" U.K. radio program, techno vets **Carl Cox** and **Westbam** are said to have bonded so intensely that they're rushing off to a studio for a collaboration. We can hardly envision what these quirky geniuses will come up with. It should be *deep*. No word yet on which lucky label will enjoy the fruits of their labors.

In the meantime, Westbam loyalists can seek extended pleasure in "Sonic Empire," issued under the banner **Westbam Presents Members Of Mayday**, on Low Spirit Records. This surprisingly tuneful techno charger was actually a No. 1 dance record in Germany earlier this year, though the rest of the world is just now gaining easy access to its assaulting charms. It's a killer that is enhanced by **Cut La**

Roc's funk-fortified remix.

Chicago producer **Jesse Saunders** is winding down from his summerlong



Infinite Grooves. Love To Infinity front woman Louise Bailey has just completed seven new tunes with partners Andy and Pete Lee for an album due early next year. Among the standout cuts is a lively house revision of Shannon's "Let The Music Play," the jeep-fueled "Love's Got A Hold," and the lush, disco-charged "Burnin' Up." Guided by John Saunderson at the U.K.'s Immoral Management, the act is seeking a stateside label home for the project, which also includes the worldwide club hits "Keep Love Together" and "Pray For Love." In the meantime, Love To Infinity is maintaining an active schedule as remixers, helping forthcoming singles by **Diana King** and **Patricia Kaas**.

Chicago House Reunion tour, and he is now directing his attention toward assembling a compilation paying tribute to the late **Jermaine Stewart**. At this point, he's planning to slot six tracks from an unreleased album alongside chestnuts like "The Word Is Out," "We Don't Have To Take Our Clothes Off," "Jody," and "Say It Again." No word yet on what label will release the as-yet-untitled project.



Vicki's Workin' It. Vicki Sue Robinson is all smiles after a recent gig in New York. The diva is currently stomping in support of the U.K. pressing of the single "House Of Joy," which sports tasty new interpretations by Roger Sanchez, Rhythm Masters, and James Khari. The new incarnation of Junior Vasquez's original production has been issued overseas on Logic/BMG. Drive/Pagoda Records will release these mixes here before the end of October. Meanwhile, Robinson has just written and recorded "Hit The Groove" with producer Kevin Kevin for the soundtrack to the Canadian dance documentary "Hang The DJ." That project is expected to see the light of day early next year.

Jimmy Jam and Terry Lewis—with a soulful finesse hinting that she's probably spent many an hour carefully studying **Donna Summer's** catalog of classics.

Aside from feeling like an appropriate act of respect from Jackson to a musical community that has long and ardently supported the remixes of her rhythm-pop efforts, "Together Again" should provide a much-needed splash of cold water to the denizens of clubland lost in creative inertia.

Simply put, it's time for a little quality control within the community's insular, sometimes ill-focused ranks. There's immeasurable relevance in the fact that a pop superstar has come forward with a stronger club offering than far too many recent jams created by folks who live on the "inside." Mainstreamers are schooling themselves,

Billboard. HOT Dance Breakouts
OCTOBER 18, 1997
CLUB PLAY

1. TO BE IN LOVE MASTERS AT WORK & INDIA MAW
2. GET UP! GO INSANE! STRETCH AND VERN PRESENT MADDOG GRANDSLAM
3. YOU CAN DO IT THE BRAND NEW HEAVIES DELICIOUS VINYL
4. GET READY TO BOUNCE BROOKLYN BOUNCE EDEL AMERICA
5. EVERYTHING MARY J. BLIGE MCA

MAXI-SINGLES SALES

1. BE MY PRIVATE DANCER THE 2 LIVE CREW LIL'JOE
2. DEEP DAY KATRINA VAUGHN MAXI
3. SHADOWS OF THE PAST PULSE FEAT ANTOINETTE ROBERSON JELLYBEAN
4. LOW RIDER WAR AVENUE
5. GET READY TO BOUNCE BROOKLYN BOUNCE EDEL AMERICA

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

HOT DANCE MUSIC

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
CLUB PLAY COMPILED FROM A NATIONAL SAMPLE OF DANCE CLUB PLAYLISTS.					
★★★ No. 1 ★★★					
1	10	15	4	HONEY COLUMBIA 78665	◆ MARIAH CAREY
2	3	6	9	REMEMBER ME OM 005/CARPORT	◆ BLUE BOY
3	4	9	7	NEVER, NEVER GONNA GIVE YOU UP ARISTA PROMO	◆ LISA STANSFIELD
4	1	3	11	GET UP, STAND UP GROOVILICIOUS 34/STRICTLY RHYTHM	PHUNKY PHANTOM
5	7	10	8	SO IN LOVE WITH YOU 4 PLAY 1008	DUKE
6	12	18	5	BUENOS AIRES WARNER BROS. PROMO	MADONNA
7	9	13	8	ALRIGHT WORK 78659	◆ JAMIROQUAI
8	2	2	12	SHADOWS OF THE PAST JELLYBEAN 2525	PULSE FEAT. ANTOINETTE ROBERSON
9	15	19	7	RUN TO YOU EIGHTBALL 45217/LIGHTYEAR	JOI CARDWELL
10	11	4	11	SHOW ME KING STREET 1067	URBAN SOUL
11	17	24	6	WHY DON'T YOU DANCE WITH ME ULTRA 004/MOTOR	◆ FUTURE BREEZE
12	8	8	9	I SAY A LITTLE PRAYER WORK 78597	◆ DIANA KING
13	5	1	9	SALVA MEA ARISTA 13397	◆ FAITHLESS
14	22	25	5	LEARN 2 LUV NERVOUS 20248	◆ KIM ENGLISH
15	16	22	8	TOP OF THE WORLD MCA 55384	DUDEARELLA
16	25	31	4	JAMES BOND THEME ELEKTRA 63904/EEG	◆ MOBY
17	14	7	11	HOLD YOUR HEAD UP HIGH REAL TIME 204/STRICTLY RHYTHM	BORIS DLUGOSCH PRESENTS BOOM!
18	6	5	9	WHATEVER EASTWEST 63921/EEG	◆ EN VOGUE
19	20	23	6	AIN'T TALKIN' 'BOUT DUB 550 MUSIC 78643/EPIC	◆ APOLLO FOUR FORTY
20	19	14	9	IT'S LIKE THAT SM:JE 9069/PROFILE	RUN-D.M.C. VS. JASON NEVINS
21	27	36	4	BARBIE GIRL MCA 55393	◆ AQUA
22	26	29	5	SOMEWHERE ATLANTIC PROMO	PET SHOP BOYS
23	23	17	13	YOU'RE NOT ALONE RCA 64904	◆ OLIVE
24	13	12	10	MIGHTY HIGH POPULAR 26065/CRITIQUE	GLORIA GAYNOR FEAT. EARL YOUNG & THE TRAMMPS
25	21	11	12	DON'T SAY YOUR LOVE IS KILLING ME MUTÉ/MAVERICK 43914/WARNER BROS.	ERASURE
★★★ Hot Shot Debut ★★★					
26	NEW ▶		1	AIN'T NO NEED TO HIDE CHAMPION 331	SANDY B
★★★ Power Pick ★★★					
27	39	—	2	DEEP DAY MAXI 2061	KATRINA VAUGHN
28	30	38	5	WHEN THE FUNK HITS THE FAN OVUM/RUFFHOUSE 78611/COLUMBIA	KING BRITT PRESENTS SYLK 130
29	37	43	3	LOVE IS ALIVE DV8 582349/A&M	◆ 3RD PARTY
30	48	—	2	ECUADOR ULTRA/FFRR 006/ISLAND	◆ SASH!
31	44	—	2	RIPGROOVE LOGIC 51764	◆ DOUBLE 99
32	18	16	13	WHEN YOU TALK ABOUT LOVE MCA 55358	◆ PATTI LABELLE
33	NEW ▶		1	TURN ME OUT (TURN TO SUGAR) STRICTLY RHYTHM 12521	PRAXIS FEATURING KATHY BROWN
34	41	48	3	BE MY BABY INTERHIT 54012/PRIORITY	◆ CAPPELLA
35	45	—	2	LIKE A STAR TIMBER! 738/TOMMY BOY	CYNTHIA
36	31	34	5	CELEBRATE RHINO PROMO/ATLANTIC	RUPAUL
37	47	—	2	CLOSER THAN CLOSE BIGBANG IMPORT	ROSIE GAINES
38	NEW ▶		1	AMI WA WA (SOLO POR TI) NONESUCH 79480/ATLANTIC	GIPTSY KINGS
39	33	33	8	FOOLING WITH MY LOVE WAAKO 1252	GISELE JACKSON
40	34	40	4	THE END IS THE BEGINNING IS THE END WARNER SUNSET PROMO/WARNER BROS.	◆ THE SMASHING PUMPKINS
41	NEW ▶		1	DON'T GO LOGIC 64974/RCA	LE CLICK FEATURING KAYO
42	42	46	3	COMMAND & OBEY EIGHTBALL 54201/LIGHTYEAR	GROOVE THING FEAT. DEBBIE HARRY
43	38	45	3	SONIC EMPIRE LOGIC 51058	◆ MEMBERS OF MAYDAY
44	28	28	12	OH LA LA LA EDEL AMERICA 6369	◆ 2 EIVISSA
45	NEW ▶		1	WORDS THAT YOU SAY STRICTLY RHYTHM 12517	WHITEBIRD FEAT. VERONICA BROWN
46	40	42	4	FEEL COOL MOONSHINE 88443	TOP KAT
47	24	21	14	HOUSE ON FIRE KINETIC 43878/REPRISE	◆ ARKARNA
48	29	26	9	PEACE TRAIN FLIP IT 44000/ARK 21	◆ DOLLY PARTON
49	35	35	9	FLYING HIGH NERVOUS 20074	BYRON STINGILY
50	43	41	6	YEAH RAGING BULL 7008	JESSE SAUNDERS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
MAXI-SINGLES SALES COMPILED FROM A NATIONAL SUB-SAMPLE OF POS (POINT OF SALE) EQUIPPED KEY DANCE RETAIL STORES WHICH REPORT NUMBER OF UNITS SOLD TO SOUNDSCAN, INC.					
★★★ No. 1 ★★★					
1	1	12	3	YOU MAKE ME WANNA... (T) (X) LAFACE 24269/ARISTA	◆ USHER
2	2	1	6	HONEY (M) (T) (X) COLUMBIA 78665	◆ MARIAH CAREY
3	4	—	2	ONE MORE NIGHT (T) (X) TOMMY BOY 786	AMBER
4	3	7	4	I WANT LOVE (M) (T) (X) MODERN VOICES 002	◆ TONY MASCOLO
5	5	6	19	FREE (T) (X) STRICTLY RHYTHM 12513	◆ ULTRA NATE
6	9	8	3	THE ONE I GAVE MY HEART TO (T) (X) BLACKGROUND/ATLANTIC 95567/AG	◆ AALIYAH
7	11	—	2	IT'S YOURZ (T) LOUD 64957/RCA	◆ WU-TANG CLAN
8	7	4	12	MO MONEY MO PROBLEMS (T) (X) BAD BOY 79109/ARISTA	◆ THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE)
9	6	2	19	I'LL BE MISSING YOU (M) (T) (X) BAD BOY 79097/ARISTA	◆ PUFF DADDY & FAITH EVANS (FEAT. 112)
★★★ Hot Shot Debut ★★★					
10	NEW ▶		1	SOCK IT 2 ME/THE RAIN (SUPA DUBA FLY) (M) (T) EASTWEST 63911/EEG	◆ MISSY "MISDEMEANOR" ELLIOTT FEAT. DA BRAT
11	17	—	17	SPIN SPIN SUGAR (T) (X) CLEAN UP/VIRGIN UNDERGROUND 38590/VIRGIN	◆ SNEAKER PIMPS
12	13	11	16	THINGS JUST AIN'T THE SAME (T) (X) ARISTA 13381	◆ DEBORAH COX
13	8	3	4	LOVE IS ALIVE (T) (X) DV8 582349/A&M	◆ 3RD PARTY
14	10	10	4	OFF THE BOOKS (T) (X) VIOLATOR 1646/RELATIVITY	THE BEATNUTS FEAT. BIG PUNISHER & CUBAN LINK
15	21	9	16	NOT TONIGHT/CRUSH ON YOU (M) (T) (X) UNDEASTOMMY BOY 95574/AG	◆ LIL' KIM FEAT. DA BRAT, LEFT EYE, MISSY ELLIOTT & ANGIE MARTINEZ
16	14	5	7	BARBIE GIRL (T) (X) MCA 55393	◆ AQUA
17	16	14	4	AVENUES (T) (X) ARISTA 13412	◆ REFUGEE CAMP ALL STARS FEAT. PRAS (WITH KY-MANI)
18	20	16	14	I SAY A LITTLE PRAYER (T) (X) WORK 78597/EPIC	◆ DIANA KING
19	18	18	4	DON'T GO (T) (X) LOGIC 64974/RCA	LE CLICK FEATURING KAYO
20	12	17	12	YOU'RE NOT ALONE (M) (T) (X) RCA 64904	◆ OLIVE
21	15	13	7	YOU SHOULD BE MINE (DON'T WASTE YOUR TIME) (T) MERCURY 574761	◆ BRIAN MCKNIGHT FEAT. MASE
★★★ Greatest Gainer ★★★					
22	26	28	9	GOTHAM CITY (T) (X) JIVE 42484	◆ R. KELLY
23	NEW ▶		1	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) (T) LOUD 64984/RCA	◆ YVETTE MICHELE
24	23	15	4	THE JOINT (T) DEF JAM 571679/MERCURY	◆ EPMD
25	29	31	12	NEVER MAKE A PROMISE (T) ISLAND 572083	◆ DRU HILL
26	35	—	2	MY LOVE IS THE SHHH! (T) WARNER BROS. 43919	◆ SOMETHIN' FOR THE PEOPLE FEAT. TRINA & TAMARA
27	RE-ENTRY		4	REMEMBER ME (T) (X) OM 005/CARPORT	◆ BLUE BOY
28	37	19	4	LIKE A STAR (T) (X) TIMBER! 738/TOMMY BOY	CYNTHIA
29	RE-ENTRY		4	BACKYARD BOOGIE (T) PRIORITY 53282	◆ MACK 10
30	25	22	11	BIG BAD MAMMA (T) VIOLATOR/DEF JAM 571441/MERCURY	◆ FOXY BROWN FEATURING DRU HILL
31	27	27	17	QUIT PLAYING GAMES (WITH MY HEART) (T) JIVE 42452	◆ BACKSTREET BOYS
32	31	25	5	ME AND MY CRAZY WORLD (T) UNIVERSAL 56131	◆ LOST BOYZ
33	22	—	2	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE (T) (X) ARISTA 13404	◆ REAL MCCOY
34	38	—	7	HEY AZ (T) NOO TRYBE/EMI 58655/VIRGIN	◆ AZ FEATURING SWV
35	48	—	3	BUTTA LOVE (T) (X) ARISTA 13413	◆ NEXT
36	33	23	11	TAKE IT TO THE STREETS (M) (T) (X) VIOLATOR/ELEKTRA 63941/EEG	◆ RAMPAGE FEAT. BILLY LAWRENCE
37	40	29	12	SOMEONE (T) RCA 64927	◆ SWV (FEATURING PUFF DADDY)
38	49	33	6	LEARN 2 LUV (T) (X) NERVOUS 20248	◆ KIM ENGLISH
39	NEW ▶		1	GET IT GIRL/KEEP ON SEARCHIN' (T) TWISTED 55366/MCA	CRACKER FACTORY
40	24	21	8	AROUND THE WORLD (T) SOMA 38608/VIRGIN	◆ DAFT PUNK
41	36	32	7	NEED YOUR LOVE (T) KEDAR 56129/UNIVERSAL	◆ BIG BUB FEAT. QUEEN LATIFAH & HEAVY D
42	30	20	18	SOMETHING GOIN' ON (T) (X) LOGIC 48213	◆ TODD TERRY PRESENTS MARTHA WASH & JOCELYN BROWN
43	28	24	3	SUNSHINE (T) ROC-A-FELLA/DEF JAM 574923/MERCURY	◆ JAY-Z FEAT. BABYFACE AND FOXY BROWN
44	NEW ▶		1	SOUL IN THE HOLE (T) LOUD 64954/RCA	◆ WU ALL STARS
45	32	—	2	ELECTRIC BARBARELLA (T) (X) CAPITOL 58674	◆ DURAN DURAN
46	50	34	10	NIGHTMARE (T) (X) GROOVILICIOUS 027/STRICTLY RHYTHM	◆ BRAINBUG
47	RE-ENTRY		3	IT'S ALRIGHT (T) TOMMY BOY 402	◆ QUEEN LATIFAH
48	NEW ▶		1	AMI WA WA (SOLO POR TI) (T) NONESUCH/ATLANTIC 79480/AG	GIPTSY KINGS
49	NEW ▶		1	THE BREAKS (T) REPRISE 43910/WARNER BROS.	NADANUF FEATURING KURTIS BLOW
50	NEW ▶		1	HEAVEN (T) (X) REPRISE 43881/WARNER BROS.	◆ NU FLAVOR

○ Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. Greatest Gainer on Maxi-Singles Sales is awarded for the largest sales increase among singles anywhere in the top 50. ◆ Videoclip availability. Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart: (M) Cassette maxi-single availability. (T) Vinyl maxi-single availability. (X) CD maxi-single availability. © 1997, Billboard/BPI Communications.

Dance Charts

Are Available For The First Time in 3 New Chart Packages!

1

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- 06 juno reactor god is god (ip version)
- 07 fluke atom bomb (album version)
- 08 atomic babies purple
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- 11 the porn kings up to no good (milky bar kid's remix)
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Changes Mark SRO '97 Expo

Event Dates Shifted; Showcases Handled Differently

BY DEBORAH EVANS PRICE

NASHVILLE—Showcases, exhibit booths, and industry seminars drew approximately 800 participants to SRO '97, the Country Music Assn.'s (CMA) seventh annual international entertainment expo, held at Nashville's Convention Center. The expo was capped off by an awards presentation (see story, page 38).

This year's event was marked by a few changes. Normally held the weekend following the CMA Awards show, SRO '97 took place Sept. 29-Oct. 1. "We had to move it off of the week of the show because of scheduling and the availability of the Convention Center," says CMA senior director of operations Tammy Genovese. "[After] we had gone to contract with the Convention Center, CBS decided to move our show date back, and we couldn't move. Since we had that opportunity, we thought we'd try Monday through Wednesday because it is a less busy time for the artists who tour . . . And we did have a better turnout of artists coming to the event than we have [had] in the past."

Attendance for the event was down by about 90, a slight dip that Genovese says might have been because people who are in town for the

CMA Awards often stay over to attend SRO.

"We had some good responses and others who said they prefer it on the weekend after the show," rather than early the following week, Genovese says. "So we're evaluating all that right now, and we'll decide which way we want to go. It could be back on the weekend again."

Genovese also says the showcases were handled differently, with fewer artists presented. Instead of three showcases presenting 28-30 artists, there were two main showcases spotlighting 13 acts and a late-night showcase, Club Crossroads, for alternative country acts—Robbie Fulks, the Thompson Brothers, the Delevantes, Joy Lynn White, and Jack Ingram—that was well received.

The Sept. 29 showcase featured Gary Allan, Billy Yates, Troy Casar-Daley, Sherrié Austin, Deryl Dodd, Ricky Skaggs, and David Kersh. The Sept. 30 show spotlighted Michael Peterson, Dean Miller, Anita Cochran, Mila Mason, and Johnny Paycheck.

In addition to the music, SRO registrants checked out the wares available in 66 exhibit booths and attended seminars dealing with a

wide variety of subjects. There were panels on "Creating A Standard For Doing Business On The Road," "Exploring Facilities Gridlock," and "ABC's Of The Touring Associations."

Two of the best-attended sessions were "The Changing Role Of Radio" and "Town Meeting: The State Of The Industry." Among the issues discussed during the former were the problems caused by competing stations warring over concert "presents," where each station wants exclusive rights to present a concert and have a high visibility at the show.

(Continued on page 38)



Sweet Dream. Veteran country artist Randy Travis is the first signing by the new DreamWorks Records Nashville. Pictured at the signing, from left, are DreamWorks Records Nashville principal executive James Stroud, Travis, and his manager, Lib Travis.

AWAA Issues Cowboy Awards

FORT WORTH, Texas—Trudy Fair took top honors at the Academy of Western Artists' (AWAA) second Will Rogers Cowboy Awards Oct. 4 at the Scott Theatre here. Fair won entertainer of the year and top Western swing female performer honors. Jeff



Trudy Fair, entertainer of the year, with presenter Craig Chambers.

Gore netted the top cowboy male vocalist award, and Jean Prescott won top cowboy female artist. Singer/historian Guy Logsdon received the academy's lifetime achievement award.

The AWAA also issues awards in other categories of Western entertainment, such as cowboy poetry. Amarillo, Texas, native Buck Ramsey was recognized as top male cowboy poet, with Dee Strickland Johnson taking the prize in the female poet category.

The awards are voted on by the readership of Rope Burns magazine, which covers a variety of Western arts, including music, poetry, literature, and crafts. In addition to awards in musical categories, the association also issues awards in such "practical arts" categories as saddle-

making, spur-making, engraving, and hitching.

The following is a list of winners in the AWAA's music categories.

Cowboy music male vocalist: Jeff Gore.

Cowboy music female vocalist: Jean Prescott.

Cowboy music song: "Roundup Time On The Pitchfork," Bob Campbell.

Cowboy music album: "Ridin' The Dreamland Range," R.W. Hampton.

Cowboy duo/group: Hays County Gals & Pal.

Yodeling: Janet McBride.

Cowboy poet: Buck Ramsey.

Cowgirl poet: Dee Strickland Johnson.

Humorist/storyteller: Sky Shivers.

Poetry book: "Cowhide 'N Calico" by Ann Sochat & Tony Cano.

Poetry album: "Both Sides," Chris Isaacs.

Western swing male vocalist: Leon Rausch.

Western swing female vocalist: Trudy Fair.

Western swing song: "This Old Cowboy Gets The Blues," Michael Fleming.

Western swing album: "A Tribute To The Music Of Bob Wills," Leon Rausch, Tommy Allsup.

Western swing duo or group: Tommy Morrell & the Time Warp Top Hands.

Western swing instrumentalist: Tommy Allsup.

Lifetime achievement: Guy Logsdon.

Rising star: Brenn Hill.

Entertainer of the year: Trudy Fair.

DEBORAH EVANS PRICE

Delbert McClinton Is Still Smokin'; Sony Relaunches Monument Label

SOME DAYS THE MAIL brings diamonds. Some days it's dirt. Diamonds all around today with the return of **Delbert McClinton**. McClinton's own patented roadhouse blend of country, blues, R&B, and gospel continues to amaze me. I first saw him in the late '50s, when he was sharing a tiny stage with the great bluesman **Jimmy Reed** at a raucous joint named Jack's Place on Jacksboro Highway outside Fort Worth, Texas, and he was burning the place up. McClinton is no less electrifying now than he was then as a teenager. His new album on Rising Tide Records, "One Of The Fortunate Few," is his first in four years, and it serves to remind just what a valuable artist McClinton is. Much of the album is self-written, and it's a nonstop joy ride through the musical South that McClinton inhabits.

He's also joined here by a lot of old friends, including **B.B. King, Lyle Lovett, John Prine, Mavis Staples, Vince Gill, Patty Loveless, Lee Roy Parnell, Bekka Bramlett, Benmont Tench, and Pam Tillis**. It is not in any sense a duet album, he points out.

"It's kinda just a buncha people hanging and having a good time," McClinton tells Nashville Scene. "It was not all planned, like on the song 'Leap Of Faith.' When I first heard that, I could just hear B.B. King playing on it. So, he came in and played on it. Wow! Dream come true. There it is."

His studio demeanor is legendary (co-producer **Emory Gordy Jr.** told me, "Delbert is a very elusive quality. You have to catch him when you can"), but on this one he says he was primed and ready. His co-writer/guitarist **Gary Nicholson** co-produced. "Gary and I knew just what we wanted to do," he says, "because we've spent so much time with these songs, and I think we did a pretty good job with that. Gary and I have gotten real close, like brothers, and we can write together really well, which is a great thing to find. There's days we might not write anything, but at least it's good company." The results are sometimes poignant, as with "You Were Never Mine," or outright funny, as in "Somebody To Love You." "On that one," McClinton says, "I had the hook, and I says, 'I got a good song going.' Then step by step we built it, from, you got to have somebody to love to what else do you got to have? What are things that are really necessary? You got to have a good set of jumper cables, got to have you some good barbecue."

He's been a Nashville resident since 1989, moving here from Fort Worth ("You got to go where the cotton is if you want to pick cotton," he says), and he says the move is what

he needed, both personally and professionally. "My music's changing every day," he says. "I can't walk through the house without something changing. Things have changed since I moved here. I came here seeking something. When I decided to move here, I had just gone through my second divorce, my career was in the toilet, I had just turned 40 years old, and I had a lot of bad habits. I got really lucky. Somebody came into my life who just really turned it all around [he's referring to his manager and wife, **Wendy Goldstein**] and picked me up and kinda dusted me off and made me believe in myself. Things just started gettin' good and gettin' better and better. Life is good."

ON THE ROW: Sony Music Nashville president **Allen Butler** revives a proud Nashville name on Tuesday (14) when, in a ceremony at the Ryman Auditorium, he officially reopens Monument Records. The label, which was founded by **Fred Foster** in 1958 and became home to **Dolly Parton, Willie Nelson, Kris Kristofferson, Roy Orbison**, and a host of others, went into legal twilight in the mid-'80s. Now, Butler, who has also launched Lucky Dog Records to stand alongside Sony's Epic and Columbia labels, says that it's time the Monument flag flew again.

"We have a lot of talent," Butler tells Nashville Scene, "that we need to get to sooner than later. I don't want to keep these people in development for three years, and I see a distinct change in our music. It's trending toward being decidedly country, and the people who are building Monument Records here have decided that their mission statement is to be a quote unquote country music label. What a concept, huh? And they want artists that when people hear their music they'll know without question that it's country music. It'll be fairly traditional country, but the artists will be hip, '90s-style artists."

Butler says that the first act will be **Dixie Chicks**, a trio of women that he signed out of Dallas. "They've had three independent albums that they worked themselves," he says. "They're awesome, they're ready. Their first single goes to radio Oct. 27. The second signing is the band **Yankee Gray**. They're one of the best bands I've ever seen, very reminiscent of early **Alabama**. Both these groups have developed themselves and would have had to wait three years to get on Sony or Epic." Their first releases are set for 1998. **Blake Chancey** will direct A&R at the label, and **Larry Pareigis** will oversee promotion. Monument catalog reissues will be handled by Sony Legacy in New York.



by Chet Flippo



THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
				★ ★ ★ No. 1 ★ ★ ★			
1	1	1	4	LEANN RIMES CURB 77885 (10.98/16.98)	YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1	
				★ ★ ★ GREATEST GAINER ★ ★ ★			
(2)	3	3	6	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	1	
3	2	2	3	BROOKS & DUNN ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	2	
4	4	4	18	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	1	
(5)	6	6	24	GEORGE STRAIT ▲ ² MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1	
6	5	5	65	LEANN RIMES ▲ ³ CURB 77821 (10.98/15.98)	BLUE	1	
(7)	8	10	57	DEANA CARTER ▲ ³ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	2	
8	7	—	2	BRYAN WHITE ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	7	
9	9	8	17	NEAL MCCOY ▲ ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	5	
10	10	7	6	COLLIN RAYE EPIC 67893/SONY (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	4	
11	11	9	10	CLINT BLACK RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	4	
				★ ★ ★ HOT SHOT DEBUT ★ ★ ★			
(12)	NEW ▶	1	1	PATTY LOVELESS EPIC 67997/SONY (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	12	
(13)	13	12	6	MARTINA MCBRIDE RCA (10.98/16.98)	EVOLUTION	9	
14	12	11	34	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1	
(15)	18	25	67	TRACE ADKINS ● CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	6	
16	14	13	49	ALAN JACKSON ▲ ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	1	
(17)	17	20	21	LEE ANN WOMACK DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	9	
18	15	14	12	DIAMOND RIO ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	8	
19	16	15	16	LILA MCCANN ASYLUM 62042/EEG HS	LILA	8	
20	19	16	18	PAM TILLIS ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	6	
21	22	23	12	MICHAEL PETERSON REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	18	
22	21	18	102	ALAN JACKSON ▲ ³ ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	1	
(23)	25	24	25	SAWYER BROWN CURB 77883 (10.98/16.98)	SIX DAYS ON THE ROAD	8	
24	20	17	26	CLAY WALKER ● GIANT 24674/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	4	
25	23	19	8	LORRIE MORGAN BNA 67499/RCA (10.98/16.98)	SHAKIN' THINGS UP	9	
				★ ★ ★ PACESETTER ★ ★ ★			
(26)	33	—	2	THE KINLEYS EPIC 67965/SONY (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	26	
(27)	29	—	2	MARK CHESNUTT DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	27	
28	26	26	4	CHELY WRIGHT MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	26	
29	28	31	71	VINCE GILL ▲ MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	3	
30	24	21	26	ALABAMA RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	5	
(31)	NEW ▶	1	1	VARIOUS ARTISTS BEYOND MUSIC 3055/TOMMY BOY (11.98/16.98)	STONE COUNTRY: COUNTRY ARTISTS PERFORM THE SONGS OF THE ROLLING STONES	31	
32	27	22	10	BLACKHAWK ARISTA NASHVILLE 18837 (10.98/16.98)	LOVE & GRAVITY	8	
33	32	28	48	REBA MCENTIRE ▲ MCA NASHVILLE 11500 (10.98/16.98)	WHAT IF IT'S YOU	1	
34	30	27	12	KENNY CHESNEY BNA 67498/RCA (10.98/16.98)	I WILL STAND	10	
35	31	29	15	TOBY KEITH MERCURY 534836 (10.98 EQ/16.98)	DREAM WALKIN'	8	
36	34	33	54	CLINT BLACK ▲ RCA 66671 (10.98/16.98)	THE GREATEST HITS	2	

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE	PEAK POSITION
37	36	34	58	TRAVIS TRITT ● WARNER EROS. 46304 (10.98/16.98)	THE RESTLESS KIND	7
38	35	30	54	JOHN MICHAEL MONTGOMERY ● ATLANTIC 82947/AG (10.98/16.98)	WHAT I DO THE BEST	5
39	37	35	38	BILL ENGVALL ● WARNER BROS. 46263 (10.98/16.98) HS	HERE'S YOUR SIGN	5
40	38	32	98	GARTH BROOKS ▲ ⁴ CAPITOL NASHVILLE 32080 (10.98/15.98)	FRESH HORSES	1
41	41	39	29	TRACY LAWRENCE ● ATLANTIC 82985/AG (10.98/16.98)	THE COAST IS CLEAR	4
42	42	43	16	LONESTAR BNA 67422/RCA (10.98/16.98)	CRAZY NIGHTS	16
43	40	36	28	ALISON KRAUSS & UNION STATION ROUNDER 0365 (9.98/15.98)	SO LONG SO WRONG	4
44	39	—	2	DAVID LEE MURPHY MCA NASHVILLE 70002 (10.98/16.98)	WE CAN'T ALL BE ANGELS	39
45	46	44	75	MINDY MCCREADY ▲ BNA 66806/RCA (9.98/15.98) HS	TEN THOUSAND ANGELS	5
46	45	45	80	BRYAN WHITE ▲ ASYLUM 61880/EEG (10.98/15.98)	BETWEEN NOW AND FOREVER	7
47	50	51	76	GEORGE STRAIT ▲ ² MCA NASHVILLE 11428 (10.98/16.98)	BLUE CLEAR SKY	1
48	49	49	98	VINCE GILL ▲ MCA NASHVILLE 11394 (10.98/16.98)	SOUVENIRS	3
49	47	40	16	CHRIS LEDOUX CAPITOL NASHVILLE 52775 (10.98/16.98)	LIVE	26
50	48	37	51	KEVIN SHARP ● 143/ASYLUM 61930/EEG (10.98/15.98) HS	MEASURE OF A MAN	4
51	43	41	10	JOHN ANDERSON MERCURY 536004 (10.98 EQ/16.98)	TAKIN' THE COUNTRY BACK	19
52	51	38	77	BROOKS & DUNN ▲ ² ARISTA NASHVILLE 18810 (10.98/15.98)	BORDERLINE	1
53	52	48	26	WYNONNA CURB 11583/MCA NASHVILLE (10.98/16.98)	COLLECTION	9
54	44	47	12	KENNY ROGERS MAGNATONE 116 (10.98/16.98)	ACROSS MY HEART	26
55	53	42	12	DWIGHT YOAKAM REPRISE 46690/WARNER BROS. (10.98/16.98)	UNDER THE COVERS	8
56	54	46	15	BILLY RAY CYRUS MERCURY 534837 (10.98 EQ/16.98)	THE BEST OF BILLY RAY CYRUS COVER TO COVER	23
(57)	NEW ▶	1	1	SARA EVANS RCA 66995 (8.98/15.98)	THREE CHORDS AND THE TRUTH	57
58	56	55	22	ROY D. MERCER CAPITOL NASHVILLE 54781 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 1	55
59	65	72	11	SHERRIE AUSTIN ARISTA NASHVILLE 18843 (10.98/16.98) HS	WORDS	41
60	58	60	18	ROY D. MERCER CAPITOL NASHVILLE 54782 (9.98/15.98)	HOW BIG A BOY ARE YA? VOLUME 2	58
61	60	57	46	MARK CHESNUTT ● DECCA 11529/MCA NASHVILLE (10.98/16.98)	GREATEST HITS	18
62	63	61	65	ALABAMA RCA 66848 (4.98/9.98)	SUPER HITS	47
63	59	52	67	KENNY CHESNEY ● BNA 66908/RCA (10.98/15.98) HS	ME AND YOU	9
64	55	50	10	VARIOUS ARTISTS EDEL AMERICA 3699 (10.98/16.98)	COWBOY UP — THE OFFICIAL PRCA RODEO ALBUM	44
65	61	63	60	TY HERNDON ● EPIC 67564/SONY (10.98 EQ/15.98)	LIVING IN A MOMENT	6
66	57	54	25	AARON TIPPIN RCA 67427 (10.98/16.98)	GREATEST HITS...AND THEN SOME	17
67	68	—	27	KATHY MATTEA MERCURY 532899 (10.98 EQ/16.98)	LOVE TRAVELS	15
68	67	64	55	VARIOUS ARTISTS WALT DISNEY 60902 (10.98/16.98)	THE BEST OF COUNTRY SING THE BEST OF DISNEY	17
69	70	71	87	PATTY LOVELESS ● EPIC 67269/SONY (10.98 EQ/15.98)	THE TROUBLE WITH THE TRUTH	10
70	66	59	65	CLEDUS "T." JUDD RAZOR & TIE 2825 (10.98/16.98) HS	I STOLED THIS RECORD	23
71	62	53	7	VARIOUS ARTISTS EGYPTIAN/COLUMBIA 67676/SONY (10.98 EQ/16.98)	THE SONGS OF JIMMIE RODGERS — A TRIBUTE	31
72	64	62	9	JOHN DENVER LEGACY 65183/SONY (9.98 EQ/13.98)	THE BEST OF JOHN DENVER LIVE	47
73	73	—	43	NEAL MCCOY ATLANTIC 82907/AG (10.98/15.98)	NEAL MCCOY	7
(74)	NEW ▶	1	1	VARIOUS ARTISTS EPIC 67945/SONY (5.98 EQ/9.98)	GOSPEL SUPER HITS AMAZING GRACE	74
(75)	NEW ▶	1	1	ELVIS PRESLEY RCA 67565 (11.98/16.98)	ELVIS' GREATEST JUKEBOX HITS	75

Billboard Top Country Catalog Albums

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

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
1	2	SHANIA TWAIN ▲ ⁹ MERCURY 522886 (10.98 EQ/16.98) HS	THE WOMAN IN ME	139
2	1	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29689 (10.98/15.98)	THE HITS	147
3	3	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	340
4	4	WILLIE NELSON ● COLUMBIA 64184/SONY (5.98 EQ/9.98)	SUPER HITS	168
5	5	CHARLIE DANIELS ● EPIC 64182/SONY (5.98 EQ/9.98)	SUPER HITS	151
6	8	TIM MCGRAW ▲ ⁵ CURB 77659 (9.98/15.98)	NOT A MOMENT TOO SOON	185
7	7	GEORGE STRAIT ▲ ⁵ MCA NASHVILLE 10651 (10.98/15.98)	PURE COUNTRY (SOUNDTRACK)	264
8	6	PATSY CLINE ▲ ² MCA NASHVILLE 12* (7.98/12.98)	12 GREATEST HITS	550
9	9	HANK WILLIAMS, JR. ▲ CURB 77638 (6.98/9.98)	GREATEST HITS, VOL. 1	178
10	10	VINCE GILL ▲ ³ MCA NASHVILLE 11047 (10.98/15.98)	WHEN LOVE FINDS YOU	174
11	11	GEORGE JONES ▲ EPIC 40776/SONY (5.98 EQ/9.98)	SUPER HITS	341
12	12	TRAVIS TRITT ▲ WARNER BROS. 46001 (10.98/16.98)	GREATEST HITS — FROM THE BEGINNING	108
13	13	GARTH BROOKS ▲ ⁷ CAPITOL NASHVILLE 90897 (9.98/13.98)	GARTH BROOKS	340

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	TOTAL CHART WEEKS
14	14	JOHNNY CASH COLUMBIA 66773/SONY (5.98 EQ/9.98)	SUPER HITS	44
15	15	GARTH BROOKS ▲ ¹¹ CAPITOL NASHVILLE 96330 (10.98/15.98)	ROPIN' THE WIND	193
16	16	THE CHARLIE DANIELS BAND ▲ ² EPIC 38795/SONY (7.98 EQ/11.98)	A DECADE OF HITS	415
17	17	TIM MCGRAW ▲ ² CURB 77800 (10.98/16.98)	ALL I WANT	107
18	22	COLLIN RAYE ▲ EPIC 67033/SONY (10.98 EQ/15.98)	I THINK ABOUT YOU	111
19	23	HANK WILLIAMS ▲ MERCURY 823293 (7.98 EQ/11.98)	24 OF HANK WILLIAMS GREATEST HITS	163
20	—	SHANIA TWAIN ● MERCURY 514422 (7.98 EQ/11.98)	SHANIA TWAIN	92
21	—	GEORGE STRAIT ▲ ⁴ MCA NASHVILLE 11263 (39.98/49.98)	STRAIT OUT OF THE BOX	105
22	21	REBA MCENTIRE ▲ ⁴ MCA NASHVILLE 10906 (10.98/15.98)	GREATEST HITS VOLUME TWO	210
23	24	ROY ORBISON COLUMBIA 67297/SONY (5.98 EQ/9.98)	SUPER HITS	20
24	18	ALISON KRAUSS ▲ ² ROUNDER 0325* (9.98/15.98) HS	NOW THAT I'VE FOUND YOU: A COLLECTION	139
25	25	GARTH BROOKS ▲ ⁶ CAPITOL NASHVILLE 80857 (10.98/16.98)	IN PIECES	136

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

COUNTRY CORNER



by Wade Jessen

DIVA FOR THE PURISTS: Following her performance with George Jones on the Country Music Assn.'s (CMA) annual awards show (Billboard Oct. 4), Patty Loveless takes the Hot Shot Debut toast on Top Country Albums at No. 12 with "Long Stretch Of Lonesome" (Epic). Opening with more than 16,000 scans, this entry marks Loveless' biggest opening week during the SoundScan era.

"Patty has been a media darling for most of her career, and we're all jumping through flaming hoops to make sure this album moves her career into an even bigger arena," says Mike Kraski, senior VP of sales and marketing at Sony Nashville. "We think the CMA performance with George was one of the best of the night, and it's largely responsible for this sweet opening."

Loveless charted four titles prior to our SoundScan conversion, including her landmark "Honky Tonk Angel" set, which rose to No. 7 in the April 29, 1989, issue. That set amassed 101 weeks on the country chart, more than any other title in her career. The new set docks at No. 79 on The Billboard 200, and its lead single, "You Don't Seem To Miss Me," written by Jim Lauderdale, rises 37-35 on Hot Country Singles & Tracks.

EPIC SIMILE: Our percentage-based Pacesetter arrow is aimed at the Kinleys' debut package, "Just Between You And Me," which jumps to No. 26 on Top Country Albums with a 42% increase (see Between the Bullets, page 100). That set bowed at No. 33 last issue with close to 5,000 units following a bumper shot on the CMA show and a "Live With Regis And Kathie Lee" appearance on the eve of the awards telecast.

Increasing by more than 6,000 units, Trisha Yearwood's "(Songbook) A Collection Of Hits" (MCA Nashville) takes our Greatest Gainer award on the country chart, rising 3-2, and vaults 12-9 on the big chart. Yearwood's best-of set moves more than 105,000 pieces, the biggest week since it bowed at No. 1 with 126,000 scans in the Sept. 13 issue.

STONED AT THE JUKEBOX: With 5,000 units, "Stone Country: Country Artists Perform The Songs Of The Rolling Stones" (Beyond Music) opens at No. 31 on Top Country Albums. The Tractors' cover of "The Last Time" is being worked at country radio, and the package includes Stones classics performed by Nanci Griffith, Collin Raye, and Sammy Kershaw and a stirring version of "Time Is On My Side" by George Jones. The label is distributed by Tommy Boy.

No country tribute package has fared as well as the wildly popular "Common Thread: The Songs Of The Eagles" (Giant), which opened at No. 4 on the country list with 64,500 units and spent 13 weeks at No. 1 in the cold months of '93 and '94. During Christmas week '93, "Common Thread" scanned 246,000 pieces.

PASSAGES: The music community here is saddened by the diabetes-related death of 57-year-old Johnny Darrell, a '60s hitmaker who is being remembered primarily for his superb taste in material. While signed to United Artists, Darrell was the first to record Bobby Goldsboro's "With Pen In Hand" and Mel Tillis' "Ruby Don't Take Your Love To Town."

CHANGES MARK SRO '97 EXPO

(Continued from page 36)

Creative Artist Agency's James Yelich said stations are often difficult to work with and will sometimes ask for as many as 600-1,000 tickets for a show. He said one station staffer even threatened to pull an artist's record because the competing station had two more people at a backstage meet-and-greet.

The efficacy of artists doing radio promotion tours was also debated during the session, and several panelists brought up suggestions for making those outings' time and money better spent. "If you are going to spend the time and money getting the artists to radio, why not take them out to the community?" asked Creative Artists Agency's John Huie, who suggested that the artists perform for the public in the markets they are visiting on radio promo visits.

McVay Media's Bob Moody said his client, KRRV Alexandria, La., is exposing its audience to new artists via its "Live In The Lobby" series, which features visiting artists performing live on the air from the station lobby for an hour on Tuesday evenings. Listeners are invited to watch.

Though many in the audience seemed to applaud the concept, WSM Nashville's Bob Meyer said it wouldn't work in competitive cities. "In a market like Nashville, when one station is playing hits and the other is doing an hour of an unknown, it would be death."

Panelists on the "Town Meeting: The State Of The Industry" session dealt with numerous topics, most of which revolved around country's current slump, and suggested ways to improve the situation. "We bored everybody" is how Rising Tide president Ken Levitan assessed the slump in music sales.

Asylum co-president/CEO Joe Mansfield agreed that there is "a lot of sameness" in the format because there are too many artists "with 18-inch waists that wear jeans that never wrinkle and have a black cowboy hat and they're all from Beaumont, Texas."

Levitan added that many people in the industry can't tell some of the midlevel artists apart and that "if we can't tell them apart, [consumers] can't."

The age-old issue of radio not identifying artists and not back-

announcing records was again raised during the panel. Panelists admitted to having to look in the trades to find which artist they were listening to when they heard a song they liked. Several panelists cited Toby Keith's recent hit "When We Were In Love" as an example of a song that was somewhat different for the artist; they said they didn't realize it was Keith. Because radio rarely identifies the artist, executives said, it takes a little digging to find out who it is.

The life cycle of singles was another topic covered. Mansfield said Asylum works on a 14-week cycle. "Radio loves to run them up 14 weeks, then play them as recurrences for 12 weeks," he said. "I've got to have those spins and those weekly sales on SoundScan; that's the report card New York looks at."

Other panelists agreed that if superstar acts didn't tie up the playlists with successive singles

there would be more room for new acts to get played. However, Levitan agreed with Mansfield that the parent companies in New York are "looking down and wanted to make sure their superstar acts are generating sales, [but] there's no doubt it would be better for the industry to open up room for new acts."

All panelists agreed that country music needs to bring in younger listeners. Consultant Gwen Lipsky, who recently launched the firm Sound Thinking, said it was vital to have issues young people relate to, such as multiculturalism, gender equality, and social tolerance.

"Which country artists can be relevant to them?" she said of the younger demographic. "Defining that is important to the business overall."

Assistance in preparing this story was provided by Phyllis Stark in Nashville.

SRO '97 Award Winners Named

SRO '97 culminated in the event's seventh annual awards ceremony. The accolades are voted on by members of the Country Music Assn. who are in the talent buyer/promoter, artist/musician, talent agent, and personal manager categories.

Gary Chapman hosted the awards show, with Bryan White and Trisha Yearwood performing. Yearwood filled in for Mindy McCready, who had to take a few days off because of tonsillitis.

A listing of the SRO '97 award winners follows.

Touring artist of the year: Garth Brooks.

New touring artist: LeAnn Rimes.

International touring artist: BR5-49.

Concert venue of the year: The Nashville Arena.

Club of the year: Caff  Milano, Nashville.

Talent buyer/producer: George Moffatt, Variety Attractions.

Concert promoter (Lon Varnell Award): Steve Moore, Moore Entertainment.

Publicist: Evelyn Shriver, Eve-

lyn Shriver Public Relations.

Record company: Arista Records.

Connie B. Gay Award: Trisha Yearwood.

Jo Walker-Meador Award: Barry Coburn, Ten Ten Management.

Radio station: WAMZ-FM Louisville, Ky.

Artist manager: Larry Fitzgerald, the Fitzgerald Hartley Co.

Festival, fair, special event of the year: Country Fest '97, Dallas.

International talent buyer/promoter: Rob Potts, Allied Artists & Event Services (Australia).

Road/tour manager: Terry Elam (Vince Gill).

Support services company: Concert Staging, Nashville.

Talent buyer/producer: George Moffatt, Variety Attractions.

Talent agent: Rod Essig, Creative Artists Agency.

Talent agency of the year: William Morris Agency, Nashville.

Jo Walker-Meador International Achievement Award: Barry Coburn, Ten Ten Management.

Connie B. Gay Award: Trisha Yearwood.

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

- 27 ALL LIT UP IN LOVE (Old Desperados, ASCAP/N2 D, ASCAP)
42 ANGEL IN MY EYES (Reynsong, BMI/Knob Twister, ASCAP) HL
55 ANOTHER PERFECT DAY (Sony/ATV Tree, BMI/Suffer In Silence, BMI/Sony/ATV Cross Keys, ASCAP) HL
38 BETWEEN THE DEVIL AND ME (Coburn, BMI/Ten Ten, BMI/Songs Of PolyGram Int'l, BMI/Colt-N-Twins, BMI) HL/WBM
46 BLINK OF AN EYE (Warner-Tamerlane, BMI/Hellmayne, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI) HL/WBM
32 A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jamm'n', BMI/Suffer In Silence, BMI) HL
66 A CHANCE (Acuff-Rose, ASCAP/The Porter Boys, ASCAP) WBM
30 THE COAST IS CLEAR (Almo, ASCAP/Bamatuck, ASCAP/Irving, BMI/Kybama, BMI) WBM
34 DANCIN', SHAGGIN' ON THE BOULEVARD (Maypop, BMI) WBM
2 EVERYWHERE (Almo, ASCAP/Daddy Rabbit, ASCAP/Brio Blues, ASCAP) WBM
8 THE FOOL (Major Bob, ASCAP/St. Myrna, ASCAP/Castle Bound, SESAC/Mountain Thyme, SESAC) WBM
26 FROM HERE TO ETERNITY (Warner-Tamerlane, BMI/EMI April, ASCAP/Kids, ASCAP) HL/WBM
3 GO AWAY (EMI Blackwood, BMI/Starstruck Angel, BMI/Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP) HL/WBM
58 GOOD OL' FASHIONED LOVE (Music Corp. Of America,

- ASCAP/Longitude, BMI/Blue Desert, BMI) WBM
36 I HAVE TO SURRENDER (Pat Price, BMI/Sydney Erin, BMI)
40 I'M SO HAPPY I CAN'T STOP CRYING (Magnetic, BMI/Regatta, BMI/Illegal, BMI) HL
48 I'M YOUR MAN (Starstruck Writers Group, ASCAP/Mark D., ASCAP/Senior Partner, ASCAP) HL
7 IN ANOTHER'S EYES (Major Bob, ASCAP/No Fences, ASCAP/Rio Bravo, BMI/Cat's Eye, BMI) WBM
51 IT'S ALL THE SAME TO ME (Emdar, ASCAP/Texas Wedge, ASCAP/Don't Tell Mama, BMI/John Juan, BMI) WBM
47 I WANNA FALL IN LOVE (M. Spiro, BMI/Hidden Words, BMI/Acuff-Rose, BMI) WBM
69 JUST TO SEE YOU SMILE (Music Corp. Of America, BMI/Glitterfish, BMI/Hamstein Cumberland, BMI/Baby Mae, BMI) HL/WBM
21 LAND OF THE LIVING (MCA, ASCAP/Delta Kappa Twang, ASCAP/Iron Collins, BMI) HL/WBM
1 A LITTLE IN LOVE (Warner-Tamerlane, BMI/Hellmayne, BMI/Starstruck Angel, BMI/Dead Solid Perfect, BMI)
43 LIVING IN A HOUSE FULL OF LOVE (EMI, BMI/Al Gallico, BMI) HL/WBM
73 LOVE AIN'T EASY (Pride Hutch, BMI/MCA, ASCAP/Shinin' Stone Cold, ASCAP/Bik Haus, ASCAP/BMG, ASCAP/Secret Pond, ASCAP)
11 LOVE GETS ME EVERY TIME (Songs Of PolyGram Int'l, BMI/Loon Echo, BMI/Zomba, ASCAP) HL/WBM
12 LOVE IS THE RIGHT PLACE (Careers-BMG, BMI/Floyd's Dream, BMI/MCA, ASCAP/Bases Loaded, ASCAP/EMI Christian, ASCAP) HL
39 LOVE TRAVELS (BMG, ASCAP/Wood Monkey, BMI/Careers-BMG, BMI/Elymax, BMI) HL
65 MORE THAN EVERYTHING (Warner-Tamerlane, BMI/Golden Wheat, BMI/New Haven, BMI) WBM

- 41 NICKAJACK (Warner-Tamerlane, BMI/Rancho Belita, BMI/Yatata, BMI) WBM
75 NOTHIN' BUT THE TALLLIGHTS (Blackened, BMI/Steve Wariner, BMI)
63 NOTHIN' LESS THAN LOVE (MCA, ASCAP/WB, ASCAP/Music Cabin, ASCAP/Maverick, ASCAP) HL/WBM
50 OF COURSE I'M ALRIGHT (Sony/ATV Tree, BMI/Salzilla, BMI/Kidbilly, BMI)
49 ONE SOLITARY BEAR (Reysong, BMI/Magnatune, SESAC) HL
54 ON THE SIDE OF ANGELS (Red Brazos, BMI/House-notes, BMI) WBM
74 OPEN ARMS (Weed High Nightmare, BMI) WBM
22 PLEASE (We've Got The Music, BMI/Ashwords, BMI/Songs Of PolyGram Int'l, BMI) HL
68 POSTMARKED BIRMINGHAM (Milene, ASCAP/EMI Blackwood, BMI/Phil This, BMI)
23 THE REST OF MINE (WB, ASCAP/Sawing Cumpry, ASCAP/Milene, ASCAP/Lobby Bayou, ASCAP) WBM
54 SEE ROCK CITY (Little Big Town, BMI/American Made, BMI/Alabama Band, ASCAP/Wildcountry, ASCAP/Miss Bless, ASCAP/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
15 SHUT UP AND DRIVE (Blue Water, BMI/Music Corp. Of America, BMI) HL
56 SMALL TOWN (Almo, ASCAP/Holmes Creek, ASCAP/Irving, BMI/Gary Scruggs, BMI/Almo Irving, BMI) WBM
64 SOMEBODY SLAP ME (Songs Of PolyGram Int'l, BMI/Ranger Bob, ASCAP/Murrah, BMI) HL/WBM
14 SOMETHING THAT WE DO (Blackened, BMI/Acuff-Rose, BMI) WBM
59 STILL HOLDING ON (Blackened, BMI/Wedgewood Avenue, BMI/Great Broad, BMI/Longitude, BMI/Warner-Tamerlane, BMI/Marty Party, BMI) WBM
67 THE STONE (AMR, ASCAP/Sierra Home, ASCAP/Songs Of PolyGram Int'l, BMI/Mayodan, BMI) HL/WBM

- 13 THANK GOD FOR BELIEVERS (EMI Blackwood, BMI/Mark Alan Springer, BMI/Big Giant, BMI) HL
20 THERE GOES (WB, ASCAP/Yee Haw, ASCAP) WBM
6 THIS NIGHT WON'T LAST FOREVER (Careers-BMG, BMI) HL
16 TODAY MY WORLD SPLLED AWAY (Songs Of PolyGram Int'l, BMI/Hookem, BMI/Polygram Int'l, ASCAP) HL
61 WALKIN' THE COUNTRY (Coburn, BMI/I.R.S., BMI) Bugle, ASCAP)
19 WATCH THIS (Notewrite, BMI/Words To Music, BMI/O-Tex, BMI/Blind Sparrow, BMI/Sony/ATV Cross Keys, ASCAP/Kim Williams, ASCAP) HL
31 WE WERE IN LOVE (Wacassa River, BMI/CML, BMI/Built On Rock, ASCAP/CML, ASCAP/Song Matters, ASCAP/Famous, ASCAP) HL
37 WHAT IF I DO (Starstruck Angel, BMI/Malloy's Toys, BMI/New Haven, BMI/Starstruck Writers Group, ASCAP/Mark D., ASCAP) HL/WBM
17 WHAT IF IT'S YOU (Sony/ATV Cross Keys, ASCAP/All Around Town, ASCAP/EMI April, ASCAP/JKids, ASCAP) HL/WBM
23 WHAT THE HEART WANTS (Moon Catcher, BMI/Son Of Gila Monst, BMI) WBM
33 WHEN LOVE STARTS TALKIN' (Sony/ATV Songs, BMI/Sony/ATV Tree, BMI/Sony/ATV Tunes LLC, ASCAP/EMI April, ASCAP/Gary Nicholson, ASCAP) HL
57 A WOMAN LIKE YOU (Rocking K, ASCAP/Warner Chappell, ASCAP/Little Poncho's, BMI/Little Big Town, BMI/Karpfish, BMI) WBM
10 YOU AND YOU ALONE (Benefit, BMI) WBM
45 YOU CAN'T GET THERE FROM HERE (Little Tybee, ASCAP/Forerunner, ASCAP)
35 YOU DON'T SEEM TO MISS ME (Mighty Nice, BMI/Laudersongs, BMI/Blue Water, BMI) HL
29 YOU WALKED IN (Zomba, ASCAP/Badams, ASCAP/Sony/ATV Tunes LLC, ASCAP) HL/WBM

Billboard HOT COUNTRY SINGLES & TRACKS

OCTOBER 18, 1997

COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 161 COUNTRY STATIONS ARE ELECTRONICALLY MONITORED 24 HOURS A DAY, 7 DAYS A WEEK. SONGS RANKED BY NUMBER OF DETECTIONS.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
★★★ No. 1 ★★★						
1	2	4	12	HOW DO I GET THERE C.FARREN (D.CARTER,C.FARREN)	DEANA CARTER (V) CAPITOL NASHVILLE 19646	1
2	4	6	16	EVERYWHERE B.GALLIMORE,J.STROUD,T.MCGRAW (C.WISEMAN,M.REID)	◆ TIM MCGRAW CURB ALBUM CUT	2
3	5	8	16	GO AWAY J.STROUD,L.MORGAN (S.SMITH,C.MAJESKI,S.RUSS)	◆ LORRIE MORGAN (C) (D) (V) BNA 64914	3
4	1	1	20	HOW YOUR LOVE MAKES ME FEEL M.D.CLUTE,DIAMOND RIO (M.T.BARNES,T.BRUCE)	◆ DIAMOND RIO (V) ARISTA NASHVILLE 13091	1
5	7	10	13	IF YOU LOVE SOMEBODY C.FARREN (C.FARREN,J.STEEL)	KEVIN SHARP 143 ALBUM CUT/ASYLUM	5
6	6	13	17	THIS NIGHT WON'T LAST FOREVER M.MILLER,M.MCANALLY (B.LABOUNTY,R.FREELAND)	◆ SAWYER BROWN (C) (D) (V) CURB 73016	6
7	10	11	9	IN ANOTHER'S EYES A.REYNOLDS (B.WOOD,J.PEPARD,G.BROOKS)	TRISHA YEARWOOD AND GARTH BROOKS (V) MCA NASHVILLE 72021	7
8	3	2	18	THE FOOL M.WRIGHT (M.CANNON,C.STEFL,G.ELLSWORTH)	◆ LEE ANN WOMACK (V) DECCA 72009	2
9	9	9	8	HONKY TONK TRUTH D.COOK,K.BROOKS,R.DUNN (R.DUNN,K.WILLIAMS,L.WILSON)	◆ BROOKS & DUNN (V) MCA NASHVILLE 13101	9
10	8	14	14	YOU AND YOU ALONE T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA NASHVILLE 72010	8
11	15	29	3	LOVE GETS ME EVERY TIME R.J.LANGE (S.TWAIN,R.J.LANGE)	◆ SHANIA TWAIN (C) (D) (V) MERCURY 568062	11
12	13	17	12	LOVE IS THE RIGHT PLACE B.J.WALKER,J.R.K.LEHNING (M.HUMMON,T.SIMS)	◆ BRYAN WHITE (C) ASYLUM 64152	12
★★★ AIRPOWER ★★★						
13	17	20	12	THANK GOD FOR BELIEVERS M.WRIGHT (R.SPRINGER,M.A.SPRINGER,T.JOHNSON)	◆ MARK CHESNUTT (C) (D) (V) DECCA 72014	13
★★★ AIRPOWER ★★★						
14	16	18	8	SOMETHING THAT WE DO C.BLACK,J.STROUD (C.BLACK,S.EWING)	◆ CLINT BLACK (V) RCA 64961	14
★★★ AIRPOWER ★★★						
15	18	21	14	SHUT UP AND DRIVE T.BROWN (S.TATE,A.TATE,R.RUTHERFORD)	◆ CHELY WRIGHT (C) (D) (V) MCA NASHVILLE 72012	15
★★★ AIRPOWER ★★★						
16	22	27	7	TODAY MY WORLD SLIPPED AWAY T.BROWN,G.STRAIT (M.WRIGHT,V.GOSDIN)	GEORGE STRAIT (V) MCA NASHVILLE 72019	16
★★★ AIRPOWER ★★★						
17	21	22	7	WHAT IF IT'S YOU R.MCENTIRE,J.GUESS (C.MAJESKI,R.E.ORRALL)	◆ REBA MCENTIRE (V) MCA NASHVILLE 72001	17
★★★ AIRPOWER ★★★						
18	19	19	13	HELPING ME GET OVER YOU D.WAS,T.TRITT (T.TRITT,L.WHITE)	◆ TRAVIS TRITT FEATURING LARI WHITE WARNER BROS. ALBUM CUT	18
19	23	25	11	WATCH THIS J.STROUD,C.WALKER (A.SMITH,A.BARKER,R.HARBIN)	◆ CLAY WALKER GIANT ALBUM CUT/REPRISE	19
20	12	7	15	THERE GOES K.STEGALL (A.JACKSON)	ALAN JACKSON (V) ARISTA NASHVILLE 13070	1
21	29	31	7	LAND OF THE LIVING B.J.WALKER,JR.,P.TILLIS (W.PATTON,T.SILLERS)	PAM TILLIS (V) ARISTA NASHVILLE 13096	21
22	27	28	12	PLEASE R.ZAVITSON,T.HASELDEN,P.GREENE (T.HASELDEN)	◆ THE KINLEYS (C) (D) EPIC 78656	22
23	11	3	20	WHAT THE HEART WANTS J.HOBBS,E.SEAY,P.WORLEY (M.DULANEY)	COLLIN RAYE EPIC ALBUM CUT	2
24	28	30	7	THE REST OF MINE S.HENDRICKS (T.ADKINS,K.BEARD)	◆ TRACE ADKINS (C) (D) (V) CAPITOL NASHVILLE 58680	24
25	24	12	19	HOW WAS I TO KNOW C.PETOCZ (B.DALY,W.RAMBEAUX)	◆ JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	2
26	32	35	6	FROM HERE TO ETERNITY R.E.ORRALL,J.LEO (M.PETERSON,R.E.ORRALL)	◆ MICHAEL PETERSON REPRISE ALBUM CUT	26
27	25	26	16	ALL LIT UP IN LOVE T.BROWN (D.L.MURPHY)	◆ DAVID LEE MURPHY (C) (D) (V) MCA NASHVILLE 72008	25
28	26	23	20	HOW DO I LIVE (FROM "CON AIR") T.BROWN,T.YEARWOOD (D.WARREN)	◆ TRISHA YEARWOOD (C) (D) (V) MCA NASHVILLE 72015	2
29	33	33	8	YOU WALKED IN D.COOK,W.WILSON (R.J.LANGE,B.ADAMS)	◆ LONESTAR (C) (D) (V) BNA 64942	29
30	34	37	5	THE COAST IS CLEAR F.ANDERSON,T.LAWRENCE (J.BROWN,B.JONES)	TRACY LAWRENCE ATLANTIC ALBUM CUT	30
31	31	24	19	WE WERE IN LOVE J.STROUD,T.KEITH (C.CANNON,A.SHAMBLIN)	◆ TOBY KEITH (V) MERCURY 574636	2
32	35	39	6	A BROKEN WING M.MCBRIDE,P.WORLEY (J.HOUSE,S.HOGIN,P.BARNHART)	◆ MARTINA MCBRIDE (C) (D) (V) RCA 64963	32
33	39	53	3	WHEN LOVE STARTS TALKIN' B.MAHER (J.O'HARA,B.MAHER,G.NICHOLSON)	◆ WYNONNA (C) (D) (V) CURB 56095/UNIVERSAL	33
34	30	16	17	DANCIN', SHAGGIN' ON THE BOULEVARD D.COOK,ALABAMA (R.OWEN,T.GENTRY,G.FOWLER)	◆ ALABAMA (V) RCA 64849	3

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/PROMOTION LABEL	PEAK POSITION
35	37	46	5	YOU DON'T SEEM TO MISS ME E.GORDY,JR. (J.LAUDERDALE)	◆ PATTY LOVELESS (C) (D) EPIC 78704	35
36	41	44	5	I HAVE TO SURRENDER D.JOHNSON (P.BUNCH,D.JOHNSON)	TY HERNDON EPIC ALBUM CUT	36
37	40	43	5	WHAT IF I DO D.MALLOY (M.D.SANDERS,E.HILL,D.MALLOY)	MINDY MCCREADY (C) (D) (V) BNA 64990	37
38	63	—	2	BETWEEN THE DEVIL AND ME K.STEGALL (H.ALLEN,C.CHAMBERLAIN)	ALAN JACKSON (V) ARISTA NASHVILLE 13067	38
39	42	41	10	LOVE TRAVELS B.WISCH,K.MATTEA (B.HALLIGAN,JR.,L.HALLIGAN)	KATHY MATTEA (V) MERCURY 578550	39
40	53	—	2	I'M SO HAPPY I CAN'T STOP CRYING J.STROUD,T.KEITH (STING)	TOBY KEITH WITH STING MERCURY ALBUM CUT	40
41	43	45	9	NICKAJACK S.BOGARD,S.CURNUTTE,M.MAHER (S.HENDRICKS,G.NICHOLSON)	◆ RIVER ROAD (C) (D) (V) CAPITOL NASHVILLE 58666	41
42	52	63	3	ANGEL IN MY EYES C.PETOCZ (B.DALY,T.MULLINS)	JOHN MICHAEL MONTGOMERY ATLANTIC ALBUM CUT	42
43	46	47	9	LIVING IN A HOUSE FULL OF LOVE M.WRIGHT,B.HILL (G.SUTTON,B.SHERILL)	GARY ALLAN (V) DECCA 72018	43
44	48	49	8	HAND OF FATE J.SLATE,D.JOHNSON (M.LUNN,M.FOIBLE)	◆ SONS OF THE DESERT (C) (D) (V) EPIC 78663	44
45	45	42	10	YOU CAN'T GET THERE FROM HERE L.PARNELL,THE HOT LINKS (T.ARP,T.A)	LEE ROY PARNELL (C) (V) CAREER 13079	39
46	50	48	6	BLINK OF AN EYE R.CHANCEY,E.SEAY (J.LEO,R.BOWLES)	◆ RICOCHET (C) (D) (V) DECCA 72018	46
47	56	54	4	I WANNA FALL IN LOVE M.SPIRO (M.SPIRO,B.BROCK)	◆ LILA MCCANN ASYLUM ALBUM CUT	47
48	44	38	12	I'M YOUR MAN C.FARREN (A.CUNNINGHAM,M.D.SANDERS)	◆ JASON SELLERS (C) (V) BNA 64915	37
49	55	56	6	ONE SOLITARY TEAR E.SEAY,W.RAMBEAUX (S.AUSTIN,S.MANDILE)	◆ SHERIE AUSTIN (C) (D) (V) ARISTA NASHVILLE 13099	49
50	66	—	2	OF COURSE I'M ALRIGHT D.COOK,ALABAMA (B.KIRSCH)	ALABAMA (V) RCA 64965	50
51	49	40	20	IT'S ALL THE SAME TO ME K.STEGALL,J.KELTON (K.P.HILLIPS,J.LASETER)	BILLY RAY CYRUS (V) MERCURY 574638	19
52	47	36	17	HOLE IN MY HEART M.BRIGHT (D.CHILD,D.ROBBINS,V.STEPHENSON)	◆ BLACKHAWK (C) (D) (V) ARISTA NASHVILLE 13092	31
53	65	65	4	SEE ROCK CITY S.BUCKINGHAM,D.JOHNSON (M.D.SANDERS,B.DIPIERO,J.JARRAD)	RICK TRIVINO COLUMBIA ALBUM CUT	53
54	67	—	2	ON THE SIDE OF ANGELS W.C.RIMES (G.BURR,G.HOUSE)	LEANN RIMES CURB ALBUM CUT	54
55	51	50	14	ANOTHER PERFECT DAY C.HOWARD (P.BARNHART,B.TABOY,C.WHITE)	◆ BLAKE & BRIAN (C) (D) (V) CURB 73024	45
56	59	57	4	SMALL TOWN K.STEGALL (J.ANDERSON,G.SCRUGGS)	◆ JOHN ANDERSON (V) MERCURY 574948	56
57	57	55	9	A WOMAN LIKE YOU G.MORRIS (M.KING,D.GIBSON,C.KARP)	◆ MATT KING ATLANTIC ALBUM CUT	55
58	60	62	4	GOOD OL' FASHIONED LOVE T.BROWN (M.NESLER,T.MARTIN)	◆ TRACY BYRD (V) MCA NASHVILLE 72011	58
59	54	51	19	STILL HOLDING ON J.STROUD,C.BLACK (C.BLACK,M.BERG,M.STUART)	CLINT BLACK & MARTINA MCBRIDE (V) RCA 64850	11
60	58	58	19	HOW DO I LIVE C.HOWARD,W.C.RIMES,M.CURB (D.WARREN)	◆ LEANN RIMES (C) (D) (V) CURB 73022	43
61	69	67	4	WALKIN' THE COUNTRY M.COPLAND,K.URBAN (K.URBAN,V.RUST)	◆ THE RANCH (V) CAPITOL NASHVILLE 19699	61
62	64	—	2	HEART HOLD ON B.BECKETT (H.PAUL,V.MCGEHE,M.LAWLER)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	62
63	61	52	20	NOTHIN' LESS THAN LOVE B.BECKETT (W.TESTER,R.YOUNG)	◆ THE BUFFALO CLUB RISING TIDE ALBUM CUT	26
64	68	60	16	SOMEBODY SLAP ME K.STEGALL (B.MCDILL,R.MURRAH)	◆ JOHN ANDERSON (C) (V) MERCURY 574640	22
65	72	71	3	MORE THAN EVERYTHING J.STROUD (M.GREEN,A.MAYO)	◆ RHETT AKINS (C) (D) (V) DECCA 72022	65
66	73	—	2	A CHANCE B.CANNON,N.WILSON (D.DILLON,R.PORTER)	KENNY CHESNEY BNA ALBUM CUT	66
67	62	59	5	THE STONE B.J.WALKER,JR.,J.BERRY (B.REGAN,D.MAYO)	◆ JOHN BERRY CAPITOL NASHVILLE ALBUM CUT	59
★★★ Hot Shot Debut ★★★						
68	NEW ►	1	1	POSTMARKED BIRMINGHAM M.BRIGHT (D.SAMPSON)	◆ BLACKHAWK (V) ARISTA NASHVILLE 13107	68
69	71	70	11	JUST TO SEE YOU SMILE B.GALLIMORE,T.MCGRAW (M.NESLER,T.MARTIN)	TIM MCGRAW CURB ALBUM CUT	69
70	NEW ►	1	1	HE'S GOT YOU D.COOK,K.BROOKS,R.DUNN (R.DUNN,T.MCBRIDE)	BROOKS & DUNN (V) ARISTA NASHVILLE 13101	70
71	NEW ►	1	1	A LITTLE IN LOVE J.LEO (J.LEO,R.BOWLES)	◆ PAUL BRANDT REPRISE ALBUM CUT	71
72	NEW ►	1	1	IF YOU CAN'T BE GOOD (BE GOOD AT IT) K.LEHNING (T.SEALS,B.MILLER)	◆ NEAL MCCOY ATLANTIC ALBUM CUT	72
73	74	—	2	LOVE AIN'T EASY P.BUNETTA (M.BYROM,D.NEUHAUSER,S.HUTCHISON,P.HUTCHISON)	◆ BIG HOUSE (V) MCA NASHVILLE 72020	73
74	75	74	6	OPEN ARMS B.J.WALKER,JR.,P.WORLEY,C.RAYE (J.CAIN,S.PERRY)	COLLIN RAYE EPIC ALBUM CUT	70
75	NEW ►	1	1	NOTHIN' BUT THE TAILLIGHTS J.STROUD,C.BLACK (C.BLACK,S.WAFINER)	CLINT BLACK RCA ALBUM CUT	75

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

Billboard Top Country Singles Sales

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

OCTOBER 18, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★★ No. 1 ★★★					
1	1	1	18	HOW DO I LIVE ▲ CURB 73022 11 weeks at No. 1	LEANN RIMES
2	4	—	2	LOVE GETS ME EVERY TIME MERCURY 568062	SHANIA TWAIN
3	2	2	16	YOU LIGHT UP MY LIFE ● CURB 73027	LEANN RIMES
4	3	3	23	IT'S YOUR LOVE ▲ CURB 73019	TIM MCGRAW (WITH FAITH HILL)
5	5	4	4	A BROKEN WING RCA 64963	MARTINA MCBRIDE
6	6	5	8	PLEASE EPIC 78656/SONY	THE KINLEYS
7	13	—	2	THE REST OF MINE CAPITOL NASHVILLE 58680	TRACE ADKINS
8	7	6	11	GO AWAY BNA 64914/RCA	LORRIE MORGAN
9	9	8	8	LOVE IS THE RIGHT PLACE ASYLUM 64152/EEG	BRYAN WHITE
10	8	7	20	BUTTERFLY KISSES ● MCA NASHVILLE 72016	RAYBON BROS.
11	12	10	5	YOU WALKED IN BNA 64942/RCA	LONESTAR
12	21	—	2	WHEN LOVE STARTS TALKIN' CURB 56095/UNIVERSAL	WYNONNA
13	10	13	70	THE LIGHT IN YOUR EYES/BLUE CURB 76959	LEANN RIMES

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
14	11	11	10	SHUT UP AND DRIVE MCA TASHVILLE 72012	CHELY WRIGHT
15	14	9	20	DRINK, SWEAR, STEAL & LIE REPRISE 17379/WARNER BROS.	MICHAEL PETERSON
16	15	12	38	HERE'S YOUR SIGN (GET THE PICT JRE) ● WARNER BROS. 17491	BILL ENGVALL WITH SPECIAL GUEST TRAVIS TRITT
17	16	14	10	WE WERE IN LOVE MERCURY 574636	TOBY KEITH
18	NEW ►	1	1	YOU DON'T SEEM TO MISS ME EPIC 78704/SONY	PATTY LOVELESS
19	18	16	9	THANK GOD FOR BELIEVERS DECCA 72014/MCA NASHVILLE	MARK CHESNUTT
20	19	17	16	SHE'S GOT IT ALL BNA 64894/RCA	KENNY CHESNEY
21	17	15	28	THIS NIGHT WON'T LAST FOREVER/SIX DAYS ON THE ROAD CURB 73016	SAWYER BROWN
22	20	19	6	WICHITA LINEMAN COLUMBIA 78653/SONY	WADE HAYES
23	NEW ►	1	1	MORE THAN EVERYTHING DECCA 72022/MCA NASHVILLE	RHETT AKINS
24	24	18	10	SOMEBODY SLAP ME MERCURY 574640	JOHN ANDERSON
25	22	20	13	HOLE IN MY HEART ARISTA TASHVILLE 13092	BLACKHAWK

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

Bogotá Eagerly Welcomes Tower

BOGOTÁ'S TOWERING SUCCESS: A familiar and oft-repeated lament among record label brass in Latin America is the lack of a professional retail infrastructure. In the past, many of these executives have openly pined for the entrance of an international chain, such as Virgin, HMV, or Tower, to help boost business through better business practices.

So far, only Tower has ventured into Latin America, with store openings in Mexico City, Buenos Aires, and now Bogotá, Colombia.

Judging from the reaction of insiders in the Colombian record industry, the debut of Tower's 5,000-square-foot outlet Sept. 19 in the chic Andino Shopping Center has been nothing short of a godsend.

"The opening of Tower Records has caused business to pick up here in Bogotá," says Orlando Parra, president of Colombia's recording trade group Asincol. "There is a wide variety of good product in an attractive



by John Lannert

store whose location is magnificent. Tower provides strong competition, which, in turn, improves price and service."

Echoing Parra's comments is Pablo Vallecilla, director of marketing of the perennial No. 1 label Sony Colombia, who adds that "Tower Records absolutely is going to make all of the other retailers more modern and aggressive in both price and store design. They will also be forced to carry more interesting titles."

BMG Colombia managing director Gonzalo Gutiérrez says that Tower's

customer-friendly posture will spur sales.

"In a regular store here, the employees don't know what the store has in stock, and oftentimes if you ask for a record, they don't know if they have it," says Gutiérrez. "But if you have a new store like Tower that is modern and geared to the customers, they will spend money on records."

Dan Harner, GM of Tower's Sacramento, Calif., outlet, who is overseeing the opening in Bogotá, says that "the response to Colombia's biggest record store has been great."

Harner adds that the franchisees of the Tower store in Bogotá are respected Colombian retailer/wholesaler Prodiscos and Bogotá's venerable media company El Tiempo. Harner says that over the next five years, nine more Tower stores will be opened in Colombia, Ecuador, and Venezuela.

Harner notes that the Tower store in Bogotá carries 70,000 CDs, 15,000 books, and 6,000-7,000 videos. The average price of a CD is around \$17; cassettes are approximately \$10. There is a small café and a magazine section that Harner notes is a "great magnet for the store." In addition,

(Continued on page 42)

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Hot Latin Tracks™



COMPILED FROM A NATIONAL SAMPLE OF AIRPLAY SUPPLIED BY BROADCAST DATA SYSTEMS' RADIO TRACK SERVICE. 108 LATIN MUSIC STATIONS ARE ELECTRONICALLY MONITORED 6 AM TO 12 MIDNIGHT, 7 DAYS A WEEK.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST	TITLE
				LABEL/PROMOTION LABEL	PRODUCER (SONGWRITER)
				★★★ No. 1 ★★★	
1	2	4	5	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	◆ SI TU SUPIERAS E. ESTEFAN JR., K. SANTANDER (K. SANTANDER)
2	3	3	6	CRISTIAN ARIOLA/BMG	LO MEJOR DE MI R. PEREZ (R. PEREZ)
3	6	11	3	LUIS MIGUEL WEA LATINA	EL RELOJ L. MIGUEL (R. CANTORAL)
4	5	1	20	JUAN GABRIEL ARIOLA/BMG	TE SIGO AMANDO J. GABRIEL (J. GABRIEL)
5	4	2	16	JORDI FONOVISIA	◆ DESPERADAMENTE ENAMORADO DYANGO (P. MARTINEZ)
6	1	—	2	MARCO ANTONIO SOLIS FONOVISIA	LA VENIA BENDITA M.A. SOLIS (M.A. SOLIS)
7	12	—	2	ENRIQUE IGLESIAS FONOVISIA	REVOLUCION R. PEREZ-BOTIJA (C. GARCIA ALONSO)
8	7	6	7	DLG SONY TROPICAL/SONY	◆ LA QUIERO A MORIR S. GEORGE (F. GABRIEL)
9	9	9	5	VICTOR MANUELLE SONY TROPICAL/SONY	HE TRATADO S. GEORGE (F. MANUELLE)
				★★★ GREATEST GAINER ★★★	
10	20	—	2	VICENTE FERNANDEZ SONY DISCOS/SONY	NOS ESTORBO LA ROPA P. RAMIREZ (T. BELLO)
11	11	12	3	INDIA RMM	◆ ME CANSE DE SER LA OTRA I. INFANTE (J. DANIEL)
12	10	8	25	JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	EL DESTINO J. GABRIEL, E. OKAMURA (J. GABRIEL)
13	16	10	7	LOS TUCANES DE TIJUANA EMI LATIN	ES VERDAD G. FELIX (M. QUINTERO LARA)
14	15	15	8	CHICHI PERALTA + SON FAMILIA CAIMAN	◆ AMOR NARCOTICO C. PERALTA (J. FELIX)
15	8	5	12	LUIS MIGUEL WEA LATINA	◆ POR DEBAJO DE LA MESA L. MIGUEL (A. MANZANERO)
16	17	17	3	MANA WEA LATINA	◆ CLAVADO EN UN BAR F. FER & ALEX (F. OLVERA)
17	13	16	8	FEY SONY LATIN/SONY	LAS LAGRIMAS DE MI ALMOHADA J. R. FLOREZ (J. R. FLOREZ, F. MARUGAN)
18	18	21	15	LOS TEMERARIOS FONOVISIA	ACEPTA MI ERROR A. ANGEL ALBA (G. A. ALVA)
19	14	14	11	FRANKIE NEGRON WEACARIBE/WEA LATINA	◆ HOY ME HE VUELTO A ENAMORAR LEM (J. L. PILOTO)
20	22	19	15	BANDA EL RECODO FONOVISIA	◆ QUE SOLO ESTOY SIN TI G. LIZARRAGA (M. A. SOLIS)
21	24	36	9	CHAYANNE SONY LATIN/SONY	TAL VEZ ES AMOR R. FOSTER (A. CESAR, P. VALLE)
22	NEW	▶	1	MARC ANTHONY RMM	Y HUBO ALGUIEN A. PENIA, M. ANTHONY (O. ALFANNO)
23	30	—	2	ANA TORROJA ARIOLA/BMG	◆ A CONTRATIEMPO T. MANSFIELD (B. HAYES)
24	35	29	4	LOS TIGRES DEL NORTE FONOVISIA	MIS DOS PATRIAS TN, INC. (E. VALENCIA)
25	28	28	7	BACKSTREET BOYS JIVE	◆ QUIT PLAYING GAMES (WITH MY HEART) M. MARTIN, K. LUNDIN (M. MARTIN, H. CRICHLIOW)
26	19	7	12	ENRIQUE IGLESIAS FONOVISIA	MIENTE R. PEREZ-BOTIJA (R. PEREZ-BOTIJA)
27	29	26	4	PRISCILA Y SUS BALAS DE PLATA FONOVISIA	NO SE SI ES AMOR I. PAIZ (P. GESSIE)
28	26	27	14	INTOCABLE EMI LATIN	VIVIR SIN ELLAS J.L. AYALA (D. DARIAN)
29	36	—	18	MARCO ANTONIO SOLIS FONOVISIA	O SOY O FUI M.A. SOLIS (M.A. SOLIS)
30	38	—	2	MARIAH CAREY COLUMBIA/SONY	◆ HONEY S. COMBS, UNMAH, STEVE J., M. CAREY (M. CAREY'S COMBS, K. FAREED, S. JORDAN, S. HAGUE, B. ROBINSON, R. LARKINS, L. PRICE)
31	34	—	13	BANDA EL LIMON FONOVISIA	QUE SE TE OLVIDO M. CONTRERAS (P. GARZA)
32	NEW	▶	1	DOMINGO QUINONES RMM	NO VOY A DEJARTE IR CARLOS SOTO, D. QUINONES (R. VASQUEZ)
33	NEW	▶	1	OLGA TANON WEA LATINA	LLEGO EL AMOR O. TANON (ALEX ENAMORADO)
34	25	25	6	EDNITA NAZARIO EMI LATIN	NO TE PIDO MAS E. NAZARIO, K.C. PORTER (J.M. PURON)
35	RE-ENTRY	▶	15	TIRANOS DEL NORTE SONY DISCOS/SONY	DE LA TIERRA AL CIELO J. MARTINEZ (E. TORRES)
36	37	—	2	JERRY RIVERA SONY TROPICAL/SONY	◆ YA NO SOY EL NIÑO AQUEL A. PENIA (A. PENIA)
37	21	23	3	MICHAEL STUART RMM	TE AMO J. GONZALEZ (E. DE VITA)
38	39	—	17	LOS TUCANES DE TIJUANA EMI LATIN	◆ SECUESTRO DE AMOR G. FELIX (M. QUINTERO LARA)
39	NEW	▶	1	LOS TIGRES DEL NORTE FONOVISIA	EL DOLOR DE UN PADRE TN, INC. (JESSE ARMENTA)
40	40	—	16	ALEJANDRO FERNANDEZ SONY DISCOS/SONY	◆ NUBE VIAJERA P. MARTINEZ (MASSIAS)

POP	TROPICAL/SALSA	REGIONAL MEXICAN
26 STATIONS	23 STATIONS	69 STATIONS
1 ALEJANDRO FERNANDEZ SONY DISCOS/SONY	1 DLG SONY TROPICAL/SONY LA QUIERO A MORIR	1 MARCO ANTONIO SOLIS FONOVISIA
2 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	2 VICTOR MANUELLE SONY TROPICAL/SONY	2 LOS TUCANES DE TIJUANA EMI LATIN
3 LUIS MIGUEL WEA LATINA EL RELOJ	3 INDIA RMM ME CANSE DE SER LA OTRA	3 VICENTE FERNANDEZ SONY SONY DISCOS/SONY
4 JORDI FONOVISIA DESPERADAMENTE...	4 CHICHI PERALTA + SON FAMILIA CAIMAN	4 ALEJANDRO FERNANDEZ SONY DISCOS/SONY
5 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO	5 FRANKIE NEGRON WEACARIBE/WEA LATINA	5 JUAN GABRIEL ARIOLA/BMG TE SIGO AMANDO
6 MANA WEA LATINA CLAVADO EN UN BAR	6 MANA WEA LATINA CLAVADO EN UN BAR	6 LOS TEMERARIOS FONOVISIA ACEPTA MI ERROR
7 FEY SONY LATIN/SONY LAGRIMAS DE MI ALMOHADA	7 MARC ANTHONY RMM Y HUBO ALGUIEN	7 BANDA EL RECODO FONOVISIA QUE SOLO ESTOY...
8 LUIS MIGUEL WEA LATINA POR DEBAJO DE LA MESA	8 CRISTIAN ARIOLA/BMG LO MEJOR DE MI	8 ENRIQUE IGLESIAS FONOVISIA REVOLUCION
9 CHAYANNE SONY LATIN/SONY TAL VEZ ES AMOR	9 LUIS MIGUEL WEA LATINA EL RELOJ	9 LOS TEMERARIOS FONOVISIA YA ME VOY PARA SIEMPRE
10 ENRIQUE IGLESIAS FONOVISIA REVOLUCION	10 BACKSTREET BOYS JIVE QUIT PLAYING GAMES...	10 LOS TIGRES DEL NORTE FONOVISIA
11 ANA TORROJA ARIOLA/BMG A CONTRATIEMPO	11 DOMINGO QUINONES RMM NO VOY A DEJARTE IR	11 PRISCILA Y SUS BALAS DE PLATA FONOVISIA
12 BACKSTREET BOYS JIVE QUIT PLAYING GAMES...	12 MARIAH CAREY COLUMBIA/SONY	12 INTOCABLE EMI LATIN VIVIR SIN ELLAS
13 VICTOR MANUELLE SONY TROPICAL/SONY	13 OLGA TANON WEA LATINA LLEGO EL AMOR	13 JORDI FONOVISIA DESPERADAMENTE...
14 DLG SONY TROPICAL/SONY LA QUIERO A MORIR	14 ALEJANDRO FERNANDEZ SONY DISCOS/SONY	14 BANDA EL LIMON FONOVISIA QUE SE TE OLVIDO
15 JUAN GABRIEL/ROCIO DURCAL ARIOLA/BMG	15 MICHAEL STUART RMM TE AMO	15 TIRANOS DEL NORTE SONY DISCOS/SONY

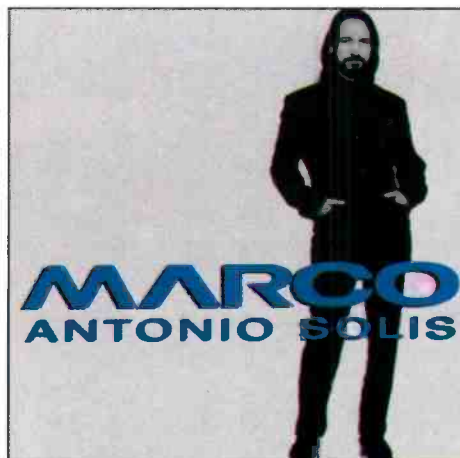
Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 20 weeks will not receive a bullet, even if it registers an increase in detections. Greatest Gainer indicates song with largest audience growth. If two records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

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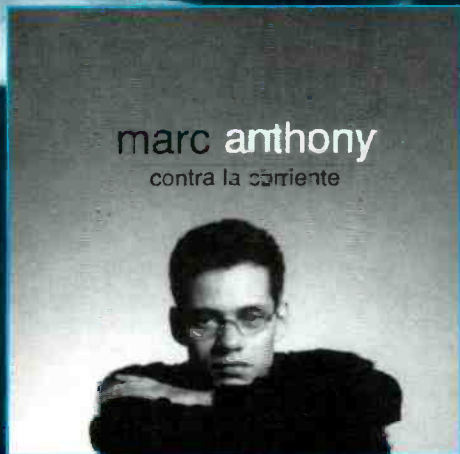
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Artists & Music

Olodum Singing To The Beat Of Less-Prominent Drums

■ BY ENOR PAIANO

SÃO PAULO, Brazil—Olodum is banging the drum more quietly these days.

An internationally hailed music ensemble and community group from the Brazilian state of Bahia, Olodum built its sturdy musical reputation on its seismic, percussion-driven tunes but now is reinventing itself as a singers' band.

So far, its fans don't seem to mind.

On Sept. 21, local police estimated that more than 120,000 people were on hand when Olodum (pronounced "OLO-DOON") performed a show in the Bahian capital of Salvador to support its new album, "Liberdade" (Freedom).

Although "Liberdade" had not been released by Continental/EastWest at the time of the concert, the teeming throng was singing two radio hits, "Amangi" and "I Miss Her (Pom Pom Pom)," taken from the group's forthcoming album. On Oct. 1, Continental released the album.

During the show, Olodum's vaunted, percussion-dominated sound took a back seat to the group's trio of singers—Pierre Onassis, an original vocalist who left the band and returned; Lazinho; and Reni Veneno.

The return of Onassis was particularly crucial because Nequinho do Samba, the percussion virtuoso who created Olodum's trademark percussion groove, departed the ensemble in 1995. Olodum's 1996 set, "Roma Negra," sold poorly, and the ensemble was looking for musical direction.

"We felt the loss when Nequinho left the band, but on the other hand, the young maestros now can exercise their creativity," says João Jorge, former president and now cultural director of

the Olodum civic branch.

However, the young turks seldom displayed their prowess during the show, save one segment in which the musicians demonstrated their improvisational skills.

Underscoring Olodum's recent lack of artistic direction is the fact that the singers of the band's two hits were not performed by Olodum's regular vocalists. Indeed, the hit songs were not even recorded in Portuguese. "Amangi" was sung in French by Koko Dembele, who was born in Mali and now lives on the Ivory Coast.

"When I heard that a Brazilian group called Olodum wanted me to participate in a recording and a huge concert, I felt very strange," says Dembele, who descends from a long line of *griots*, or singers. "But when I saw Olodum on stage for the first time, I thought, I found my band; I found my people."

"I Miss Her," the English track, was sung by Olodum's bassist, Lazzo Negume. But each song possesses strong melodic hooks that supersede linguistic barriers.

"We don't fear being misunderstood by the Brazilian public," says Jorge, adding that the band is trying to regain its home-grown followers. "Until 1994, we left the country three or four times a year. This year, there were 20 [international] trips. There were so many invitations for international concerts, we had no time to perform in Brazil. But we'll change that."

Continental supported the band's musical reconstruction by inviting nearly 100 members of the media to the Salvador concert.

According to Warner Music International, there are no current plans to release "Liberdade" outside of Brazil.

NOTAS

(Continued from page 40)

Tower already has become a choice locale for in-store visits by such recording artists as Spanish star Alejandro Sanz.

Harner observes that his Bogotá counterparts are "good at what they do, but they do it on a very small scale. You find one unit per title per artist, where we have 100 units of this artist and 50 units of that artist. So we mass merchandise compared to the local music store."

Though Harner describes the Bogotá outlet as a medium-sized store by the company's U.S. standards, he points out that the outlet's gross profit is 15%-20% higher than its U.S. counterparts.

"The only thing I need now are blockbuster Latino titles," says Harner, who says that non-Latino artists account for a little more than 50% of the store's sales. Harner says the outlet's big non-Latino sellers include Elton John, Mariah Carey, Fleetwood Mac, Spice Girls, Jamiroquai, Jewel, and Oasis.

SONY, LA SILLA TEAM: Eager to expand its profile in the regional Mexican market, Sony Discos has inked a production deal with Monterrey, Mexico, imprint La Silla Records. Under

the deal, Sony will have first signing rights to artists signed and developed by *nortena*-oriented La Silla, whose president is Oscar Flores.

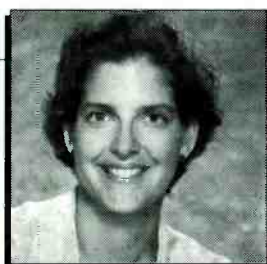
Sony VP/GM Oscar Llord notes that Sony will own worldwide distribution rights of La Silla and that the label "is a viable source of regional Mexican artists."

NORTH AMERICAN ROUNDUP: EMI Mexico's ever-*caliente* star Thalía is contributing a Spanish version of "Journey To The Past," the theme song of the soundtrack to the 20th Century Fox animated film "Anastasia." Titled "Viaje Tiempo Atrás," the Spanish number will be contained on the soundtrack that Atlantic Records plans to release in late October or early November. The tune was produced by Emilio Esterfan Jr. The soundtrack will be shipped by Warner affiliates throughout Latin America later this year.

Puerto Rico retailer Pentagrama has now become a SoundScan reporter. Thirteen of its stores are reporting their sales to The Billboard Latin 50.

On Oct. 21, PolyGram Latino is shipping a whopping 500,000 units of (Continued on page 44)

Classical KEEPING SCORE



by Heidi Waleson

NEW VOICE: "The Dark Is My Delight," countertenor **Brian Asawa's** solo vocal debut album from RCA Red Seal (due Tuesday [14]), marks a new phase in the mainstreaming of the period performance movement. Early music has fostered new expectations about how voices and instruments can sound, and even more exotic than gut-string violins and natural horns is the countertenor voice, the highly developed male falsetto. Countertenor singing has remained a specialist, niche music, but now, with the boom in Baroque opera performance, some of the young singers now busy on stages around the world appear to have even greater market potential.



ASAWA

That is what RCA (BMG Classics) is counting on with Asawa, a 29-year-old American who has already been heard in the big opera houses, including those in San Francisco, Seattle, Berlin, and the Netherlands. His unusually powerful and ringing sound (which, to the unaware, sounds very like that of a mezzo-soprano) is caressing and attractive in the Renaissance songs of the new recording. A second recording, "Vocalise," scheduled for spring, will leave the traditional countertenor repertoire for 20th-century vocalises and songs by **Rachmaninoff**, **Fauré**, and others. Plans include a disc of Baroque arias, larger projects with RCA's sister label Conifer, and perhaps some mixed-and-match projects with other singers on the label.

Labels inspired by the example of **Cecilia Bartoli** have been working for several years to build big followings for individual singers, but this is the first time it has been tried with a countertenor: **David Kuehn**, who heads BMG's U.S. classics division, outlined some of the company's plans: a November launch party in San Francisco and possibly in Los Angeles, a focus on radio, possible teasers through BMG's record club and at retail (the sort of deal in which the customer calls a number and guesses who the singer is), and a major push in Asia, with television in Japan and Korea (Asawa is half Japanese). In that region, the company intends to take a "Nigel Kennedy/teen idol" approach to selling the records.

The company has already prepared a lengthy electronic press kit, which features Asawa chatting informally about his voice, life, and music. Kuehn says he has gotten very positive reaction from the pop side of the company. "They don't expect this voice to come out of this person," he says.

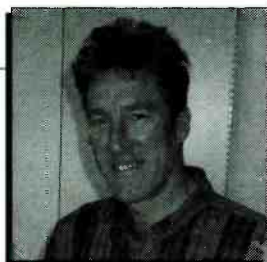
Efforts will intensify in the U.S. in January, when Asawa does his first solo recital at Lincoln Center's Alice Tully Hall in New York. And just in case you thought this was a one-man trend, there's more on the horizon: Virgin Classics has signed another knockout countertenor, **David Daniels**, for four recordings over three years.

NOTES: The EMI Classics recording of **Alexander von Zemlinsky's** "Der Zwerg" (The Dwarf), led by **James Conlon**, has received its second major international award: the 1997 Echo German Recording Prize for best recording of music of the 20th century. "Der Zwerg" also won the Grand Prix International du Disque in France. Conlon's next Zemlinsky opera, "Eine Florentinische Tragödie," also recorded with the **Cologne Philharmonic**, will be out this season. He will conduct music of Zemlinsky with the **New York Philharmonic**.

Lincoln Center has gotten even more user-friendly. Potential ticket buyers to any Great Performers concert

(Continued on next page)

Jazz BLUE NOTES



by Jim Macnie

EVANS ABOVE: It's no cinch to sell an 18-disc set of any artist. But Verve hopes that between artistry and holiday retail fervor, "The Complete Bill Evans On Verve" will become one of the upcoming season's must-have items. It just may. There are those who believe that the iconic pianist—whose music was just as shrewd as it was sensitive—made his best discs for the imprint. Others say that Evans' initial forays into the studio, under the aegis of producer **Orrin Keepnews** and the Riverside label, had more imagination and vitality. One thing's certain. His work for both concerns is sublime.

Fantasy/Milestone released its whole enchilada, "The Complete Riverside Recordings," in the mid-'80s. Recently, other Evans boxes have surfaced. Warner Bros.' "Turn Out The Stars," which documents the pianist's late-in-life work, hit in July 1996; SoundScan says that 1,700 copies of the six-disc set have sold. Fantasy's "The Secret Sessions," an eight-disc live package that came out in November '96, has moved 1,100 pieces, according to SoundScan. Though they contained gorgeous and intriguing stretches of trio improv, those collections weren't prime Evans.

Verve, which streeted its bundle Oct. 7, knows it has got some hip goods. The music speaks for itself (me, I've always been killed by the rapport Evans had with guitarist **Jim Hall**—their Verve duo sessions stand out in the boxed set's pasture of trio dates). So it's the art that makes the most immediate impact. Packaged in a cube made of unfinished steel, complete with some stains caused by caustic drippings, "The Complete Bill Evans On Verve" contains a 160-page book and a fan pack that holds the 18 discs. There are 98 previously unissued takes; 61 of them are live. The musical configurations range from solo to orches-

tra. If you've got three hours shy of a full day, you can make a commitment to enjoy the whole program at once—that's how long it is. Sounds insane, but I bet some zealots go for it. Evans' mastery has a spiritual resonance for many, many listeners. Maybe Verve should put a copy in the night table drawers of hotels and motels across the land. The package lists for \$288.

INFO: GRP/Impulse! has recorded many of the bands that frequent the New York jazz club Smalls for a forthcoming compilation. The Greenwich Village venue has become a haven for young talent over the last three years, several of whom—including **James Hurt**, **Myron Walden**, **Greg Tardy**, **Avishai Cohen**, and **Sherman Irby**—have earned themselves recording contracts. The Impulse! disc includes the work of pianist **Jason Lindner's Big Band**, bassist **Omer Avital's** sextet, tenor saxophonist **Charles Owens'** quartet, hornsmen **Zaid Nasser**, and a group that calls itself **Across 7th Street**. The disc is scheduled for retail touchdown at the start of '98.

HELP: Jazz musicians take on many uphill battles, and indeed they've won several of the skirmishes in the process. Jazz Beats Breast Cancer is an event that would love to land a punch or three on its enemy's chin. Geared toward an ultra-pragmatic goal, it's about raising loot to fight the all-too-common disease. The Oct. 21 show is sponsored by the nonprofit Jazz Cares organization. On the bill are **New York Voices** (singing the music of **Paul Simon**) and a plethora of pianists, including **Danilo Perez**, **Jacky Terrasson**, **Dave Burrell**, **Amina Claudine Myers**, and **Randy Weston**. Also scheduled are **Clark Terry** and **Carol Sloane**. Concert producer **C.J. Kelley** says that the show will be unique because "it will likely provide its artists with many first-time listeners; there's bound to be a large chunk of the audience that's from outside the usual jazz camp." Makes sense. Supporting sponsors include Memorial Sloan-Kettering Gettman Diagnostic Center, Ortho Biotech Inc., and Pfizer Inc. The show takes place at 8 p.m. at the Town Hall in New York.

TOP CLASSICAL ALBUMS

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan®	
			★★ NO. 1 ★★	
1	1	2	LONDON SYMPHONY ORCHESTRA (FOSTER) EMI CLASSICS 64842 (10.98/15.98)	PAUL MCCARTNEY'S STANDING STONE 2 weeks at No. 1
2	2	3	CECILIA BARTOLI/JAMES LEVINE LONDON 455513 (10.98 EQ/16.98)	AN ITALIAN SONGBOOK
3	NEW		EDGAR MEYER SONY CLASSICAL 62891 (10.98 EQ/16.98)	UNCOMMON RITUAL
4	NEW		LUCIANO PAVAROTTI LONDON 458800 (19.98 EQ/31.98)	PAVAROTTI'S GREATEST HITS-THE ULTIMATE COLLECTION
5	7	4	WESTMINSTER ABBEY CHOIR (NEARY) SONY CLASSICAL 66613 (10.98 EQ/16.98)	TAVENER: INNOCENCE
6	6	3	ANONYMOUS 4 HARMONIA MUNDI (FRANCE) 72002 (13.98/18.00)	VON BINGEN: 11, 000 VIRGINS
7	3	4	RENEE FLEMING LONDON 455760 (10.98 EQ/16.98)	SIGNATURES: GREATEST OPERA SCENES
8	9	38	ANDRE RIEU PHILIPS 528786 (10.98 EQ/16.98)	THE VIENNA I LOVE
9	4	3	KRONOS QUARTET NONESUCH 79457 (16.98)	EARLY MUSIC
10	5	55	MA/MEYER/O'CONNOR SONY CLASSICAL 68460 (10.98 EQ/16.98)	APPALACHIA WALTZ
11	11	29	KATHLEEN BATTLE SONY CLASSICAL 62035 (10.98 EQ/16.98)	GRACE
12	10	4	VANESSA-MAE ANGEL 56483 (10.98/15.98)	CLASSICAL ALBUM 2: CHINA DOLL
13	8	41	DAVID HELFGOTT RCA VICTOR 40378 (9.98/15.98)	PLAYS RACHMANINOV
14	15	62	ANDRE RIEU PHILIPS 522933 (10.98 EQ/16.98)	FROM HOLLAND WITH LOVE
15	13	2	GIL SHAHAM DG 447640 (10.98 EQ/16.98)	THE FIDDLER OF THE OPERA

TOP CLASSICAL Crossover

THIS WEEK	LAST WEEK	WKS. ON CHART	ARTIST LABEL & NUMBER (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
			★★ NO. 1 ★★	
1	NEW		VARIOUS ARTISTS LONDON (10.98/17.98)	DIANA, PRINCESS OF WALES-BBC RECORDING OF THE FUNERAL 1 week at No. 1
2	1	5	OTTMAR LIEBERT SONY CLASSICAL 63105 (10.98 EQ/16.98)	LEANING INTO THE NIGHT
3	2	10	JOHN WILLIAMS/ITZHAK PERLMAN SONY CLASSICAL 63005 (10.98 EQ/16.98)	CINEMA SERENADE
4	NEW		JOHN WILLIAMS/YO-YO MA SONY CLASSICAL 60271 (10.98 EQ/16.98)	SEVEN YEARS IN TIBET
5	5	41	THE TALIESIN ORCHESTRA (SAYRE) INTERSOUND 3566 (15.98)	ORINOCO FLOW: THE MUSIC OF ENYA
6	4	5	JOE JACKSON SONY CLASSICAL 60273 (10.98 EQ/16.98)	HEAVEN & HELL
7	3	45	SOUNDTRACK PHILIPS 454710 (10.98 EQ/16.98)	SHINE
8	6	2	SARAH BRIGHTMAN ANGEL 56511 (10.98/15.98)	TIME TO SAY GOODBYE
9	8	104	LONDON PHILHARMONIC (SCHOLES) POINT MUSIC 446623 (11.98 EQ/16.98)	US AND THEM: SYMPHONIC PINK FLOYD
10	7	38	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68746 (21.98/34.98)	STAR WARS: A NEW HOPE
11	9	30	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68748 (21.98/34.98)	STAR WARS: RETURN OF THE JEDI
12	10	36	LONDON SYMPHONY (WILLIAMS) RCA VICTOR 68747 (21.98/34.98)	STAR WARS: THE EMPIRE STRIKES BACK
13	RE-ENTRY		VARIOUS ARTISTS SONY CLASSICAL 63046 (10.98 EQ/16.98)	SEPTEMBERS SONGS: THE MUSIC OF KURT WEILL
14	13	5	WYNTON MARSALIS & THE LINCOLN CENTER JAZZ ORCHESTRA SONY CLASSICAL 62998 (10.98 EQ/16.98)	JUMP START AND JAZZ
15	12	41	VARIOUS ARTISTS LONDON 452900 (10.98 EQ/16.98)	PAVAROTTI & FRIENDS FOR WAR CHILD

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

TOP CLASSICAL MIDLINE

- VARIOUS MOZART IN THE MORNING PHILIPS
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS ONLY CLASSICAL CD YOU NEED
RCA VICTOR
- VARIOUS PACHELBEL CANON RCA VICTOR
- VARIOUS THE GREATEST OPERA SHOW ON
EARTH LONDON
- VARIOUS SHINE: THE COMPLETE CLASSICS
PHILIPS
- LEONTYNE PRICE VERDI & PUCCINI ARIAS
RCA VICTOR
- VARIOUS BARBER'S ADAGIO RCA VICTOR
- HYMAN/LEVINE SCOTT JOPLIN-GREATEST
HITS RCA VICTOR
- VARIOUS MOZART-GREATEST HITS SONY
CLASSICAL
- VARIOUS BACH FOR BOOK LOVERS PHILIPS
- VARIOUS MOZART FOR MEDITATION PHILIPS
- VARIOUS BEETHOVEN-GREATEST HITS SONY
CLASSICAL
- VARIOUS MOZART FOR YOUR MIND PHILIPS
- VARIOUS GERSHWIN-GREATEST HITS RCA
VICTOR

TOP CLASSICAL BUDGET

- VARIOUS ROMANCE AND ROSES ● INTER-
SOUND
- VARIOUS 20 CLASSICAL FAVORITES MADACY
- VARIOUS VIVALDI: FOUR SEASONS MADACY
- VARIOUS PIANO BY CANDLELIGHT MADACY
- JOHN BAYLESS BEATLES'S GREATEST HITS
INTERSOUND
- VARIOUS CLASSICAL TREASURES MADACY
- VARIOUS TEN YEARS OF SUCCESS NAXOS
- JOHN WILLIAMS SPANISH GUITAR MUSIC
SONY CLASSICAL
- VARIOUS VERY BEST OF MOZART VOX CAMEO
- VARIOUS ADVENTURES IN EARLY MUSIC
DEUTSCHE HARMONIA MUNDI
- VARIOUS CLASSICAL MASTERPIECES MADACY
- VARIOUS BEETHOVEN EDITION COM-
PACTOTHEQUE DG
- THE CHOIR OF VIENNA MYSTICAL CHANTS
SPECIAL
- VARIOUS GERSHWIN: AN AMERICAN IN
PARIS MADACY
- VARIOUS MOZART-GREATEST HITS REFER-
ENCE GOLD

NOTAS

(Continued from page 42)

Grupo Límite's newest disc, "Sentimientos." The first two albums by the massively popular norteño band went top 10 on The Billboard Latin 50.

Also dropping Oct. 21 is **Marc Anthony's** hotly anticipated new RMM disc, "Contra El Corriente." The label is expected to ship 350,000 units.

PolyGram Latino star **Pedro Fernández** was honored Sept. 5 at the Viva El Mariachi 97 festival in Los Angeles as "Rey de la Música Ranchera" (King of Ranchera Music). His next album, due to drop Nov. 4, is a tribute disc to Mexico's legendary ranchera composer **José Alfredo Jiménez** titled appropriately "Homenaje A José Alfredo Jiménez."

Ariola/BMG star **Cristian** held a video press conference Sept. 30 with 100 media representatives from throughout Latin America. Originating from Miami, the 90-minute conference now can be seen on the Internet at <http://www.mivnet.com/cristian-castro/>. The conference will run on his World Wide Web site throughout October.

According to **Julio Sáenz**, president Latin North American operations for Warner Music Latin America, sales of **Luis Miguel's** "Romances" have surpassed 1 million units in Mexico. In September, "Romances" was certified gold by the Recording Industry Assn. of America for sales surpassing 500,000 units. Also, get-well wishes go out to Sáenz, who is recuperating from injuries suffered when he was struck by a car last month while jogging in Key Biscayne, Fla. Sáenz says that he will convalesce in Miami for several months.

Aqua has cut a Spanish-language cover of its novelty hit "Barbie Girl." The track has been released by Universal in Brazil and Mexico. Also Universal Music Latino has signed **Liliana Rodríguez**, daughter of **Jose Luis "El Puma" Rodríguez**. Her pop debut is slated to drop in January.

Olga Tañón performed Sept. 18 in San Francisco as part of the concert series called Miller Genuine Draft Sólo Con Invitación. WEA Latina's pop/merengue star appeared before 600 contest winners who were invited to the show without knowing which Latina star was going to take the stage.

BRAZ JAZZ: Maintaining a diverse musical format established three years ago, the Free Jazz Festival sports a varied lineup for its 12th edition this year.

Among the prominent names slated to appear at Brazil's most important music festival this year are **Jamiroquai**, **Mingus Big Band**, **Lee Konitz**, **Jimmie Vaughan**, **Neneh Cherry**, and **Marcus Roberts** and Brazilian artists **Virgínia Rosa** and **Armandinho**.

The concerts are being held Oct. 9 through Sunday (12) in São Paulo and Rio de Janeiro with the invited artists rotating between the two cities. Additional performances are booked for Monday (13) and Tuesday (14) in Porto Alegre.

Accompanying the musical happening is World of Jazz, a film festival featuring appearances by such music luminaries as **Charles Mingus**, **Art Blakey**, and **Bob Marley**.

CATCHING UP—ARGENTINA:



Caetano's Space. PolyGram Brasil recently debuted "Espaço Caetano," a room in PolyGram's office building near Rio de Janeiro that is dedicated to its legendary star Caetano Veloso. "Espaço Caetano" contains Veloso memorabilia from his 30-year career with PolyGram. Pictured, from left, are Marcelo Castello Branco, music director at PolyGram Brasil; Paula Lavine, Veloso's wife; and Veloso.



Going Coco For Pochy. In September, Fonovisa signed a three-album deal with Pochy Y La Cocoband. Shown standing, from left, are Carlos Maharbiz, director of A&R at Fonovisa; Luis Silvestre, Pochy's U.S. agent; and Milton Adames, Pochy's personal manager. Seated is Pochy.

Pop/ballad singer **Emanuel Ortega**, a priority act for Sony in Latin America, has been busy lately. He performed three sellout shows Sept. 18-20 at Buenos Aires' Opera Theater.

Several weeks earlier, Ortega drew 20,000 fans at a show in Tijuana, Mexico. He then flew to Colombia for a promo visit, after which he performed a set at MIDEAM Latin America & Caribbean Music Market in Miami Beach. He followed that show with a TV appearance in Venezuela.

Much Music Argentina opened its new studios Aug. 28 in the historical neighborhood of San Telmo in downtown Buenos Aires. BMG rockers **Los Fabulosos Cadillacs** delighted the guests and viewers with an unannounced show in which the group performed for the first time songs from its recently released gold disc "Fabulosos Calavera."

The national secretary of culture staged the third edition of the festival Guitarras del Mundo Aug. 26-31. A grand total of 25 guitarists from seven countries played tango, jazz, folklore, and classical music. The event's main attractions were **Luis Salinas**, **Anibal Arias**, **Cacho Tirao**, and **Juan Falú**, the latter of whom was the festival's artistic director. EPSA Music recorded the shows for a three-CD set to be released in December.

Salinas, incidentally, played before 30,000 concertgoers Aug. 22 at the Palabra de Guitarra Latina show in Palma de Mallorca, Spain. One week later, he delivered three concerts with his quintet at Buenos Aires' La Trastienda Club. Salinas also played at MIDEAM's Latin trade fair.

Assistance in preparing this column was provided by **Teresa Aguilera** in Mexico City, **Marcelo Fernández Bitar** in Buenos Aires, and **Enor Paiano** in São Paulo.

KEEPING SCORE

(Continued from preceding page)

can call 212-663-7700, enter the date of the concert, and hear a one-minute sample of its music, as well as an introduction from WQXR New York's **Gregg Whiteside**. The sampler is produced by 'QXR and supported by Time Out and New York magazines and HMV record stores.

IN THE BINS: The **Schubert** anniversary this year has prompted a spate of releases. Among the notables are two baritone solo discs, a "Schöne Müllerin" from **Bo Skovhus** (Sony) and a collection of **Goethe** songs from **Matthias Goerne** (London). Skovhus has an appealingly youthful and virile directness, but I liked Goerne's lush, intimate lyricism even more.

Helicon has released a collection of Romantic music for flute and piano performed by flutist **Linda Marianello** and pianist **Robert Morrison**. The repertoire, which includes Marianello's arrangements of three of **Liszt's** "Consolations," was recorded using period instruments. The "Liszt" piano, an early grand built by **Eduard Steingraber** in 1873, was often played by the composer and is housed in Steingraber House in Bayreuth, Germany, and the 1930 Powell flute is close in sound quality to late 19th-century instruments.

Top Jazz Albums™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	6	DIANA KRALL IMPULSE! 233/GRP IS	6 weeks at No. 1 LOVE SCENES
2	4	2	DAVE GRUSIN N2K ENCODED 10021	PRESENTS WEST SIDE STORY
3	3	15	THE MANHATTAN TRANSFER ATLANTIC 83012/AG	SWING
4	5	2	JACKY TERRASSON & CASSANDRA WILSON BLUE NOTE 55484/CAPITOL	RENDEZVOUS
5	2	2	JOHN COLTRANE IMPULSE! 232/GRP	THE COMPLETE 1961 VILLAGE VANGUARD RECORDINGS
6	12	2	MARCUS ROBERTS COLUMBIA 68637	BLUES FOR THE NEW MILLENNIUM
7	6	16	VARIOUS ARTISTS GRP 9881	PRICELESS JAZZ SAMPLER
8	9	100	SOUNDTRACK PANGAEA 36071/CAPITOL	LEAVING LAS VEGAS
9	7	32	CHARLIE HADEN & PAT METHENY VERVE 537130	BEYOND THE MISSOURI SKY (SHORT STORIES)
10	NEW ▶		DEE DEE BRIDGEWATER VERVE 537896	DEAR ELLA
11	8	56	ROYAL CROWN REVUE WARNER BROS. 46125	MUGZY'S MOVE
12	10	14	HERBIE HANCOCK & WAYNE SHORTER VERVE 537564	1 + 1
13	NEW ▶		VARIOUS ARTISTS MALPASO 46546/WARNER BROS.	EASTWOOD AFTER HOURS - LIVE AT CARNEGIE HALL
14	11	82	DIANA KRALL IMPULSE! 182/GRP	ALL FOR YOU (A DEDICATION TO THE NAT KING COLE TRIO)
15	13	21	DAVE GRUSIN GRP 9865	TWO FOR THE ROAD - THE MUSIC OF HENRY MANCINI
16	18	12	CLARENCE "GATEMOUTH" BROWN VERVE 537617	GATE SWINGS
17	22	6	ELLA FITZGERALD & LOUIS ARMSTRONG VERVE 53790	THE BEST OF ELLA FITZGERALD & LOUIS ARMSTRONG ON VERVE
18	15	76	LOUIS ARMSTRONG RCA VICTOR 68486	GREATEST HITS
19	14	35	TONY BENNETT COLUMBIA 67774	TONY BENNETT ON HOLIDAY - A TRIBUTE TO BILLIE HOLIDAY
20	20	18	ROY HARGROVE'S CRISOL VERVE 537563	HABANA
21	16	83	CASSANDRA WILSON BLUE NOTE 32861/CAPITOL IS	NEW MOON DAUGHTER
22	17	16	JOHN COLTRANE GRP 9874	PRICELESS JAZZ
23	NEW ▶		OSCAR PETERSON TELARC 83414	OSCAR IN PARIS - LIVE AT THE SALLE PLEYEL
24	23	5	ELIANE ELIAS BLUE NOTE 53328/CAPITOL	THE THREE AMERICAS
25	RE-ENTRY		PAT MARTINO BLUE NOTE 37627/CAPITOL	ALL SIDES NOW

TOP CONTEMPORARY JAZZ ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
			★★★ No. 1 ★★★	
1	1	3	THE RIPPINGTONS FEATURING RUSS FREEMAN PEAK 11271/WINDHAM HILL JAZZ	3 weeks at No. 1 BLACK DIAMOND
2	2	53	KENNY G ▲ ARISTA 18935	THE MOMENT
3	3	19	BONEY JAMES WARNER BROS. 46548 IS	SWEET THING
4	4	4	JONATHAN BUTLER N2K ENCODED 10005	DO YOU LOVE ME?
5	5	3	BOB JAMES WARNER BROS. 46737	PLAYIN' HOOKY
6	7	10	JOE SAMPLE WARNER BROS. 46572	SAMPLE THIS
7	6	24	GATO BARBIERI COLUMBIA 67855	QUE PASA
8	8	15	FOURPLAY WARNER BROS. 46661	THE BEST OF FOURPLAY
9	11	2	DOC POWELL DISCOVERY 77067	DON'T LET THE SMOOTH JAZZ FOOL YA
10	10	9	EARL KLUGH WARNER BROS. 46471	THE JOURNEY
11	12	2	KIRK WHALUM WARNER BROS. 46809	COLORS
12	16	20	PAUL TAYLOR COUNTDOWN 17755/ULG	PLEASURE SEEKER
13	14	27	RICK BRAUN BLUEMOON 92743/AG IS	BODY AND SOUL
14	15	2	CHRIS BOTTI VERVE FORECAST 537132/VERVE	MIDNIGHT WITHOUT YOU
15	13	30	VARIOUS ARTISTS I.E. MUSIC 533893/VERVE	A TWIST OF JOBIM
16	9	4	DAVID BENOIT GRP 9883	AMERICAN LANDSCAPE
17	18	12	NANCY WILSON COLUMBIA 67769	IF I HAD MY WAY
18	17	8	ROBBEN FORD STRETCH/BLUE THUMB 7011/GRP	TIGER WALK
19	20	3	BRIAN CULBERTSON BLUEMOON 92775/AG	SECRETS
20	23	48	AL JARREAU WARNER BROS. 46454	BEST OF AL JARREAU
21	19	12	PATRICE RUSHEN DISCOVERY 77065	SIGNATURE
22	RE-ENTRY		PETER WHITE COLUMBIA 67730 IS	CARAVAN OF DREAMS
23	RE-ENTRY		INCOGNITO TALKIN LOUD/VERVE FORECAST 534395/VERVE	BENEATH THE SURFACE
24	24	54	KEIKO MATSUI COUNTDOWN 17750/ULG IS	DREAM WALK
25	22	21	SPYRO GYRA GRP 9867	20/20

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

IBM Media Group Turns Up Its Audio Capabilities

BY DAN DALEY

ATLANTA—The staid, button-down reputation that computer giant IBM has acquired over the years is nowhere in evidence in the wing of its massive facility in an Atlanta business park cul-de-sac that houses Big Blue's Interactive Media Group. Offbeat artwork, shirt-sleeves and crew necks characterize the 70,000 square feet and the 265 graphic artists, editors, designers, World Wide Web site construction workers, and general-purpose media wranglers who populate this Southern Silicon Valley on a 24-hour basis.

What the group's area lacks in formality, though, it more than makes up for in irony: Every computer station on the massive main work-area floor here in the heart of IBM country is an Apple product. "Macs are just better machines for graphics and other interactive media work," Amy Kerley Moorhouse, one of the group's marketing directors, casually observes. She adds just as matter of factly as she walks through the marbled foyers and halls of the complex that lead to a labyrinthian honeycomb of computer stations, "When people think of IBM, they usually don't think of creativity."

The irony of that observation is not lost on Moorhouse or her co-workers. It's just that a multinational mega-corporation like IBM has, like the small countries it rivals in size and annual budget, evolved and embraced cultural diversity, albeit of the technological kind. Developing solutions is different from manufacturing hardware, and IBM has come to see the potential in shifting its focus. And in moving from the world of hardware into the age of content, IBM has allowed its own technological bohemia to flourish, replete with its own coffeehouse, the Artz Cafe, designed by the one of the group's executives, Rhaz Zeisler, a former executive creative director at Disney. This is definitely not your father's IBM.

As has happened in other visually oriented media industries, such as film and television, the novelty of the graphical aspect has begun to wear thin in multimedia, putting a new emphasis on multimedia's audio component, and IBM's Interactive Media Group has responded accordingly in hiring Denis Johnston, whose Ph.D. in music composition and experience as a sound designer and foley artist complements the predominantly graphics-based operation, which was originally created on a smaller scale as a laboratory for MPEG compression testing for Interactive Television trials four years ago.

"When I started here [two years ago], there wasn't much in the way of audio," says Johnston. "When the word 'audio' came up, it was almost always outsourced. But the novelty of pictures has worn off some, and more multimedia products require sophisticated audio to make them more realistic."

Johnston works out of a small studio space on the building's second floor, based on Digidesign Pro Tools Version Four and Sonic Solutions multitrack hard disc systems, a Mackie console, and an array of mid-level outboard processing gear. The modesty of the audio technology compared with the high-

powered graphics gear, though, belies its capabilities and impact, Johnston says, noting the work the group has been doing in MPEG compression of both video and audio for the mostly business types of clients the group has thus far attracted.

"We're just starting to work on surround mixes and DVD," he says. "We tell clients, 'Give us some latitude with the audio and you'll be pleasantly surprised.' We can use the Sonic Solutions No Noise feature to clean up old tracks and make mono into stereo. As businesses see the need for better audio as part of their multimedia marketing—something we're sort of evangelizing—we get more opportunities to show what we can do."

The group has become a revenue source for IBM, profitable since its inception, asserts Bruce Culbert, director of interactive media. "Audio's importance curve has paralleled that of film's, and we've brought on Denis to both expand our audio horizons and increase our ability to turn things around fast. That's one of the ways that multimedia differs from film and television: Everything is on a much shorter time scale. What we call a 'Web year' is three months to anyone else."

The audio and video elements of the group are now deeply into developing for the DVD format and are comparing the relative merits of Dolby's AC-3 and the Philips-backed MPEG formats for data compression. The latter is becoming more critical since the group is branching out to include European clients (MPEG is the primary DVD audio standard for Europe; Dolby is primary for North American releases) and theatrical ones. IBM has a reciprocal relationship with global replication company Nimbus and will be performing such services as mastering and premastering for DVD in conjunction with that replicator, says Culbert.

The Interactive Media Group has grown tentacles in other directions, as well. It has outsourced some types of audio productions, scoring, editing, mixing, and other services to Crosstown Audio in Atlanta and Dallas Audio Post Group in Texas.

Another point that spurred increased reliance on outside service suppliers is the group's view that multi-channel audio will loom large in many multimedia applications in the near future. Crosstown Audio's recent addition of a Euphonix console that can handle large mixes—as well as the studio's ability to provide a sizable, ambient recording space, large selections of outboard processing and microphones, and special services, such as foley pits—means that IBM's group can concentrate on its core competencies and not tie up capital expenditures in those areas. "Both of those studios are also speaking the same languages as we do," says Johnston. "They use similar technologies like Sonic Solutions. That also allows us to be able to juggle multiple projects simultaneously, and they also provide us with expertise in some very specific areas."

Crosstown president Jon Aaron says he's been steering the studio toward multimedia in general and DVD in particular for some time. The studio is also

doing mix to picture in stereo, four- and five-channel sound. "It's a good match of services for IBM," he says. "We have a large room, a surround-capable console and picture mixing experience, and our technology matches theirs, like the Sonic Solutions system."

The relationship between the Interactive Media Group and the studios also shows that while there is a difference in cultures between audio and interactive, they don't necessarily clash.

The group's expansion will continue. A California location near Venice is now being outfitted, and a New York satellite version of the group's working operation is expected to be up and running shortly thereafter. In each case, says Culbert, IBM will be looking to establish relationships with local recording studios as service vendors to the group.

"We look at our operation here as Cape Canaveral," says Culbert. "The

space shuttle can only be launched from there, but it has a lot of places it can possibly land. This will still be the core operation. We've got a \$6 million-\$8 million infrastructure investment in MPEG technology alone here, and there's no reason to replicate it elsewhere. But we will replicate the relationships we have with regional recording facilities because it makes so much sense, economically and creatively."

PRODUCTION CREDITS

BILLBOARD'S NO. 1 SINGLES (OCTOBER 11, 1997)

CATEGORY	HOT 100	R&B	COUNTRY	MODERN ROCK	MAINSTREAM ROCK
TITLE Artist/ Producer (Label)	CANDLE IN THE WIND 1997/ SOMETHING ABOUT THE WAY YOU LOOK TONIGHT Elton John/ Chris Thomas (Rocket/A&M)	YOU MAKE ME WANNA... Usher/ Jermaine Dupri (LaFace/Arista)	HOW YOUR LOVE MAKES ME FEEL Diamond Rio/ Michael D. Clute, Diamond Rio (Arista Nashville)	WALKIN' ON THE SUN Smash Mouth/ Eric Valentine (Interscope)	TOUCH, PEEL, AND STAND Days of the New/ Scott Litt (Outpost/Geffen)
RECORDING STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	KROSSWIRE STUDIO (Atlanta, GA) Phil Tan	MIDTOWN TONE & VOLUME STUDIOS (Nashville, TN) Michael D. Clute	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	WOODLAND STUDIOS/ ALLEN-MARTIN STUDIOS (Nashville, TN/Louisville, KY) Bill Klatt
RECORDING CONSOLE(S)	SSL G+ with Ultimotion	DDA AMR 12	Otari Series 54	Neve 8128	Neve 8068/ Sony MXP 3000
RECORDER(S)	Sony 3348 digital	Sony APR 24	Fairlight MFX	Studer A800/Ampex MM1200	Otari MTR 100A/ Studer A827
MASTER TAPE	BASF 931	Ampex 499	Exabyte	BASF 900	Ampex 499
MIX DOWN STUDIO(S) Engineer(s)	TOWNHOUSE STUDIOS (London, England, U.K.) Pete Lewis	STUDIO LA CO CO (Atlanta, GA) Phil Tan, Jermaine Dupri	MASTERFONICS (Nashville, TN) Michael D. Clute	H.O.S. RECORDING (Redwood City, CA) Eric Valentine	AXIS (New York, NY) Bill Klatt
CONSOLE(S)	SSL G+ with Ultimotion	SSL 4064G+ w/ Ultimotion	SSL 4064E	Neve 8128	SSL E/G
RECORDER(S)	Sony 3348 digital	Studer A827	Studer 48 track	Studer A820/A800	Studer A820
MASTER TAPE	Ampex 499	Ampex 499	Ampex 467	Ampex 499	Apogee DAT/ Ampex 499
MASTERING Engineer	TOWNHOUSE STUDIOS Frank Arkwright/Pete Lewis	POWERS HOUSE OF SOUND Herb Powers	MASTERFONICS Glenn Meadows	BERNIE GRUNDMAN MASTERING Brian Gardner	GATEWAY Bob Ludwig
CD/CASSETTE MANUFACTURER	PDO-HTM	BMG	BMG	WEA	WEA

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ARTISTS & MUSIC

Hit & Run Takes On Western Europe Firm To Directly Oversee Region On All Levels

BY NIGEL HUNTER

LONDON—Further evidence of global warming among music publishers is provided by a recent decision made at Hit & Run Music, the publishing home of Phil Collins, Mike Rutherford, Genesis, and other artists. The company is now self-administering its catalog in all Western European territories, ending its representation arrangement

with Warner/Chappell for this region. Warner/Chappell will continue to represent Hit & Run throughout the rest of the world.

The change reflects the growing importance of mainland Europe as an artistic and repertoire source, as the much-discussed "global village" becomes a reality. Hit & Run is scoring an increasing number of covers by mainland European artists, who are beginning to make notable impact on the best-seller charts of countries beyond their native heath (such as the current Sly & Robbie "Night Nurse" single and tracks on the Prodigy and Mariah Carey albums, including Carey's latest No. 1 single in the U.S., "Honey").

"It's the logical next step in the development of the company," says Dave Massey, Hit & Run U.K. creative international director. "We've been very pleased by the efforts and service provided by Warner/Chappell, but we feel the time is right to direct things in Western Europe from London at all levels."

Hit & Run is a member of the main European authors' rights

societies, like France's SACEM and Germany's GEMA. Massey says the new arrangement will build on the company's already-successful policy of pitching songs from its London and New York offices or during the annual MIDEM meet in Cannes. The new alignment was masterminded by U.K. managing director Jon Crawley, business affairs director Deborah Wood, and financial director Robin Moore.

"We'll gather more information from local record companies through Europe, and we'll supplement the activities of artist management in promoting their acts and their records," Massey says. "We'll construct a picture of an act and the sort of songs they cover, and we'll deal directly with them. We're also looking to sign European acts who write their own material. It's a two-way street now with European artists breaking in the U.K. and other territories, and Hit & Run can offer a very comprehensive and favorable subpublishing deal for the U.K., Europe, and the States."

Massey reveals that more than a half-dozen major albums by artists Hit & Run publishes are set for release next year. Among those involved are Keziah Jones, Kula Shaker, Space, Collins, Genesis, and a debut album by Satellite Beach. He predicts that the London-driven promotion and liaison will enhance their sales prospects throughout Western Europe and that the company will also get behind other artists whose new albums contain some Hit & Run cuts, such as Edyta, Patricia Kaas, Rozalla, and Cliff Richard. Collins, whose new album is titled "Dance Into The Light," is a well-established

seller in Western Europe, particularly Germany.

Hit & Run's global reach is further demonstrated by the success of two of its female writers. Long Island, N.Y.-born Shelly Peiken co-wrote "Bitch" with its vocal interpreter, Meredith Brooks, and had a further five songs included on Brooks' debut album for Capitol, "Blurring The Edges." She was signed to Hit & Run in 1991 by Joey Gmerek in the New York office, and Massey finds her triumph with "Bitch" personally gratifying.

"I first heard 'Bitch' in November 1995," he recalls, "and I told Shelly then it would be her career song. So it's proved, and it's opened the floodgates for her professionally. She is an immaculate ambassador for this company both in the quality of the songs she writes and in the way she presents herself in all her activities."

Among current and forthcoming cuts of Peiken songs are recordings by Kaas and Belgian superstar Axelle Red, and Polish-born Edyta duets with operatic luminary José Carreras on a Peiken composition called "Hope For Us," to be included on her album due next year. The song will get its first public performance when sung by Edyta with a children's choir at a charity event in her home country.

Another Hit & Run writer making waves is Marie Claire D'Ubaldo, co-writer of the title track of the Celine Dion album "Falling Into You." Born in Argentina, she was signed by Massey at the company's London office. She aroused enthusiastic attention with her songs and singing style at MIDEM Latino in Miami and was taken to Los Angeles by Geffen Records to work with Sugar.



MASSEY

NO. 1 SONG CREDITS

TITLE	WRITER	PUBLISHER
THE HOT 100		
CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT	Elton John, Bernie Taupin	Songs Of Polygram Int'l/BMI, William A. Bong/PRS, Warner-Tamerlane/BMI, Wretched/ASCAP, WB/ASCAP
HOT COUNTRY SINGLES & TRACKS		
HOW DO I GET THERE	Deana Carter, Chris Farren	EMI Princeton Street/ASCAP, Full Keel/ASCAP, Farrenuff/ASCAP
HOT R&B SINGLES		
YOU MAKE ME WANNA	Jermaine Dupri, Manuel Seal, Usher	EMI April/ASCAP, So So Def/ASCAP, Slack A.D./ASCAP, UR IV/ASCAP
HOT RAP SINGLES		
UP JUMPS DA BOOGIE	T. Mosley, M. Barcliff, Missy Elliott	Virginia Beach/ASCAP, Mag/oo/ASCAP, Mass Confusion/ASCAP
HOT LATIN TRACKS		
SI TU SUPIERAS	Kike Santander	FIPP/BMI

Cherry Lane's Latest 10-Year Tie; Pub Enjoys Wildhorn Success

AT HOME AT CHERRY LANE: Cherry Lane Music, which recently signed Maury Yeston, Tony winner this year for his "Titanic" score, to a 10-year deal, has repeated another unusually long-term writer/publisher relationship with lyricist/librettist Leslie Bricusse.

The decade-long agreement with the veteran show and movie writer is with Cherry River Music, Cherry Lane's BMI affiliate. Bricusse, whose current Broadway teaming is with Frank Wildhorn for "Jekyll & Hyde," has written lyrics for more than 40 musicals and films, earning him two Oscars, a Grammy, and eight Ivor Novello Awards in his native U.K. His standards include "What Kind Of Fool Am I?," "Candy Man," "Talk To The Animals," and "You Only Live Twice." His next projects

director, plans a spring/summer release consisting of three configurations. One is a double album with both dialogue and music from the show, the second will be a single album of musical selections, and a third album will be "The Civil War—The Nashville Sessions," which will contain 12-14 Nashville tracks.

A two-hour TV special will air around the same time, says Weiss, and will be produced by longtime Grammy producer Pierre Cossette. And the show itself will embark on a 50- to 60-week national theater tour.

Weiss notes that this year he entered into a co-publishing agreement with Warner/Chappell to further develop his catalog. Warner/Chappell is, as Weiss puts it, "my first home," for he started in the music business at the end of the '60s as roy-



by Irv Lichtman

ally director at Warner Bros./Seven Arts Music, which eventually evolved into Warner/Chappell. Weiss' association with Stills lasted 20 years, part of which included his role as Stills' personal manager. "By the end of the '70s, we had built up a catalog of a few hundred songs, over 80% of which were recorded." Weiss' association formally ended with Stills in 1991—amicably, he adds—when he sold his part of the company, Gold Hill Music, to Stills. That same year, he formed Bronx Flash Music in tribute to the New York borough in which he was born.

As for Wildhorn, Weiss says he waited seven years to sign him to a writer deal because of his deals with other publishers. "I signed him without a song being written nor any commitment to do a show. When he told me he wanted to be a Broadway composer, I thought it was the same as someone saying, 'I want to play in the NBA.'"

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

1. "Jekyll & Hyde," vocal selections.
2. "Titanic," vocal selections.
3. Metallica, "Load."
4. Dave Matthews Band, "Crash."
5. Bush, "Sixteen Stone."

'THEY'RE PLAYING MY SONG'

WRITTEN BY DEBORAH EVANS PRICE

"IF I DIDN'T LOVE YOU"
Written by Jack White and Jon Vezner
Published by Warner/Chappell/Minnesota Music (BMI)

When a songwriter finally has a chance to record his or her own album, it's an opportunity to do the writer's songs that were a hit for another act. Such is the case with Jacky Jack White's Daywind Music Group debut, "Southern Songbook." The album is a collection of country, gospel, and blues tunes that celebrate the diversity of the Southern musical idiom. In addition to original tunes like "Mary's Heart," "Martha's Hands," "On That Cloud Up Ahead," and "Southern

Heart," the album includes White's version of "If I Didn't Love You." He and Jon Vezner wrote it for Steve Wariner, and it peaked at No. 8 on Billboard's Hot Country Singles & Tracks chart Oct. 16, 1993.

"We wrote that whole song in about 22 minutes," Jacky Jack White says of the song. "It didn't take long at all. I think that's the way the very best songs come."

White says Vezner took the song to Wariner's producer at the time, Scott Hendricks. "Scott just needed that kind of a feel," White says. "They were doing that album called 'Drive,' and it had a lot of songs about places and traveling. 'If I Didn't Love You' gives an idea of somebody who is traveling, though he's

really staying right where he is."

Helen and Anita Carter of the legendary Carter Family contribute vocals to "Southern Songbook." White says that he was honored to have them participate in the project and that their voices helped give the album the flavor of the South he was trying to capture.

He says he decided to rerecord "If I Didn't Love You" because it seemed to work with what he was going for on the album. "It just seemed like it fit. My version of the song is a lot simpler arrangement... I wanted that album to represent the way I hear and play music when I'm playing music down here in Alabama [White pastors a church in Livingston]. I wanted this album to be reflective of who I am."



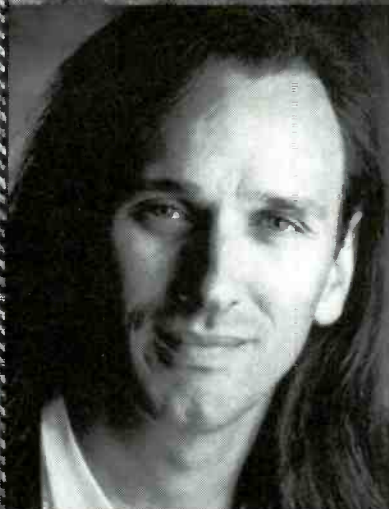
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International

THE LATEST NEWS AND VIEWS FROM AROUND THE WORLD

Asia Facing Exchange Troubles Currency Shakeout Is Affecting Prices

This story was prepared by Alexandra Nuwrich in Selangor, Malaysia; Debe Campbell in Jakarta, Indonesia; and David Gonzales in Cavite City, Philippines.

How badly is Southeast Asia's financial turbulence—that is, the depreciation this year of currencies in such countries as Malaysia, Indonesia, the Philippines, and Thailand—affecting the region's music industry?

Label executives polled by Billboard say that consumer confidence and album sales are suffering in some markets, while cost pressures as a result of weakened currencies are beginning to bite. Record companies are introducing price increases, and retailers are passing these to the consumer. For various reasons, both sectors of the industry get product from abroad and are affected by the exchange-rate fluctuations.

In the longer term, the current

problems are likely to accelerate the region's switch to local CD manufacturing.

"Music is only a secondary product," says Sutanto Hartono, managing director of Sony Music in Indonesia. "Thus, at a time when the [national] economy is weak, our products are among those affected the most." Eric Yeo, managing director of PolyGram Malaysia and Singapore, says that any losses from the financial turmoil are hard to gauge. "The Malaysian currency is like a yo-yo right now. Everybody knows that it's not going to be an easy six months."

Frankie Cheah, who likewise supervises BMG's companies in Malaysia and Singapore, comments, "The Singaporean scenario is not as significant as Malaysia. It is hindering parallel imports. We're looking at the possibility of BMG Singapore manufacturing in Malaysia."

Eddie Hass, marketing director of

Singapore independent Form Records, says, "The currency drop has dampened the share market and affected our share prices—only marginally, however. There is no sense of caution at the moment. It's a slow build. The real test will be 1998." Terence Phung, managing director of Sony Music in Singapore, adds, more optimistically, "The man on the street is not talking about it. There's not much concern at this point."

In the Philippines, Rene Salta, international marketing manager of Warner Music's local affiliate, says that the fall of the peso has begun to affect the cost of production parts obtained abroad. Salta notes that the label raised its new-release cassette prices in July—when the currency problems first began—but that this was prompted by its marketing strategy, not the devaluation. The executive claims that Warner's competitors have since hiked their prices, too.

Among merchants, Malaysia's Terence Thum, retail manager of the Music Valley chain, says, "The situation here isn't as bad as in Thailand, where it's clear that the economy is down. People are still waiting for published forecasts over here." For the moment, Thum says, "people are spending as usual." However, he expects a greater negative impact toward the end of the year.

At Tower Records—a newcomer to the Malaysian market this year—director Melvin Elias says that the currency situation is definitely having an impact on its pricing policies; Thum makes similar observations. However, Freddie Santamaria, retail

(Continued on page 51)

The U.K.'s MCPS, PRS Join As Music Alliance



LONDON—History has been made in the British authors' rights sector. The Mechanical Copyright Protection Society (MCPS) and the Performing Right Society (PRS), which have existed as separate entities since their inceptions, were formally linked at a signing ceremony to establish the Music Alliance.

While the bodies will continue to license separately, their procedures and structures have now been combined in an operational alliance that finally draws a line under a decades-long relationship that had been peppered with mutual mistrust and occasional animosity.

The document establishing the Music Alliance was signed at a ceremony Sept. 29 in the Wigmore Hall concert venue in central London by PRS chairman Andrew Potter and Jonathan Simon, chairman of MCPS parent body the Music Publishers Assn. (MPA). The signing followed almost a year of discussion and preparation (Billboard, Dec. 7, 1996).

Potter said at the signing, "This is not a cold operational gesture but a warm cooperation. I really hope two and two here will add up to at least seven." Simon described the event as "an extraordinarily momentous occasion."

The two bodies will now share information and systems as a way of keeping administrative costs to a minimum through a jointly owned company, Music Copyright Operational Services Ltd.

Pictured at the signing, back row from left, are former MPA president and MPS board member Andy Heath; Assn. of Professional Composers chairman David Stoll; PRS/MCPS chief executive John Hutchinson; and British Academy of Songwriters, Composers and Authors chairman Guy Fletcher. In the front row are MPA president Stephen James, Potter, and Simon.

JEFF CLARK-MEADS

Asian Currencies Against The Dollar

	May 6	Oct. 6	% Change in value
Hong Kong (dollar)	7.75	7.74	0.0
Indonesia (rupiah)	2429	3692	-34
Malaysia (ringgit)	2.51	3.34	-25
Philippines (peso)	26.37	35.20	-25
Singapore (dollar)	1.44	1.55	-07
Thailand (baht)	25.96	37.00	-30

Source: Dow Jones

Warner Australia 'Export Or Die' Policy Brings U.S. Rewards

BY CHRISTIE ELIEZER

SYDNEY—Warner Music Australia's direct signings are beginning to make their presence felt in the U.S. market, reflecting the operation's moves to sign and work with acts with international potential.

Reprise's Regurgitator, an alternative-rock fusion act signed domestically to EastWest, opened for Primus on its U.S. tour after completing dates with Helmet in the summer. Warner Australia also released the debut album by Nashville-based country act Keith Urban & the Ranch (Capitol).

March 1988 will see releases from the Superjesus, a joint signing with Warner Bros. U.S., and the Earthmen, inked by Seymour Stein for a new Sire imprint. Half a dozen more signings have interest from U.S. affiliates or are in development with American songwriters and producers, says the company.

Warner Australia's international activity is the result of a roster shake-up in 1993 by Brian Harris, chairman in Australia and senior VP for the Asia-Pacific. A roster of 30 acts was culled to four:



REGURGITATOR

"None had global appeal from our perspective," says Chris Hanlon, EastWest managing director. "Thirty local acts is too much for a label in a country like ours with a population of 18 million."

The roster, divided between EastWest and WEA, which is under managing director Robert Rigby, now has 18 acts. Among those signed are soul divas Marcia Hines and Annie Crummer; techno-pop acts Primitive Ghost and Primary; cutting-edge rock outfits Pangaea and Insurge, and

jazz trumpeter James Morrison.

The backgrounds of A&R team Mark Pope (an act manager and promoter) and Michael Parisi (a rock journalist) account for policies like the one against big advances. The creative environment they strive to foster also allows room for titles like Regurgitator's "I Sucked A Lot Of Cock," and the Earthmen's nude album cover for "When Love Walked In."

Regurgitator was initially skeptical about signing to anything but an indie. "A big organization can be exciting," bassist Ben Ely says now. "It means a little idea in a bedroom becomes something huge. But that only happens because of people at the label; it becomes like a family."

Notes Superjesus guitarist Chris Tennent, "We liked them as people. They were trying hard for us, and we liked how they worked Regurgitator."

"We live by the philosophy 'export or die,'" says Pope. "The break-even point is very high in Australia, and an act has to show global potential before we're interested. Not all will get a release abroad, but at least we'll give it a shot."

Acts have made their presence felt in other ter-



THE SUPERJESUS

ritories. Two-thirds of the 100,000 sales for R&B vocal act Kulcha's debut were in Southeast Asia. Albums from divas Hines and Max Sharam sold in Europe.

In terms of U.S. presence, Pope and Parisi point out that Ruby Marchand, VP of A&R of Warner Music International, is an invaluable ally in getting material to affiliate labels. "Warner Music is not expecting to hit pay dirt with the first release,"

(Continued on page 50)

results talkin louder than words



ALBUM OF THE YEAR

MERCURY RECORDS UK CONGRATULATES RONI SIZE,
REPRAZENT AND TALKIN LOUD ON WINNING THE
MERCURY MUSIC PRIZE 1997

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FORMER RCA RECORDS U.K. managing director Hugh Goldsmith has revealed that the new imprint he is setting up for Virgin Records U.K. will be called Innocent Records. He expects to announce the label's first signings in the next few weeks. Goldsmith moved into Virgin's London headquarters Oct. 1 but is remaining tight-lipped about the direction Innocent will take while he recruits further staff to his team. Cheryl Robson has already joined from Chrysalis Records as Innocent's head of A&R; she is assisted by Justine Cavanagh, who comes from U.K. indie M&G. Meanwhile, Virgin has promoted David Boyd to senior A&R director in addition to his existing responsibility as managing director of the HUT label; Mark Hutton, GM of Virgin marketing divisions, is to also oversee sales, press, and promotions. The moves follow the departure of former co-managing directors Ashley Newton and Ray Cooper to become co-presidents of Virgin Records America.

MARK SOLOMONS

THE U.K. GOVERNMENT'S DEPARTMENT FOR CULTURE, Media and Sport has recruited former British Phonographic Industry (BPI) legal affairs director Sara John as a music business adviser. John will help develop communication between the department, headed by Culture Secretary Chris Smith, and the business and give advice on various issues, particularly copyright and piracy. "I am determined to work in partnership with the business at all levels, to help it move forward and develop still further," says Smith, who later this month is scheduled to visit the U.S. At the BPI, John was involved in the record industry's collective negotiations with music publishers and musicians' groups,

ADAM WHITE



JOHN

among others.

BMG ENTERTAINMENT INTERNATIONAL U.K. & IRELAND is to pay U.S. singer/songwriter Michelle Shocked's former manager Martin Goldschmidt and his label, Cooking Vinyl, 10,000 pounds (\$16,000) in damages plus costs following a libel suit in London's High Court in which Shocked was named. The out-of-court settlement, agreed Oct. 2, followed an action brought by Goldschmidt over an allegedly libelous press release issued in October 1996 by BMG in the U.K. The release was intended to publicize Shocked's album "Kind Hearted Woman." However, a reference to an earlier work, "The Texas Camp Fire Tapes," appearing to quote Shocked, caused offense.

ROGER PEARSON and MARK SOLOMONS

AUSTRALIAN MUSIC RETAILER Sanity has acquired the 16-outlet CC Records chain. The move, part of an aggressive national expansion plan by the 90-store Sanity, puts it in contention with market leader Brashers. The retailer has not revealed whether CC boss John Barry will remain or if job losses would be caused by the takeover, which is effective Nov. 1.

CHRISTIE ELIEZER

PROFESSOR DR. NORBERT THUROW, senior managing director of German labels' body BPW and managing director of the International Federation of the Phonographic Industry's (IFPI) German group, is to retire at the end of this year after 26 years in the posts. He will remain a consultant to the organizations on copyright matters. The bodies are expected to announce that Peter Zombik, currently managing director of the BPW, will succeed Thuro. Both organizations have re-elected their respective chairmen and board members to further terms. Thomas Stein, president of BMG Entertainment International Germany/Switzerland/Austria, remains chairman of the BPW, and Wolf-D. Gramatke, president of PolyGram Germany, remains chairman of IFPI Germany. Warner Music Central Europe president Gerd Gebhardt and Sony Music GSA president Jochen Leuschner remain on the BPW board, while Heinz Canibol and Helmut Fest, presidents of Universal Music GSA and EMI Music GSA, respectively, stay on the board of IFPI Germany.



THUROW

WOLFGANG SPAHR

THE COOK REPORT U.K. TV PROGRAM, which accused the British record industry of hyping its "official" singles chart, has been cleared of bias by regulatory authority the Independent Television Commission. The BPI had complained that the two-part transmission broadcast nationwide in June was inaccurate and had neglected "obligations of fairness and truth" (Billboard Bulletin, June 6). BPI director general John Deacon says he is "disappointed" by the ruling but gratified that it did not support the view that the major record companies are involved in hyping.

JEFF CLARK-MEADS

WARNER MUSIC EUROPE has appointed Gerolamo Caccia president of its Greek affiliate, in addition to his existing role as president of Warner Music Italy. He succeeds Marco Bignotti, who gave up a similar joint role to become president of Warner Classics International in May 1996. Caccia, who joined WEA Italy from PolyGram in 1985, is also president of FIMI, IFPI's Italian affiliate. The move is part of Warner Music International's ongoing regionalization in Europe and follows the appointment in February of Gerd Gebhardt and Manfred Lappe as presidents of the company's central and eastern European operations, respectively.

Italian Tax Hike Reignites VAT Issue Extra 4% Dampens Hopes Of Lower EC Rates

BY MARK DEZZANI and DOMINIC PRIDE

The thorny issue of value-added tax (VAT) is back at the top of Europe's agenda after the Italian government imposed a surprise rise of 4% on records, and BMG Holland provoked legal action by issuing a CD as a book.

The Italian move flies in the face of cross-industry, Europe-wide efforts to lower VAT on recorded music and to have records regarded as cultural goods within the European Community. The International Federation of the Phonographic Industry (IFPI) and other bodies, including the European Music Office, representing musicians and producers, among others, have lobbied for a reduction of VAT on music and harmonization of taxation rates within the community. French labels body SNEP recently launched an advertising campaign urging people to add their names to a petition.

Rates across Europe vary, from 25% in Sweden and Denmark to 15% in Luxembourg. In the late '80s, SNEP successfully lobbied for a VAT cut, which helped boost the market.

Italy's three principal music industry bodies are to meet Oct. 8 in Milan in reaction to an impromptu 4% sales tax hike by the center-left coalition "Olive Tree" government on recorded music and videos. Italy's VAT now stands at 20%, the highest for recorded music in Europe and the maximum allowable for cultural goods.

The tax increase came into effect Oct. 1 after only two days' notice, using the prime minister's power of decree. It is part of an effort to raise



REALI

an additional 25 trillion lire (\$14.5 billion) to balance the budget for 1998.

Italy's music industry has united in condemning the tax hike, described as counterproductive and contradicting recent government indications that tax on recorded music would be reduced.

"I am very angry," comments Gerolamo Caccia Dominioni, president of Warner Music Italy and president of Italy's IFPI recognized industry federation, FIMI. "Music sales are so stagnant at the moment that a tax increase will damage sales, so what will the government gain? The record industry has pegged its prices for the past two years, launched a campaign against piracy to protect artists and producers against illegal exploitation, and negotiated with government ministers who led us to believe that tax incentives were in the cards, and now we feel betrayed."

Caccia Dominioni adds, "In 10 years, sales tax on records has increased from 9% to 20%." The tax hike will mean an immediate increase of 1,500 lire (\$0.85), raising the average retail price of a new release to 37,500 lire (\$21.50).

FIMI has canceled a planned seminar, "Exporting Italian Music," which was to be held Thursday (16) in Turin, in protest of the government's move. Caccia Dominioni also says that FIMI is reconsidering its launch of the Italian Grammys, set for Nov. 28 in Turin.

BMG Ricordi managing director Franco Reali adds that recorded music is now taxed at the same level as luxury goods, such as jewelry, while books and theater and cinema tickets are considered cultural goods, with sales tax at just 4%. "The government no longer recognizes music as a cultural asset," says Reali. "This

tax increase will hit young consumers the hardest, encouraging them to turn to lower-priced pirate copies."

The issue has united all areas of Italy's industry, including FIMI, authors' rights society SIAE, and independent labels' association AFI, all of which were due to meet Oct. 8 to discuss joint action.

Giorgio Campiglio, director of legal affairs for AFI, says, "We will be coordinating joint action within the industry to propose an adjustment of sales tax to 4% or 10% in line with other cultural products and services. There is a contradiction between what the government declares as policy and its actions. Last June, Minister of Culture [and deputy Prime Minister] Walter Veltroni put forward a series of initiatives to reinforce the principle that music is part of our cultural heritage, and now they are discriminating against music."

Italian retailers fear that consumers will turn toward CDs sold through newspaper kiosks. The practice of selling CDs with publications—and therefore benefiting from a lower sales tax of 4% for printed matter—has taken a significant slice of Italy's music market, estimated at around 10% in the past two years. "This will have a very negative effect on music sales, which are not particularly brilliant at the moment," comments Alfredo Conti, managing director of the Messaggerie Musicale megastore in Milan.

The disparity between VAT on books and music is being highlighted in the Netherlands, where BMG Hol-

(Continued on next page)

WARNER AUSTRALIA 'EXPORT OR DIE' POLICY BRINGS U.S. REWARDS

(Continued from page 48)

Parisi says. That most applies to Regurgitator's "Tu Plang," described by Parisi as "one of the most cutting-edge and innovative records released on a major in this country. Regurgitator don't sound like anyone else."

The trio's background in techno, punk, and performance theater spills into its art. It was offered a deal right after a frenzied performance in a packed 1,000-seat club. A demo tape had a similar effect on Rob Cavallo, senior VP of A&R for Warner Bros./Reprise in Los Angeles. "The way they work the guitar/bass/drums is tight and innovative," he says. "Musically, they're amazing."

"Tu Plang," recorded in Bangkok, Thailand, debuted on the Australian Record Industry Assn. (ARIA) chart at No. 3 and went platinum (70,000 sales) without major airplay. It was released in mid-May in the U.S. and in Japan on EastWest; it will be out in the U.K. this month on Coalition Recordings.

U.S. touring is a buildup for the band's next album, due in late '98, says Cavallo. "We want them to tour here as much as possible because Regurgitator make fans each time they play. We put them on before audiences who'll appreciate what they do. Right now, Regurgitator have a reputation in the industry and in the underground community as being a

cool band to watch."

At Warner Bros., VP of A&R Geoff Weiss has faith in modern and alternative rock airplay in the U.S. for the Superjesus. Samplers of its debut CD, recorded in Atlanta this summer with producer Matt Serletic (Collective Soul, Cool For August), gained positive reviews, he says, and he wants to bring the band to the U.S. to build a touring base from clubs.

"Their musical sense is far in advance of U.S. bands of the same age," says Weiss. "[Guitarist] Chris Tennent is phenomenal; his approach is wider than a rock musician's. Musicianship has been unfashionable for some years and missing in a lot of contemporary records being made here in the States."

Warner Australia and Warner Bros. U.S. decided on a joint venture after being simultaneously pitched demos by Superjesus co-manager Dan Hennessey of Sydney-based Aloha Management. The act's debut EP, "Eight Step Rail," was No. 1 on the national alternative chart for six weeks and peaked at No. 30 on the ARIA national chart.

Boston-born Hines' next release is WEA's biggest project, made with U.S. producers Jimmy Bralower, Mark Picchiotti, Peter Schwartz, Jack Kugell, and Aussie dance team the Rockmelons. "It's

been an expensive project and two years in the making," says Rigby. "But Marcia is one of the great voices, and she needs a big sound." More than 100 songs were tested, and two by Diane Warren were chosen as the leadoff singles.

Other acts are arousing interest from Warner affiliates in the U.S. Reprise president Howie Klein is impressed with 21-year-old Vanessa Corrish, whose U.S. showcases this year led to writing sessions in L.A. with Robbie Nevil, John Lind, Ellen Shipley, and Alan Rich. A Warner/Chappell-funded U.S. visit by 25-year-old Marie Wilson led to Memphis record producer Joe Hardy (ZZ Top, Bryan Adams) helming sessions for a February 1998 debut.

Primitive Ghost is fronted by Ollie Olsen, a cult figure in Europe's trance-dance circuit through work with Max Q and Third Eye. "Twelve years ago, he was doing what Ministry are doing," says Parisi, adding, "He's reinventing the drum'n'bass genre."

Recent signings have included dance pioneering act Single Gun Theory (which was on the Billboard dance chart in the early '90s, on the Netzwerk label); Kaylan, a R&B sibling duo from Sri Lanka; and techno-pop act Primary, which was signed in late August after intense competition from four other majors.

ASIA FACING EXCHANGE TROUBLES

(Continued from page 48)

supervisor of key urban music web Salem Power Station, maintains that there are no immediate plans to hike prices.

In Indonesia, shopping malls and retailers in general are reporting significantly weaker sales. At the largest specialist music chain, Disc Tara, marketing director Henny Peritiwi reports a sales dip of 25%-30%.

In the Philippines, Fidel Esteban, director of the Music One superstore and a VP of the Radio City chain, says that the business is affected by the devaluation. Music One buys its own product for sale, rather than adhere to the consignment system that is customary in the Philippines. "We tried holding back on raising prices," he says, "but we finally had to do so on Oct. 1. It costs more now to buy [imported] CDs from the U.K. or the U.S., and we had to go from 425-450 pesos [\$12.07-\$12.78] to 500-525 pesos [\$14.20-\$14.91] for imports." Approximately 10% of Music One's merchandise is imported.

Esteban notes that Music One's upscale customer base may minimize the effect of higher prices, but at Radio City—which sells mostly cassettes and caters to a wider market—the weaker peso may have a more severe impact. "People are confused right now about the devaluation," he states. "Most don't understand it, but all the talk makes them worried. They might hold off on buying items like cassettes, and spend their money on durable goods instead."

Higher prices produce a negative ripple, several label chiefs agree. In Indonesia, Sony's Hartono says, "Historically, it takes three months before the market is fully recovered following a price increase." He anticipates recovery by December, leading to a weak overall last quarter. In Malaysia, PolyGram is reportedly the hardest hit by the ringgit's drop, due to its import-only policy on international repertoire. "It's definitely eating into our profit margin," says

marketing manager Kaiser Tan.

EMI Music Malaysia's deputy managing director, Darren Choy, contends that the higher cost of imports—which labels bring in when a title's sales potential is too small to justify local manufacture—will accelerate the transition to nearby production facilities. "That is the contingency plan, especially if the [currency] situation persists," he says. In the Philippines, Richard Calderon, label manager at Polycosmic Records, agrees that the cost of buying production parts abroad may have an impact "in the long term."

For Southeast Asian record companies that send their local artists overseas to record, the currency issue translates into another headache. In Malaysia, for example, both EMI and BMG have allotted overseas budgets for their superstar projects in the past. The former has sent rock queen Ella to Los Angeles to record, while the latter has funded pop-rocker Awie's California sessions. BMG Malaysia GM Aziz Bakar says that record companies are bound to question the need to do this in future, based on the additional costs of a depreciated currency.

Polycosmic's Calderon says that one of its top artists, Regine Velasquez, has recorded abroad for albums released in the Philippines, but that no one has yet discussed the effects of currency devaluation of such future projects. If there is little concern about the cost on foreign recording, there remains the cost of sending masters overseas for remastering. "We will continue doing this despite the currency issue," says Sony's Hartono.

As for Southeast Asia's other recent affliction—smog—BMG's Bakar says that it too casts a pall over the music business. "The market has been slow for the past three months," he notes. "The currency is just one factor, the haze is another. Less people are going out and shopping."

ITALIAN TAX HIKE REIGNITES VAT ISSUE

(Continued from preceding page)

land is releasing Herman Brood's two-CD set "20 Years Of Rock 'N Roll" with a 32-page booklet.

This, says the record company, will subject it to the lower VAT rate of 6% levied on books rather than the higher rate of 17.5% on recorded music there.

BMG Holland managing director Maarten Steinkamp says, "If Brood wrote down his lyrics, instead of singing them, his work would be eligible for the lower rate, because then it's classified as culture rather than entertainment."

It is the first time that a major record company has tried to circumnavigate the VAT rules in the Netherlands in this way. Steinkamp admits that this action was a highly planned maneuver, after discussions with music industry trade bodies NVPI and CPG and copyright organization BUMA/STEMRA.

"We just happened to be first record company who had the chance to raise the issue," he says. "Instead of starting a lobbying campaign, we thought it was better to take action

now and provoke a court case. Already the taxman wants to start discussions on the subject."

Applying the "cultural goods" VAT rate on records would lower the average retail price of CD albums in the Netherlands by around 4 guilders (\$2). Steinkamp believes that this lower VAT rate would boost sales: "Although it is hard to predict, I would expect sales to increase by about 10%."

Juan Da Silva, purchasing director of the Free Record Shop chain, denies that Dutch tax inspectors have launched a "raid" on one of his stores to check whether the retailer is levying the correct amount of tax on its goods.

"There is just a routine check going on, which normally happens around once every five years," says Da Silva, who adds the Brood album—which is being sold by the Free Record Shop at the lower VAT rate—is "selling better than expected."

Assistance in preparing this story was provided by Menno Visser in London.

Kingston's Music Scene Thriving

Local Acts Benefit From Supportive Climate

BY LARRY LeBLANC

TORONTO—While generally overlooked by many Canadian music industry figures, the city of Kingston in eastern Ontario has developed, albeit quietly, into a vibrant pop music center over the past five years.

Birthplace of Bryan Adams, Canada's best-known pop artist, and the home territory of Canada's undisputed top rock band, the Tragically Hip, Kingston is also home for such nationally respected pop/alternative groups as Weeping Tile, the Hellbillies, Van Allen Belt, and Celtic rockers the Mahones. Also with strong ties to Kingston's music community are members of Canadian bands the Inbreds, Moist, and the Headstones, all with significant national followings.

"Kingston deserves as much attention [as a musical center] as Halifax," says Steve Jordan, A&R rep for Warner Music Canada. "It's a great place to



THE MAHONES

be [in] a band and to create [music]."

Describing Kingston as being "the Athens, Ga., of Canada," Grant Ethier, owner of the Funhouse Studio there, says, "It's a hotbed of bands because [of being] a university town and centrally located. We're between Ottawa, Montreal, and Toronto, and it's 10 hours [driving] to New York City. It's a great place to be in a band."

Shawn Savoie, bassist with Van Allen Belt, agrees. "Kingston is a haven for the slacker artistic aesthetic," he says. "Rents are cheap, and I only have to walk 15 minutes to be anywhere I want. If you want to be an artist, you can't be working 40 hours [a week] to pay for your cab fare to get to work."

Jokes Weeping Tile singer Sarah Harmer, "We have really long winters here. So we're all huddled in the pub around [beer] pints or at home huddled around a 4-track [recorder]."

With a population of 60,000, Kingston is located on the Cataraqui River, where Lake Ontario begins to narrow into the St. Lawrence. The city's roots go back to 1673, when French explorer Samuel de Champlain began to trade with the Iroquois Indians at Cataraqui (as the French and Indians called it) village. The capital of Canada from 1841 to 1844, Kingston is best known today for its educational facilities, Queen's University and the Royal Military College, which trains cadets and commissioned officers for careers in the Canadian military.

Accordianist Andrew Brown of the Mahones says Kingston's remote geographical location, away from Canada's

major music centers, has been largely responsible for the city's growing musical maturity.

"We are sheltered and don't get influenced by other regions, so we've built up our own scene," he says. "We're not Toronto or Montreal. We're in between [those cities] and in between Ottawa and Syracuse [N.Y.]. However, there's not a trend or a sound [here]. Kingston bands are quite different" from each other.

Kingston bands have access to several local studios, including the Funhouse Studio, Lemon Studios, and Kingston Soundworks, with rates running \$25-\$60 per hour. Additionally, such local independent music retailers as Zap Records, House of Sounds, Turk's, Brian's Record Option, and CD Land all heavily support product by local musicians, as do, to a lesser degree, local outlets of such chain retailers as Sunrise Records and HMV Canada.

Among the Kingston clubs featuring mostly local talent are A.J.'s Hangar, the Toucan, Stages, the Wellington, the Grizzly, the Slip, Tir Na Nog, and Alfie's. Each summer, local folk acts perform at the Blue Skies Festival and the All-Folks Festival.

With such major Kingston clubs as the Lakefield Manor and Dollar Bills shutting down almost a decade ago, Canadian bands from elsewhere no longer play the city as much as they did in the 1970s and 1980s, another factor that has helped foster a music scene dependent on Kingston talent.

"Kingston has a bustling downtown," says Gary LaValle, owner of Zap Records. "There are a lot of people downtown because it's such a close vicinity to the university." Downtown clubs get "a lot of [year-round] traffic, and in the summer there's a lot of tourism," he says.

Although Kingston insiders complain about the small number of clubs available for live music, an unusually strong crop of individualistic acts have developed here in recent years, including alternative rockers Crazy Fish, the Mudwatts, Luther Wright & the Wrongs, Cadence Code, and the Gaudi Birds; roots-based Uncle Remus, Night Sun, Gerry O'Kain, Kevin Head, Blue Monday, and Georgette Fry (who also fronts Electricity); and such jazz acts as New Digs, Pico De Gallo, and Chris McCann.

"Each group is different," says LaValle. "You can't draw a comparison between any two bands [in Kingston]. It's a scene that's been built up around musicians. Maybe some of [the audiences in clubs] are in bands or used to be in bands, but they really support local music."

Adds Harmer, "[The club scene] began to change five or six years ago, from being a competitive scene to supporting original acts. You play a gig, and half of the crowd will be musicians from other bands."

According to Tragically Hip guitarist Robbie Baker, Kingston's club scene has traditionally been "street kids mixed with the college kids, musicians, bikers, and criminals, all thrown into this big pot together."

Performing in local venues is the best route for exposure for most local bands because local radio airplay is minimal.

Only Queen's University's CFRC, classic rock CHXL in nearby Brockville, and album rock CJOJ in Belleville, also nearby, pay attention to what is happening in Kingston's musical community.

"The majority [of Kingston acts] don't fit our format," says Scott O'Brien, music director of adult top 40 CKLC Kingston. "We do, however, play [selected tracks by] the Mahones and Georgette Fry. The Tragically Hip, of course, is a given [at our station]. But there's not much else we can play."

Says Andrew Schaver, who co-hosts CFRC's weekly two-hour "Orphalese Bend" show with Matt Barber, "Our focus is on local bands. We have them come in for interviews and [to perform] live."

Prior to the emergence of the Tragically Hip, Kingston was primarily known within the Canadian music industry for its proliferation of cover bands. The sole acts to break out to



VAN ALLEN BELT

wider audiences in Ontario in the 1970s were '50s-styled club band Percy & the Teardrops and the Blushing Brides, a Rolling Stones tribute band.

Recalling the state of the local scene when the Tragically Hip formed in 1986, Baker says, "During our first two years together, we played mostly covers. The club owners didn't want any original music. We purposely picked obscure covers you'd never hear in a bar. In some clubs, we'd announce our original tunes as someone else's song."

"Our credo when we started was that we'd play anywhere as long as we each got \$50. We played health clubs, country clubs, the Howard Johnson's, college parties, sweet 16 parties, and the Lakefield Manor, which was the [top] live entertainment place then. Eventually, we played every place in Kingston, and we then started doing the same thing in Belleville, Brockville, Cornwall, and Peterborough."

While the Tragically Hip has long left Kingston's clubs behind, its influence is still felt by the city's musical community. "The Hip opened things up because more [clubs] began ascribing to live music," says Brown. "Consequently, that helped Kingston bands [to develop creatively]. Still, after we played every [Kingston] pub five days a week for two years, it was time to leave. Today, Toronto is where every band goes [to play]."

"You can easily saturate the [Kingston] market," agrees singer/guitarist Jeremy Fisher of Uncle Remus. "You then go to [perform in] Montreal, Ottawa, Toronto, St. Catherine's, Peterborough, up and down the 401 [highway]. Bands from Kingston have no trouble in pushing their musical horizons."

HITS OF THE



WORLD

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JAPAN (Dempa Publications Inc.) 10/10/97			GERMANY (Media Control) 10/07/97			U.K. (Chart-Track) 10/06/97			FRANCE (SNEP/IFOP/Tite-Live) 10/04/97		
THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES	THIS WEEK	LAST WEEK	SINGLES
1	NEW	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY	1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MERCURY
2	NEW	PEACE! SMAP VICTOR	2	2	MEN IN BLACK WILL SMITH COLUMBIA	2	3	SUNCHYME DARIO G ETERNAL/WEA	2	3	MEN IN BLACK WILL SMITH COLUMBIA
3	1	TANOSHIKU YASASHIKU NE TOMOMI KAHARA PIONEER	3	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE	3	6	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN	3	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
4	3	MELTY LOVE SHAZNA BMG JAPAN	4	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA	4	NEW	ANGEL OF MINE ETERNAL EMI	4	12	BARBIE GIRL AQUA UNIVERSAL
5	5	GARASUNO SYONEN KINKI KIDS JOHNNY'S ENTER-TAINMENT	5	4	HE'S COMIN' NANA MOTOR	5	2	STAND BY ME OASIS CREATION	5	4	SAMBA DE JANEIRO BELLINI ORBIT/VIRGIN
6	2	HOWEVER GLAY PLATINUM	6	5	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL ARCADE	6	5	SAMBA DE JANEIRO BELLINI ORBIT/VIRGIN	6	5	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ZOMBA
7	NEW	EKISENTRIKKU SYONEN BOY NO THEMA EKISEN-TRUIKKU SYONEN BOY ALL STARS EASTWEST	7	13	BARBIE DOLL AQUA UNIVERSAL	7	NEW	RAINCLOUD THE LIGHTHOUSE FAMILY WILD CARD/POLYDOR	7	7	TOUT LARA FABIAN POLYDOR
8	4	EIEN ZARD B-GRAM	8	14	RESCUE ME BELL BOOK & CANDLE ARIOLA	8	4	TUBTHUMPING CHUMBAWAMBA EMI	8	6	I WILL SURVIVE HERMES HOUSE BAND SCORPIO
9	6	KIMIDAKE NO TOMORROW NOBUTERU MAEDA SONY	9	15	GIB MIR NOCH ZEIT BLUENCHEN EDEL	9	NEW	OH LA LA LA 2 EIVISSA EDEL	9	NEW	NATHALIE CARDONE HASTA SIEMPRE COLUMBIA
10	NEW	SOU INORAN TMC	10	6	GOTHAM CITY R. KELLY JIVE/ROUGH TRADE	10	14	ARMS AROUND THE WORLD LOUISE EMI	10	10	PRENONS NOTRE TEMPS POETIC LOVERS M6 INTER
11	8	KOYOI NO TSUKI NO YONI ELEPHANT KASHIMASHI PONY CANYON	11	12	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) ARIOLA	11	7	JUST FOR YOU M PEOPLE M PEOPLE/BMG	11	11	YA RAYAH RACHID TAHA BARCLAY
12	7	BEAT RYUICHI KAWAMURA VICTOR	12	11	TAKE ME TO THE LIMIT MR. PRESIDENT WEA	12	8	MEN IN BLACK WILL SMITH COLUMBIA	12	13	YOU MIGHT NEED SOMEBODY SHOLA AMA WEA
13	NEW	WHITE MOON IN THE BLUE SKY TATSUYA ISHII SONY	13	8	CRUSH ON YOU AARON CARTER EDEL	13	12	NEVER GONNA LET YOU GO TINA MOORE DELIRIOUS	13	NEW	LES MINIKEUMS MA MELISSA FTD/POLYGRAM
14	11	SABITSUITA MACHINE GUN DE IMA WO UCH-NUKOU WANDS B-GRAM	14	9	MEET HER AT THE LOVE PARADE DA HOOL ARIOLA	14	9	YOUR CARESS (ALL I NEED) DJ FLAVOURS ALL AROUND THE WORLD	14	8	ALANE WES SAINT GEORGE
15	12	HIDAMARI NO UTA LE COUPLE PONY CANYON	15	10	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ EASTWEST	15	NEW	BIG BAD MAMMA FOXY BROWN/DRU HILL/EPMD DEF JAM/MERCURY	15	14	SALMA YA SALAMA DALIDA BARCLAY
16	NEW	RAKKA SURRU TAIYO SHINYA MERCURY	16	17	DU FEHLST MIR CAPPUCCINO POLYDOR	16	NEW	SATURDAY EAST 57TH ST. FEAT. DONNA ALL A&M	16	9	RICKY MARTIN TE EXTRANO, TE OLVIDO, TE AMO TRISTAR/SONY
17	16	BURN THE YELLOW MONKEY FUN HOUSE	17	NEW	STAY SASH POLYGRAM	17	11	THE DRUGS DON'T WORK THE VERVE HUT/VIRGIN	17	NEW	PHENOMENAL CLUB IL EST VRAIMENT PHENOM-ENAL VERSAILLES
18	9	YUBI SAEMO KENJI OZAWA TOSHIBA EMI	18	18	TUBTHUMPING CHUMBAWAMBA EMI	18	NEW	THE WAY I FEEL ROACHFORD COLUMBIA	18	NEW	GIRLS IN LOVE GRUNGERMAN & ANDREAS DORAU PANIC/POLYGRAM
19	14	DEATTA KORO NO YONI EVERY LITTLE THING AVEX TRAX	19	7	WHAT IS LOVE JUST FRIENDS EDEL	19	16	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA	19	15	ALLIAGE LE TEMPS QUI COURT BAXTER/POLYGRAM
20	10	SHUFFLE MY LITTLE LOVER TOYS FACTORY	20	NEW	BITCH MEREDITH BROOKS EMI	20	NEW	YOUR CARESS (ALL I NEED) DJ FLAVOURS ALL AROUND THE WORLD	20	NEW	ALBUMS
1	1	ALBUMS	1	NEW	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	1	1	THE VERVE URBAN HYMNS HUT/VIRGIN	1	1	JEAN-JACQUES GOLDMAN EN PASSANT COLUMBIA
2	NEW	CHARA JUNIOR SWEET EPIC/SONY	2	2	WOLFGANG PETRY NIE GENU M EMI	2	2	PORTISHEAD PORTISHEAD GO! BEAT	2	3	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
3	2	NORIYUKI MAKIHARA SMILING II—THE BEST OF NORIYUKI MAKIHARA WEA JAPAN	3	1	RAMMSTEIN SEHNSUCHT MOTOR	3	NEW	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY	3	7	PORTISHEAD PORTISHEAD BARCLAY
4	NEW	MARIAH CAREY BUTTERFLY SONY	4	3	JOE COCKER ACROSS FROM MIDNIGHT EMI	4	4	OASIS BE HERE NOW CREATION	4	2	BJORK HOMOGENIC BARCLAY
5	4	ELEPHANT KASHIMASHI ASUNI MUKATTE HASHIRE TSUKIYO NO UTA PONY CANON	5	4	GENESIS CALLING ALL STATIONS VIRGIN	5	11	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	5	4	ELTON JOHN THE BIG PICTURE MERCURY
6	3	EVERY LITTLE THING THE REMIXES AVEX TRAX	6	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ROUGH TRADE	6	NEW	VARIOUS ARTISTS BIG MIX 97 VOL. 2 VIRGIN/EMI	6	5	JOE COCKER ACROSS FROM MIDNIGHT EMI
7	9	KOJI TAMAKI JUNK LAND SONY	7	NEW	PORTISHEAD PORTISHEAD MOTOR	7	NEW	CHRIS DEBURGH THE LOVE SONGS A&M	7	10	BOYZ II MEN EVOLUTION POLYDOR
8	6	TOMOYO HARADA FLOWERS FOR LIFE	8	7	MARIAH CAREY BUTTERFLY COLUMBIA	8	7	OCEAN COLOUR SCENE MARCHIN' ALREADY MCA	8	9	ANDREA BOCELLI ROMANZA POLYDOR
9	NEW	MIKI NAKATANI CURE FOR LIFE	9	NEW	BOB DYLAN TIME OUT OF MIND COLUMBIA	9	3	FINLEY QUAYE MAVERICK A STRIKE EPIC	9	6	DOC GYNECO PREMIERE CONSULTATION VIRGIN
10	14	BOYZ II MEN EVOLUTION POLYDOR	10	8	ELTON JOHN THE BIG PICTURE MERCURY	10	9	VARIOUS ARTISTS IBIZA UNCOVERED VIRGIN/EMI	10	11	RADIOHEAD OK COMPUTER EMI
11	NEW	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN	11	20	MEREDITH BROOKS BLURRING THE EDGES EMI	11	17	BOB DYLAN TIME OUT OF MIND COLUMBIA	11	15	PASCAL OBISPO SUPERFLU EPIC
12	5	TOKO FURUUCHI KOI SONY	12	10	BJORK HOMOGENIC POLYDOR	12	8	THE OFFICIAL BBC RECORDING DIANA—THE COMPLETE FUNERAL SERVICE BBC/POLYGRAM CLASSICS	12	20	I AM L'ECOLE DU MICRO D'ARGENT VIRGIN
13	7	MAKI IMAI POWER OF DREAMS B-GRAM	13	NEW	THE VERVE URBAN HYMNS VIRGIN	13	10	TEXAS WHITE ON BLONDE MERCURY	13	8	ERA AMENO MERCURY
14	NEW	DREAM THEATER FALLING INTO INFINITY EASTWEST	14	16	WOLFGANG PETRY ALLES ARIOLA	14	6	BJORK HOMOGENIC ONE LITTLE INDIAN	14	12	MYLENE FARMER LIVE À BERCY POLYDOR
15	8	TSUYOSHI NAGABUCHI FUZAKENJYANEE FOR LIFE	15	11	SOUNDTRACK MEN IN BLACK COLUMBIA	15	5	VARIOUS ARTISTS KISS IN IBIZA 97 POLYGRAM TV	15	NEW	BOB DYLAN TIME OUT OF MIND COLUMBIA
16	15	DIANA KING THINK LIKE A GIRL SONY	16	13	TIC TAC TOE KLAPPE DIE ZTE RCA	16	12	THE SUNDAYS STATIC & SILENCE PARLOPHONE	16	17	MARIAH CAREY BUTTERFLY COLUMBIA
17	16	BJORK HOMOGENIC POLYDOR	17	6	THE OFFICIAL BBC RECORDING DIANA—THE COMPLETE FUNERAL SERVICE POLYDOR	17	NEW	ROBBIE WILLIAMS LIFE THRU A LENS CHRYSALIS	17	16	NOIR DESIR 66666.7 CLUB BARCLAY
18	11	MIKI IMAI PRIDE FOR LIFE	18	NEW	NANA NANA SONY	18	13	RADIOHEAD OK COMPUTER PARLOPHONE	18	NEW	THE VERVE URBAN HYMNS VIRGIN
19	12	OASIS BE HERE NOW EPIC/SONY	19	14	RICHIE SONST HOL ISCH MEINAE BRUEDA ARIOLA	19	14	ORIGINAL SOUNDTRACK THE FULL MONTY RCA VICTOR	19	18	PATRICIA KAAS DANS MA CHAIR COLUMBIA
20	10	TAKASHI SORIMACHI MESSAGE MERCURY MUSIC	20	15	ELTON JOHN LOVE SONGS MERCURY	20	NEW	MIKE SCOTT STILL BURNING CHRYSALIS	20	NEW	LARA FABIAN PURE POLYDOR

Hits Of The World is compiled at Billboard/London by Raúl Cairo, Alison Smith and Menno Visser. Contact 44-171-323-6686, fax 44-171-323-2314/2316. NEW = New Entry RE = Re-Entry

HITS OF THE WORLD CONTINUED

EUROCHART (10/18/97) MUSIC & MEDIA

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-CURY
2	2	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BAD BOY/ARISTA
3	3	MEN IN BLACK WILL SMITH COLUMBIA
4	5	BARBIE GIRL AQUA UNIVERSAL
5	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE
6	NEW	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN
7	4	SAMBA DE JANEIRO BELLINI VIRGIN
8	6	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ TOMMY BOY
9	7	STAND BY ME OASIS CREATION
10	NEW	SUNCHYME DARIO G WEA
ALBUMS		
1	NEW	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
2	1	ELTON JOHN THE BIG PICTURE ROCKET/MERCURY
3	NEW	THE VERVE URBAN HYMNS HUT/VIRGIN
4	8	PORTISHEAD PORTISHEAD GO! BEAT
5	4	BJORK HOMOGENIC MOTHER/ONE LITTLE INDIAN
6	3	OASIS BE HERE NOW CREATION
7	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE
8	6	JOE COCKER ACROSS FROM MIDNIGHT CAPITOL
9	2	MARIAH CAREY BUTTERFLY COLUMBIA
10	NEW	BOB DYLAN TIME OUT OF MIND COLUMBIA

MALAYSIA (RIM) 10/07/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	VARIOUS ARTISTS NOW 3 EMI
2	7	BACKSTREET BOYS BACKSTREET BOYS FORM RECORDS
3	4	VARIOUS ARTISTS NOSTALGIA BALADA KLASIK POLYGRAM
4	5	MARIAH CAREY BUTTERFLY SONY MUSIC
5	3	EMIL CHAU GUANG YING SI JIAN ROCK
6	2	JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM
7	8	VARIOUS ARTISTS BOOM 3 EMI
8	NEW	BOYZ II MEN EVOLUTION POLYGRAM
9	NEW	SPRING LUSHAN SONY
10	NEW	ELTON JOHN THE BIG PICTURE POLYGRAM

IRELAND (IRMA/Chart-Track) 10/02/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN ROCK-ET
2	2	STAND BY ME OASIS CREATION
3	4	TUBTHUMPING CHUMBAWAMBA EMI
4	5	HOW DO I LIVE TRISHA YEARWOOD MCA
5	3	THE DRUGS DON'T WORK THE VERVE HUT/VIRGIN
6	6	PLEASE U2 ISLAND
7	7	MEN IN BLACK WILL SMITH COLUMBIA
8	8	SAMBA DE JANEIRO BELLINI VIRGIN
9	NEW	SUNCHYME DARIO G ETERNAL/WEA
10	10	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) ARISTA
ALBUMS		
1	NEW	THE VERVE URBAN HYMNS HUT/VIRGIN
2	1	OASIS BE HERE NOW CREATION
3	NEW	PORTISHEAD PORTISHEAD GO BEAT
4	2	VARIOUS ARTISTS IBIZA UNCOVERED VIRGIN/EMI
5	NEW	BRENDAN KEELY MISS YOU TONIGHT RCA
6	6	TRISHA YEARWOOD (SONGBOOK) A COLLECTION OF HITS MCA
7	4	DOLORES KEANE THE BEST OF DARA
8	8	VARIOUS ARTISTS FAITH OF OUR FATHERS II ENIGMA/RTÉ
9	5	RADIOHEAD OK COMPUTER PARLOPHONE
10	3	OCEAN COLOUR SCENE MARCHIN' ALREADY MCA

AUSTRIA (Austrian IFPI/Austria Top 40) 10/07/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLY-GRAM
2	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/ROUGH TRADE
3	2	MEN IN BLACK WILL SMITH SONY
4	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
5	9	AIN'T THAT JUST THE WAY LUTRICIA MCNEAL zyx
6	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ ROUGH TRADE/TOMMY BOY
7	5	FORMULA DJ VISAGE EMI
8	6	BITCH MEREDITH BROOKS EMI
9	10	GOTHAM CITY R. KELLY JIVE/ROUGH TRADE
10	8	CRUSH ON YOU AARON CARTER EDEL
ALBUMS		
1	NEW	THE ROLLING STONES BRIDGES TO BABYLON EMI/VIRGIN
2	1	ELTON JOHN THE BIG PICTURE POLYGRAM
3	4	KASTELRUTHER SPATZEN HERZSCHLAG FUR HERZSCHLAG KOCH
4	NEW	CLAUDIA JUNG AUGENBLICKE EMI
5	2	EAV IM HIMMEL IST DIE HOLLE LOS EMI
6	NEW	JOE COCKER ACROSS FROM MIDNIGHT EMI
7	8	BACKSTREET'S BACK BACKSTREET BOYS JIVE/ROUGH TRADE
8	5	MARIAH CAREY BUTTERFLY SONY
9	7	RAMMSTEIN SEHNSUCHT POLYGRAM
10	NEW	BJORK HOMOGENIC POLYGRAM

NEW ZEALAND (RIANZ) 10/12/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLY-GRAM
2	NEW	4 SEASONS OF LONELINESS BOYZ II MEN POLY-GRAM
3	3	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG
4	2	TUBTHUMPING CHUMBAWAMBA EMI
5	5	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ BMG
6	6	HONEY MARIAH CAREY SONY
7	4	GOT 'TIL IT'S GONE JANET JACKSON VIRGIN
8	7	NOT TONIGHT (REMIX) LIL' KIM WARNER
9	NEW	EVERYBODY BACKSTREET BOYS JIVE/BMG
10	NEW	WE JUST WANNA PARTY WITH YOU SNOOP DOGGY DOG SONY
ALBUMS		
1	NEW	THE VERVE URBAN HYMNS VIRGIN
2	2	SOUNDTRACK SPAWN SONY
3	1	AQUA AQUARIUM UNIVERSAL
4	3	BIC RUNGA DRIVE SONY
5	5	SOUNDTRACK MEN IN BLACK SONY
6	9	PRODIGY THE FAT OF THE LAND BMG
7	4	MARIAH CAREY BUTTERFLY SONY
8	NEW	BJORK HOMOGENIC LONDON/POLYGRAM
9	10	HANSON MIDDLE OF NOWHERE POLYGRAM
10	NEW	JAMIROQUAI TRAVELLING WITHOUT MOVING SONY

HONG KONG (IFPI Hong Kong Group) 09/28/97

THIS WEEK	LAST WEEK	ALBUMS
1	1	JACKY CHEUNG WANNA GO FOR A BLOW WITH YOU POLYGRAM
2	NEW	ANDY LAU NATURE, PEACEFUL ROOT BMG
3	NEW	FAYE WONG ARE YOU HAPPY? FAYE! EMI
4	2	BONDY CHIU BONDY CHIU 3+14=17 HOME COL-LECTION 97 FITTO
5	4	GI GI LEUNG SHI LIEN EMI
6	NEW	FAYE WONG NOT FOR SALE CINEPOLY
7	9	CINDY AU/DENISE HO CHIBI MARUKO CHAN CAPITOL ARTISTS
8	10	HACKEN LEE BY MY SIDE BMG
9	6	ANDY HUI/SAMMIE CHENG MADE IN HEAVEN CAPITOL ARTISTS
10	3	GEORGE LAM HAO XI LIAN XIANG EMI

BELGIUM (Promuvi) 10/10/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN MER-CURY
2	2	ALANE WES SONY
3	5	BARBIE GIRL AQUA UNIVERSAL
4	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
5	6	STAY SASH SONY
6	4	MEN IN BLACK WILL SMITH SONY
7	NEW	TOUT LARA FABIAN POLYGRAM
8	8	GEEF ME TUD GET READY! & LILIANE ST. PIERRE VIRGIN
9	7	BITCH MEREDITH BROOKS EMI
10	NEW	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ PIAS
ALBUMS		
1	1	MAMA'S JASJE HOMMAGES VIRGIN
2	7	THE ROLLING STONES BRIDGES TO BABYLON VIRGIN
3	3	JEAN-JAQUES GOLDMAN EN PASSANT SONY
4	6	JOE COCKER ACROSS FROM MIDNIGHT EMI
5	2	BACKSTREET BOYS BACKSTREET'S BACK JIVE/ZOMBA
6	4	JO VALLY ZINGT VLAAMSE KLASIEKERS 2 ARCADE
7	NEW	BJORK HOMOGENIC POLYGRAM
8	NEW	ELTON JOHN THE BIG PICTURE POLYGRAM
9	5	MARIAH CAREY BUTTERFLY SONY
10	NEW	SOULSISTER THE WAY TO YOUR HEART EMI

SWITZERLAND (Media Control Switzerland) 10/12/97

THIS WEEK	LAST WEEK	SINGLES
1	1	CANDLE IN THE WIND 1997/SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ELTON JOHN POLY-GRAM
2	2	MEN IN BLACK WILL SMITH SONY
3	3	I'LL BE MISSING YOU PUFF DADDY & FAITH EVANS (FEAT. 112) BMG
4	4	C U WHEN U GET THERE COOLIO FEAT. 40 THEVZ MV
5	5	CRUSH ON YOU AARON CARTER PHONAG
6	7	BECAUSE IT'S LOVE THE KELLY FAMILY EMI
7	6	FREE ULTRA NATÉ POLYGRAM
8	9	MO MONEY MO PROBLEMS THE NOTORIOUS B.I.G. (FEAT. PUFF DADDY & MASE) BMG
9	NEW	GOTHAM CITY R. KELLY JIVE/ROUGH TRADE
10	NEW	AS LONG AS YOU LOVE ME BACKSTREET BOYS JIVE/MV
ALBUMS		
1	2	GOTTHARD DELROASTED BMG
2	1	ELTON JOHN THE BIG PICTURE POLYGRAM
3	NEW	THE ROLLING STONES BRIDGES TO BABYLON POLYGRAM
4	5	BACKSTREET BOYS BACKSTREET'S BACK JIVE/MV
5	3	POLO HOFER UND DIE SCHMETTERBAND UBER ALTI BARGE SOUND SERVICE
6	4	JOE COCKER ACROSS FROM MIDNIGHT EMI
7	6	SENS UNIK PANORAMA 1991-1997 TBA
8	7	GENESIS CALLING ALL STATIONS VIRGIN
9	8	MARIAH CAREY BUTTERFLY SONY
10	NEW	MEREDITH BROOKS BLURRING THE EDGES EMI

GLOBAL MUSIC PULSE

THE LATEST MUSIC NEWS FROM AROUND THE PLANET

EDITED BY DAVID SINCLAIR

BELIZE: Nov. 19 is Garifuna Settlement Day—a national holiday here that is celebrated with a festival of street music and dancing. The Garifuna are the descendants of West African slaves—who escaped from the British sugar plantations of nearby St. Vincent—and local Indian women, and thus their music is a vivid blend of tribal drumming, ululating call-and-response singing, and churning rhythms. Garifuna also influences the local *punta* rock—a hypnotic blend of traditional drumming and the reggae that pervades the Caribbean. **Bob Marley and the Mighty Sparrow** remain high on Belize radio playlists, **Lady Saw** and **Lucky Dube** have both toured here in the last six months, while local stars **Turtle Shell Band** and **Tittiman Flores** continue to dominate the charts. Turtle Shell Band, which was formed in the late 1970s, claims to have invented punta, and its musicians still use traditional Garifuna drums and conch and turtle shells on the group's latest album, "Serewe," released on local label Stonetree Records. **PRUDENCE HONE**

SCOTLAND: Scottish composer/multi-instrumentalist **Martyn Bennett** brings his sense of humor and a love of contemporary dance, Gaelic, and other traditional musical influences to bear on his Rykodisc debut album, "Bothy Culture," released Monday (13). Classically trained in piano and violin at the Royal Scottish Academy of Music and Drama in Glasgow, the Canadian-born Bennett combines the sounds of assorted instruments, including bagpipe, violin, and flute, as well as the voice of Scottish poet **Sorley MacLean** reciting a poem in English. The musical fusions include "Tongues Of Kali," which mixes funky grooves with the sounds of bagpipe and sitar, and "Notes," a spirited ethno-techno track. "Aye?" is built around a violin and rock guitar riff, partly underpinned by drum'n'bass rhythms, while "Yer Man From Thlone" is a humorous take on Irish folk music. The nine-minute closer, "Waltz For Hector," mixes Celtic and Mediterranean vibes over a drum'n'bass drum pattern and ends with a haunting bagpipe solo piece subtitled "Lament For Red Hector Of The Battles." **KWAKU**

FRANCE: From Oct. 23-26, the Mediterranean port of Marseille plays host to Womex 97, the worldwide music expo. After the disappointment of last year's fair being canceled at short notice, the 1997 event promises to be the biggest yet. Part trade fair, part conference, and part showcase for some of the most exciting performers from around the globe, the show is described by organizers as "the meeting point for all involved in world, roots, folk, traditional, and ethnic music." The four-day event will feature panel discussions and seminars, displays and stalls from more than 50 world music labels, network initiatives, and live showcases. Artists booked to appear include **Cheikh Lo** from Senegal, **Tarika** from Madagascar, Tibetan exile **Yungchen Lhamo**, **Meira Asher** from Israel, **Cheb Mami** from Algeria, and **Wimme** from Finland. The media sponsor is the U.K.-based magazine Folk Roots, and further information and booking details can be obtained from the Womex office, Carmerstr. 11, D-10623, Berlin, Germany; telephone 0049-3186140. Information can also be found on the World Wide Web at <http://www.piranha.de>. **NIGEL WILLIAMSON**

JAPAN: "Visual rock" band **X Japan** (WEA Japan) has broken up following the departure of lead vocalist **Toshi** from the group. At a press conference at a Tokyo hotel, drummer **Yoshiki**, the leader of the band, said that Toshi hadn't been working with X Japan since June. Efforts to persuade him to continue working with the act failed, Yoshiki explained, and after some discussion, the rest of the group decided against the idea of recruiting another singer. Yoshiki cited musical differences as the reason Toshi left X Japan. The band, formerly known simply as X, changed its name in 1992 when it was planning its American debut, to avoid confusion with Los Angeles punk band X. Despite the hooplah, however, the band's plans for an assault on the U.S. came to naught as X Japan's five members established solo careers while still remaining technically part of the group. The band was best known for its over-the-top, heavily gothic/androgynous visual style, which along with its metalish music won the hearts of teenage girls all over Japan. **STEVE McCLURE**

NORWAY: National heritage singer **Sissel Kyrkjebø** and international rap artist **Warren G** are the stars of "The Rhapsody Overture," a collaboration project between Mercury in Germany and New York-based Def Jam. The album, also featuring such artists as **Run-D.M.C.**, **Onyx**, **Mobb Deep**, and **LL Cool J**, will be released Nov. 3. The first single, "Prince Igor," performed by Kyrkjebø and G, is to be released in this country four days prior to the international release, Oct. 10. The theme is taken from **Alexander Borodin's** only opera, "Prince Igor." The song offers authentic, shuffling Warren G beats and rhymes elegantly orchestrated with an oboe and later evolving into Kyrkjebø's luminous, crystal-clear voice. This is Kyrkjebø's first excursion into the world of opera. She has previously been acquainted with AC pop and Norwegian folk music. PolyGram Norway's director of local A&R, **Erling Johannessen**, says that "Prince Igor" is "a great single which will get Sissel noticed in Europe and the U.S. and is a great way of building her name. She will reach audiences she has never been known to before." Kyrkjebø became a Norwegian folk music prodigy after performing "Kjaerlighet" (Love) during the interlude of the Eurovision Song Contest, which was broadcast on TV across Europe from Norway in 1986. Eight years later, she performed at the Winter Olympics opening ceremony in Lillehammer, Norway (Billboard, March 12, 1994), and is now an international priority artist for PolyGram. **KAI ROGER OTTSEN**



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WEA Regains No. 1 In Album Market Share For '97

BMG Still Has Wide Lead In Singles, R&B

BY ED CHRISTMAN

NEW YORK—After witnessing the independent sector collectively surging to the top spot in the first half of the year, WEA rallied with a strong third-quarter showing to regain the No. 1 spot in U.S. album market share. The company also tied for first with independent distributors for current-album market share for the nine-month period ending Sept. 28. WEA also was the top distributor of country albums, while BMG Distribution maintained its king-of-the-hill status for singles and R&B albums.

In landing the top album-distributor honors, WEA scored a 19% share, outpacing the independent sector, which turned in an 18.7% performance. For current albums, both WEA and the indie sector tied with a 17.6% share.

WEA was the No. 1 distributor for both categories in the first quarter of 1997, but erosion of market share during the second quarter allowed the independent sector to slip past the com-

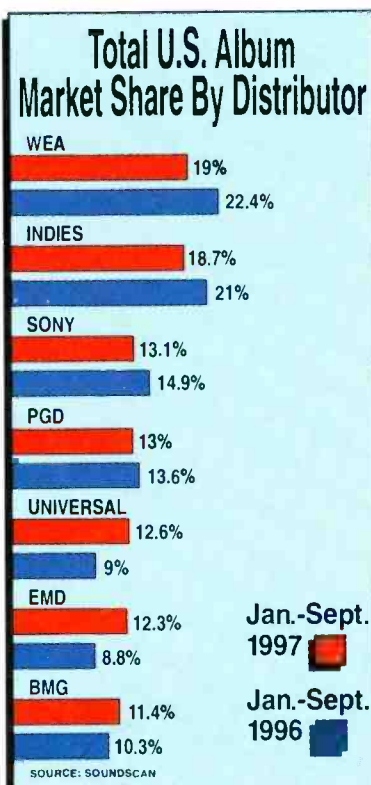
pany, even though its market share has been at almost the same levels all year.

The market-share rankings are determined by the Hartsdale, N.Y.-based SoundScan, which collects point-of-sale information from retail and rack accounts for all formats and configurations. SoundScan tracks sales at stores that account for 85% of U.S. music sales, then projects totals for the entire U.S. market.

The market-share totals are for the period beginning Dec. 30, 1996, and ending Sept. 28. All totals mentioned in the store and market-share charts use rounded figures.

Market share for albums and singles includes all formats and genres available in the respective configurations. The market-share figures for country and R&B consist of data collected by SoundScan from the panels used to compile Billboard's album charts for those genres.

For determining current market share, SoundScan tracks sales of albums released less than 18 months ago (12 months for classical and jazz), except in the cases of titles still residing in the top half of The Billboard 200. In those instances, a title is still considered current, even if it has been available for longer than 18 months, until it drops out of the top 100 of The Billboard 200. At that point, it is moved to catalog status.



(In determining when a title becomes catalog, Billboard, in comparison, uses two years as the cutoff point, except for titles that stay in the top half of The Billboard 200, which become catalog when they fall below the top 100.)

In current-album market share, WEA is five percentage points off the 22.6% it had garnered in the first nine months of 1996. But independent distributors as a group are off by almost three percentage points from the 20.3% they had during that same time period.

WEA's top-selling albums so far this year include Jewel's "Pieces Of You"; the "Space Jam" soundtrack; LeAnn Rimes' "Blue" and "Unchained Melody/The Early Years"; matchbox 20's "Yourself Or Someone Like You"; Tim McGraw's "Everywhere"; Prodigy's "The Fat Of The Land"; the "Evita" soundtrack; Alanis Morissette's "Jagged Little Pill"; Aaliyah's "One In A Million"; and Keith Sweat's self-titled set.

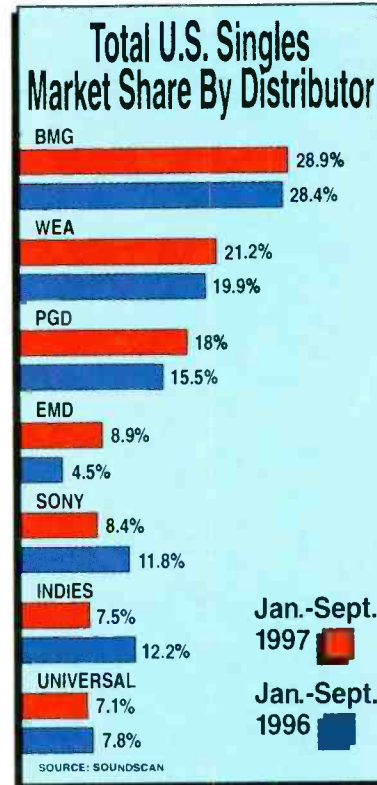
Helping indies tie with WEA for No. 1 in distribution of current albums were sales of Bone Thugs-N-Harmony's "The Art Of War"; Squirrel Nut Zippers' "Hot"; and "Jock Jams Vol. 2."

BMG finished third with a 14.1% market share, more than two percentage points better than the 11.8% the company garnered in the corresponding time period in 1996. Among its best-selling titles so far this year are the Notorious B.I.G.'s "Life After Death"; Puff Daddy's "No Way Out"; Toni Braxton's "Secrets"; Wu-Tang Clan's "Wu-Tang Forever"; Bob Carlisle's "Butterfly Kisses (Shades Of Grace)"; the "Ultimate Dance Party 1997" collection; the Dave Matthews Band's "Crash"; the "Preacher's Wife" soundtrack; Sarah McLachlan's "Surfacing"; and the Verve Pipe's "Villains."

Universal Music and Video Distribution came in fourth with a 13.7% slice of the pie, but that represented an almost-five-percentage-point gain in market share from the 8.8% it garnered in the same period last year. The company's jump in market share came from the sales of such albums as the Wallflowers' "Bringing Down The Horse"; No Doubt's "Tragic Kingdom"; Erykah Badu's "Baduizm"; Sublime's eponymous album; BLACKstreet's "Another Level"; Mary J. Blige's "Share My World"; George Strait's "Carrying Your Love With Me"; Live's "Secret Samadhi"; God's Property From Kirk Franklin's Nu Nation's "God's Property"; and Counting Crows' "Recovering The Satellites."

EMI Music Distribution (EMD) was just behind Universal, with a 13.4% share, up slightly more than five percentage points from the 8.3% slice it scored in the same time frame last year. The company's big sets include the top-selling album so far this year, Spice Girls' "Spice." Other top sellers distributed by EMD include the "Romeo + Juliet" soundtrack; Deana Carter's "Did I Shave My Legs For This?"; the "Pure Moods" collection; and Scarface's "Untouchable."

Sony Music Distribution fell out of the No. 3 spot it had last year to sixth place this year with a 12.1% market share. That total was down almost four percentage points from the 16% it had in the same time frame last year. Sony's top sellers this year include Celine Dion's "Falling Into You"; the "Men In Black" soundtrack; Aerosmith's "Nine Lives"; Fiona Apple's



"Tidal"; and Ginuwine's "Ginuwine... The Bachelor."

PolyGram Group Distribution's (PGD) 11.6% share for the first nine months of the year may be down slightly from the 12.2% it had in the same time period last year, but it dropped from fourth place to last this year. Among PGD's best-selling titles this year are Hanson's "Middle Of Nowhere"; U2's "Pop"; Sheryl Crow's self-titled album; Dru Hill's eponymous album; and the Mighty Mighty Bosstones' "Let's Face It."

For total album market share, WEA edged up to 19% from the 18.7% it had in the first half of the year. But independent distributors collectively stayed almost the same, finishing with an 18.7% share, as compared with 18.8% in the first half of the year. Compared with the first nine months of last year, when it had racked up a 22.4% slice of the pie, WEA's total was down more than three percentage points.

Nonetheless, the company had strong showings in hard rock and soundtracks, where it was the No. 1 distributor in each category. It was also the top distributor in catalog and deep catalog and the No. 2 distributor in the alternative rock, jazz, and new age categories.

Independent labels held steady at 18.7%. Contributing to their success were strong performances in Latin, classical, and Heatseekers—where it was the No. 1 distributor in each category—and catalog, where it was No. 2.

In third place, Sony Music finished more than five percentage points behind the independent sector, garnering 13.1% for the year so far. During the same time last year, the company

BUY CYCLES

AN ANALYSIS OF CONSUMER PURCHASING TRENDS

BY DON JEFFREY

ONE RETAILER says that, although his music sales are up and there are more customers in his stores than last year, he has noticed that the average amount spent by each customer hasn't changed. This raises some questions. At a time when the economy is in great shape, is the typical record consumer becoming somewhat stingy? Is he or she no longer leaving stores with a new CD plus a couple from the budget bin and maybe a tape for the car? And is this an ominous indicator about future record sales?

All of this leads to an examination of what can be termed the active music buyer. Is such a consumer a phenomenon of past glory days of the industry when, as some old-timers would huff, there was a better selection of titles on the shelves?

Recent data from Strategic Record Research, a Los Angeles-based joint venture of Strategic Media Research and the Left Bank Organization, suggest that active music buyers are alive and, well, buy-

ing. They may not be digging deeper in their pockets on each trip to the store (the study didn't measure that) but they're still purchasing a significant number of recordings.

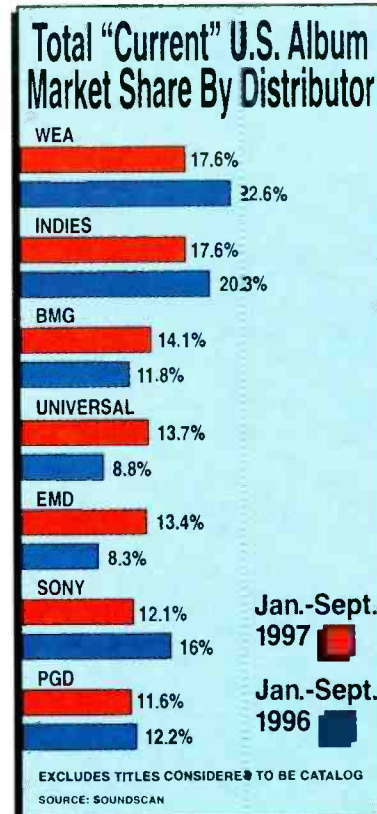
An active buyer is defined by Strategic as one who has purchased three or more recordings in the past six months. The researchers poll consumers through random dialing of phone numbers nationwide, tallying responses from more than 10,000 people. Of that number, 5,238 have been deemed active buyers.

Strategic finds that these consumers bought on average 10 albums each during the six months prior to their interviews; 56% purchased more than six albums, and 47% bought at least one single.

A closer look at the numbers reveals some interesting connections and refutes some popular notions.

For one thing, many industry people believe that store shoppers and record-club members are different consumers. The research says that

(Continued on page 61)

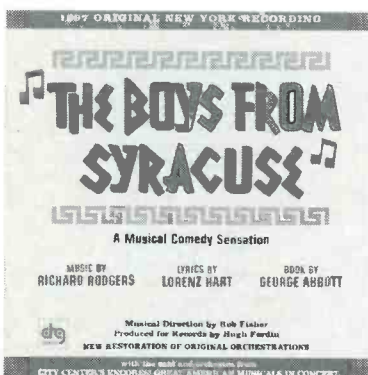


NYC's 'Encores!' Series Preserved On Disc City Center's Revived Musicals Recorded By DRG

BY SETH GOLDSTEIN

NEW YORK—DRG Records is trying to give a national voice to a New York phenomenon.

A few weeks ago, the 21-year-old label released its fourth recording



of a City Center "Encores!" revival, Rodgers and Hart's "The Boys From Syracuse." In the past four years, "Encores! Great American Musicals In Concert" has evolved into a cultural icon, drawing big audiences to three limited-run, semi-staged musicals mounted each

season.

As the crowds have grown, so have album sales, though more slowly. With a first shipment of 13,000 CDs, DRG founder Hugh Fordin thinks "Boys From Syracuse" ultimately will surpass the combined total of three earlier releases that have averaged about 10,000 units each.

DRG and City Center, just a couple of blocks apart in midtown Manhattan, are planning the fifth in the series, the Jerome Kern/Oscar Hammerstein "Sweet Adeline," staged earlier this year.

"We're in bed together," says Fordin, author of books on MGM producer Arthur Freed and Oscar Hammerstein and an experienced hand at cast albums, cabaret acts, and movie soundtracks.

His approach is unvarying. Fordin brings back the City Center cast and the 26-piece Coffee Club Orchestra under the direction of Rob Fisher, who helps assemble an

arrangement that's as close as possible to the Broadway original. The detective work needed to rebuild scores long considered lost is exhaustive and expensive. "Encore!" angels American Express and PaineWebber subsidize the expense, which can run as high as \$300,000.

But DRG keeps a tight lid on production costs to stay profitable. With the cooperation of theatrical guilds and the musicians' union, which is restricted to a two-day recording schedule, Fordin says he tapes the show for a scant \$50,000. Quality remains high. The recording of "Boys From Syracuse," Fordin insists, is "Rodgers and Hart at their best."

Some retailers are listening. Virgin Megastore in Times Square displayed the CD in a new-release rack inside the main entrance.

Fordin, whose current catalog lists a couple of dozen Broadway and off-Broadway albums, sought out the "Encores!" assignment after attending one of the early productions, Irving Berlin's "Call Me Madam," starring Tyne Daly. Once he had the permission of the R&H Foundation, which administers the Berlin estate, Fordin pitched the unions. They were amenable, says

(Continued on page 78)



All For Iggy. Punk rockers Lenny Kaye, Joan Jett, and Joey Ramone were among the artists appearing at the Tower Records in downtown Manhattan to promote "We Will Fall: The Iggy Pop Tribute" on Royalty Records. Net proceeds from the album will benefit LIFEbeat, the music industry AIDS organization. Shown in front, from left, are Kaye, Jett, and Ramone. In back, from left, are Tim Rosta, executive director of LIFEbeat; Daniel Glass, chairman of LIFEbeat; Doug Calvin, president of Royalty Records; and Dave R., VP of Royalty Records.

WEA REGAINS NO. 1

(Continued from preceding page)

chalked up 14.9% in market share. Sony Music's strengths were in soundtracks, Latin, hard rock, and deep catalog, where it was the No. 2 distributor in each category.

Right behind Sony, PGD gathered 13% in total album market share, half a percentage point down from the slice of the pie it had last year in the corresponding period. PGD was the No. 2 distributor in classical and jazz.

Despite the fact that Universal showed the greatest increase between the first nine months of last year and the same time frame this year, the company's 12.6% figure—up from 9%—could only earn it fifth place in total album market share. The company had a strong showing in alternative rock, where it was the No. 1 distributor, and gospel, where it was No. 2.

EMD showed the second-biggest total-album-market-share gain, finishing with a 12.3% share, up from the 8.8% it had last year. It was the No. 2 distributor in soundtrack albums and rap albums.

BMG finished in last place, even though it also was one of three distributors showing market-share increases over last year. The company had an 11.4% showing, up from the 10.3% market share it had last year. It was the No. 1 distributor in rap and new age.

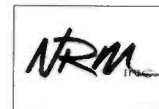
Earning BMG top singles distributor honors, the company's whopping 28.9% market share even managed to improve on the 28.4% it had in the first nine months of last year. Its top-selling singles this year are Puff Daddy and Faith Evans' "I'll Be Missing You"; Puff Daddy's "Can't Nobody Hold Me Down"; Rome's "I Belong To You"; the Notorious B.I.G.'s "Hypnotize" and "Mo Money Mo Problems"; R. Kelly's

(Continued on page 62)

newsletter...

BMG ENTERTAINMENT NORTH AMERICA has launched the BMG Visa credit card with Wachovia Bank Card Services, providing music-related rewards to users. For every dollar charged on the credit card, cardholders receive one point; for every dollar charged for a purchase from the music club BMG Music Service, holders get three points. Points may be redeemed through the BMG Visa InMusic Rewards program for such prizes as CDs, concert and award show tickets, portable and home electronics, autographed guitars, and artist-signed lithographs. Some of BMG's partners in the program are the American Music Awards, Bantam Doubleday Dell, the Country Music Assn., and Kenwood Electronics. The interest rate on the card is 7.9% for the first six months; after that, it is the prime rate plus 7.9%. There is no annual fee.

NATIONAL RECORD MART (NRM), buoyed by the Princess Diana tribute single, continues to post strong year-to-year sales gains. In September, the Carnegie, Pa.-based retailer reports, sales from stores open more than a year jumped 13.4% from a year ago. This was the fourth consecutive month of double-digit sales increases for the 146-store chain. In August, same-store sales were up 18%. The company cites the success of Elton John's "Candle In The Wind 1997" as an important factor in September's sales growth. NRM says the single represented the largest unit purchase in the chain's history. Year-to-date same-store sales for the retailer were up 10.8%.



TICKETMASTER GROUP says it is working with semiconductor manufacturer Intel to develop an online ticketing service that will allow customers to view the seats they are buying for a concert. Subscribers to the service can receive information on more than 30,000 events, including Broadway shows, sports, museums, and concerts. Ticketmaster says that it is selling more than \$3 million worth of tickets online every month.

TOMMY BOY MUSIC announces that upcoming releases on its "spirit and healing" label Upaya will be issued in special packaging that includes two CDs and a mini-book. The so-called UpayaPac's first CD will be music; the second CD will be the author's reading of the book. The first of these releases, on Oct. 28, will be "The Soul Of Christmas: A Celtic Music Celebration With Thomas Moore." The label says Moore has sold more than 5 million books. "The Soul Of Christmas" will also be a PBS Christmas special, to be aired Dec. 8. The home video of the concert will be available in 1998. The second UpayaPac recording, set for early 1998, will be "Sound Body, Sound Mind: Music For Healing With Andrew Weill, MD." In mid-1998, the label says, an album from best-selling author Deepak Chopra will be released.

RENTRAK, which distributes videocassettes to rental stores on a revenue-sharing basis, says it is providing retailers with Internet home pages to

allow consumers to browse through stores' inventory and access information on movies.



The company says that a later enhancement to the service—called formovies.com—will allow consumers to purchase videos through the retailer's World Wide Web page. A third-

party provider would fulfill the order and share the revenue with Rentrak and the retailer. Customers will also have access to technology that recommends movie titles based on their expressed opinions of previously viewed films.

THE MOTION PICTURE ASSN. OF AMERICA reports that video store owners in New Jersey and California were recently sentenced to serve time in state prison for selling pirated videos. The two owners of Uptown Variety in Elizabeth, N.J., were given three-year sentences in September after raids this year and last year yielded 1,776 unauthorized copies of movie videocassettes. The owner of Karina's Video in Los Angeles received a two-year sentence for possession of more than 2,500 pirated videos from the store and from a warehouse locker.

DIAMOND ENTERTAINMENT, a budget home video distributor, reports that sales in August were 200% higher than in the same month last year and that sales for the five-month period through August were 78% ahead of last year. The Cerritos, Calif.-based company markets videos to mail-order houses, retail chains, department stores, drug stores, and supermarkets. Diamond also distributes computer software and imports toys.

ON STAGE ENTERTAINMENT, a producer of live worldwide theatrical events, reports that net profit plunged to \$300,642 in the second fiscal quarter, which ended June 30, from \$802,542 in the same period the year before. Sales fell to \$3.98 million from \$4.26 million the year before. The Las Vegas-based company says the lower results were the result, in part, of a later opening of its "Legends" show in Branson, Mo. "Legends," a tribute to performances by legendary musical and movie stars, will be expanded to eight venues next year.

EXECUTIVE TURNTABLE

DISTRIBUTION. PolyMedia in New York names **John Esposito** senior VP. He was senior VP, PolyGram catalog development group.

The Rep Co. in Salem, Mass., names **Beth Gobeille** sales administrator, **Joe Lefebvre** telesales rep, **Jonathan O'Toole** marketing coordinator, and **Matt Slifkin** advertising manager. They were, respectively, assistant managing director/office manager at Rykodisc in London, telephone sales rep at Distribution North America, intern at Rykodisc, and director of retail operations at Heartbeat Records.

ENTER*ACTIVE. Disney Interactive in Burbank, Calif., promotes **Dominique Bourse** to VP, international. He was VP of Disney Interactive Europe, Middle East, and Africa.



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HOME VIDEO. Trimark Home Video in Santa Monica, Calif., names **Bryce Anderson** Western region sales manager. He was Western region sales manager at Turner Home Entertainment.

MUSIC VIDEO. C&C Films in New York names **Camille Cruse** music video rep. She was music department coordinator for the Fox television series "New York Undercover."

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Retail Prepares For The 4th-Quarter Crush

CAN THERE BE TOO MUCH of a good thing? As we move into the holiday selling season, the music industry is about to find that out, as a record number of star releases will come out before the year's end. November, in particular, has more heavy hitters than usual, according to **Lew Garrett**, VP of purchasing at Camelot Music; **Dave Roy**, direc-

tor of purchasing at Camelot; and **Doug Smith** at National Record Mart. They report that November will see albums from **Yanni**, **Babyface**, **Erykah Badu**, **Spice Girls**, **Eric Clapton**, **Michael Bolton**, **Sublime**, **Led Zeppelin**, **Celine Dion**, **Metallica**, **Barbra Streisand**, and **Shania Twain**. And if that isn't enough for you, there will also

be new sets from **Rod Stewart**, **Tony Rich**, **LSG** (Levert, Keith Sweat, and Johnny Gill), **Enya**, **Hanson**, **Harry Connick Jr.**, **Paul Simon**, and **Bryan Adams**. Also, retail says that Capitol Nashville is still making noise about unleashing a **Garth Brooks** album. Moreover, **MC Eiht**, **Method Man**, **Will Smith**, and **Scarface** will keep the rap audience happy.

There are also the usual assortment of "best of," "greatest hits," and boxed sets from the likes of **Soundgarden**, **Sting** and the **Police**, **Ozzy Osbourne**, **AC/DC**, **Kenny G**, and the **Beach Boys**.

Garrett says that the onslaught of releases represents an interesting dilemma for chain buyers—will there be enough open-to-buy dollars to spread around? "Every buyer is thrilled by the amount of business these titles can generate," he observes. "Some titles we will fully fund, but others we will have to cut and paste. We will take a wait-and-see approach."

The downside is that some of the star releases likely will get lost in the shuffle and not realize the sales that they might have achieved if released at a different time of the year. Also, those labels releasing developing or midlevel artists may have a tough time trying to snare open-to-buy dollars.

But those are label problems. As for music retail, when you put November releases together with the October sets from **Janet Jackson**, **Salt 'N' Pepa**, **Green Day**, **LL**

Cool J, **Trace Atkins**, **Bobby Brown**, the **Doors**, the **Grateful Dead**, **Kiss**, **Dave Matthews Band**, **John Michael Montgomery**, and the **Firm** and **September** releases from **Elton John**, **Boyz II Men**, **LeAnn Rimes**, **Mariah Carey**, **Brooks & Dunn**, and **Fleetwood Mac**, the upside is that it will make for a strong windup and grand end for what has already been a decent year.

ON FILE: Camelot Music has filed its reorganization plan with the Delaware bankruptcy court, but details will be kept under wraps until a disclosure hearing later this month. But in a surprise move, the plan filed focuses only on the North Canton, Ohio-based chain and excludes the Wall.

As readers of this column are aware, **W H Smith**, the Wall's parent, and Camelot have been negotiating a merger between the two companies for almost six months. In that scenario, the Wall stores would be run out of Camelot headquarters.

The goal of those negotiations was to include the Wall in Camelot's reorganization plan. But after hitting too many hitches, the creditors' committee urged Camelot to file a plan, without waiting to see what happened with the Wall.

As it turned out, just as Camelot was filing the plan, negotiations between the two sides broke down, and it looked like talks would be ter-

(Continued on page 60)

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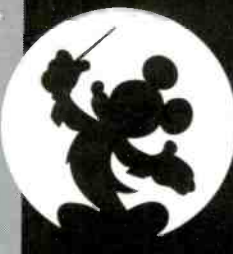
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by Ed Christman



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Johnny Dowd Probes The Dark Side; Paul Burlison's Latest Slice Of Fuzz

OUT OF LEFT FIELD: Navigating the wave of new releases that crosses this desk can sometimes be an adventure, and with that adventure sometimes comes an amazing discovery.

A couple of weeks ago, we received a nondescript package with an Ithaca, N.Y., postmark. Inside we found a CD, a letter, and a handful of press clippings. It was a mailing like a lot of others Declarations of Independents receives, but there was something arresting about the black-and-white photo of the artist on the CD booklet—a man with a shock of nearly white hair, black bullets for eyes, and a slightly curled mouth.

We tossed the album into the CD player, and heard a gnarled, almost tuneless voice chant over a folkish background, "There's been a murder here today/See the bloodstains on the walls." This startling opening track led to other unsettling, sometimes shocking songs, many of them about violence and retribution—like "Ft. Worth, Texas," a death row ballad sung from the murderer's perspective, and "First There Was," a harrowing depiction of an unemployed man's homicidal rampage in a small town.

The record, flecked with country, blues, and early rock'n'roll inflections and sparsely recorded, ended with the blood-freezing salutation "Welcome Jesus": "Welcome Jesus to this dismal swamp/Did you hope for something a little better?"

Utterly flabbergasted by this unique, terrifying stuff, we quickly shuffled for the material that accompanied the album, which is titled "Wrong Side Of Memphis" and bears

DECLARATIONS
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by Chris Morris

no label name. A cover letter identified the artist as **Johnny Dowd**. "I'm 49 years old and make my living as a moving man in upstate New York," Dowd's letter said. "If rock'n'roll was a religion, I'd be a preacher in need of a church."

Whoa.

We had to find out more about this stunning, blood-chilling piece of work, so we picked up the phone to call Dowd in Ithaca.

Dowd, who appears surprised that someone is calling to speak to him about his music, talks uneasily about his background. He does in fact operate a moving company in Ithaca—"It's like Mayflower, 'cept there's only one truck," he says in a slow Texas drawl. He has run that business for the last 25 years.

Dowd is not a sedentary guy: Born in Fort Worth, he grew up in Oklahoma, lived in Memphis and Long Beach, Calif., and "just ended up [in Ithaca] accidentally." He adds, "I used to move around a lot."

He began his tinkering with music as a lyricist, he says: "I always wrote some words and stuff. In my late 20s, early 30s, I picked up guitar." Over the years, he assembled what he calls a "family band" and played locally in upstate New York, but, he adds, "it's hard to hold a band together when

you're not getting money for it."

Dowd is not entirely forthcoming about the violence in his songs, or his dark world view, perhaps best summarized by a lyric from "Thanksgiving Day": "Be content with your life/It may not get any better."

He says, "I never killed anybody. I won't say I never had a desire to."

Dowd plays most of the instruments on "Wrong Side Of Memphis"—acoustic and electric guitar, bass, drums, and some very spooky keyboards. The record has an ancient, primitive sound; he says, "Everything that affected me was recorded in '55 and back. But I enjoy avant-garde things, too."

(Continued on next page)



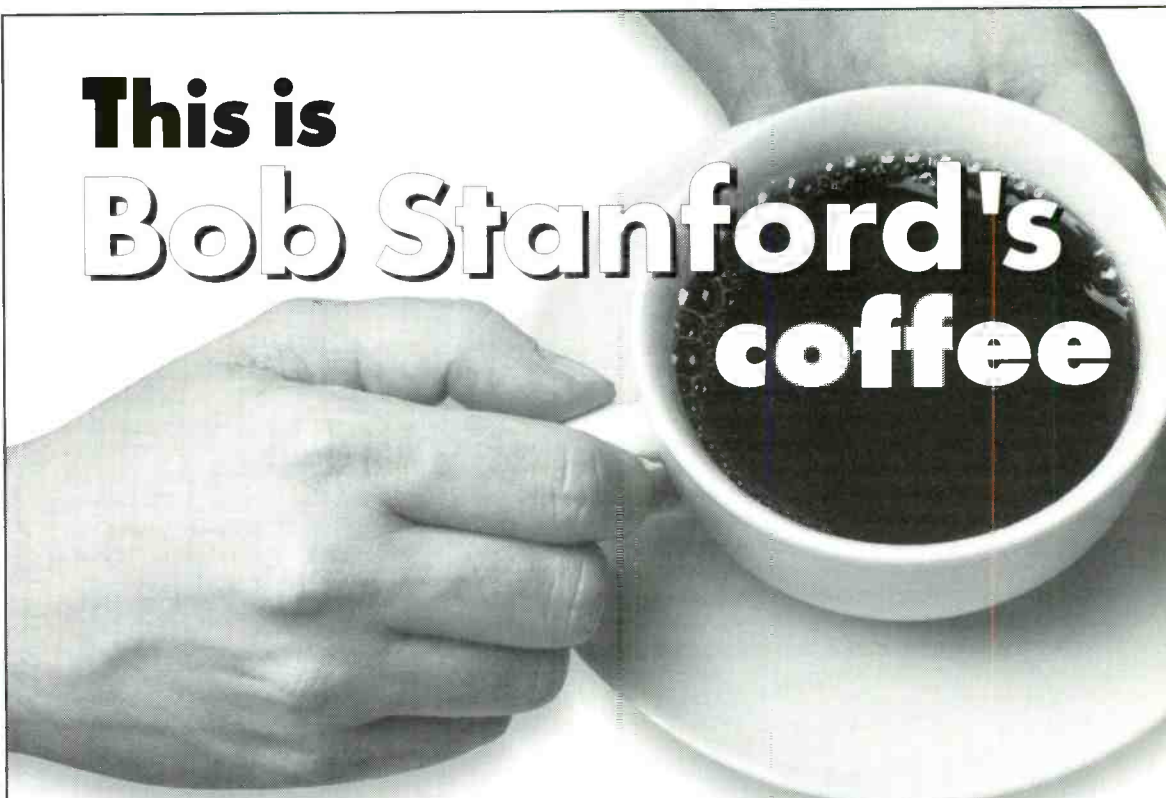
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DECLARATIONS OF INDEPENDENTS

(Continued from preceding page)

In a remark that reveals a lot about the possible sources of his music, he says, "I couldn't sit down and play a Robert Johnson song like Robert Johnson. What I do is a stab at playing like Hank Williams... If I had more ability, I'd probably sound like Garth Brooks."

Not bloody likely.

He says that he recorded and pressed "Wrong Side Of Memphis" himself, in an initial run of about 500 copies. "I got a lot of response, and

I got some dealers," he says. He says that three catalog-oriented companies, Miles of Music in L.A., Red Eye Music in Chapel Hill, N.C., and Channel 83 in Minneapolis, have been handling the record, but that he has no distribution as such.

Dowd has publicized his album by sending it out in scattershot fashion to a list of industry contacts supplied by a manager he knows. His name is starting to get around: He says that on Nov. 21, he will play a

show at St. Anne's Cathedral in New York on a bill with "two other people nobody's ever heard of."

After 10 years playing in local bars as a self-described "local hero," Dowd says, "My career is pretty low-key at this point. I'm ready to go, if I can get something going."

Johnny Dowd has created a stark, oft-terrifying, and head-thumping original record that deserves far wider exposure than it has received so far. If you're interested in contacting Dowd, he can be reached at 111 Coy Glen Road, Ithaca, N.Y. 14850; his phone/fax number is 607-272-8927.

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RETAIL TRACK

(Continued from page 58)

minated, sources say. But interested parties are said to have stepped in and revived the negotiations.

While all of this was going on, W H Smith appointed a new CEO, Richard Handover, and it is unclear how that will affect negotiations. Supposedly, W H Smith had a board meeting Oct. 7 (at press time), and the fate of the Camelot/Wall deal was on the agenda.

More on this as it develops.

WHILE THE INDUSTRY assesses what all the changes at Blockbuster will mean for it (Billboard, Oct. 11), word coming from the field is that the company is making even more moves worthy of contemplation.

According to conversations Retail Track has had with Blockbuster competitors in the last few weeks, there have been instances of Blockbuster moving music out of the chain's video rental stores and of video rental being moved into music stores.

A Blockbuster spokesman says that reports that the chain is adding video to music stores are false. As for taking music out of video stores, the spokesman says what is actually happening is that the company is reducing music stock-keeping units from 1,800 down to 300 or 400.

In other news from the field, the real-estate community claims Blockbuster is shopping the leases for about 25 of its record stores on the West Coast. The spokesman says that the 25 stores being shopped are part of the 50 stores previously announced as being targeted for closure.

Also, Blockbuster appears to have opened the long-rumored "hard" music store. According to sources, the chain has opened two Fresh Cuts stores in Atlanta, which are said to only carry hard rock, alternative rock, and rap, in addition to skateboards, T-shirts, and other lifestyle items.

More on this when Blockbuster decides to talk to the press.

MAKING TRACKS: Steven Roth, a sales representative with Sony Music Distribution, has left the company and is seeking opportunities. He can be reached at 612-934-2080.

FLAG WAVING: A lot of people think that guitarist Paul Burlison's sound—heard on his new Sweetfish Records album, "Train Kept A-Rollin'," is the product of some kind of secret.

"Engineers would call me and say, 'How'd you get that sound?' 'It's a loose tube.' And they'd say, 'Aw, c'mon, you can tell me!'"

But the origin of Burlison's signature fuzz tone—heard famously on his 1956-57 recordings with Johnny Burnette's Rock 'N' Roll Trio—was really that simple. Burlison dropped his Deluxe amp before a show in Philadelphia in '56, jarring a tube loose; the accident produced the buzzing guitar tone that highlighted the original '56 version of "Train Kept A-Rollin'" (later covered by the Yardbirds and Aerosmith) and Burlison's other hits with Burnette and his brother Dorsey. (Today, Burlison goes an easier route to attain his tone—he uses a foot control.)

That dazzling sound has been in short supply in recent years: With the exception of a Flying Fish album he cut with the Sun Rhythm Section a decade ago, Burlison has remained out of the spotlight. The Sweetfish album is his solo debut, in fact.

"It's kinda like a second childhood

for me," Burlison says of the album. "I quit music for 20 years and raised my family, put the kids through school. So this is the second go-round."

Executive-produced by Dan Griffin (who also helmed Scotty Moore's recent Sweetfish album, "All The King's Men"), "Train Kept A-Rollin'" features Burlison in the company of some storied musical guests. The players include Cesar Rosas, David Hidalgo, and Conrad Lozano of Los Lobos; Levon Helm, Rick Danko, and Jim Weider of the Band; Kim Wilson of the Fabulous Thunderbirds; Mavis Staples of the Staple Singers; Elvis Presley's longtime drummer D.J. Fontana; and Rocky and Billy Burnette, Johnny and Dorsey's sons. Burlison says that his glittering guest list is little more than "a bunch of friends, guys I know from the road."

As famous as his colleagues are, it is Burlison who shines brightest on "Train Kept A-Rollin'," weaving a series of typically brash solos through remakes of the old Rock 'N' Roll Trio tunes.

Burlison, who says a U.S. tour is being planned, adds that for future releases, "I've got some friends who do rock'n' Cajun, and I'd like to do a record with them. I'd also like to do some real blues, stuff I grew up playin'."

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BUY CYCLES

(Continued from page 55)

one out of four active buyers is a member of a record club. But before retailers cry that this is empirical evidence that their customers are being seduced away from stores by lavish record-club offers, it should be noted that only 2% of the active buyers purchase music from the clubs only. As previous studies have indicated, record club members are more often than not avid record-store shoppers. In fact, the study shows that 66% of active buyers still obtain music from a record store or department only.

Another commonly held view is that music's active buyers are very young. But that is not supported by the statistics. Strategic found that 64% of these buyers are older than 25.

It is also said that men, not women, are the most faithful consumers of music. A record store is as male as a sporting goods emporium, they say, and collecting (records, anyway) is a male trait. But the research shows that the sexes are not significantly different in their buying habits: 52% of active buyers are men, and 48% are women—hardly a landslide.

The pollers have broken out the results for each of the sexes.

Looking at the males, the age group with the greatest number of active buyers is the 25- to 34-year-olds (27.3%); the group with the least is 45-54s (13.6%). Many people probably think the 18-24s are the most active, but at 20.5%, they even trail the early middle-agers, 35-44 (22.1%).

There is variance according to region of the country. The most actives are in the Pacific states (19.5%). The least (5%) are in the Northeast, but that's because for this research, the smallest population is in this region.

The active male music buyer also is more likely to be a suburbanite (49.8%) than a city dweller or rural resident.

Strategic also polled consumers on the radio formats to which they listen.

For active males, rock is the overwhelming choice (30.2%). Their lowest choice was AC/oldies (7.2%), formats that generally to appeal to the older, more conservative consumer.

In what kind of store does the active male music buyer shop? Large chains get the most mentions (29.2%), while bookstores get the least (1%). In specific terms, the actives' top four retailers are Musicland (8.9%), Best Buy (8.2%), Wal-Mart/Sam's Club (7.4%), and Blockbuster (7.3%).

And where does the male active stand in the store/club debate? The researchers find that 24.4% buy from clubs, 14.1% make purchases from other mail order, and 97.9% shop at stores. Club-only buyers come in at only 2.1%, while store-only purchasers make up 75.6%, and 22.3% say they buy from both.

The composite profile, then, of the active male music buyer is a 25- to 34-year-old guy who lives in a Pacific region suburb, listens to rock radio, and shops mostly in record stores.

Now the females.

Agewise, there is no difference from the male actives. The 25-34s buy more music than other age groups (26%), and the 45-54s buy the least (15.2%).

As for region of the country, none stands out as the home of the most active female buyers: Four regions—South Atlantic, South Central, Pacific, and North Central West—show up at between 16.7% and 17.6% of the totals. As with the guys, the Northeast gets the fewest actives (5%). And suburbanites still top the list (50.6%).

But there are marked differences in the radio formats preferred by females. Rather than rock, they select top 40 stations (22.1%) more than others. And they are least likely to favor the news/talk/sports categories (3.3%).

As for the type of retailer preferred, women hardly differ from the men.

Large chains get 29.1% of their votes, bookstores only 1.5%. But, when asked specific places in which they shop for music, the females' most cited source is not Musicland or Best Buy, like the guys, but Wal-Mart/Sam's Club (13.4%). Women are said to prefer shopping at department stores rather than record outlets.

There are no significant differences between the sexes as to clubs vs. stores.

On the question of singles, however, there is some divergence. Strategic reports that 43.7% of active male buyers purchase singles. But slightly more than half of the female actives (50.9%) buy them.

The composite for the female active music buyer, then, varies little from the male. She tends to be a 25- to 34-year-old suburbanite who listens to top 40 radio and shops at Wal-Mart.

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CRITIQUE

"IT WAS SO MUCH MORE THAN A RECORD; that's why it had such a spiritual quality. It wasn't like going in and doing another top ten...it was like going to church and a labor of love."

—Carl Wilson

"We'd be in the studio, and HE'D PLAY US A SONG, AND WE'D START SINGING AND CRYING. It was so great. It was so beautiful. It was like, 'How could this be happening?'"

—Dennis Wilson

"At the vocal sessions, there was so much good tension... Kind of like chaos theory at work. The more people you have in a given situation, the more chance there is for error. Then there would be THE MAGIC MOMENT WHEN IT ALL CAME TOGETHER."

—Al Jardine

"They're some of the best vocal sessions ever recorded. FLAWLESS. BEYOND FLAWLESS."

—Mike Love

"Sometimes there are two definitions of perfect. THERE IS 'PERFECT' AND WHAT FEELS RIGHT. AND THAT'S THE REAL PERFECT. You always go for the heart and soul, you go for the feel of it... that gives it a humanity it wouldn't have otherwise."

—Bruce Johnston

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PART 2 of 3
Next
Week:
The
Creator

Top Pop Catalog Albums

THIS WEEK	LAST WEEK	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)	TITLE	TOTAL CHART WEEKS
★ ★ NO. 1 ★ ★				
1	1	ELTON JOHN ▲ ¹³ ROCKET 512532/A&M (7.98/11.98)	GREATEST HITS 4 weeks at No. 1	394
2	2	FLEETWOOD MAC ▲ ⁴ WARNER BROS. 25801 (9.98/16.98)	GREATEST HITS	269
3	20	ELTON JOHN ▲ ⁶ ROCKET 528159/A&M (10.98/17.98)	GOODBYE YELLOW BRICK ROAD	106
4	3	METALLICA ▲ ⁹ ELEKTRA 61113*/EEG (10.98/16.98)	METALLICA	321
5	6	PINK FLOYD ▲ ¹³ CAPITOL 46001* (9.98/15.98)	DARK SIDE OF THE MOON	1072
6	11	FLEETWOOD MAC ▲ ¹⁷ WARNER BROS. 3010 (7.98/15.98)	RUMOURS	144
7	4	NO DOUBT ▲ ⁸ TRAUMA 92580*/INTERSCOPE (10.98/16.98) [HS]	TRAGIC KINGDOM	92
8	7	BOB MARLEY AND THE WAILERS ▲ ⁹ TUFF GONG 846210*/ISLAND (10.98/17.98)	LEGEND	434
9	5	SOUNDTRACK ▲ ⁸ POLYDOR 825095/A&M (10.98/17.98)	GREASE	222
10	8	VARIOUS ARTISTS ▲ TOMMY BOY 1137 (10.98/15.98)	JOCK JAMS VOL. 1	115
11	9	JAMES TAYLOR ▲ ¹³ WARNER BROS. 3113* (7.98/11.98)	GREATEST HITS	363
12	14	BOB SEGER & THE SILVER BULLET BAND ▲ ³ CAPITOL 30334* (10.98/15.98)	GREATEST HITS	154
13	12	SUBLIME ● GASOLINE ALLEY 11474/MCA (7.98/12.98) [HS]	40 OZ. TO FREEDOM	49
14	10	ALANIS MORISSETTE ▲ ¹⁵ MAVERICK 45901/WARNER BROS. (10.98/16.98) [HS]	JAGGED LITTLE PILL	121
15	13	BEASTIE BOYS ▲ ⁵ DEF JAM 527351/MERCURY (7.98 EQ/11.98)	LICENSED TO ILL	318
16	15	SARAH MCLACHLAN ▲ ² NETTWERK 18725/ARISTA (10.98/15.98) [HS]	FUMBLING TOWARDS ECSTASY	160
17	21	JIMI HENDRIX ▲ ³ MCA 10829 (10.98/17.98)	THE ULTIMATE EXPERIENCE	199
18	23	SHANIA TWAIN ▲ ⁵ MERCURY 522886 (10.98 EQ/16.98)	THE WOMAN IN ME	136
19	18	JIMMY BUFFETT ▲ ⁵ MCA 5633* (7.98/11.98)	SONGS YOU KNOW BY HEART	349
20	22	THE ROLLING STONES ▲ ⁵ ABKCO 6667 (15.98/32.98)	HOT ROCKS	265
21	24	METALLICA ▲ ⁴ ELEKTRA 60812/EEG (10.98/16.98)	...AND JUSTICE FOR ALL	394
22	28	2PAC ▲ INTERSCOPE 50609*/PRIORITY (10.98/16.98)	ME AGAINST THE WORLD	94
23	17	EAGLES ▲ ⁶ Geffen 24725 (12.98/17.98)	HELL FREEZES OVER	152
24	—	VARIOUS ARTISTS HOLLY 19157 (4.98/7.98)	MONSTER MASH	1
25	26	BONE THUGS-N-HARMONY ▲ ⁴ RUTHLESS 5539*/RELATIVITY (10.98/15.98)	E. 1999 ETERNAL	115
26	25	TOM PETTY AND THE HEARTBREAKERS ▲ ⁴ MCA 10813 (10.98/17.98)	GREATEST HITS	194
27	—	SOUNDTRACK ▲ ⁸ COLUMBIA 39242 (5.98 EQ/9.98)	FOOTLOOSE	94
28	19	GARTH BROOKS ▲ ⁹ CAPITOL NASHVILLE 29389 (10.98/15.98)	THE HITS	147
29	27	VAN MORRISON ▲ ⁵ POLYDOR 841970/A&M (10.98/17.98)	THE BEST OF VAN MORRISON	357
30	30	JOURNEY ▲ ⁹ COLUMBIA 44493 (9.98 EQ/15.98)	JOURNEY'S GREATEST HITS	422
31	33	BUSH ▲ ⁵ TRAUMA 92531/INTERSCOPE (10.98/16.98) [HS]	SIXTEEN STONE	143
32	35	ENIGMA ▲ ³ CHARISMA 86224/VIRGIN (10.98/16.98)	MCMXC A.D.	328
33	34	GUNS N' ROSES ▲ ¹⁴ Geffen 24148 (7.98/12.98)	APPETITE FOR DESTRUCTION	337
34	37	AEROSMITH ▲ ⁴ Geffen 24716 (12.98/17.98)	BIG ONES	68
35	32	CREEDENCE CLEARWATER REVIVAL ▲ ² FANTASY 2* (12.98/17.98)	CHRONICLE VOL. 1	239
36	16	ELTON JOHN ▲ MCA 10693 (6.98/11.98)	GREATEST HITS 1976-1986	71
37	46	METALLICA ▲ ³ ELEKTRA 60439/EEG (10.98/16.98)	MASTER OF PUPPETS	365
38	41	VARIOUS ARTISTS ▲ ³ WALT DISNEY 60605 (5.98/9.98)	DISNEY CHILDREN'S FAVORITES VOLUME 1	43
39	43	METALLICA ▲ ³ MEGAFORCE 60396/EEG (10.98/16.98)	RIDE THE LIGHTNING	348
40	31	JANIS JOPLIN ▲ ² COLUMBIA 32168 (5.98 EQ/9.98)	GREATEST HITS	283
41	48	DAVE MATTHEWS BAND ▲ ⁴ RCA 66449 (10.98/15.98)	UNDER THE TABLE AND DREAMING	156
42	29	GARTH BROOKS ▲ ¹³ CAPITOL NASHVILLE 93866 (9.98/13.98)	NO FENCES	231
43	49	WILLIE NELSON ● COLUMBIA 64184 (5.98 EQ/9.98)	SUPER HITS	8
44	36	WU-TANG CLAN ▲ LOUD 66336*/RCA (10.98/16.98)	ENTER THE WU-TANG (36 CHAMBERS)	63
45	39	QUEEN ▲ HOLLYWOOD 161265 (10.98/17.98)	GREATEST HITS	249
46	—	AC/DC ▲ ¹² ATLANTIC 92418/AG (10.98/16.98)	BACK IN BLACK	194
47	40	ABBA ▲ ² POLYDOR 517007/A&M (10.98/17.98)	GOLD	146
48	—	ENYA ▲ ⁴ REPRISE 26774/WARNER BROS. (10.98/15.98)	WATERMARK	335
49	—	SADE ▲ ³ EPIC 66686* (10.98 EQ/17.98)	BEST OF SADE	112
50	38	RAGE AGAINST THE MACHINE ▲ ² EPIC 52959* (10.98 EQ/16.98) [HS]	RAGE AGAINST THE MACHINE	159

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

Merchants & Marketing

WEA REGAINS NO. 1 IN ALBUM MARKET SHARE

(Continued from page 56)

"I Believe I Can Fly"; Az Yet's "Hard To Say I'm Sorry"; Toni Braxton's "Un-Break My Heart"; 112's "Cupid"; Backstreet Boys' "Quit Playing Games (With My Heart)"; and Whitney Houston's "I Believe In You And Me."

More than seven percentage points behind BMG, WEA was the No. 2 singles distributor, with a 21.2% share, up from last year's 19.9%. Its top-selling singles include Mark Morrison's "Return Of The Mack"; Tim McGraw's "It's Your Love"; LeAnn Rimes' "How Do I Live"; Jewel's "You Were Meant For Me"; Changing Faces' "G.H.E.T.T.O.U.T."; and Monica's "For You I Will."

No. 3 distributor PGD could be picking up singles market share in the fourth quarter as Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" already has earned the distinction of being the No. 1-selling single so far in 1997, based on one week of sales. In the last week of the measured nine-month period, the Princess Diana tribute moved about 3.4 million units. Other top-selling singles from PGD include Hanson's "Mmmhob" and Dru Hill's "In My Bed." PGD currently holds 18% of the singles share, compared with last year's 15.5%.

While EMD finished the period in fourth place, more than nine percentage points behind PGD, the company's 8.9% almost doubled last year's 4.5% share, when it was in last place for singles distribution.

Sony Music, independent distributors as a group, and Universal all suffered market-share declines this year, with Sony posting an 8.4% share, down from 11.8%; the indies scoring 7.5%, down from 12.2%; and Universal getting 7.1%, down from 7.8%.

In country albums, WEA maintains a firm grip on first place with a 31.1% market share, almost nine percentage points better than its 1996 industry-leading total of 22.4%. Far back in the No. 2 spot, Universal had a 19% share, down slightly from the 19.7% the company garnered in the first nine months of last year. BMG also suffered a decline, finishing the nine-month period this year

with 16.7%, down from last year's 18.5%.

EMD, meanwhile, was the only other distributor besides WEA to post a market-share gain this year. The company's fourth-place showing of 10.4% is up 1.4 percentage points from the 9% it had last year. In fifth place, Sony garnered a 10% market share, down from 11.9%.

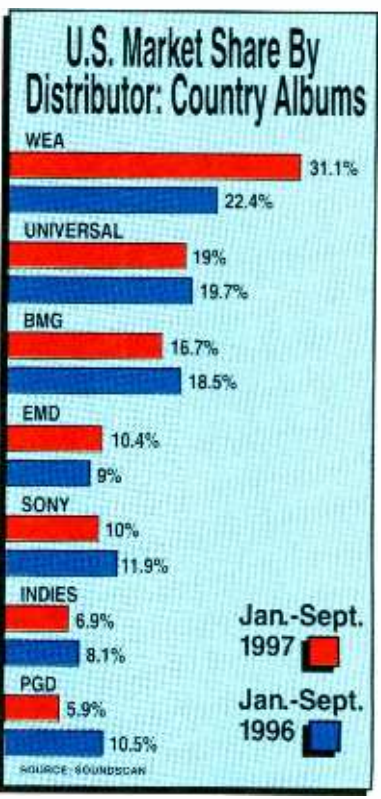
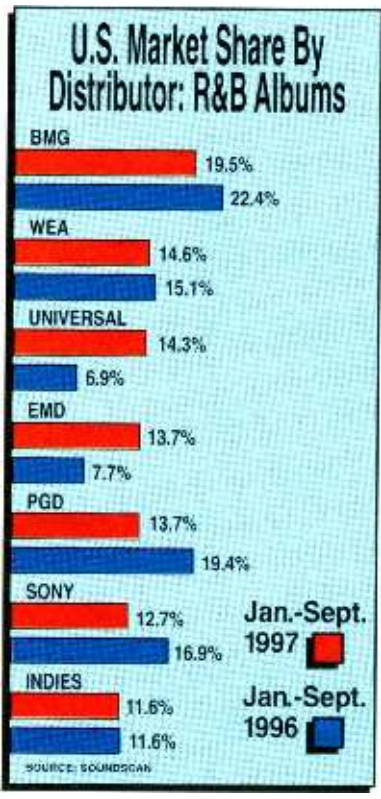
The indie sector managed to climb out of the cellar to sixth place, even though its market-share total went down: 6.9% in the first nine months of this year vs. 8.1% in the same period last year. PGD came in last with a 5.9% share, down from 10.5%.

For R&B albums, BMG managed to stay on top despite suffering market-share erosion. The company chalked up a 19.5% market share in the first nine months of the year, as compared with 22.4% in the same time frame last year. WEA came in second with 14.6%, down slightly from 15.1%.

Universal and EMD, respectively the No. 3 and No. 4 distributors, were the only ones to post market-share gains for R&B albums. Universal's share swelled to 14.3% from its last-place market share of 6.9%, while EMD finished the nine-month period this year with 13.7%, up almost five percentage points from its performance last year.

The No. 5 and No. 6 distributors, PGD and Sony, respectively, suffered declines with the former going to 13.7%, down from 19.4%, and the latter finishing with 12.7%, down from 1996's 16.9%. Independent distributors collectively turned in the same market-share score for both 1996 and 1997, 11.6%.

In addition to accumulating data by distributor, this year SoundScan began tabulating data by ownership. With that, the total album share for four of the six majors remains the same, but the market share for the Alternative Distribution Alliance is added to WEA's share to give the Warner Music Group a total album market share of 19.7%. Similarly, Sony adds Relativity's and its Special Product division's market share for a total album market share of 16.5%.





A BILLBOARD SPOTLIGHT

Getting Real

Timing Is Everything For Videos Tied To News Headlines And Current Trends

BY CATHERINE APPLEFELD OLSON

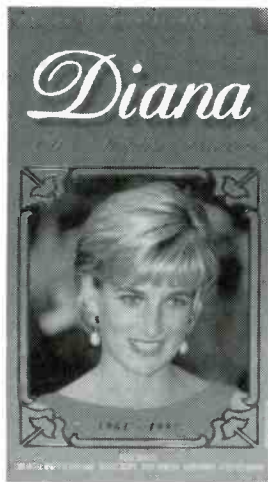
Like almost everything else in life, timing is critical in the distribution cycle of reality-based videos. The still-thriving market for tapes that tantalize with subjects culled from actual events of recent or past history is a testament not only to consumers' thirst for stories about the guy next door but also to the carefully crafted marketing campaigns being lodged by a variety of distributors.

As they continue to refine the art of "coattail marketing," companies such as WinStar Home Entertainment, MVP Home Entertainment and Real Entertainment are searching for products that are broad enough to generate wide support but specialized enough to grab attention at critical times in the buy cycle. Even such documentary stalwarts as National Geographic Home Video and PBS Home Video are wrapping their wares in more attention-grabbing packaging and bringing them to market more closely tied to headline events.

WinStar Home Entertainment, primarily a distributor of reality programming Fox Lorber Associates Inc., was

business and the fitness business. We are into collectible niche products."

The company's recent "Marilyn And The Kennedys," for example, was timed for release to coincide with the 30th anniversary of Monroe's death in August. For "Timothy Leary's Last Trip," a montage of interviews and archival footage of the drug guru at work and play, Olivieri says WinStar



"Marilyn And The Kennedys"

launched in February 1997 and tends to look for trends that are closely tied to an anniversary or recent event, according to Michael Olivieri, president of Fox Lorber's home-video division.

HONING IN ON COLLECTIBLES

"We meet weekly and review many different things—from half-hour tapes to multi-hour boxed-set series," Olivieri says. "We look for intriguing, interesting genres that are either proven in the broader market or proven within a niche. We are not interested in some of the broadest categories, though, like the children's

was "dealing with him as he was on his last leg, so to speak. So that one was timed to bring to market after his death."

Movies also serve as a springboard for selected WinStar fare. One of the company's debut releases, "The Maneaters Of Tsavo," which chronicles the manhunt for two lions in southern Kenya that were believed responsible for the deaths of 200 railway workers, hit retail day and date with the opening of the theatrical "Ghost In The Darkness."

And sometimes the art of timing means knowing when not to release a product into the market. WinStar learned earlier this year that, in some cases, the best timing is to increase the distance between an event and a related video release. The company shelved its "Air Disasters" reality title for several months following the fatal crash of TWA flight 800 in January.

Despite the emphasis it places on

Continued on page 66

Exercising Options

As The Health-And-Fitness Craze Cools Down, Familiar Brands And Cross Promotions Heat Up

BY TERRI HORAK

Following a cooldown in interest in exercise video titles, suppliers are hoping the market will heat up for new and improved titles and are taking a more brand-oriented approach in the third and fourth quarters.

"We've been preaching category-management, because the top five brands represent more than 85% of the VideoScan sales," says Jeff Williams, director of marketing for WarnerVision. "People have to get smarter about what they put on the shelves and manage it just like they do toothpaste or other categories. They need to carry full lines and the right mix of titles."

Other suppliers agree, including Stephanie Kovner, a director of marketing at BMG Video. "There's been a shakeout, and the strong brands are continuing to succeed," she says. First up with fall releases was WarnerVision, with the Sept. 2 release of its revamped "Buns Of Steel" line.

Following up on the results of consumer-research studies conducted last year, Williams says, "The category was flat. Most were just cranking out new releases, and a lot of it was just fitness flavor of the month. In some cases, they were knocking the best-sellers off the shelves but not increasing the market, so we wanted to make sure that what we came out with was meaningful to the consumer. We realized there was a proliferation of titles, and it got pretty confusing from the consumer perspective."

TITLES OF STEEL

WarnerVision has issued three new "Buns Of Steel" titles and relaunched the six top-sellers under the new heading "Buns Of Steel Classic Series." All the titles will feature redesigned artwork on the packages.

For the new titles, Williams says, the company went with a hit-music-driven workout with varying degrees of difficulty by three instructors discovered via a nationwide search of fitness



The "Buns Of Steel" instructors

leaders. "We found out that consumers weren't motivated by celebrities. They wanted an effective workout, but more importantly they wanted to have fun," Williams says. "Buns Of Steel: Target Toning Workout," "Abs Of Steel: Target Toning Workout" and "Buns Of Steel: Total Fat Burner" carry a suggested retail price of \$9.95 each.

For the "Buns Of Steel Classic Series," WarnerVision culled the line's top performers, and both the new and reissued titles will get extensive marketing and promotion, including a direct-response television campaign,

advertising in national magazines and a significant publicity push. The titles also will include bounce-back coupons.

A key marketing feature for the "Buns Of Steel" line is a partnership with Gold's Gym that runs through 1998. Each title will include a certificate for a free two-week membership, a \$50 value, according to WarnerVision. Coupons for the videos will be distributed in Gold's Gym outlets, and there has been some discussion of including retailers in promotion opportunities, Williams says.

WarnerVision is offering display units and is working closely with retailers to maximize the category overall. "I think fitness is more of a year-round business. There are definitely periods of sales bumps, but it shouldn't be ignored the rest of the year. There are promotion activities that work," Williams says.

STEP TO IT

As a result of its new deal with Reebok, BMG Video is repackaging three of the Reebok step videos starring Gin Miller and dropping the price from \$19.98 to \$14.98. In addition, the company will release a new Reebok step title, "Intense Moves," also priced at \$14.98, and two new aerobic workouts, which will carry a \$19.98 suggested price. All six titles have a street date of Nov. 18.

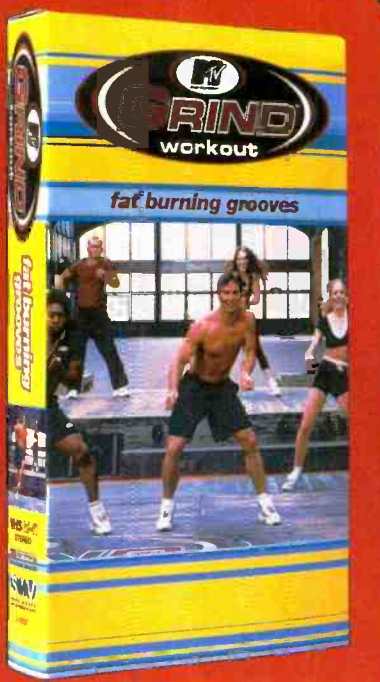
"We really see this as where the fitness market is going.

When consumers go to the health club, they have a variety of classes; we're trying to offer variety so they can re-create that at home," Kovner says. Marketing plans include advertising and publicity campaigns, and the new titles will contain a sweepstakes offer. Tie-ins with other Reebok products are still in the development stages.

Kovner says repackaging and repricing the new titles may revitalize the step category. "We wanted to create and establish a new look because, as we come out with new titles in the next few years, we felt the

Continued on page 66

It pumps, it sizzles, it sells!



Approx. 50 mins.
LV 49337

\$12.98



STRENGTH & FITNESS LV 49805 HIP HOP AEROBICS LV 49659 FITNESS WITH FLAVA LV 49796

Eric Nies hosts **Fat Burning Grooves**
 •The newest video from the multiplatinum selling MTV Grind Workout Series.
 •Featuring the hottest steps set to the latest beats.

Staying power!

The first two Grind workout videos were #1 and #2 on Billboard's Health and Fitness Charts for all of 1996. All previous Grind videos are currently in the top 5*.

Get ready!

\$14.98 →

MTV brings you a new level of challenge with **Advanced Workout**, intense total body training hosted by **fitness expert Keith Byard**, this is a serious workout for serious results and includes a special **30 minute yoga segment**.



Approx. 90 mins.
LV 49331



Both releases will be supported with national advertising on



*Source: Billboard, September 27, 1997

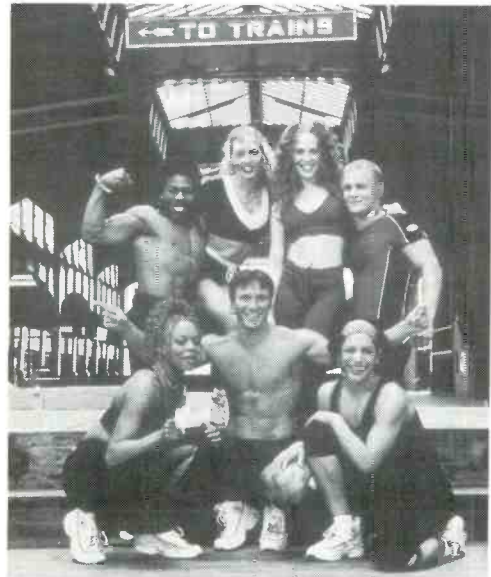
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SPECIAL INTEREST VIDEO

EXERCISING OPTIONS

Continued from page 64

brand needed to be freshened up a bit," she says of the four-year-old line.



"The Grind" crew

BMG Video also is coming out Nov. 18 with a new series called "The Firm Basics," which will retail for \$19.98. Marketing plans include a consumer-advertising campaign and possibly a bus ad campaign in the top 10 markets, which worked well for the company last year, according to Michelle

Fiddler, a director of marketing. A sweepstakes offer for a trip to the Firm's exercise studio in Charleston, S.C., will be included in every box.

Fiddler says they've seen a trend toward consumer preference for total-body workouts, and the new titles, "Sculpting With Weights," "Fat Burning Workout" and "Abs, Hips & Thighs Sculpting," are geared toward consumers looking for beginner and intermediate titles.

In terms of the market overall, Fiddler says, "If you treat exercise video as an adjunct category, then it almost becomes a self-fulfilling prophecy."

With 16 Firm titles available, Fiddler says offering consumers variety is important. "We have a really good track record, and we felt there was a certain part of the marketplace that wasn't being served. We created product to address that," she says.

THE DAILY GRIND

With much of the exercise video product geared toward the mid-to-upper demographics, Sony Music Video (SMV) and MTV are issuing the fourth title in the Grind series Oct. 21.

Continued on page 68

GETTING REAL

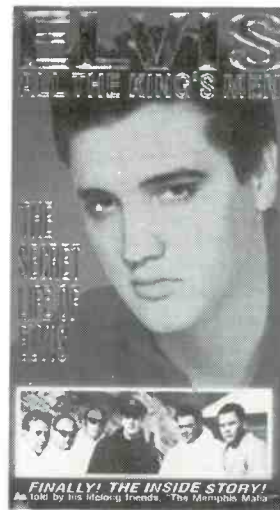
Continued from page 64

tie-ins, Olivieri says WinStar is not interested in the "me-too" phenomenon that has inundated retailers in recent months with treatments on Elvis Presley and Princess Diana. "We don't want to be involved in the general sense with anything that's a fad," he says. "We are interested in longer-term involvement."

IMMEDIATE GRATIFICATION

Distributing a combination of tapes that piggyback immediately onto a given event and those with longer legs is the modus operandi at MVP Home Entertainment, where president and CEO Philip Knowles says the "event-based" product comprises about 15% of the company's releases. Recent entries in that category include "North Hollywood Shootout," a chronicle of the standoff between police and perpetrators in the streets of a Los Angeles neighborhood, and an equally quick-turnaround treatise on the Heaven's Gate suicides. The company had a video chronicle of the life of Princess Diana out within weeks of her sudden death.

Although some might consider some of the MVP fare on the border of good taste, Knowles says MVP tries to stick with subject matters "with a positive message." The North Hollywood treatise, for example, would not have made the cut had any police or bystanders been seriously injured or



Gate" tapes "were exactly 'Gone With The Wind' productions," and both shipped high volumes initially and have not seen particularly strong shipments since. The company is spending considerably more money on the Diana tape, which Knowles expects will have a much longer shelf life.

PERENNIAL THEMES

Mike Currie, VP of sales at Real Entertainment, notes that because rushing a tape to retail often can mean a sacrifice in quality, he tends to look for titles with broader appeal than one event. "We try not to do reality that is time-sensitive," he says. "For 'Cops,' the voyeuristic video appeal will go on and on forever. There will always be a market for those titles."

Currie says Real passed on a two-video Diana box because, by the time it would have made it to market, there would have already been a stable of competitors. "There were so many people scrambling for Di product, and you have a somewhat volatile consumer market. The first two or three tapes are what's going to sell, and if you can't be out immediately, it's not a battle worth fighting," he says.

"The key is to have a really good quality production, because those products will have a longer shelf life," Currie adds. "And I also base a lot of the dates on when I feel the dollars are going to be there to make the release worthwhile." For example, Real Entertainment recently decided

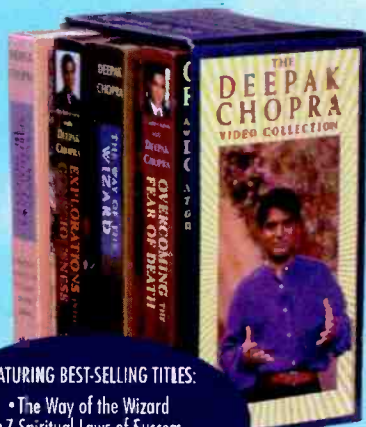
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A Unapix Entertainment company.

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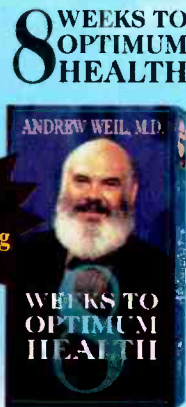
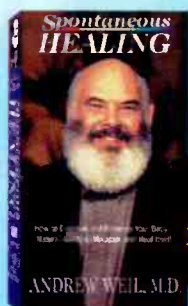


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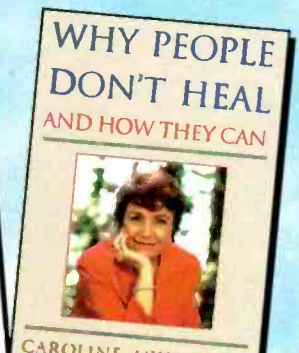
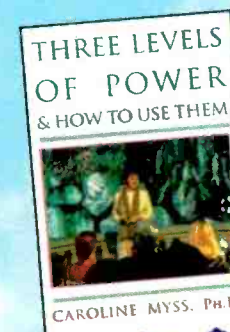
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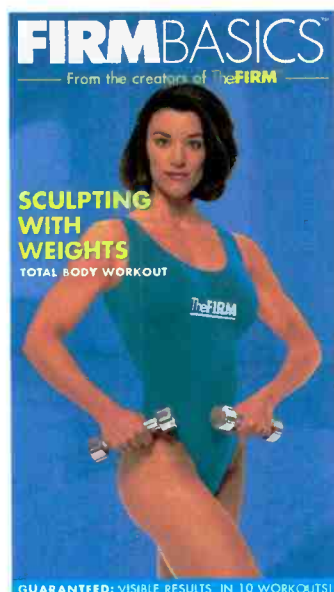
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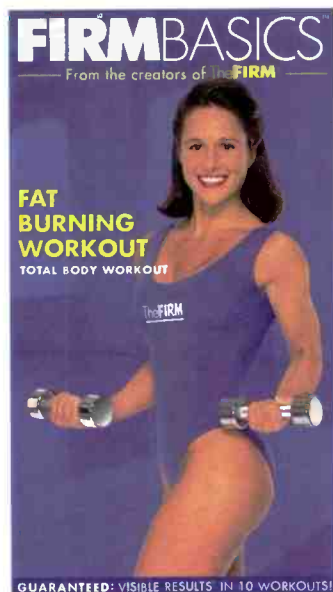
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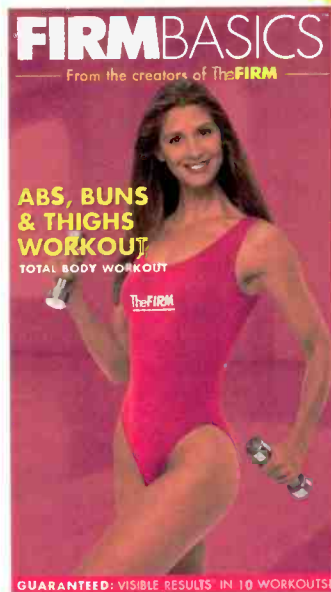
ALL
\$19.98
SRP



**Sculpting with Weights
Total Body Workout**
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Approx. 60 min.



**Fat Burning
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**Abs, Buns & Thighs
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Strong marketing support through the
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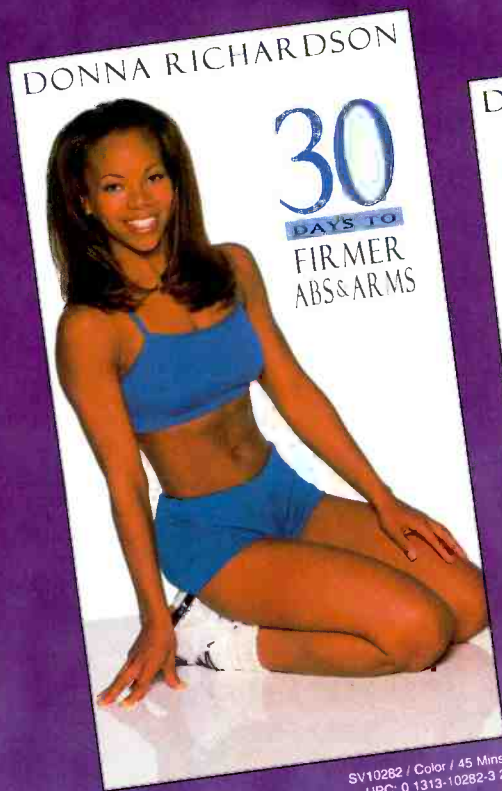
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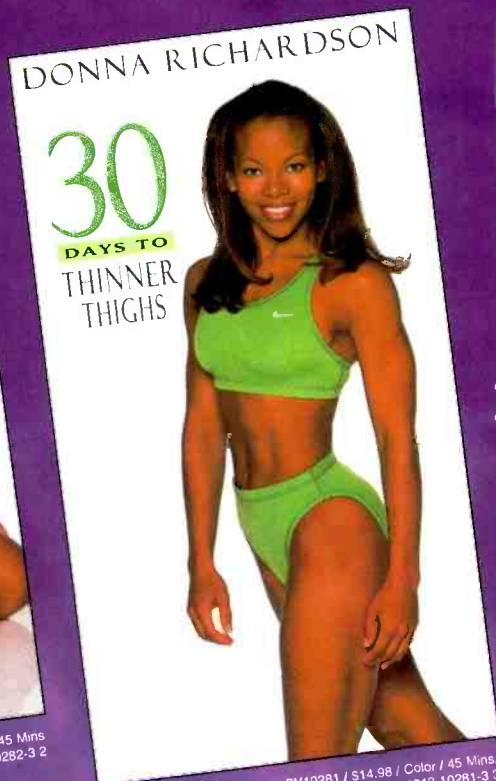
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"Workout Right with Crystal Light" Spa Sweepstakes
\$250,000 radio ad campaign
\$3 Rebate on Donna videos
In-store display and circular ads
- Free Heart-Healthy Recipe Insert
- Year-round P.R. Campaign

DONNA'S ADVERTISING SCHEDULE						
Publication	January	February	March	April	May	June
Condé Nast Sports For Women						
Self						
Self Fitness Special						
Fitness						
Essence						
Heart & Soul						
Beauty Handbook						
Fit						
Shape						



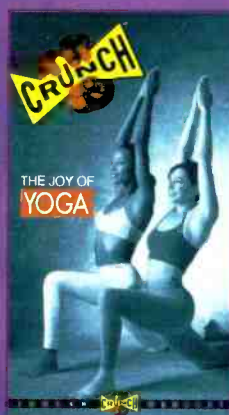
Six New CRUNCH Workouts for Every Body

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\$250,000 radio ad campaign
\$3 Rebate on CRUNCH videos
In-store display and circular ads
- Year-round P.R. Campaign

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SV10283 / \$9.99 / Color / 35 Mins.
UPC 0 1313-10283-3 1



SV10174 / \$9.99 / Color / 35 Mins.
UPC 0 1313-10174-3 4



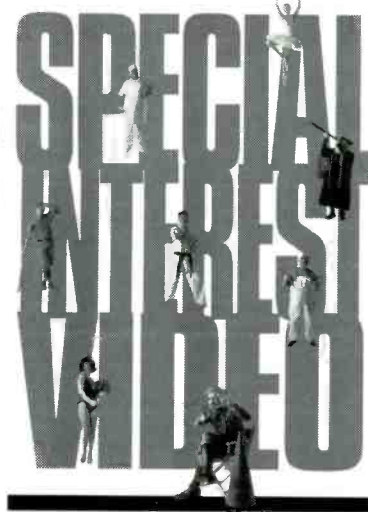
SV10031 / \$14.98 / Color / 57 Mins.
UPC 0 1313-10031-3 0



SV10030 / \$14.98 / Color / 57 Mins.
UPC 0 1313-10030-3 1



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EXERCISING OPTIONS

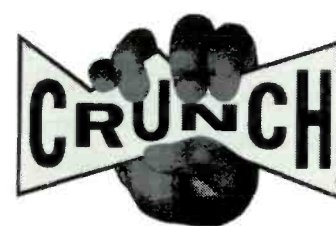
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Priced at \$12.98, "The Grind Workout: Fat Burning Grooves" features dance music and popular host Eric Nies, who will make appearances at a number of health expo shows this year. Last year, Nies did a 20-city in-store promotional tour, and a similar plan is under consideration, according to Alex Beeman, SMV's senior director of marketing.

As part of the Grind franchise, Tommy Boy Records is issuing a music CD that will include an insert for the video, and Active Apparel is launching a clothing line. A promotion with a teen magazine is in the works, Beeman says, though details have not been finalized. SMV and MTV also have created a new exercise video, "Advanced Workout: Total Body Training With Keith Byard," which is due Oct. 21. "Advanced Workout" features rock and alternative music, and the workout is more traditional than the dance-oriented Grind series. It's aimed at the intermediate and advanced fitness fans and runs 90 minutes, including a 30-minute yoga session. "The Grind has done so well that we're taking a shot at a very different kind of workout to reach the MTV audience," Beeman says.

Both titles will receive exposure on MTV, though Beeman hopes "Advanced Workout" as a "back-to-basics" title will also appeal to older audiences. With a different target audience and greater distribution to music retailers, SMV has not fallen prey to the vagaries of the market in recent years, but the principles for success in the current market are the same, Beeman says.

"It's a combination of everything: the association with MTV—which of course is a favorite among young people—as well as Sony Music, in terms of delivering the latest, hottest music. But the workout itself is very high-quality, and consumers really get their money's worth."



FEELING THE CRUNCH

Anchor Bay Entertainment is adding to its 60-plus titles on the market with two new Donna Richardson titles, "30 Days to Firmer Abs & Arms" and "30 Days to Thinner Thighs." Promotion plans include the

Continued on page 72

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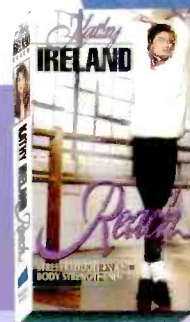
ABSOLUTELY FIT
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\$14.99 (#6549)



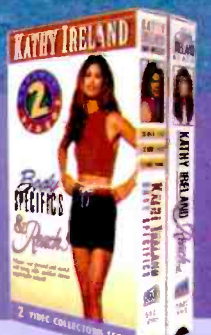
TOTAL FITNESS
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SPECIAL INTEREST VIDEO

YEAR-TO-DATE CHARTS OF SPECIAL INTEREST

The chart recaps in this Spotlight use the same methodology used to calculate Billboard's Year In Video chart and offer a year-to-date preview of how the Health & Fitness and Recreational Sports categories are shaking out thus far. The top-20 titles list comes from non-theatrical titles on the Top Video Sales chart.

Titles are awarded points for every week they appear on our charts based on an inverse point system, which is determined by the rank each title holds each week. The Top Video Sales chart runs every week, while the Health & Fitness and Recreational Sports charts print bi-weekly. Points for this Spotlight's lists were calculated starting with the Dec. 9, 1996, issue, through the Sept. 27 issue.

The recaps were prepared by video charts manager Marc Zubatkin with assistance from Anthony Colombo and Michael Cusson.



"Riverdance—The Show"



"The Firm"

TOP 20 SPECIAL INTEREST VIDEOS

Pos. TITLE Distributor

- 1 RIVERDANCE—THE SHOW** Columbia TriStar Home Video
- 2 LORD OF THE DANCE** PolyGram Video
- 3 PLAYBOY'S VOLUPTUOUS VIXENS** Universal Music Video Distribution
- 4 311: ENLARGED TO SHOW DETAIL** PolyGram Video
- 5 FUN AND FANCY FREE** Walt Disney Home Video
- 6 PLAYBOY CELEBRITY CENTERFOLD: SHANNON TWEED** Universal Music Video Distribution
- 7 AB FAB: THE LAST SHOUT** PolyGram Video
- 8 I'M BOUT IT** Priority Video
- 9 COPS: TOO HOT FOR TV!** MVP Home Entertainment
- 10 FARRAH FAWCETT: ALL OF ME** Universal Music Video Distribution
- 11 PLAYBOY'S SPRING BREAK** Universal Music Video Distribution
- 12 PLAYBOY: 1997 PLAYMATE OF THE YEAR** Universal Music Video Distribution
- 13 SPAWN** Warner Home Video
- 14 THE WALLACE AND GROMIT GIFT SET** FoxVideo
- 15 WALLACE AND GROMIT: A CLOSE SHAVE** FoxVideo
- 16 THUG IMMORTAL—TUPAC SHAKUR STORY** Xenon Entertainment
- 17 ALANIS MORISSETTE: JAGGED LITTLE PILL, LIVE** Warner Reprise Video
- 18 THE ROLLING STONES ROCK & ROLL CIRCUS** ABKCO Video
- 19 HONEY, WE SHRUNK OURSELVES** Buena Vista Home Video
- 20 PLAYBOY'S TWINS & SISTERS TOO** Universal Music Video Distribution

TOP HEALTH AND FITNESS VIDEOS

Pos. TITLE Distributor

- 1 THE FIRM: ABS, HIPS & THIGHS SCULPTING** BMG Video
- 2 THE FIRM: AEROBIC INTERVAL**



"Michael Jordan: Above & Beyond"

- 3 CRUNCH: FAT BLASTER PLUS** Anchor Bay Entertainment
- 4 THE FIRM: COMPLETE AEROBIC WEIGHT TRAINING** BMG Video
- 5 THE GRIND WORKOUT: FITNESS WITH FLAVA** Sony Music Video
- 6 THE FIRM: TIME CRUNCH WORKOUT** BMG Video
- 7 THE FIRM: LOWER BODY SCULPTING** BMG Video
- 8 THE GRIND WORKOUT HIP-HOP AEROBICS** Sony Music Video
- 9 THE FIRM: BODY SCULPTING BASICS** BMG Video
- 10 THE FIRM: FIRM CARDIO** BMG Video

TOP RECREATIONAL SPORTS VIDEOS

Pos. TITLE Distributor

- 1 MICHAEL JORDAN: ABOVE & BEYOND** FoxVideo (CBS/Fox)
- 2 THIS WEEK IN BASEBALL: 20 YEARS OF UNFORGETTABLE PLAYS & BLOOPERS** Orion Home Video
- 3 THE 1996 WORLD SERIES VIDEO** Orion Home Video
- 4 MICHAEL JORDAN: COME FLY WITH ME** FoxVideo (CBS/Fox)
- 5 MICHAEL JORDAN: AIR TIME** FoxVideo (CBS/Fox)
- 6 NBA AT 50** FoxVideo (CBS/Fox)
- 7 MICHAEL JORDAN'S PLAYGROUND** FoxVideo (CBS/Fox)
- 8 MIKE TYSON: THE INSIDE STORY** MPI Home Video
- 9 DALLAS COWBOYS: SUPER BOWL XXX CHAMPIONS** PolyGram Video
- 10 SUPER SLUGGERS** Orion Home Video

Computer Animation Reaches A Growing Niche

Geared Toward Music Or Meditation, Videos Draw On Special Effects

BY EILEEN FITZPATRICK

While business titans like Bill Gates are busy trying to figure out how to supercharge home computers to process information, filmmakers are taking advantage of the new technology advancements to create unique computer animation that is slowly finding its way to home video.

"With a \$5,000 investment in software, you can generate great 3-D animation," says Manga Entertainment president and CEO Marvin Gleicher. "The accessibility of software has enabled artists who couldn't afford the equipment to be more creative."

Manga, which has made a name for itself in the Japanimation market, recently spun off an animated-shorts division. The new unit's goal is to scan the globe for animation product and distribute it to the general public. Its first acquisition, "General Chaos: Uncensored Animation," will have a limited theatrical run in November, followed by a home-video release.

"By establishing the animated-shorts division, we're giving exposure to artists who normally wouldn't get any," says Gleicher, "and at the same time creating a niche market for them."

Until recently, this niche market was dominated by "Mind's Eye," a four-part series that was released in 1991 and has cumulatively sold 1.5 million units. The first "Mind's Eye" is distributed by Miramar, but five other titles in the series are distributed by Sony Music Video, which picked up the rights 18 months ago. A new title in the series is due out in the fall of 1998.

"The audience is a broad spectrum of creative people who use it as a resource," says Steve Churchill, president of Odyssey Productions, which produces "Mind's Eye." "But the rate at which it is selling indicates that the product is going beyond computer-animation aficionados."

"Every studio is looking for new sell-through categories," says Sony Wonder senior VP of marketing Wendy Moss, who oversees "Mind's Eye" and other SMV computer-animation product. "This is collectors' product because its fans don't buy just one tape, and the audience is broadening."

Moss says she first recognized the potential of computer-animation product when she was an executive at

laser disc distributor Image Entertainment. "When I was at Image, the numbers were huge, which really astounded me," she says. Although she didn't recall exact figures, she says cumulative sales were well into the six figures.

WinStar Home Entertainment label. Miramar, which is still committed to the category, just released "TelevOid," featuring music from Queensrÿche's Scott Rockenfield and rapper Sir Mix-A-Lot. The title is available through Miramar's distribution partner, Unapix Entertainment.

Like many computer-animated videos, Fox Lorber's "Planetary Traveler" boasts spectacular 3-D visual environments to take the viewer on a dreamlike journey. The video was created entirely on a desktop computer by downloading images over the Internet from various contributors. The program was produced and directed by Jan C. Nickman, who

also directed "Mind's Eye." The title will be getting retail support from 420 Suncoast Motion Picture Co. stores, which will air the program on store monitors. Best Buy also has committed to front-of-the-store positioning for the title. "The program lends itself to in-store play," says Fox Lorber VP of sales Dan Gurlitz. "If you watch for 15 minutes, you're gripped by it."

Many suppliers add that computer-animation product is sold into retailers such as The Nature Company, Natural Wonders, computer stores and other non-video specialty stores.

"I don't know if computer animation is a new trend in the market, but consumers are very interested in this product," says Gurlitz. "But retailers don't earmark sections in their stores for computer animation."

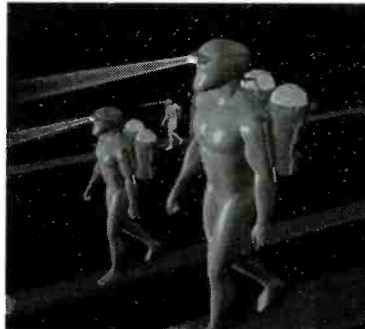
Fox Lorber president Michael Olivieri agrees that it's a bit early to say computer animation is a retail or consumer trend. "If 'Planetary Traveler' is a big hit, that would be terrific, but we're not launching a computer-animation division."

The growth of the Internet, bigger and better computers arriving in stores every few months, and DVD delivering superior quality are sure to fuel interest.

"The trend is toward animation in general, whether its 'Toy Story,' Japanimation or 'Planetary Traveler,'" says Gurlitz. "This product is for the techno fan." ■



"Planetary Traveler"



"The Mind's Eye"

THE MUSIC IN IT

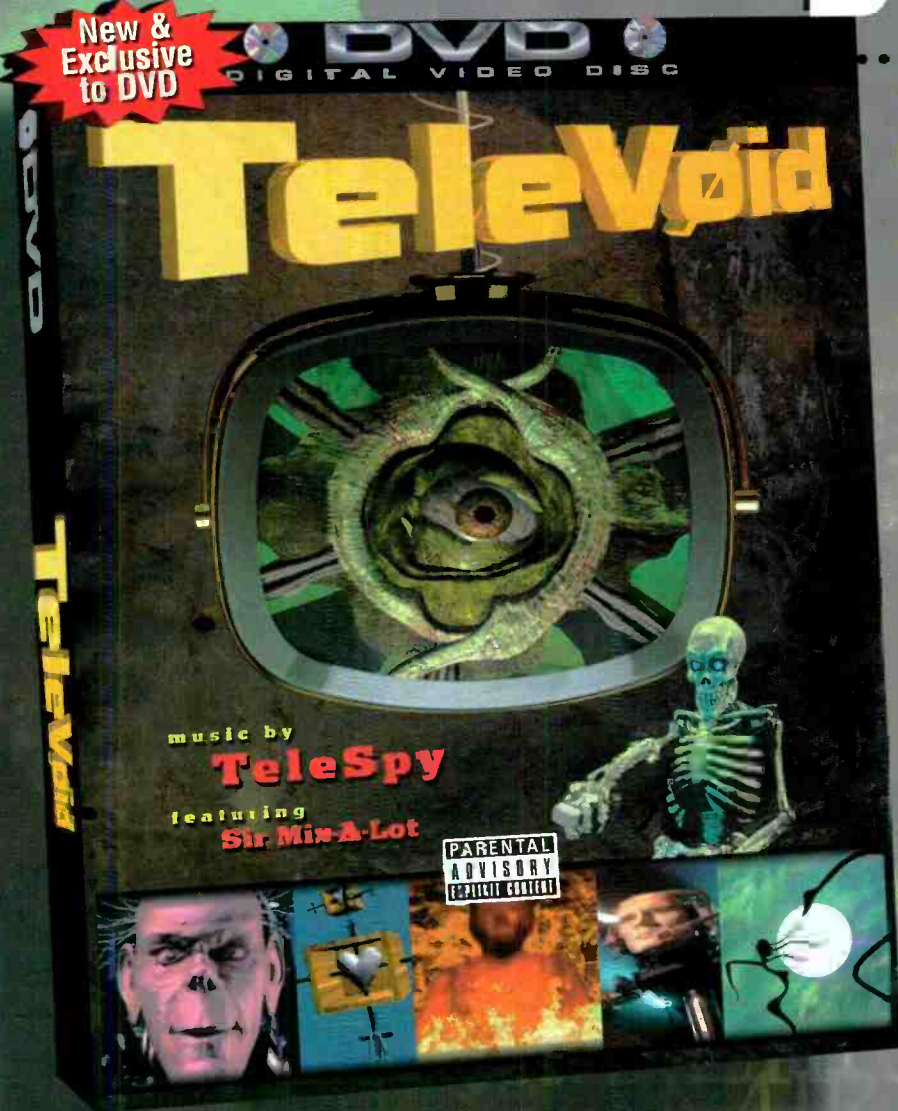
Another selling point is music, Moss says. "Animation is not all ink and paint; many products incorporate music into the whole package."

For example, "Odyssey Into The Mind's Eye," which SMV released in September, features an original score by Kansas founder and guitarist Kerry Livgren.

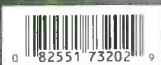
Sony also has branded "Liquid Television," under the MTV video line. The videos are a compilation of animated shorts taken from the MTV series of the same name, which aired on the network in the early '90s.

Fox Lorber Associates is touting the soundtrack for "Planetary Traveler," which was scored by Grammy-nominated composer and former member of Tangerine Dream Paul Haslinger. The company will release the title—its first entry into the computer-animation category—via its

Your Customers Deserve DVD!



item#7320

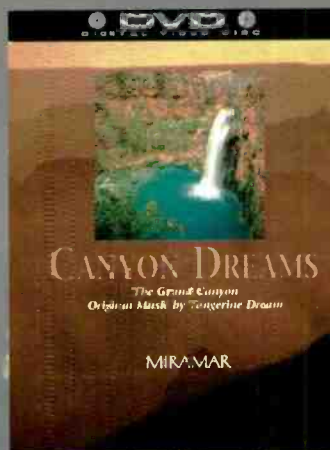


This unprecedented animated exposé of TV's negative spin features a hard hitting score from Scott Rockenfield and Sir Mix-A-Lot.

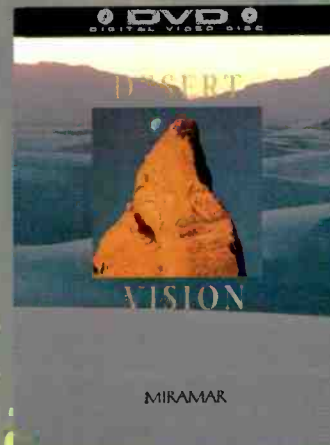
- From the director of the multi-platinum, award-winning *Mind's Eye* series.
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Breathtaking cinematography set to the scores of new age artists PHILIP GLASS, TANGERINE DREAM and MICHAEL STEARNS

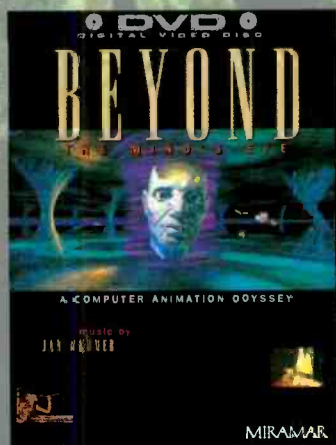
- Chronos was filmed in 70mm for IMAX and OMNIMAX, the world's largest format
- All titles feature wall-to-wall special effects for unbeatable in-store demonstrations, boosting sales phenomenally
- DVD is the ideal format for these instrumental musicians and daring cinematographers



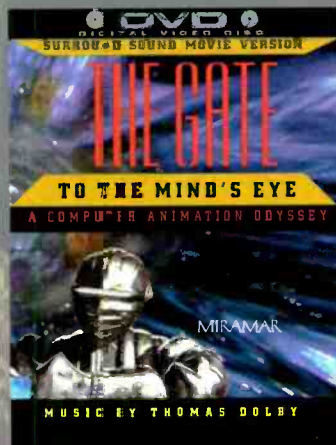
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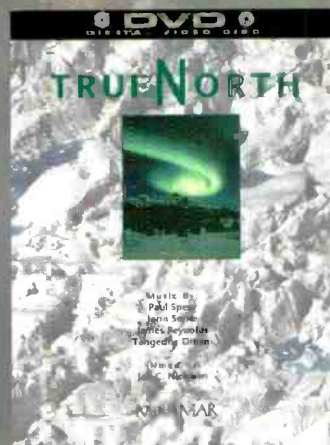
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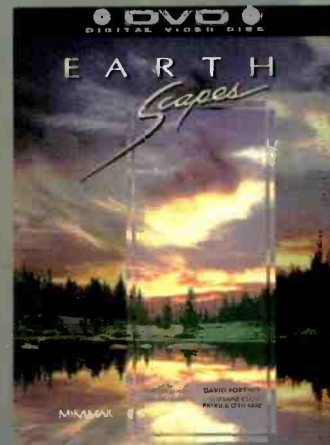
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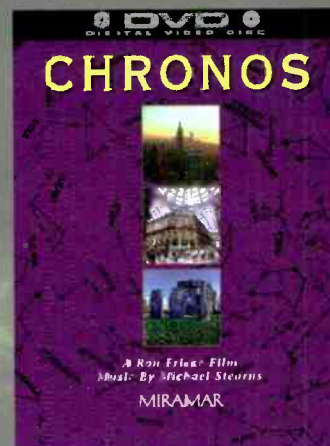


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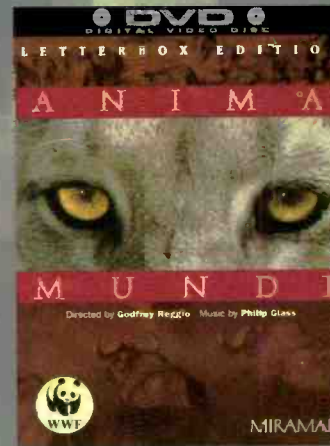
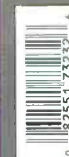


The Mind's Eye Series: #1 selling computer animated music video collection of all time

- Features GRAMMY Award winner Jan Hammer and four time GRAMMY nominee Thomas Dolby
- Video and laser sales totaled over 500,000 units



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item#7313



DVD the next generation...

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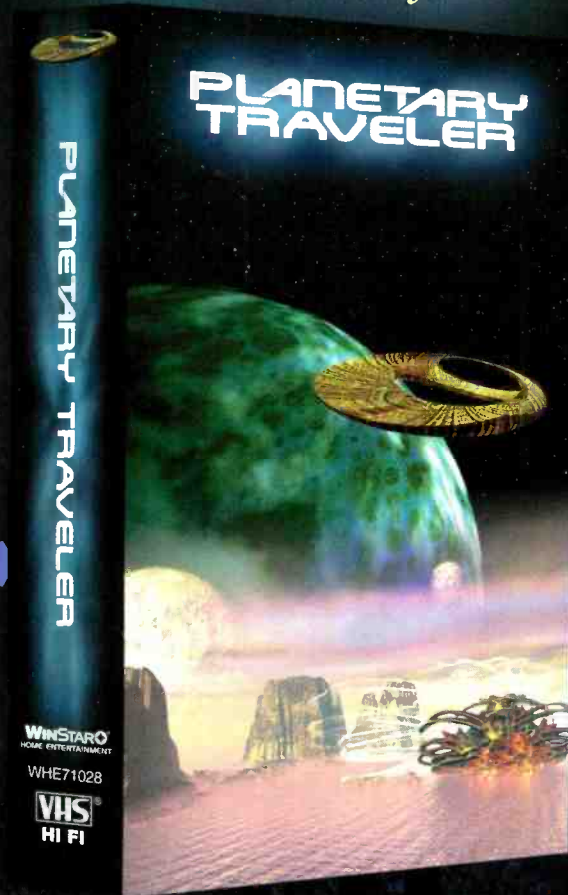
PLANETARY TRAVELER

THIS IS ONE TRIP YOU DON'T WANT TO MISS

From Jan C. Nickman,
Creator of the Original
"The Mind's Eye"

"I am Sumoc, last of the Phleig,
The Planetary Travelers..."

With these words begins the ultimate quest of a mysterious alien race. Their visual flight logs unfold in a mesmerizing display of nature's art on a cosmic scale. Spectacular planetary landscapes overwhelm the senses in an unparalleled fusion of computer animation and originally scored music.



"A feature production that's truly of the 21st century... the fluid landscapes demonstrate state-of-the-art digital computer effects that will mesmerize..."

Catherine Applefeld Olson
Billboard Magazine

Order Date: **September 5, 1997**

Street Date: **September 26, 1997**

Suggested Retail Price: **\$19.98**

Catalog Number: **WHE71028**

ISBN: **1-57252-134-1**

UPC: **7-20917-10283-2**

KEY SELLING POINTS

- *Planetary Traveler* is the brainchild of two-time Emmy® award winning director/producer Jan C. Nickman. His ground breaking projects include the multi-platinum computer animated video hit *The Mind's Eye!*
- The brilliant original musical score was created by Grammy nominated composer Paul Haslinger, formerly of Tangerine Dream.
- A revolutionary production... This breathtaking production triumphs as the first full-length program ever produced entirely on desktop computers.

MARKETING SUPPORT

- A massive publicity blitz in print and television. Your customers can't miss the news about *Planetary Traveler*.
- Television advertising: 30 second spots will air after street date on The Sci-Fi Channel, ESPN2, Fox Sports Net, and The Travel Channel.
- You and your customers can visit the *Planetary Traveler* website for more background and additional product information. Take a look— the address is <http://www.thirdplanet-inc.com>.
- *Planetary Traveler* shelf-talkers available for in-store promotion.
- *Planetary Traveler* Mini-Posters are available.

INSIDE EVERY VIDEO IS A MAIL-IN CARD FOR A FREE \$5 PHONE CARD FROM WINSTAR HOME ENTERTAINMENT.

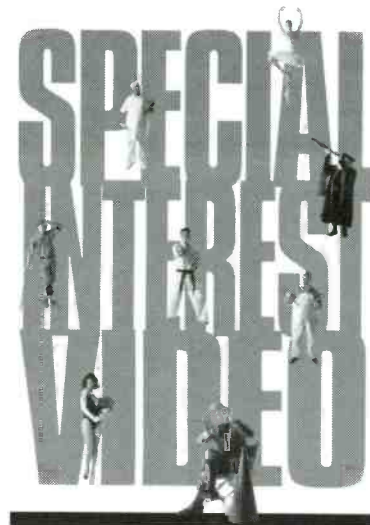
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EXERCISING OPTIONS

Continued from page 68

"Workout Right With Crystal Light" spa sweepstakes, a rebate offer, extensive print and radio ad campaigns, a five-city tour for Richardson and cross-promotion with her new book.

Also part of the Crystal Light sweepstakes are the six new titles in Anchor Bay's "Crunch" fitness series. In addition, the titles will be promoted through advertising and on the "Crunch Fitness" exercise show on ESPN2. The Crunch brand franchise includes gyms, a widely distributed line of apparel, books, music, personal-care products and footwear, which will launch in 1998.

A METHOD OF SUCCESS

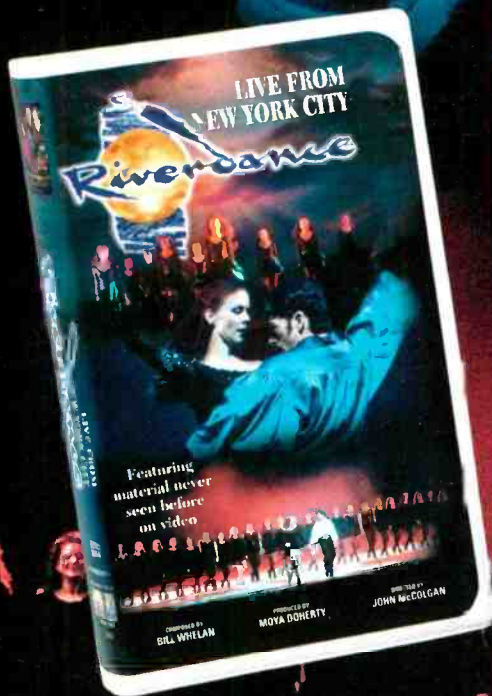
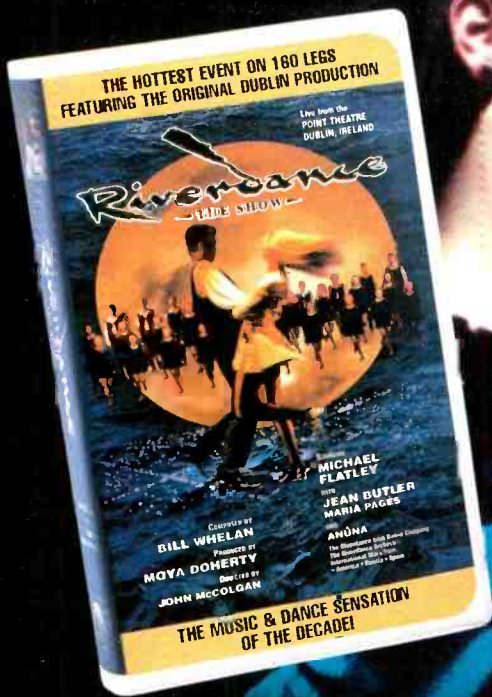
Parade Video is continuing its successful line of Denise Austin tapes, including the new "Hit The Spot Gold Series." The three-tape series fea-



tures advanced workouts that build on the original "Hit The Spot" strategy. In addition to her regular television exposure via her shows on ESPN and Lifetime Television, Austin will make monthly appearances on QVC. She also has two "XtraLite" workout tapes and a line of sports- and footwear. In the first quarter, she will be offering a line of exercise equipment and publishing her third book. Tie-ins include promotions with Equal sweetener product and the Florida Department of Citrus.

Also from Parade are several new installments in "The Method" line of workout tapes. One reason the Method has been so successful is word of mouth," says Gary Korb, director of public relations for Parade parent, PPI Entertainment Group. "You can put out celebrity videos, but name alone is not going to sell them. If it's not a quality workout, people will get wise." ■

Riverdance



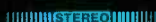
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An all-new recording of 'Riverdance' with electrifying new performances never before seen on home video.

Tyrone Productions presents "Riverdance: Live from New York City" Starring Jean Butler Colin Dunne Maria Pagés Tarik Winston Eileen Ivers Daniel B. Wooten Ivan Thomas The Riverdance Irish Dance Troupe The Riverdance Orchestra The Riverdance Singers The Moscow Folk Ballet Co. Ccmposer Bill Whelan Producer Moya Doherty Director John McColgan

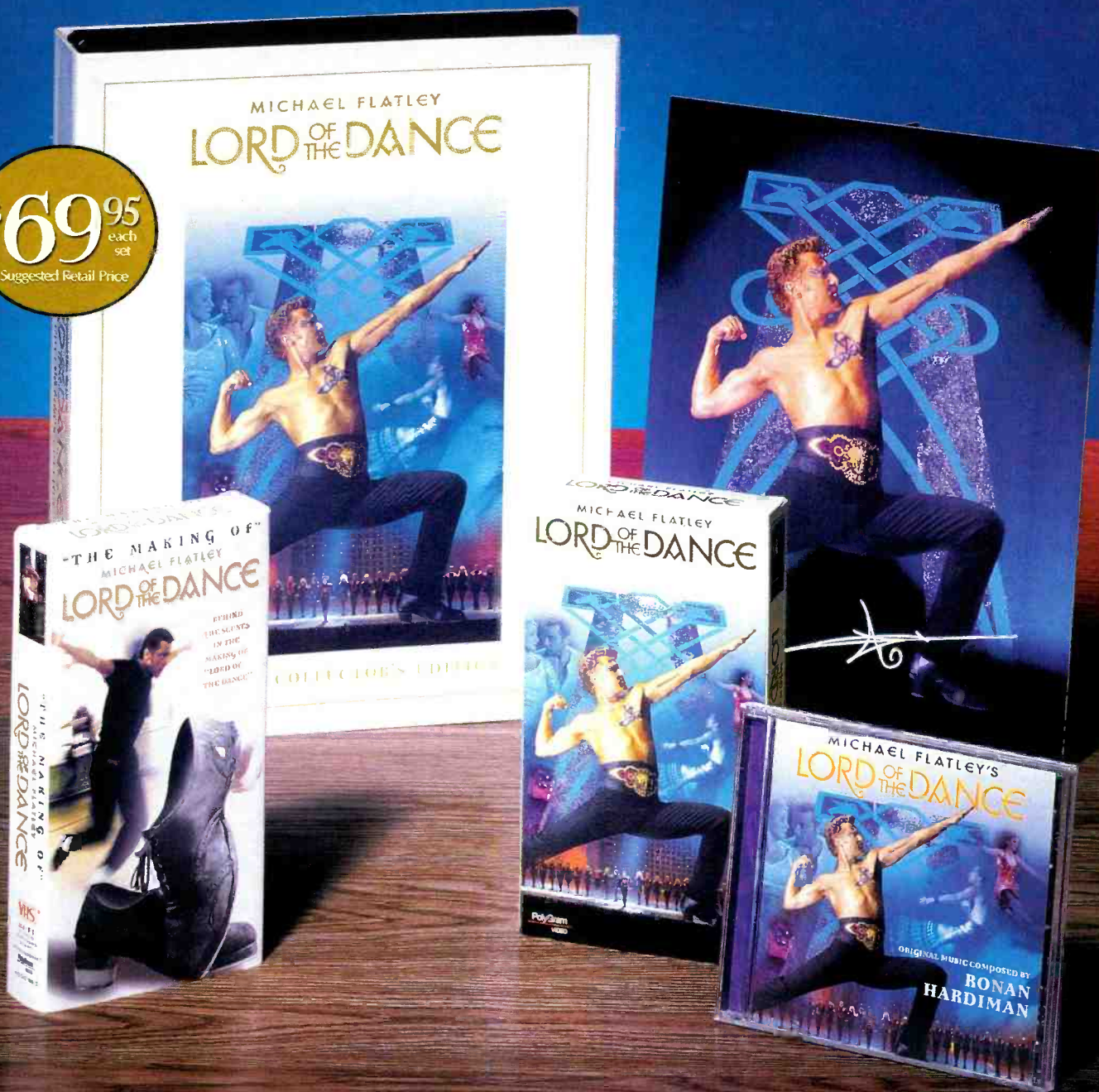


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each set
Suggested Retail Price



With millions of copies sold worldwide, "Lord of the Dance" is one of the most successful home videos in entertainment history. PolyGram Video now introduces a special limited collector's edition of "Lord of the Dance" that's sure to sell as spectacularly as the program's reviews.

- Sold Out US Tour continues throughout the USA.
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- Set releases in time for the holiday selling season.

**AVAILABLE IN STORES
NOVEMBER 25, 1997**

- Set will be promoted in holiday gift guide ads in People, Entertainment Weekly, New York Magazine, LA Magazine, Chicago Magazine and USA Weekend.

Packaged beautifully in custom made book-style case featuring foil stamping and four color art.

The set contains:

The Making of Lord of the Dance (45 minutes)

Full-length concert program

CD Soundtrack from Philips

8 x 10 tour poster reproduction with Michael Flatley autograph mounted on an easel back board

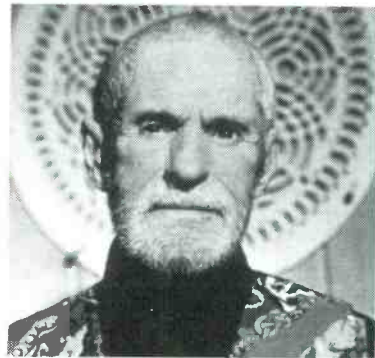
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POLYGRAM VIDEO
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GETTING REAL

Continued from page 66

to push back the release of the second and third in its five-part Elvis Presley series from the last week in September to the first week of October. "Instead of getting the last scraps of what's left over in September, we can go in fresh a week later," he says.



"Timothy Leary's Last Trip"

THE PBS PULSE

For companies like Warner Home Video, which distributes the PBS line, keeping a finger on the pulse of more general categories of interest tends to generate the best returns. "We work very closely on a daily basis with the people at PBS Home Video to see exactly what different types of programming will be airing on stations over the course of the next year to 18 months," says Amy Beth Chamberlin, Warner marketing manager for special interest video. "That doesn't give us a great opportunity to capitalize on what happens in the news each week, but it provides a great overview of what types of programming we know we will have access to."

The success of the recent spate of PBS videos detailing various corners of space exploration, for example, was a combination of smart marketing and plain old luck. Chamberlin says Warner had planned to release the tapes to coincide with the 40th anniversary of NASA, but it was not expecting the overflow of interest generated by the Pathfinder mission to Mars. "The anniversary could have been a benign and quiet event, but then Pathfinder landed, and all of a sudden we were in the middle of a real media blitz," she says.

In a time when lines are increasingly blurring on retail shelves between straight-ahead documentaries and reality programming, it is strong brand awareness that keeps sales steady, Chamberlin says. "People know what PBS stands for," she explains. "In the end, that will separate the opportunistic companies that take advantage of what's happening in the news from something meant to be kept on the bookshelf." ■



Flying High With Travolta. Members of the U.S. Navy's premier flight exhibition team, the Blue Angels, were on the ground long enough during an appearance in Seattle to receive a commemorative video from Michelle Faurot, president of U.S. News New Vision. Unapix/Miramar distributes "America's Flying Aces: The Blue Angels 50th Anniversary," a one-hour documentary narrated by aviation buff John Travolta. The title is the latest addition to the company's nontheatrical line.

Newcomers Enter Supplier Fold Four Cos. Seeking A Niche In Vendor Market

■ BY ANNE SHERBER

NEW YORK—It appears that in the video business, at least, hope really does spring eternal.

Even as Republic Home Entertainment was announcing the close of its rental business, making it the most recent casualty in what most people view as a diminished landscape, newcomers figure there's no harm in trying. In the past year, at least four companies have tried establishing themselves as program vendors.

Rated Gee!, Bowe Home Video, and 1130 Entertainment are brand-new.

GRB Entertainment, already a primary supplier to the Learning and Discovery cable channels, has just established a video division, charged with releasing more than 200 hours of "education" programming in its library.

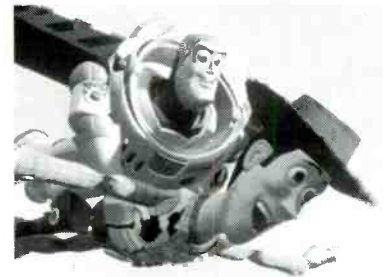
It was the next logical step for 10-year-old GRB in Los Angeles, according to founder Gary Benz, who expects to make the great leap from cable to video early next year. Selections will be chosen from three GRB on-air series, "Movie Magic," "World Of Wonder," and "Earth's Fury."

Benz says the company will take a cue from other suppliers releasing television product on cassette. GRB will reconfigure series episodes, linking segments from different programs by theme. GRB isn't discounting the rental market, but Benz has started by contacting mass merchants, which are most comfortable with titles priced no higher than \$15.

GRB is also in discussions with several advertisers who buy time on Benz-produced programming when it airs on cable. "We are talking with the advertisers already involved in our programs to give them the opportunity to perhaps get their brand on the video box, or on a 30-second ad at the top of the tape, or to be involved in the promotion," he says.

"They support us weekly in a big way. By making a further investment, they can extend the value of their advertising in a way that will stay with the shows forever."

1130 Entertainment's Herb Dorfman, former president of Orion Home Video, has taken a cue from predecessors, big and small, that have stepped



GRB Entertainment's "Mega Movie Magic," first broadcast on the Disney Channel, takes kids behind the scenes of the production of "Toy Story."

Disney To Build On Its Sell-Through Dominance; Columbia Eyes Some Gain

ALTERED STATES: The old order changeth. Sell-through king Disney still lords it over everyone else, only the gap between this have and the Hollywood have-nots likely will be wider than it's been in a while by the end of first-quarter 1998.

Disney, from all appearances, is taking advantage of the fact that the direct-to-sell-through well has run dry for Warner Home Video and 20th Century Fox Home Entertainment. The Mouse Factory just issued a press book that lays out the release schedule through next March. It's no stronger than in previous years, but it's definitely stronger than the pretenders to the throne can muster. Warner and Fox have been Nos. 2 and 3, respectively, in the Billboard rankings since 1995. Both figured to move up.

Instead, they should guard their rear because neither benefited from the summer box office. The parent studios did not present their home video divisions with a movie guaranteed to deliver 8 million-10 million cassettes. In contrast, look what Columbia TriStar Home Video has received.

Columbia, which grouched that we overrated its sell-through competition last year, will enjoy the fruits of three potent releases, "Men In Black," "My Best Friend's Wedding," and "Air Force One." Sales of the first two should hoist the studio a couple of notches above its 1996 fifth-place finish (Billboard, Jan. 11). The third will be a presidential takeoff for 1998. For Columbia, it's 180 degrees in the other direction, away from rental.

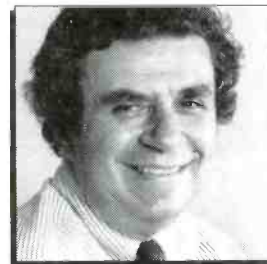
Forever the laggard of sell-through, the studio is aggressively pursuing sales, occasionally with titles that never would have qualified before. In the old days, "Buddy," the movie about a baby gorilla raised by an eccentric socialite that grossed \$11 million, would have been rental fodder. Now "Buddy" will carry a \$14.95 minimum advertised price when it streets in January. Limited theatrical exposure—a couple of weeks on a handful of screens—once gave B movies a rental sheen. Columbia took that approach with "Aaron's Magic Village," an animated adaptation of Isaac Bashevis Singer's children's stories, before releasing it at \$19.95 suggested list. (Warner treated a boy-and-his-dog feature, "Shiloh," similarly and moved 2.5 million-3 million copies.)

Columbia's rise is only one aspect of sell-through's altered state. Some players are pulling back rather than face the bruising competition for shelf space. Hearst Magazines is taking greater advantage of its brand-name product, according to senior VP David Graff, who adds that the roster of company-produced titles is fading to "zero." Home video, Graff adds, "is just another form of syndica-

tion. We've changed our way of doing business."

Perhaps the biggest casualty is GoodTimes Home Video, which grew to a \$400 million-\$500 million venture on the strength of sell-through, including catalog licensed from Columbia and Universal. Focusing instead on books and interactive programs, GoodTimes is part of a changing market we'll examine further next issue.

AMBLIN' OUT: You win some, you lose some. Universal Studios Home Video licensed 50 catalog titles to Image Entertainment for DVD release. Image has an exclusive to manufacture and distribute six in late November ("Andromeda Strain," "Cat People," "Double Indemnity," "Duck Soup," "Radioland Murders," and "Tales From The Crypt: Bordello Of Blood") and nine on Dec. 3, Dec. 10, and Dec. 17 ("Meaning Of Life," "Slaughterhouse 5," "Ghost Story," "Silent Running," "I'm No



by Seth Goldstein

Angel," "Fahrenheit 451," "Weird Science," "Tales From The Crypt: Demon Knight," and "They Live").

However, Amblin Entertainment's decision to pull five titles that had been announced in July has forced Universal to rejigger its DVD start-up schedule. Placed on indefinite hold are "Jurassic Park," "Back To The Future," "The Flintstones," "Casper," and "The Land Before Time." Universal's replacements are "Sudden Death," "Backdraft," and the dual-layer "Waterworld," due Dec. 9 with "The River Wild."

Elsewhere in DVD, MGM Entertainment delivered eight more titles Sept. 30, "The Black Stallion," "Cyborg," "Cat On A Hot Tin Roof," "Dark Victory," "Jezebel," "National Velvet," "Rocky II," and "Rocky IV." Meanwhile, on the triple-X front: "Bad Wives," from Vivid Interactive, which it immodestly hails as "the greatest adult film ever made."

TIME & PLACE: The International Recording Media Assn. (ITA) has scheduled its annual Update Seminar for Dec. 9 at the Sheraton New York. It's a new time and venue for the meeting, previously held Thanksgiving week at the Plaza. BMG Distribution president Pete Jones will deliver the keynote, "Changing Patterns Of Entertainment Delivery." Some of the other presenters are familiar ITA faces: Cambridge Associates' Richard Kelly on prerecorded video and Allied Digital Technologies' Brian Wilson on video duplication. For further information, contact ITA at 908-279-1700; the cost to members is \$250 and to nonmembers, \$300. ITA's annual conference will be held March 18-22, 1998, at the Ritz Carlton in Dana Point, Calif.

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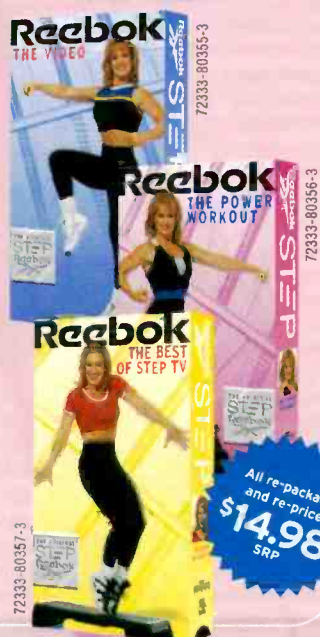
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WITH GIN MILLER, PETRA KOLBER OR LISA GAYLORO



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Billboard®

OCTOBER 18, 1997

Top Video Sales™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Label Distributing Label, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
				★ ★ ★ No. 1 ★ ★ ★				
1	2	136	SLEEPING BEAUTY ◆	Walt Disney Home Video 9511	Animated	1959	G	26.99
2	1	81	STAR WARS TRILOGY-SPECIAL EDITION	FoxVideo 0609	Mark Hamill Harrison Ford	1997	PG	49.98
3	3	5	THE FIRST WIVES CLUB	Paramount Home Video 326123	Diane Keaton Goldie Hawn	1996	PG	14.95
4	4	8	SPAWN	HBO Home Video Warner Home Video 91425	Animated	1997	NR	22.97
5	5	8	FARRAH FAWCETT: ALL OF ME	Playboy Home Video Universal Music Video Dist. PBV0812	Farrah Fawcett	1997	NR	19.98
6	7	3	CASPER, A SPIRITED BEGINNING	FoxVideo 4172	Steve Guttenberg Lori Loughlin	1997	G	19.98
7	9	5	FLEETWOOD MAC: THE DANCE	Warner Reprise Video 3-38486	Fleetwood Mac	1997	NR	19.98
8	8	7	WILLIAM SHAKESPEARE'S ROMEO & JULIET	FoxVideo 8737	Leonardo DiCaprio Claire Danes	1996	PG-13	14.98
9	6	8	POOH'S GRAND ADVENTURE	Walt Disney Home Video Buena Vista Home Video 16030	Animated	1997	G	24.99
10	10	156	MARY POPPINS ◆	Walt Disney Home Video Buena Vista Home Video 9871	Julie Andrews Dick Van Dyke	1964	G	22.99
11	13	2	THE SIMPSON: TRIPLE PACK	FoxVideo 4102951	Animated	1997	NR	24.98
12	40	2	DIANA: THE PEOPLE'S PRINCESS	MVP Home Entertainment MVP750	Various Artists	1997	NR	14.95
13	NEW ▶		LIAR LIAR	Universal Studios Home Video 83330	Jim Carrey	1997	PG-13	22.98
14	11	18	JERRY MAGUIRE	Columbia TriStar Home Video 82533	Tom Cruise Cuba Gooding, Jr.	1996	R	14.95
15	20	124	STAR WARS: SPECIAL EDITION	FoxVideo 60973	Mark Hamill Harrison Ford	1977	PG	19.98
16	15	9	JUNGLE 2 JUNGLE	Walt Disney Home Video Buena Vista Home Video 60329	Tim Allen Martin Short	1997	PG	22.99
17	23	2	HYPE!	Republic Pictures Home Video 36700	Soundgarden Nirvana	1996	NR	19.98
18	12	8	ALL THE KING'S MEN: THE SECRET LIFE OF ELVIS	Real Entertainment 3001	Various Artists	1997	NR	19.99
19	14	88	GREASE ▲*	Paramount Home Video 1108	John Travolta Olivia Newton-John	1978	PG	14.95
20	NEW ▶		THE LONG KISS GOODNIGHT	New Line Home Video Warner Home Video N4446	Geena Davis Samuel L. Jackson	1996	R	19.98
21	NEW ▶		WARRIORS OF VIRTUE	MGM/UA Home Video Warner Home Video M546284	Ryan Jeffers	1997	PG	19.98
22	16	5	HALLOWEEN: ANNIVERSARY EDITION	Video Treasures 10272	Jamie Lee Curtis Donald Pleasence	1978	R	9.98
23	19	6	CATS DON'T DANCE	Warner Home Video 96473	Animated	1997	NR	19.98
24	30	3	ASTEROID	Live Home Video 60512	Michael Biehn Annabella Sciorra	1996	NR	19.98
25	NEW ▶		THE GHOST AND THE DARKNESS	Paramount Home Video 323500	Michael Douglas Val Kilmer	1996	R	14.95
26	25	18	I'M BOUT IT ▲*	No Limit Video Priority Video 53423	Master P	1997	R	19.98
27	24	4	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN	Warner Family Entertainment Warner Home Video 98033	Animated	1997	G	19.96
28	RE-ENTRY		TUPAC SHAKUR: WORDS NEVER DIES	Beast Video Simitar Ent. Inc. 4719	Tupac Shakur	1997	NR	12.95
29	31	67	JURASSIC PARK ◇	Universal Studios Home Video 81409	Sam Neill Laura Dern	1993	PG-13	9.98
30	34	39	ANNIE: BROADWAY TRIBUTE EDITION ◆	Columbia TriStar Home Video 22310	Andrea McArdle Albert Finney	1982	PG	19.95
31	26	13	PINK FLAMINGOS	New Line Home Video Warner Home Video N4043	Divine	1972	NC-17	19.98
32	22	4	VOLTAGE FIGHTER: GOWCAIZER	Central Park Media 1628	Animated	1997	NR	19.95
33	32	25	101 DALMATIANS	Walt Disney Home Video Buena Vista Home Video 8996	Glenn Close Jeff Daniels	1996	G	26.99
34	18	71	RIVERDANCE-THE SHOW	VCI Columbia TriStar Home Video 84060	Various Artists	1996	NR	24.95
35	RE-ENTRY		MICROCOSMOS	Walt Disney Home Video Buena Vista Home Video 10480	Not Listed	1997	NR	14.99
36	RE-ENTRY		PRETTY WOMAN	Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
37	33	97	RESERVOIR DOGS	Live Home Video 68993	Harvey Keitel Tim Roth	1992	R	14.98
38	RE-ENTRY		PHENOMENON	Touchstone Home Video Buena Vista Home Video 8293	John Travolta Kyra Sedgewick	1996	PG	19.99
39	17	11	FUN AND FANCY FREE	Walt Disney Home Video 9875	Animated	1947	G	26.99
40	29	6	DRAGONBALL Z: ARRIVAL	FUNimation Pioneer Entertainment 1329	Animated	1997	NR	14.98

◆ RIAA gold cert. for sales of 50,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum cert. for sales of 100,000 units or \$2 million in sales at suggested retail. ◆ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

Tie-Ins Abound For Disney 'Jungle Book' Reissue

A JUNGLE OUT THERE: Disney's 30th-anniversary limited-edition re-release of "The Jungle Book," which swings into stores Tuesday (14), is being supported by promotional tie-ins with McDonald's, Amtrak, and Kid Cuisine, and a coupon redeemable for \$2 at point-of-purchase. "The Jungle Book," available at retail until Jan. 31, 1998, is priced at \$26.99.

The 1967 feature-length cartoon, the studio's 19th and the last to be supervised by **Walt Disney** himself, received an Academy Award nomination for best song for "The Bare Necessities," sung by **Phil Harris**. Jazz great **Louis Prima's** recording session for "I Wan'na Be Like You" is among the

archival footage featured in "The Jungle Book: The Making Of A Musical Masterpiece," a new 15-minute program included on each cassette.

Also in the segment are interviews with the cartoon's creators and performers: **Harris, Prima, Sebastian Cabot, Sterling Holloway, George Sanders, and Bruce Reitherman**, son of "The Jungle Book" director **Wolfgang Reitherman**.

The McDonald's promotion involves Happy Meals, which is featuring six collectible figurines. The promotion is running now, supported by in-store and drive-through displays. An Amtrak "Kids Ride Free" ticket voucher is included in each cassette package. A



by *Moira McCormick*

\$5 mail-in rebate can be received by customers who buy any three Kid Cuisine brand frozen-food products, plus "The Jungle Book" or any of seven other eligible titles. A \$2 coupon attached to recent rerelease "Alice In Wonderland" is instantly redeemable with purchase of that title and "The Jungle Book."

NEW TRADE GROUP: The National Assn. of Independent Children's Video Producers (NAICVP) has been formed by **Marcela Aviles**, president of the San Francisco-based Blackboard Entertainment. She produces "You Can," a how-to video series for kids.

NAICVP was created "to provide support, representation, and a national profile for the community of independent producers of children's videos," according to the organization. "The NAICVP will focus on the increased need for quality children's videos and the growing interest in non-violent family programming."

The association says it also plans to "work to address the needs of the independent children's video products in a market that is dominated by large corporate conglomerates." It aims to be an advocate on behalf of independent kid-vid vendors by manning booths at trade conferences; providing a clearinghouse for information and assistance in marketing, sales, distribution, and public relations; and serving as a liaison with distributors.

Aviles, who says that she's signed 15-20 core members, planned the group's first organizational meeting, via the Internet, for the week of Oct. 6. On the agenda were the nomination and election of officers and filing for nonprofit status.

"We've begun to explore two very exciting projects to promote exposure for independent kids' video," she adds.

"One, we're working with the Video Buyers Group, a consortium of 2,000 independent retailers, based in Minneapolis, to place indie kids' videos in their stores. They're eager to work with our group—we're cut from the same bolt of cloth. They're independent, and we're independent; we've both had to band together to survive.

"The second project involves establishing a strategic alliance with Kids' First! [the endorsement and retail promotion program instituted by the Santa Fe, N.M.-based Coalition for Quality Children's Media]. We want to do outreach with Parents' Choice and

other similar groups. We're trying to achieve brand equity for independent producers in general. Singly, none of us has a lot of clout, but as a group we can advocate."

Aviles says that NAICVP hopes to work with members of Congress to spotlight the independent video community; sponsor seminars and workshops on sales, marketing, distribution, and PR; and publish a national newsletter. For further information, contact her at 415-974-6844.

'PAPPYLAND' ON VIDEO: The children's drawing program "Pappyland," currently seen on PBS and the Learning Channel, is making its home video debut via Cabin Fever Entertainment's Razzmatazz label. The first two volumes of "Pappyland" are set for release March 10, 1998.

Series star **Michael Cariglio**, who portrays twinkle-eyed backwoods artist Pappy Drewitt, appeared at the East Coast Video Show Oct. 7-9 in Atlantic City, N.J., challenging attendees to a "doodle duel." Says Cabin Fever director of marketing **Marylou Bono**, "Pappy asked people to challenge his artistic skills by drawing a squiggle on a piece of paper, which he would then turn into a work of art right before their eyes."

Each title features a pair of episodes combining skits with drawing segments. Also on the cassette is an additional, previously unseen segment. Volume 1 has "Pappy's Imaginary Space Adventure" and "The Power Pappy Adventure"; Volume 2 contains "Would You Be Wood's Friend" and "It's Okay To Be Different." The 60-minute tapes are priced at \$12.98.

Assistance in preparing this column was provided by Louella Gavva.

Billboard®

OCTOBER 18, 1997

Top Kid Video™

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE SALES REPORTS.				
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE Label, Distributing Label, Catalog Number	Suggested List Price
*** No. 1 ***				
1	9	162	SLEEPING BEAUTY ♦ Walt Disney Home Video 9511	1959 26.99
2	3	5	CATS DON'T DANCE Warner Home Video 96473	1997 19.98
3	1	7	POOH'S GRAND ADVENTURE Walt Disney Home Video/Buena Vista Home Video 16030	1997 24.99
4	6	3	SWAN PRINCESS: ESCAPE FROM CASTLE MOUNTAIN Warner Family Entertainment/Warner Home Video 98033	1997 19.96
5	2	11	FUN AND FANCY FREE Walt Disney Home Video 9875	1947 26.99
6	15	3	MARY-KATE & ASHLEY'S BIRTHDAY PARTY Dualstar Video/WarnerVision Entertainment	1997 12.95
7	4	31	THE HUNCHBACK OF NOTRE DAME Walt Disney Home Video/Buena Vista Home Video 7955	1996 26.99
8	23	3	MARY-KATE & ASHLEY: OUR MUSIC VIDEO Dualstar Video/WarnerVision Entertainment 53357	1997 12.95
9	5	193	BAMBI Walt Disney Home Video/Buena Vista Home Video 942	1942 26.99
10	10	3	BARNEY'S ADVENTURE BUS Barney Home Video/The Lyons Group 2020	1995 14.95
11	7	11	A RUGRATS VACATION Nickelodeon Video/Paramount Home Video 837793	1997 12.95
12	NEW ▶		MARY-KATE & ASHLEY'S CHRISTMAS PARTY Dualstar Video/WarnerVision Entertainment 53356	1997 12.95
13	NEW ▶		THE SIMPSONS: TRIPLE PACK FoxVideo 4102951	1997 24.98
14	RE-ENTRY		THE LION KING Walt Disney Home Video/Buena Vista Home Video 2977	1994 26.99
15	8	5	WINNIE THE POOH: BOO TO YOU TOO Walt Disney Home Video/Buena Vista Home Video 603430	1997 14.99
16	21	143	ALADDIN Walt Disney Home Video/Buena Vista Home Video 1662	1992 24.99
17	13	33	SESAME STREET: BEST OF ELMO ♦ Sesame Street Home Video/Sony Wonder 51229	1996 9.98
18	16	21	BARNEY'S MUSICAL SCRAPBOOK Barney Home Video/The Lyons Group 2017	1997 14.95
19	12	89	SCHOOLHOUSE ROCK: GRAMMAR ROCK ABC Video/Paramount Home Video 47021	1995 12.95
20	RE-ENTRY		SNOW WHITE AND THE SEVEN DWARFS Walt Disney Home Video/Buena Vista Home Video 1514	1937 26.99
21	11	95	SCHOOLHOUSE ROCK: AMERICA ROCK ABC Video/Paramount Home Video 47022	1995 12.95
22	14	29	MARY-KATE & ASHLEY: CASE OF U.S. NAVY MYSTERY Dualstar Video/WarnerVision Entertainment 53337-3	1997 12.95
23	RE-ENTRY		CINDERELLA Walt Disney Home Video/Buena Vista Home Video 410	1950 26.99
24	NEW ▶		PINK PANTHER: PINK ELEPHANTS MGM/UA Home Video/Warner Home Video 506643	1997 12.95
25	NEW ▶		PINK PANTHER: JET PINK MGM/UA Home Video/Warner Home Video 506640	1997 12.95

♦ ITA gold certification for a minimum of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ♦ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1997, Billboard/BPI Communications.

NEWCOMERS

(Continued from page 75)

Larry DeVuono, former executive VP of Sight & Sound, a major distributor based in St. Louis.

1130's first release, "The Last Home Run," sold 15,000 pieces, according to Dorfman, who typically needs only 300 to break even. The fact that several labels have folded in recent years has made acquiring product easy, Dorfman says. "The product is out there. And there aren't enough distributors to take it to market."

Dorfman is also releasing sell-through titles, although on a limited basis. Two made-for-TV shows have recognizable stars, including Jessica Lange and Tommy Lee Jones in a 1985 production of "Cat On A Hot Tin Roof" and Bernadette Peters and Mandy Patinkin in the Stephen Sondheim musical "Into The Woods."

Joe Brady, CEO of Rated Gee! in Bethel, Conn., has a different reason for entering video business now. Brady, who was VP of finance at defunct Vestron Video, established Highland Trading Co., a video rackjobber whose clients include supermarkets, drugstores, and mass merchants. Customers "were constantly asking us to supply family product," he says.

To give them what they want, Rated Gee! will produce six or seven family-oriented features a year, each budgeted at \$2 million-\$3 million. In addition, it plans to acquire that many. Brady's schedule for 1998 is set with releases every six to eight weeks.

First out the door is "Walking Thunder," which stars John Denver; it's now in solicitation to distributors. Future titles, starring veteran actor Wilford Brimley and Mel Harris of "thirtysomething," will be "along the lines of Disney live-action films," Brady says. All will debut at rental prices.

Rated Gee! has a sales staff of seven, who've been given an ambitious goal target for the initial offering. "My sense is that we'll do 20,000 units or so," Brady says. "We support this market. We think rental doesn't get its due

(Continued on next page)

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DVD Viewers Get 1st Dibs On Miramar's 'Televoid'

DVD EXCLUSIVE WINDOW: In what is being called an industry first, Unapix Entertainment's Miramar division will release its new computer animation program "Televoid" on DVD prior to cassette.

The title, which is distributed by Simitar Entertainment, will be in stores Oct. 31, priced at \$24.98. "Televoid" on tape arrives during the first quarter of 1998.

"We think the product is a showcase for DVD, and we wanted to make a splash with the title," says Miramar VP of new market development Rich Casey. "And besides, no one has done this yet."

Simitar president Ed Goetz says the company put its "crash program" into play in order to get the DVD ready for the Halloween street date. Goetz says the DVD-exclusive window strategy will pay off with extra publicity, but he's not expecting a stampede of additional orders for the title.

"Televoid," though, will be the lead release in a 10-title endcap display that is scheduled to be in all Tower stores through November. The title features the music of Queensrÿche's Scott Rockenfield and hip-hop artist Sir Mix-A-Lot. "Televoid" is also prominently featured in a DVD sampler disc that Simitar is giving away to about 150 "serious players" in hardware sales, says Goetz.

The sampler differs from others in that it enables viewers to sample multiple DVD features, including multi-camera angles, sound, and the interactive qualities of the format.

Simitar and Miramar are also about to jump into the DVD-ROM market, with "Televoid" leading the way. Goetz says the company will be shipping three DVD-ROM gift packs to computer stores this fall.

One configuration will include "Televoid," "The Gate To The Mind's Eye," and "Beyond The Mind's Eye." Another features three nature titles, and the third has three other Miramar titles. The three can be played on current CD-ROM drives.

"All of the major computer manufacturers are taking the plunge into DVD-ROM, and we want to get a jump-start on it," says Miramar's Casey. "With more and more computer manufacturers shipping DVD-ROM drives, the penetration could build faster than DVD players."

DANCE COLLECTION: PolyGram Video is hoping that Michael Flatley's "Lord Of Dance" has enough kick left in it to attract consumers to a \$69.95 collector's edition. "Lord Of The Dance: Limited Collector's Edition" arrives in stores Nov. 25.

The pricey set includes the video, a 45-minute "Making Of Lord Of The Dance," the Philips CD soundtrack, and a Flatley-autographed tour poster. PolyGram will support the

release with a 20-market national radio promotion and advertising in gift-giving supplements scheduled for People, Entertainment Weekly, USA Weekend, and The New Yorker.

The video has sold 3 million units worldwide since February, according to PolyGram, including more than 1 million units in the U.S. The title has remained on Billboard's Top Video Sales chart for the past 30 weeks, aided by a concert tour that continues through the end of the year.

Meanwhile, Columbia TriStar Home Video is prepping a third

installment of "Riverdance," the start of the Irish-stepping dance craze. Expected in the first quarter is "Riverdance: Live From New York

City." It's a new and improved version of "Riverdance: Live From New York," currently in stores.

'WILLY' FREEBIES: The boy and his whale adventure, "Free Willy 3: The Rescue," is heading to sell-through with multiple consumer offers.

Warner Home Video's Family Entertainment title arrives in stores Nov. 18, priced at \$22.96 with a \$15.95 minimum advertised price. Each cassette comes with a free compass and in-pack coupon worth \$2 off the purchase of other Warner releases, including "Space Jam," "Shiloh," "Pippi Longstocking," "Cats Don't Dance," "Swan Princess: Escape From Castle Mountain," and "Wild America."

Also packed with the cassette is a mail-in certificate for a version of the "Free Willy Activity Center" CD-ROM from Sound Source Interactive.

Fuji Film will offer a \$5 rebate when consumers purchase the video and a 3+1 film pack or Quicksnap camera. In addition, consumers get a \$1 instant discount coupon toward the purchase of the title inside boxes of General Mills' Hamburger Helper and Tuna Helper. Discount offers on the General Mills products will also be included in copies of "Free Willy."

A national coupon insert in Sunday newspapers in November will alert consumers to the General Mills offer. Fuji is using point-of-purchase displays in stores beginning on street date.

In a separate promotion, the supplier will give away free Warner Bros. sport watches with the purchase of any two titles in its "Action Pack" collection. Among them are "Seven," "The Glimmer Man," "Michael Collins," "Last Man Standing," "The Long Kiss Goodnight," "Fled," and "Two Days In The Valley." Each is re-priced to \$19.98.

The watches are redeemed by mail, which must be postmarked by Nov. 30. Consumers who purchase the titles will also find an entry form for the Ultimate Baseball Fantasy essay contest. Winners will receive weeklong trips to a baseball camp.

NEWCOMERS

(Continued from preceding page)

respect." The consumer-friendly family genre should multiply those numbers down the road, he continues. "It lends itself to a whole host of ancillary rights. You're more apt to get airline deals, to be included in catalog down the road after you run the gamut of video rental and sell-through."

Brady notes also that all of the announced titles have enjoyed lucrative foreign TV deals and that licensing opportunities are much greater than for titles aimed at adults. "We'll be attending Toy Fair and the Licensing Show. The big value in this kind of company becomes its library." Rated Gee!, which won't reprice any new title for a year, has lined up every key distributor except WaxWorks/Video-Works.

Bowe Home Video was also established in Los Angeles to fill a niche, according to president Billy Wright. "We need to see more African-American films from African-American filmmakers and distributors," he says.

His first release, "Dead Homiez," is an anti-gang movie that includes one of the last performances by two deceased rap stars, Tupac Shakur and the Notorious B.I.G. It was released Aug. 19 at a suggested list price of \$49.95 but only shipped 3,000 pieces, distribution sources indicate.

Bowe has since partnered with MVP Home Entertainment in Canoga Park, Calif., for the Nov. 19 sell-through debut of "Dead Homiez." Wright considers MVP the right choice because of the company's success with "Cops," whose urban content is similar to his movie's.

NYC'S 'ENCORES!'

(Continued from page 56)

Fordin, because the project wasn't feasible otherwise.

The attitude prevailed through recordings of Rodgers and Hart's "Pal Joey" and Cole Porter's "Out Of This World," but the tune changed later. "We went in thinking we had done our homework," Fordin recalls. "It was a big mistake."

A City Center staffer torpedoed his plans to record Cole Porter's "DuBarry Was A Lady," starring Robert Morse, by convincing the cast and chorus they should demand more money. DRG stuck to its guns and the crisis passed, but the revival wasn't recorded. Then DRG was forced to pass on the Kurt Weill-Ogden Nash "One Touch Of Venus" when Fordin couldn't secure the rights.

There are other gaps, as well. Fordin declined to do "Promises, Promises" from the 1997 season and lost "Chicago," which graduated to Broadway, where it's still running, and an RCA cast album.

The string of successes—admittedly more *d'estime* than dollars—as yet hasn't drawn imitators applying the "Encores!" template. Fordin knows of only one, a Los Angeles group called Reprise, which put on "Promises, Promises" with Jason Alexander of "Seinfeld."

Reprise lacked "Encore!" elements, such as the full-sized orchestra, Fordin notes. But it did have the support of composer Burt Bacharach, who chose a California label to make the recording.

Top Video Rentals

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE RENTAL REPORTS

THIS WEEK	LAST WEEK	WAS ON CHART	TITLE (Rating)	Label Distributing Label, Catalog Number	Principal Performers
1	5	2	THE SAINT (PG-13)	Paramount Home Video 071597	Val Kilmer Elizabeth Shue
2	1	8	THE DEVIL'S OWN (R)	Columbia TriStar Home Video 82463	Harrison Ford Brad Pitt
3	3	11	SLING BLADE (R)	Miramax Home Entertainment Buena Vista Home Video 10487	Billy Bob Thornton
4	2	11	DONNIE BRASCO (R)	Columbia TriStar Home Video 82513	Al Pacino Johnny Depp
5	34	2	THE ENGLISH PATIENT (R)	Miramax Home Entertainment Buena Vista Home Video 8730	Ralph Fiennes Juliette Binoche
6	7	3	FATHER'S DAY (PG-13)	Warner Home Video 15386	Robin Williams Billy Crystal
7	6	7	DANTE'S PEAK (PG-13)	Universal Studios Home Video 83389	Pierce Brosnan Linda Hamilton
8	4	9	MURDER AT 1600 (R)	Warner Home Video 14915	Wesley Snipes Diane Lane
9	8	12	ABSOLUTE POWER (R)	Warner Home Video 2508	Clint Eastwood Gene Hackman
10	9	8	CRASH (NC-17)	New Line Home Video Warner Home Video N4565	Holly Hunter James Spader
11	NEW		SELENA (PG)	Warner Home Video 14909	Jennifer Lopez
12	10	14	SCREAM (R)	Dimension Home Video Buena Vista Home Video 10499	Neve Campbell Drew Barrymore
13	11	5	ROSEWOOD (R)	Warner Home Video 14536	Jon Voight Ving Rhames
14	12	5	INVENTING THE ABBOTTS (R)	FoxVideo 6081	Joaquin Phoenix Liv Tyler
15	19	3	MCHALE'S NAVY (PG)	Universal Studios Home Video 83213	Tom Arnold David Alan Grier
16	14	7	EVERYONE SAYS I LOVE YOU (R)	Miramax Home Entertainment Buena Vista Home Video 10488	Woody Allen Goldie Hawn
17	17	5	LOVE JONES (R)	New Line Home Video Warner Home Video N4310	Larenz Tate Nia Long
18	13	11	PRIVATE PARTS (R)	Paramount Home Video 33251	Howard Stern Robin Quivers
19	26	19	SWINGERS (R)	Miramax Home Entertainment Buena Vista Home Video 10483	Jon Favreau Vince Vaughn
20	15	7	MOTHER (PG-13)	Paramount Home Video 332473	Albert Brooks Debbie Reynolds
21	NEW		LIAR LIAR (PG-13)	Universal Studios Home Video 83330	Jim Carrey
22	18	11	THE RELIC (R)	Paramount Home Video 331543	Penelope Ann Miller Tom Sizemore
23	21	6	THE BEAUTICIAN AND THE BEAST (PG)	Paramount Home Video 334003	Fran Drescher Timothy Dalton
24	25	6	KAMA SUTRA (NR)	Vidmark Entertainment Trimark Home Video 6478	Sarita Choudhury Naveen Andrew
25	23	7	LOST HIGHWAY (R)	PolyGram Video 440056567	Bill Pullman Patricia Arquette
26	NEW		VOLCANO (PG-13)	FoxVideo 6039	Tommy Lee Jones Anne Heche
27	20	9	EVITA (PG)	Hollywood Pictures Home Video Buena Vista Home Video 12096	Madonna Antonio Banderas
28	16	12	METRO (R)	Touchstone Home Video Buena Vista Home Video 1036	Eddie Murphy
29	24	8	BOOTY CALL (R)	Columbia TriStar Home Video 94953	Jamie Foxx Tommy Davidson
30	NEW		COMMANDMENTS (R)	Universal Studios Home Video 82924	Aidan Quinn Courtney Cox
31	NEW		THE DAYTRIPPERS (R)	Columbia TriStar Home Video 70373	Stanley Tucci Parker Posey
32	28	3	ASTEROID (NR)	Live Home Video 60512	Michael Biehn Annabella Sciorra
33	30	9	JUNGLE 2 JUNGLE (PG)	Walt Disney Home Video Buena Vista Home Video 603295	Tim Allen Martin Short
34	22	12	FOOLS RUSH IN (PG-13)	Columbia TriStar Home Video 94943	Matthew Perry Salma Hayek
35	29	4	KEYS TO TULSA (R)	PolyGram Video 400069	Eric Stoltz James Spader
36	39	9	ALBINO ALLIGATOR (R)	Touchstone Home Video Buena Vista Home Video 10460	Matt Dillon Faye Dunaway
37	36	2	ANNA KARENINA (PG-13)	Warner Home Video 15354	Sophie Marceau Sean Bean
38	37	18	THE PEOPLE VS. LARRY FLYNT (R)	Columbia TriStar Home Video 82453	Woody Harrelson Courtney Love
39	33	10	SMILLA'S SENSE OF SNOW (R)	FoxVideo 4180	Julia Ormond Gabriel Byrne
40	38	3	KOLYA (PG-13)	Miramax Home Entertainment Buena Vista Home Video 10645	Zdenek Sverak Andrej Chalimon

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Reviews & Previews

ALBUMS

EDITED BY PAUL VERNA

POP

▶ BOYZ II MEN

Evolution
PRODUCERS: Various
Motown 314 430 819
Boyz's third album of new music builds on its trademark silky harmonies and impeccable arrangements. This time, though, the group delves deeper into the musical treatments that underlie its vocal magic, enlisting such track masters as Babyface, Sean "Puffy" Combs, Jimmy Jam and Terry Lewis, Keith Crouch, and Durrell Bottoms to mix things up. Best tracks include the tender Babyface ballad "Girl In The Life Magazine" and the sultry, Combs-produced "Come On." Album's No. 1 entry on The Billboard 200 last issue bodes well for a multi-platinum hat trick and for the group's continued place in the forefront of modern vocal R&B.

VARIOUS ARTISTS

One Step Up/Two Steps Back: The Songs Of Bruce Springsteen
PRODUCERS: Various
The Right Stuff 59780
Two-CD set lionizes the Boss, with performances of songs familiar and unknown—10 of the tunes here have never been officially released on any Springsteen recording. Like most charity tribute records—\$1 from each album sold goes to World Hunger Year—earnestness and good intentions abound. Similarly, like most such projects, the results are often spotty. The songs that work best here are the ones where the artist has invested his or her personality instead of simply imitating the Boss's version: John Hiatt's spirited, swampy "Johnny 99," Ben E. King's majestic "4th Of July, Asbury Park (Sandy)," Paul Cebar's salsa-tinged "One Step Up," Donna Summer's rave-up "Protection," and David Bowie's over-the-top "It's Hard To Be A Saint In The City." Hardcore Bruce fans will consider this a must-have for the rare material and the interesting interpretations.

RAP

▶ MACK 10

Based On A True Story
PRODUCERS: Various
Priority 50675
Following his hardcore collaboration with Ice Cube and WC in the gun-totin' Westside Connection last year, Mack 10 returns to record racks with an album characterized by its depictions of old-school funk alongside new-school reality. These days, after the tragic deaths of Tupac Shakur and the Notorious B.I.G., real-life violence is high on the rap agenda. But coming irate outta Englewood, Calif. (a palm-tree ghetto that's just like Compton, Calif.), the rapper sounds neither shaken nor stirred. He still sees nothing wrong with keeping it real with tales of street deals and shooting blue steel. Don't knock his hustle, he warns in the springy song "What You Need? (Dopeman '97)," because "that's all a nigga know." Never mind that he's made much cash selling records and has been around the world on tour.

SPOTLIGHT



BOB MARLEY

Dreams Of Freedom
PRODUCER: Bill Laswell
Island/Axiom/Tuff Gong 524 419-2
Subtitled "Ambient Translations Of Bob Marley In Dub," this is a jaw-droppingly dazzling aural re-texturalization of the Tuff Gong's own remarkable vision. Laswell descends with maximum respect into the lush, otherworldly forest of Marley's original album masters for Island, parting the misty veil on various mythic tracks to reveal un-dreamt-of avatars and magic vistas. Any overdubs are subtle, reverent, and ingenious, with Senegalese percussionist Aiyb Dieng, Japanese ambient artist Tetsu Inoue, or string conductor/arranger Karl Berger applying spectral touches primarily to point listeners toward existing secret panoramas. Whether it's "The Heathen," "Exodus," or "No Woman No Cry," the electronic tour guides will help you go where no devotee has gone before. If you can imagine buying only one reggae record between now and the dawn of the new year, make it "Dreams Of Freedom."

SPOTLIGHT



LETTERS TO CLEO

Go!
PRODUCER: Peter Collins
Revolution/Warner Bros. 24688-2
Richly inventive third album from Letters To Cleo is a sure crowd-pleaser. The forceful five-member unit is fronted by tender/tough lead singer Kay Hanley, whose rapid-fire lyric imagery is matched by her effortless charisma. First single "Anchor" (with guest ex-Cars keyboardist Greg Hawkes) is already tearing it up at modern rock radio. And fans of the band's "Aurora Gory Alice" debut (one of the best rock records of the '90s) will love the vigor gained between its evolutionary second album and "Go!" with producer Peter Collins (Sneaker Pimps) capturing the in-concert power of bassist Scott Riebling, guitarists Michael Eisenstein and Greg McKenna, and hot new drummer Tom Polce. Hooky "Disappear" and "Veda Very Shining," retro-pop "Co-Pilot," and acoustic "Alouette & Me" are added ammunition to remind listeners: Don't miss Letters To Cleo live.

SPOTLIGHT



WINGLESS ANGELS

PRODUCERS: Keith Richards & Rob Fraboni
Mindless/Island 314-524-447
Since the early '70s, Keith Richards has kicked back between Stones tours at his villa in Jamaica, rejuvenating his tapped spirit by singing and playing with a group of Rastafarian drummers right in his front room. He long considered these late-night sessions of song and spliff strictly of the moment, but Richards was finally persuaded to document the sounds made by his friends—whom he's dubbed the Wingless Angels. Their sweet soul music is the kind you would hear at a Rasta Nyabingi, or *grounation* ceremony: chants based on old Protestant hymns and set to a deep back-to-Africa groove. With a subtle touch, Richards embellished the tunes with the drones of Irish minstrel Frankie Gavin, as well as his own supple, dub-wise bass guitar. Crickets chirping outside and impromptu jokes and chatter also color the mix. A lovely record, and a boon to anyone interested in the roots of reggae.

SPOTLIGHT



JOE HENDERSON

Porgy & Bess
PRODUCER: Joe Henderson
Verve 539 046
Perhaps only tenor titan Joe Henderson could tackle George Gershwin's 1935 classic "Porgy & Bess" after its epochal treatment by Miles Davis and Gil Evans (as well as Louis Armstrong and Ella Fitzgerald). Henderson, whose muscular, overtone-rich tenor is as commanding as ever, leads an all-star septet featuring Tommy Flanagan, John Scofield, Jack DeJohnette, and Dave Holland. Instantly airplayable vocal tracks are Sting's aggressive, swaggering version of "It Ain't Necessarily So" and Chaka Khan's simmering take on a sensuous "Summertime." Other highlights include a soulful Henderson/Flanagan duet on "Bess, You Is My Woman Now," a splendidly open-hearted "I Loves You Porgy," and sharply swinging versions of "My Man's Gone Now," "I've Got Plenty O' Nuttin'," and "There's A Boat Dat's Leaving Soon For New York."

LATIN

★ MANÁ

Sueños Líquidos
PRODUCERS: Fher, Alex González, Benny Faccone
WEA Latina 20430
Best disc ever by famed Mexico-based

rock quartet, which expertly melds trenchant, romantic lyric ruminations with anthemic melodies that are immediately infectious. Maná is one of the few rock acts to secure stateside Latino radio attention, and leadoff track "Clavado En Un Bar" is a top 20 cut that could be fol-

lowed by equally inviting entries "Hechicera," "Como Te Extraño Corazón," and "La Sirena."

COUNTRY

▶ PATTY LOVELESS

Long Stretch Of Lonesome
PRODUCER: Emory Gordy Jr.
Epic 67997
Patty Loveless continues to grow and find herself as one of the leading women in country. She already had one of the most expressive voices in the genre and is adding a newfound sense of confidence and maturity. The result is stunning. As a song interpreter, she depends on others for her material and has evolved into one of the savviest song pickers in Nashville today. That Loveless can take a seemingly disparate group of songs by others and work them into an almost seamless whole is a tribute to her powers as a vocalist. Emory Gordy serves her well here with his usual understated production.

JAZZ

★ DIZZY GILLESPIE

Birdsongs: The Final Recordings
PRODUCERS: John Snyder & Charles Fishman
Telarc 83421
Recorded live at a series of concerts commemorating Dizzy Gillespie's 75th year, these sessions turned out to be the trumpet legend's last. The explosive attack and ballistic riffery that was Dizzy's trade-

VITAL REISSUES®

LALO SCHIFRIN

The Dissection And Reconstruction Of Music From The Past As Performed By The Inmates Of Lalo Schifrin's Demented Ensemble As A Tribute To The Memory Of The Marquis De Sade
EXECUTIVE PRODUCER: Richard Seidel
Verve 537 751
Part chamber jazz, part Addams' Family jam session, this 1966 album by pianist/composer Lalo Schifrin wittily weds jazz with classical styles and instruments. (Its name parodies Peter Weiss' long-titled play called "Marat/Sade" for short.) The Demented Ensemble includes notables Clark Terry, J.J. Johnson, Kai Winding, Grady Tate, Don Butterfield, and Richard Davis. Laced together by Schifrin's lyrical piano lines and fortified by his monumental charts, "Schifrin/Sade" is the most stylish and tuneful of his often eccentric '60s albums. Highlights of a bop-meets-Bach set include the bouncy "Versailles Promenade" (revealing Schifrin's primacy among jazz harpsichordists) and Elizabethan swing tune "Renaissance" (featuring Jerome Richardson's soaring alto flute). Other

standouts include the funky neoclassicism of "Old Laces" and the 17th-century syncopation of "The Wig" and "Marquis De Sade."

PETER TOSH

Honorary Citizen
REISSUE PRODUCER: Gary Katz
Columbia/Legacy 65064
The Legacy reissues team continues its exceptional archival work, in this case crafting an Ital Reissue™ in tribute to the rebel-rousing Peter Tosh. Handsome graphics and helpful track data lend texture to a three-CD anthology that embraces such seminal Jamaican solo singles as "Pound Get A Blow," "Arise Blackman," and "Mark Of The Beast," plus a passionate 11-cut unissued live set and a crisp culminating cross-section of Tosh's latter-day album work ("Stepping Razor," "Bush Doctor," etc.). This is a dreader-than-dread primer on the performer whom close associate Charles Comer calls "the greatest militant musician of them all."

ALBUMS: SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or Billboard chart potential. VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (JM): New releases deemed Picks worth featuring in the "Music To My Ears" column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Paul Verna, Billboard, 1515 Broadway, New York, N.Y. 10036. Send country albums to Chet Flippo, Billboard, 49 Music Square W., Nashville, TN 37203. Send Latin albums to John Lannert, 1814 Fern Valley Road, Louisville, KY 40219. Other contributors: Havelock Nelson (rap/N.Y.); Irv Lichtman (Broadway/cabaret/N.Y.); Brad Bamberger (classical/N.Y.); Drew Wheeler (jazz/N.Y.); Deborah Evans Price (contemporary Christian/Nashville); Gordon Ely (gospel); John Diliberto (new age).

Reviews & Previews

SINGLES EDITED BY LARRY FLICK

POP

► **BARBRA STREISAND & CELINE DION** *Tell Him* (no timing listed)

PRODUCERS: David Foster, Walter Afanasieff
WRITERS: D. Foster, L. Thompson, W. Afanasieff
PUBLISHERS: peermusic/One Four Three/Brandon Brody/Warner-Tamerlane, BMI; Wallyworld/Sony/ATV Tunes, ASCAP

550 Music/Epic/Columbia 3469 (c/o Sony) (cassette single)

Talk about an event. Two of pop music's best voices are united on a grand, wonderfully over-the-top ballad that will melt the heart of even the most jaded listener. No one will be able to resist the electricity resulting from the blend of their voices on what will likely become a quintessential "girlfriend" anthem. Dion denizens who have long touted the Canadian diva as a likely successor to the Streisand throne will find validation in a recording that shows how equally matched their performances are. Who else but David Foster and Walter Afanasieff could preside over such a monumental production? No one—as evidenced in an arrangement that sparks with orchestral flourishes. No need to predict the hit potential of this gem. Just start monitoring its chart progressions. "Tell Him" will be featured on Dion's new "Let's Talk About Love" album, as well as on Streisand's forthcoming "Higher Ground" collection.

► **SPICE GIRLS** *Spice Up Your Life* (2:53)

PRODUCERS: Richard Stannard, Matt Rowe
WRITERS: Spice Girls, R. Stannard, M. Rowe
PUBLISHERS: Full Keel/Windswept Pacific/PolyGram International, ASCAP
REMIXER: David Morales

Virgin 12755 (cassette single)
"Spice" is still a hot seller, but that isn't stopping the toothy purveyors of "girl power" from unleashing the new album "Spiceworld" next month. The set's first single is so insanely catchy and devilishly fun that it will probably inspire even the group's most steadfast detractors to shake their butts with guilty pleasure. Of course, there's no real song here—just a festive cha-cha groove and a lyrical command to add some "spice" to your life by way of countless dance moves. A runaway hit.

► **MICHAEL BOLTON** *The Best Of Love* (4:17)

PRODUCERS: Jamie Houston, Michael Bolton
WRITERS: M. Bolton, Babyface
PUBLISHERS: Mr. Bolton's Music/Warner-Chappell/Warner-Tamerlane/Sony/ATV Songs/ECAP, BMI

Columbia 3386 (c/o Sony) (cassette single)
Prepare for the second coming of Bolton at youth-driven top 40 radio. Although the man with a voice that could shatter glass has never hurt for album sales or the affection of AC audiences, his profile with kids has been in need of revival. This single from the album "All That Matters" is easily his most multi-generational recording in years. The songwriting touch of Babyface can be felt in the acoustic soul texture of this ballad, while Bolton's penchant for soaring vocal riffs is tempered by an equal dose of subtle whispers. A winning release that may actually upstage the revelation of Bolton's stylish new short hairdo.

R & B

► **BOBBY BROWN** *Feeling Inside* (3:46)

PRODUCERS: Derrick Garrett, Jeff Redd, Fred Rosser
WRITERS: F. Jefferson, B. Brown, F. Rosser
PUBLISHER: not listed

MCA 4044 (c/o Uni) (cassette single)

It seems like a lifetime since Brown dropped a solo recording. On this first peek into his new "Forever" set, he firmly reminds listeners of his ability to shrewdly bridge the gap between pop/R&B and street-level hip-hop. "Feeling Inside" woos and wins with a stellar groove and a taut, instantly memorable melody. Brown deliv-

ers a performance that emphasizes the rough edges of his voice, atop rugged macho chorus harmonies. Although it's hard not to yearn for the smooth vibe Brown's capable of, he's clearly made the right choice. The grit of this single will keep kids in tow, while the star power of his name will attract and please everyone else.

► **CHANGING FACES FEATURING JAY-Z** *All Of My Days* (4:00)

PRODUCER: R. Kelly
WRITER: R. Kelly
PUBLISHERS: Zomba Songs/R. Kelly, BMI

Big Beat 8297 (c/o Atlantic) (cassette single)
Here's one for the act's core R&B audience. The female duo floats its slick vocal blend over one of R. Kelly's typically dark and rich slow grooves, while Jay-Z kicks a few clever rhymes. Eventually, "All Of My Days" will make a transition into pop circles à la the previous "G.H.E.T.T.O.U.T.," but not before proving to jeepters that the group is keeping it real to its roots. A savvy singles selection that also illuminates the depth of the album "All Day, All Night."

► **SHOLA AMA** *You Might Need Somebody* (3:51)

PRODUCERS: Yvette Bowser, Kyle Bowser, Shakim, Queen Latifah, Denise J. Brown, Joy Bailey, D'Influence
WRITERS: T. Snow, N. O'Byrne
PUBLISHER: not listed
REMIXERS: Cutfather & Joe, Brockpocket, Basement Jaxx

Warner Bros. 8921 (cassette single)
A curious little number, "You Might" is a jazzy, Brand New Heavies-ish type of track that reeks of a classic soul production akin to a Ray Parker Jr. orchestration. While that sounds confusing, once programmers and listeners key into the lyrics, which are well written and well executed, Shola Ama's influences are of no consequence.

► **K-BALL** *Do It On The Up Side* (3:57)

PRODUCERS: Chris Stokes, Denise J. Brown, Wanda Stokes-Withers, Katrina "Yaz" Askew, Claudio Cueni
WRITERS: C. Stokes, C. Cueni, J. Stokes
PUBLISHERS: Get Hooked/Hookman/Zomba Enterprises/Fe-Mac, ASCAP

REMIXER: not listed
Warner Bros. 8964 (cassette single)
A funky guitar and keyboard player propels K-Ball's "Do It On The Up Side." Driven by its infectious beat, "Do It" is lyrically light but easy on the ear as K-Ball shows true vocal talent. R&B crossover should jump on it as "Do It" is given a bit of Brandy vibe, but to its merit, establishes its own identity. The all-around talent in K-Ball's camp may prove to be an R&B force to be reckoned with on upcoming singles.

COUNTRY

► **ALABAMA** *Of Course I'm Alright* (3:34)

PRODUCERS: Don Cook, Alabama
WRITER: B. Kirsch
PUBLISHERS: Sony/ATV Songs/Aizillo Songs/Kidbilly, BMI

RCA 64964 (c/o BMG) (CD promo)
This veteran hitmaking machine follows the beach music, dancing fun of its last single, "Dancin', Shaggin' On The Boulevard," with one of the best ballads of its distinguished career. Songwriter Billy Kirsch has crafted a powerful song with a lyric that aches with hurt and longing. Everyone who has ever run into an old flame they still carry a torch for has lived this song and will relate to the lyric. And who better to deliver the emotion in this tune than Randy Owen? He's always had one of the warmest, most accessible voices in the country field, and he's singing better than ever on this beautiful ballad. It's one of the most outstanding cuts on Alabama's fine current album and should be one of its biggest singles in years.

► **NEAL MCCOY** *If You Can't Be Good (Be Good At It)* (3:26)

PRODUCER: Kyle Lehning
WRITERS: T. Seals, B. Miller
PUBLISHERS: Irving/Baby Dumping/Warner-Tamerlane/Songs Sung Blue, BMI

Atlantic 8335 (CD promo)
McCoy's first single from his new Atlantic album is one of the fun, uptempo romps he's become known for, but working with producer Kyle Lehning (who began working with McCoy on his last single, "The

Shake") gives McCoy a slightly different feel sonically. The production is textured and vibrant, but it's still the personality in McCoy's voice that sells this type of tune and helps drive listeners into their local record store. Some people may have scratched their heads over the success of "The Shake," but listeners responded with their wallets, and this song will likely prompt the same response.

► **KEITH GATTIS** *Titanic* (2:20)

PRODUCER: Norro Wilson
WRITERS: K. Gattis, Kostas
PUBLISHERS: Hornbill/Songs of PolyGram International/Seven Angels, BMI

RCA 65309 (c/o BMG) (CD promo)
The fact that Gattis isn't already a major star is one of the biggest injustices in the country industry today. He's a fine songwriter and has one of the most distinctive voices to come along in years—a traditional stylist with passion and personality. For tempo and musical excitement, you can't beat this feisty number, penned by Gattis and Kostas and stunningly produced by veteran Norro Wilson. Gattis' vocal performance is enthralling as he serves up some of the best energetic honky-tonk since Buck Owens' heyday. The song is from the soundtrack of the Dennis Quaid/Danny Glover film "Switchback," and the country community has recently seen what movie exposure can do for a song with Trisha Yearwood's "How Do I Live." So here's hoping this gives Gattis' career the boost he deserves.

► **DALE ANN BRADLEY** *East Kentucky Morning*

(no timing listed)
PRODUCER: Sonny Osborne
WRITERS: D.A. Bradley, V. Simmons, S. Tomes
PUBLISHER: Coon Creek, BMI

Pinecastle 1064 (CD promo)
Anyone who loves the beauty and purity of Alison Krauss' voice will absolutely fall in love with Dale Ann Bradley. Bluegrass legend Sonny Osborne produced Bradley's first solo effort (she's known in bluegrass circles for her work with the Coon Creek Girls), and Pinecastle is wisely taking this lovely title cut to mainstream country radio. The skillful production, the strength of the song, and, most of all, Bradley's

heartfelt performance make it a strong contender for broad acceptance. She has an angelic voice capable of exploring every nuance of a lyric and definitely deserves a listen from anyone looking for fresh, passionate new music.

DANCE

► **DAT OVEN** *Chelsea Press 2* (7:02)

PRODUCERS: Shunji Moriwaki, Jeffrey Gratton
WRITERS: S. Moriwaki, J. Gratton
PUBLISHERS: Quarkette/House of Fun, BMI

REMIXERS: Shunji Moriwaki, Jeffrey Gratton
Quark/Jellybean 2529 (c/o Navarre) (12-inch single)
It's surprising that there aren't more folks utilizing the automated phone culture we now inhabit as the inspiration for underground fodder. Dat Oven partners Shunji Moriwaki and Jeffrey Gratton deliver the best of the bunch, placing sound bites from a phone-sex line over a blippy deep-house groove. No, this isn't a smut record. Actually, the act does an excellent job of picking chat samples that are sexy and titillating but completely accessible to mainstream ears. There are several mixes that do get a tad steamy, but none go over a line that might prohibit airplay. In fact, the beauty of this jam is that it offers six nicely varied versions of the song that seem to guarantee widespread—and maybe even pop radio—exposure.

AC

► **JAMES TAYLOR** *Line 'Em Up* (3:47)

PRODUCERS: Frank Filipetti, James Taylor
WRITER: J. Taylor
PUBLISHER: Country Road, BMI

Columbia 3334 (c/o Sony) (CD promo)
This is easily the most engaging tune on Taylor's lovely "Hourglass" collection. Besides its chugging, quietly percussive instrumentation, "Line 'Em Up" perfectly captures Taylor's gift for weaving words that are thought-provoking without ever getting hammer-handed. In fact, he sounds downright playful here, delivering his intelligent lyrics with remarkable ease as he darts around the track's arrangement of congas and jazzy keyboards. An essential playlist addition for AC programmers.

NEW & NOTEWORTHY

► **PAUL BADURA-SKODA** *Beethoven/Liszt:*

Symphony No. 5 (32:10)

PRODUCER: Jacques Drillon

WRITERS: Beethoven/Liszt

PUBLISHER: not listed

Harmonia Mundi 926005 (CD single)

In a bold move, Harmonia Mundi France has initiated a series of classical CD "singles" designed to entice the many consumers trepidatious about the genre. Dubbed "La Solothèque" and drawing from full-length discs in the great Harmonia Mundi catalog, the line provides one entire work—from 20 to 30 minutes long—per CD for the retail list of \$5.98. The singles are a low-risk, high-quality introduction to some hidden gems of classical music, with grand performances, worthy notes, and excellent sound quality (most of the recordings are from the late '80s). Among the dozens of titles now available is pianist Paul Badura-Skoda's traversal of the awesome Liszt transcription of Beethoven's *Symphony No. 5*—a sure chart-topper if there were a hit parade for this sort of thing. Other winning entries include Brahms' otherworldly *Horn Trio* and Charpentier's ringing *Te Deum*.

► **7 MILE** *Just A Memory* (4:24)

PRODUCER: Stevie J

WRITERS: S. Jordan, K. Greene

PUBLISHERS: Faberella, ASCAP; Steven A. Jordan, BMI

Crave 3179 (c/o Sony) (cassette single)

This silky jeep/funk cruiser is easily the strongest single to emerge from Mariah Carey's fledgling Crave label so far. A male quartet from Detroit, 7

Mile wisely does not merely serve a factory-stamped derivation of the *Boyz II Men* formula of doo-hop. Rather, they expand upon the popular concept of street-corner harmonizing by injecting the apparent vocal influence of the Chi-Lites and the Stylistics. All the while, producer Stevie J. keeps the groove sleek, infectious, and rooted in credible hip-hop. A sharply phrased rap appearance of labelmates *Negró League* provides added pleasure to a sterling first recording that demands immediate R&B radio props and an eventual transition into the top 40 arena.

► **KILLER BUNNIES** *I Can't Take The Heart-break* (3:44)

PRODUCERS: Barry Harris, Rachid Wehbi

WRITERS: B. Harris, R. Wehbi, J. Calloway, L. Jackson

PUBLISHERS: MCA, ASCAP; Beur/Rachid Wehbi, SOCAN

Universal 1215 (c/o Uni) (cassette single)

Universal's potent new "Dance Across The Universe" multi-aet compilation should be off to a rousing sales start with the onset of this deliciously sweet and endlessly contagious hi-NRG dance ditty. Producers Barry Harris and Rachid Wehbi wisely place all listener focus on an aerobic beat and a loopy, diva-driven chorus that you'll be humming for hours after one listen. If you're seeking "serious" club fare, press on. This jam is not intended to be anything more than good, fluffy fun. Destined for active airplay on rhythm/pop radio stations in need of a good juke.

► **DONNA LEWIS & RICHARD MARX** *At The Beginning* (no timing listed)

PRODUCER: Trevor Horn

WRITERS: S. Flaherty, L. Ahrens

PUBLISHER: not listed

Atlantic 8312 (cassette single)

The romantic "At The Beginning" solidly ushers in the soundtrack to "Anastasia," with Lewis & Marx proving to be a surprisingly graceful pairing. Her waifish voice gracefully flutters around his rock-edged grit, while producer Trevor Horn provides a reliably grand and dramatic musical environment. Although this oh-so-charming recording deserves widespread pop play, it will likely begin its radio life at AC, where programmers are often quicker to appreciate such a lushly arranged power ballad.

ROCK TRACKS

► **DAVID BOWIE** *I'm Afraid Of Americans* (4:30)

PRODUCER: David Bowie

WRITERS: D. Bowie, B. Eno

PUBLISHERS: Tintoretto/Impala/RZO, BMI

REMIXERS: Nine Inch Nails

Virgin 12749 (cassette single)

Bowie's largely underappreciated "Earthling" album should enjoy a wider audience following the impact of "Americans," which benefits from the reconstructive input of Trent Reznor and Nine Inch Nails. While the song is already deeply moody and lyrically sharp in its original incarnation, NIN simply insert a creepy keyboard texture and slicing buzz guitars that are slightly more in line with modern rock radio trends. The real treat here is the addition of an urgent rap by Ice Cube. In fact, it leads one to think that Bowie should ponder a foray into hardcore hip-hop for his next album.

► **BIG WRECK** *The Oaf (My Luck Is Wasted)*

(3:59)

PRODUCERS: Matt DeMatteo, Big Wreck

WRITER: I. Thornley

PUBLISHERS: BGG/Sidungponit, ASCAP

Atlantic 8265 (CD promo)

Countless genres are blurred into one booming good time on this highly noteworthy effort—metal, classic arena rock, grunge, and blues/pop. You won't know which element to embrace first... the showboating guitar work, the knee-deep layers of harmonies, the Yes-like keyboard solo, or the candy-sweet chorus. Regardless, this is a rocker designed to knock down the walls dividing the mainstream and modern rock formats. With support from a few key programmers from both sectors, the dudes of Big Wreck could find themselves at the forefront of a fun new movement in which trendy boundaries dissolve and cool music prevails. Check out the fine album "In Loving Memory Of."

RAP

► **TWISTA** *Get It Wet* (4:06)

PRODUCERS: Leroy Burton, the Legendary Traxster

WRITERS: C. Mitchell, E. Chriswell

PUBLISHERS: Stay High/It's All Good/Creator's Way, ASCAP

Elektra 8260 (cassette single)

A quick rhyming tale for both sexes, "Get It Wet" is an unexpected rap-styled ballad about an after-party tryst invitation. Twista is joined by female rapper Ms. Kane, who flips fast-paced, gender-representative rhymes to equal out the saga.

► **BIG DADDY KANE** *Hold It Down* (4:07)

PRODUCERS: Big Daddy Kane, Shaneo Delano

WRITER: not listed

PUBLISHER: not listed

The Label 10568 (CD single)

Grammy winner Kane is back in action with this smooth yet quietly aggressive jam that calls all perpetrators on the carpet. His warning to all who have been coping his lyrical pose should be heeded. "Hold It Down" positions him for a high-profile season, with partial thanks to singer Kelly German—whose soulful vamp during the chorus gives this single legs to possibly climb into the mainstream R&B arena. "Hold It Down" is a fine first look into Kane's must-hear new collection, "Veteranz Day." Contact: 212-765-3655.



HOME VIDEO
BY CATHERINE APPLEFELD OLSON

ELVIS COSTELLO LIVE—A CASE FOR SONG

Warner Reprise Video
75 minutes, \$19.98

Fans of this Elvis will have plenty of music to groove to courtesy of this recent taping at the BBC in London. In this video complement to the upcoming greatest-hits tribute "Extreme Honey: The Very Best Of The Warner Bros. Years," a somewhat-subdued Costello takes to the stage to put a new signature on some of his hits, covers, and other stand-out songs. Although the artist at times appears a bit removed from some of his earlier material, he pulls off an inspirational show complete with sessions with his former band the Attractions, the Brodsky Quartet, and the White City Septet. He also throws in some terrific acoustic sets.

TOY TRAINS & CHRISTMAS

TM Books & Video
50 minutes, \$19.95

A celebration of trains and Christmas, this tape presents a look at some fascinating toy-train sets decorated to the nines for the holidays. A music score featuring traditional Christmas favorites plus some original tunes written for the program provides the background to a journey from the lobby of the John Hancock building in Chicago to the Hammacher Schlemmer flagship store in New York, where novelty displays mesmerize visitors. Video viewers are sure be entranced as well. Among the unusual elements of decor on display are toy dinosaurs, a host of Disney characters, real mini-plants and flowers, and some intricate miniature buildings. Contact: 800-892-2822.

A TRIBUTE TO CHARLES KURALT

CBS Video
60 minutes, \$14.98

In a time when delivering the news often revolves around sensational scoops and head-turning headlines, newsman Charles Kuralt continued to win audiences through his old-fashioned gift of storytelling. Kuralt, who died July 4 at age 62, is remembered for his 37-year career at CBS in this program that originally aired on "CBS This Morning" two days after Kuralt's death. Hosted by Charles Osgood, the tribute reaches back to the early days, when Kuralt came to work at the network soon after he graduated from college. Career highlights include his coverage of the Vietnam War and his first of what would be many journeys across the U.S. reporting about the people and situations in our own backyards. The segment later became "On The Road With Charles Kuralt," and some of his more memorable dispatches are intercut with some of the last interviews he gave.

INVESTMENT BASICS OVER BREAKFAST

Forte Video
55 minutes, \$19.95

Although there is some merit to the concept of a video that attempts to demystify Wall Street with a sense of humor, this treatment is so silly that it borders on insulting. In the tape, a clueless man meets a friend for breakfast and becomes enthralled with the world of investing because he learns his ex-girlfriend is marrying another guy who happens to be taking his company public. That premise alone makes it more of a soap opera than a serious

instructional. Buried between the banter is some genuinely good information, from definitions of basic investment terminology to instructions on how to read stock tables, select a broker, and make long- and short-term investments. However, there are similar tapes out there that are a better investment. Contact: 415-782-6961.

KIDSTUFF WITH DICK CLARK

MVP Home Video
30 minutes, \$14.98

Although just when the ageless Dick Clark was a kid remains a mystery to many (a question the consummate entertainer manages to skirt during this tape), Clark sets out to see how much childhood has changed in this delightful tape. His focus group is a classroom of witty '90s kids, and he gets down on the floor and conducts a series of interviews. The questions posed to the youngsters are predictable, such as "What do you want to be when you grow up?," "How much money is a lot of money?," "What is your most cherished possession?," "How is your relationship with your parents and siblings?," etc., but the answers are anything but predictable. Clark proves to be right at home with the crowd in the program, which was co-produced with the creator of MVP's "Babymugs" tape. Unlike "Babymugs," this one seems better suited to like-minded parents than children.

DONNA RICHARDSON: 30 DAYS TO FIRMER THIGHS

Anchor Bay Entertainment
45 minutes, \$14.95

True to its title, this video is designed to give guaranteed results in a short

amount of time. The always-vivacious Richardson keeps viewers on their toes, heels, and all other parts of the foot with a regime that doesn't include floor exercises. A thorough stretching segment is followed by an uptempo workout geared toward whipping those thighs, as well as other nearby body parts, into shape. When Richardson and her two compatriots bring out chairs for the final segments, it doesn't mean it's time to take a break. Those props are used merely to help fitness buffs balance themselves as they work a different set of muscles. Also new from Anchor Bay is Richardson's "30 Days To Firmer Abs And Arms."

DIANA: LEGACY OF A PRINCESS

MPI Home Video
60 minutes, \$14.98

By now there isn't much we don't know about the life of the late Diana, Princess of Wales, and this video, like all the others, doesn't provide many new insights into her troubled life. It does, however, break up the familiar footage of her wedding and public appearances with something new. The most interesting part is a video diary of Diana's visit to Angola, where she got a firsthand look at the personal devastation caused by land mines. A BBC camera crew followed her around and captured her spontaneous reactions. It's one side of the princess we haven't seen before. In addition, interviews with unlikely friends Henry Kissinger and Washington Post owner Katherine Graham show how the princess could feel at ease with anyone and in any situation. Pal Elton John talks about the rewriting of "Candle In

The Wind" and when he first met Diana and danced the Charleston with her. Other interviews include a New Jersey couple who hired Diana as a nanny just before her engagement to Prince Charles.

NFL THROWBACKS

PolyGram Video
45 minutes, \$19.95

PolyGram Video finds itself in the throes of football season with a field of programs that cover just about every angle of the game. Newer fans of the sport who think today's teams are tough are in for a surprise with this look back at legendary players, their game highlights, and the influence they've had on current rising stars. And those who have been following football since the good old days will enjoy the muggy reminiscence. Among the players profiled and feted by some of today's star players are the Rams' Deacon Jones, the Packers' Ray Nitschke, and the Raiders' Fred Biletnikoff. Also new from PolyGram and NFL Films are team-specific treatments of every NFL contender as well as "NFL's Greatest Moments" and "NFL Talkin' Follies." More than enough pigskin to fill in the gaps between Tuesday and Saturday.

ENTER*ACTIVE
BY DOUG REECE

X-Radio: Internet Music Store

http://www.x-radio.com

In the days of all-encompassing retail World Wide Web sites, it's nice to know that some genre-specific retail sites

exist in cyberspace. San Francisco-based X-Radio is one of them, focusing primarily on dance music. Users are able to look for a specific artist, browse through new arrivals, or search by specific genres, which include ambient, reggae, house, techno, trance, and trip-hop. Titles are sold in both CD and vinyl form, and many include RealAudio 3.0 excerpts for preview. Potential shoppers will be glad to see a secure server with an encrypted credit-card order form. For browsers who don't trust encryption, a toll-free number is provided for placing telephone orders. While the page's no-frills design leaves a lot to be desired, the ever-growing selection of titles offered on CD and vinyl makes X-Radio worth a visit.

ULTIMA ONLINE

ORIGIN

PC CD-ROM

This ambitious effort from the highly successful "Ultima" role-playing series delivers beyond expectations. One of this fall's most anticipated multi-player Internet games, this version returns to the medieval, avatar-infested land of Britannia created by Richard Garriott, who reprises his role of Lord British. Here he pulls out all the stops for the online version. Beefed-up servers allow thousands of users to simultaneously interact and explore the mythical land's dynamic 3D countryside, which includes an evolving ecosystem. An unpredictable, wholly immersing treat. "Ultima Online" comes bundled with a cloth map of Britannia and includes 30 days of free Internet service.

AUDIO BOOKS
BY TRUDI MILLER ROSENBLUM

THE AUTOBIOGRAPHY OF FOU DINI M. CAT

By Susan Fromberg Schaeffer
Read by David Hyde Pierce

Random House Audiobooks
3 hours (abridged), \$18
ISBN 0-679-46047-0

Similar in tone to Peter Mayle's "A Dog's Life," this charming, witty audio presents an intelligent cat's life story. Born a stray, Foudini is taken in by a woman he calls Warm and explores her city and country homes. At first, Foudini is terrified on meeting her dog, Sam, but gradually he becomes best friends with the canine and later welcomes Warm's new kitten when it comes to the home. What makes it all so much fun is the way Schaeffer perfectly captures the emotions and pleasures of a cat. When finding an open dresser drawer, the cat exclaims, "I jumped into the dark place, tucked my paws beneath me, and congratulated myself on having found such a perfect place." The relationship between the cat and the dog is particularly touching. David Hyde Pierce, known as the fastidious Niles on TV's "Frasier," is an inspired choice as reader. Somehow he sounds exactly as one would expect a cat to sound.

THE MOURNING DOVE

By Larry Barkdull
Read by David Hunter

Audio Renaissance
3 hours (abridged), \$12.95
ISBN 1-55927-481-6

David Hunter gives a sensitive reading of this gentle coming-of-age story. In the late '50s and early '60s, young Hannibal is raised by his grandfather after the death of his parents. The boy tries to come to terms with the loss of his parents and struggles with other challenges of youth. Hannibal learns to stand up for himself and listen to his conscience but only after a series of life lessons put him to the test. Throughout it all, his wise old grandfather offers advice and guidance. It's a nostalgic, heartwarming story that should do well in the Christmas season.

ON SCREEN

Year Of The Horse

Directed by Jim Jarmusch; Produced by L.A. Johnson
Starring Neil Young, Frank "Poncho" Sampedro, Billy Talbot, Ralph Molina
An October Films release
107 minutes

"Year Of The Horse," a rock-'n'-road documentary about Neil Young & Crazy Horse, is made for fans by a fan.

Director Jim Jarmusch, unlike many documentary filmmakers, didn't set out to make viewers Neil Young scholars in the span of two hours. Instead, he combines performance footage and interviews to create a moving snapshot of a band that's been jamming together for almost 30 years.

Jarmusch, best known for such cult classics as "Dead Man" and "Night On Earth," has a long association with rock. Tom Waits, Gibby Haynes, and Iggy Pop have appeared in his movies, and he has made music videos for Talking Heads, Young, Waits, and Big Audio Dynamite. He first worked with Young on the "Dead Man" soundtrack but admits to being a longtime fan.

Producer L.A. Johnson is also no newcomer to the music industry, having worked on video projects for Belinda Carlisle, Bobby Brown, Young, Rickie Lee Jones, and Queen.

This familiarity allows them to move freely among band and crew members to

catch spontaneous interactions and off-the-cuff responses.

Footage from Young and Crazy Horse's 1996 tour is spliced together with older stock from 1976 and 1986. This celluloid journey takes viewers to a run-in with police at a convenience store, a pot-smoking session, and an after-show argument. There's also plenty of tour-bus philosophy and heartfelt comments from the likes of Young's dad and guitar technician.

The film hits a serious note when the deaths of former guitarist Danny Whitten in 1972 and long-time producer David Briggs are discussed.

Briggs' death in November 1995 after a long-term illness left a more recent scar, although some of his final comments gave Jarmusch inspiration and a title for the film.



Director Jim Jarmusch, left, transfers his longtime love for the music of Neil Young & Crazy Horse to celluloid in "Year Of The Horse."

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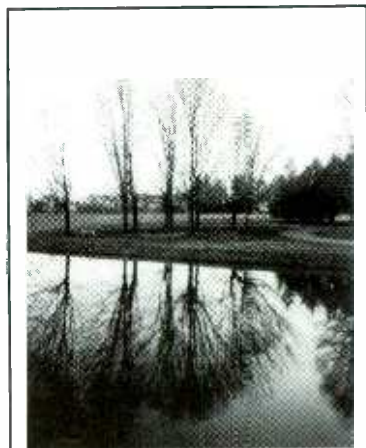
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Update

GOOD WORKS

PITCHING IN FOR KIDS: R. Kelly, A Tribe Called Quest, Joe, KRS-One, and Shaquille O'Neal are among the acts whose tracks will be featured on "Jive's Unreleased Masters For The Children's Health Fund (Vol. 1)," with all proceeds benefiting the Children's Health Fund, said to be the nation's largest provider of primary health care to homeless and indigent children. Other acts on the 10-track album are E-40, Marc Dorsey, Imajin, Kaleef, and B-Legit Featuring Daryl Hall. The album is set for a Nov. 25 release and will feature a booklet written by Dr. Irwin Redlener, who, with singer/songwriter Paul Simon, founded the Children's Health Fund in 1987. Contact: **Nathalie Moar** or **Sean Cassidy** at 212-685-4300.

VITAL MUSIC VIDEOS: Island Records Black Music president Hiram Hicks says he is formalizing his philanthropic initiatives by launching a nationwide nonprofit umbrella group called Unity in the Community, which will promote community involvement, volunteerism, and support of the arts

in public schools. Its first program is Born to Be a Star, which has been launched in schools in Newark, N.J., and Philadelphia. Senior classes will create and produce music videos on the theme of family, community, or humanity under the guidance of Hicks and the entire Island Black Music staff. Both schools selected for the pilot program—Newark's Westside High School and Philadelphia's Simon Graitz High School—have a high number of at-risk youth. Contact: **Lenore Moritz** at 212-685-4300.

SPOKESWOMAN: Pat Benatar has been appointed spokeswoman for Reader's Digest Music's "Leading Ladies" 4-CD boxed set. A portion of the proceeds from sales of "Leading Ladies" will benefit the National Alliance of Breast Cancer Organizations. The boxed set, which includes a track from Benatar, features original top 40 hits from 82 other female artists from the '50s on. Contact: **Joseph Panetta** at 212-407-0708 or 914-244-5786.

HONOR FOR DAVID FOSTER:

Producer/writer **David Foster** will receive the Neil Bogart Memorial Fund's 1997 Children's Award Nov. 12 at the Barker Hangar in Santa Monica, Calif. The fund is a division of the T.J. Martell Foundation for children's cancer, leukemia, and AIDS research, with laboratories located in Los Angeles' Children's Hospital. Honorary co-chairs are **Carole Bayer Sager** and **Bob Daly** and **Jane and Terry Semel**. Contact: **Susan Reynolds** and **Larry Solters** at 310-247-2980.

SOLID CONNECTION: The Arts Connection, the arts in education organization in New York that for the past 17 years has visited schools in all boroughs of the city to teach and perform for children, has launched its annual appeal. The group, which includes on its board **Freddie Gershon**, one of the partners in performing right group SESAC, receives matching gifts from the New York State Council on the Arts. Contact: **H. Aldervan Daly** at 212-302-7433, extension 1240.

CALENDAR**OCTOBER**

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Oct. 13-19, **World Of Bluegrass Convention**, presented by International Bluegrass Music Assn., Galt House Hotel, Louisville, Ky. 502-684-9025.

Oct. 14, **National Academy Of Recording Arts And Sciences Fall Symposium Series**, "Building Your Team," A&M Chaplin Soundstage, Los Angeles. 310-392-3777.

Oct. 16, **CMRRA Update**, seminar on the Canadian Musical Reproduction Rights Agency sponsored by the Assn. of Independent Music Publishers, Hotel Sofitel Ma Maison, Burbank, Calif. 818-842-6257.

Oct. 16, **Future Of Creating Exposure For Music Online**, presented by Entertainment Publicity Professional Society, Wyndham Bel Age Hotel, West Hollywood, Calif. 213-891-2781.

Oct. 16-18, **Billboard/Airplay Monitor Radio Seminar & Awards**, Orlando Renaissance Resort, Orlando, Fla. 212-536-5002.

Oct. 16-18, **North By Northwest Music & Media Conference**, Portland Hilton, Portland, Ore.

512-467-7979.

Oct. 17-19, **Bluegrass Fan Fest '97**, sponsored by International Bluegrass Music Assn., Galt House Grand Ballroom, Louisville, Ky. 888-GET-IBMA.

Oct. 17-19, **MusicWomen International Fourth Annual Global Conference**, Loew's Vanderbilt Plaza, Nashville. 615-860-4084.

Oct. 20, **15th Annual Academy Of Country Music Bill Boyd Golf Classic**, De Bell Golf Course, Burbank, Calif. 213-462-2351.

Oct. 23, **Women In Music's Working The Industry Series Seminar—Working The Net: Using New Media To The Max**, ASCAP Building, New York. 212-459-4580.

Oct. 23, **Sixth Annual Salute To Excellence Dinner Honoring Tony Gray**, New York Ballroom, Sheraton New York Hotel & Towers. 212-222-9400.

Oct. 24-25, **Fourth Annual Regional Country Radio Seminar**, Radisson Hotel, Sacramento, Calif. 615-327-4487.

Oct. 24-26, **Songwriters Expo 20**, sponsored by the National Academy of Songwriters, Burbank Airport Hilton and Convention Center, Burbank, Calif. 213-463-7178.

Oct. 25, **Fourth Annual Principal Health Care**

Jazz On The Run 5K Run, sponsored by WJCT Jacksonville, Fla., Metropolitan Park, Jacksonville, Fla. 904-739-1917.

Oct. 25, **From The Ground Up Music Conference**, sponsored by Hypnotize Music Group and Baby Bruner Music, Pennsylvania Convention Center, Philadelphia. 215-271-7175.

Oct. 25, **Business Of Music Workshop: How To Make It And Keep It**, Douglas Park Cultural and Community Center, Chicago. 312-987-4469.

Oct. 25, **Rock On: Music Publishing/Music Production**, sponsored by WBAI New York. 718-693-1280.

Oct. 27, **The Museum Of Television And Radio's Third Annual Radio Festival**, New York. 212-621-6735.

Oct. 27, **Records, Technology & Consumers**, sponsored by Los Angeles Music Network, Hotel Sofitel, Los Angeles. 818-769-6095.

Oct. 28, **Grammy Backstage . . . Conversations With Music Professionals Symposium**, Purdue University, Fowler Hall, Lafayette, Ind. 310-392-3777.

Oct. 29, **City Of Hope Spirit Award Ceremony**, honoring Antonio "L.A." Reid and Kenneth "Babyface" Edmonds, Century City Plaza Hotel back lot, Century City, Calif. 213-892-7268.

Oct. 29-Nov. 2, **Black Entertainment & Sports Lawyers Assn.'s 17th Annual Conference**, Rio Del Mar Resorts Center, San Juan, Puerto Rico. 301-333-0003.

Oct. 31, **Music Industry Trusts' Dinner**, Grosvenor House Hotel, London. 44-171-287-4422.

Oct. 31, **Grammy Backstage . . . Conversations With Music Professionals Symposium**, University of Arizona, Crowder Hall, Tucson, Ariz. 310-392-3777.

NOVEMBER

Nov. 1, **Sixth Annual West River Jazz Fest**, sponsored by the Chesapeake Cultural Arts Inc., Our Lady of Perpetual Help Hall, Edgewater, Md. 410-867-0888.

Nov. 20-22, **Billboard Music Video Conference And Awards**, Beverly Hilton, Beverly Hills, Calif. 212-536-5002.

DECEMBER

Dec. 8, **Billboard Music Awards**, MGM Grand Garden Arena, Las Vegas. 212-536-5173.

BIRTHS

Girl, Lily Valentina, to Susan Feingold and John Carruthers, Aug. 12 in New York. Mother is VP of legal affairs at EMI-Capitol Music Group. Father is a songwriter/musician.

Boy, Demetri William, to Cory and Maria Lerios, Aug. 26 in Thousand Oaks, Calif. Father composes music for the TV series "Baywatch" and is lead singer of rock band Pablo Cruise.

Girl, Erin Charing, to Terry and Virginia Power, Sept. 23 in Santa Monica, Calif. Father is owner/executive producer of Power Films, a music video production company.

Boy, Spencer Aaron, to Hilary and Peter Shaev, Sept. 24 in Scarsdale,

N.Y. Mother is senior VP of promotion at 550 Music. Father is national director of video/regional promotion at Hollywood Records.

DEATHS

Gladys Farmer Brodt, 88, of a massive stroke Sept. 23 in Charlotte, N.C. Brodt and late husband Cecil opened Brodt Music Co. Inc. in 1934, which specialized in hi-fi and band equipment. She sold the company when she retired in 1992. Brodt is survived by sisters Mabel Seawright and Belva Oelrich and several nieces and nephews. Donations can be made in her honor to Carolinas Concert Assn., P.O. Box 11356, Charlotte, N.C. 28202 and the Charlotte Symphony Orchestra, 211 N. College St., Suite 202, Charlotte, N.C. 28202.

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Active Rock, Modern AC Put The Squeeze On Modern

This story was prepared by Marc Schiffman, managing editor of Rock Airplay Monitor.

Have active rock and modern AC left modern stations with nothing to call their own?

That's one possible inference of the latest series of modern-to-active rock border crossings. WQXA Harrisburg, Pa., has changed format outright, following a recent ownership change. WXRK (K-Rock) New York still considers itself a modern rocker, but it is now experimenting with AC/DC and Ozzy Osbourne oldies and using the positioner "rock radio," seemingly as a pre-emptive strike against a potential return to active rock by classic rival WAXQ (Q104).

Most tellingly, ABC's Minneapolis frequency swap saw that company take KEGE's modern format off its more powerful frequency, replace it with its active rocker for a head-to-head format battle, and use the old active rock signal for a more female-slanted, adult-leaning modern outlet. ABC's decision to supersede the hard rock guys on one side and the Lilith Fair women on the other suggested that it might not perceive much room in the middle, a theory reiterated by several PDs we talked to on both sides of the format divide.

WQXA GM Joe Sullivan does see a trend in the works. "The product was good, and it was sound, but it tended at least in this market to skew pretty heavy 18-24, and really, if you want the money demo, you have to grow 25-49,"

he says. "It's about looking at the market and making this more salable. Right now, the strength for the radio station is the male demo, so we're leaning more male."

Having Howard Stern in the morning meant cuning large numbers of the market's men, but Sullivan says they weren't staying. "The natural progression was to throw in some of the Van Halen and Aerosmith material. Our focus is still new music. We sit here and talk about WYSP in Philly. They lean classic and throw in some new stuff. We're starting with the new and throwing in some of the classics."

THE BIG SQUEEZE

At KKND (the End) New Orleans, PD Vince Richards, who just made his own modern-to-active transition, becoming PD of KQRC Kansas City, Mo., always cut his modern with a strong dose of guitars. Now, he says, "it's a trend. You're going to see it a lot more. What's going to happen is you're going to have a modern AC that will take care of the women and an active rock taking care of the men. And the alternative stations are now going to start getting squeezed like active rock was squeezed" when it found itself caught between modern and classic rockers. Modern has fragmented to the point that "you're going to see the poppier modern music swinging to the modern AC side and the rockier side of alternative swing over to the active rock side."

That's what John Gorman sees in Detroit from his perch as PD of active WKRK, which signed on with a heavy modern lean before moving further into the active rock world. "The alternative end was testing terribly. It was the bands like Tool" that started emerging as front-runners in WKRK's research, Gorman says.

As for the other half of the modern rock universe, Gorman notes that cross-town modern WPLT (the Planet) "moved to one of the more successful modern adult positions. I consider them to be what a modern AC should sound like. That's where you're going to hear the Lilith acts."

Both Richards and Gorman see avail-

able product as driving these changes. "It comes down to material and appeal," says Gorman. "Modern rock was exciting with Alice In Chains and Soundgarden and Pearl Jam, but one has to keep in mind those are rock bands. Rock invaded alternative, as opposed to alternative becoming mainstream." Now, Gorman says, the Seattle bands are either gone or in a lull, leaving modern with their sound-alikes.

Gorman cites the success of the Offspring as an example of active rock coming "back with a vengeance. When the new Offspring came out, alternative ignored it. Offspring now [is] an active rock band," he says. "It's still show business. And all the excitement and show business are back on active rock. Suddenly, hearing Van Halen doesn't sound so bad. This is the mass audience. They like what they like. They don't necessarily put the same labels on music that we do."

"Alternative is now hit-driven as opposed to artist-driven," says Richards. "Suddenly, this lack of core bands

is putting this format in flux. The core bands are not serving the modern market," leaving the format to subsist on one-hit wonders.

"[WXRK PD Steve Kingston] was in here a few months ago, and he was saying it's changing out there," Gorman recalls. "The music tastes are changing. He was one of the smart programmers who saw the change and didn't get himself stuck on trying to maintain some kind of alternative image [for its own sake]."

K-ROCK GOING OFF ITS RAILS?

While some market observers have seen WXRK's recent addition of about one non-modern cut per hour as a warning shot across the bow of any potential change at Chancellor's New York outlets, Kingston does allow that trying to reconcile the many moods of modern has been on his mind recently, too.

Kingston sees the active and modern adult ends of the spectrum as places stations can go "to maintain the fran-
(Continued on page 88)

Kennard Likely To Be Confirmed Committee OKs FCC Chairman Nominee

BY BILL HOLLAND

WASHINGTON, D.C.—William Kennard, President Clinton's nominee for chairman of the Federal Communications Commission (FCC), should be confirmed by month's end following an expected thumbs-up vote Oct. 8 by the Commerce Committee, according to sources here.

Also reportedly on course is confirmation of fellow commissioner nominees Harold Furchtgott-Roth, Michael Powell, and Gloria Tristani.

Most agency nominees steer clear of specifics and personal views at confirmation hearings so as to not jeopardize possible future rule-makings, and the FCC picks were no exception.

Although Kennard dodged specific answers to committee member questions on whether the FCC should hold up license renewals for stations airing hard liquor or beer and wine ads or for TV stations attempting to dodge the new program ratings, committee chairman John McCain, R-

Ariz., set the tone for the smooth sailing hearings by introducing him as "soon-to-be chairman Kennard."

While the committee made clear its opinion of to-date FCC implementation of the massive 1996 Telecommunications Act under retiring chairman Reed Hundt—unsatisfactory—Kennard and the other nominees offered only safe generalizations on such still-touchy topics as station mergers and concerns over competition and consolidation in the marketplace.

Kennard commented only that the FCC "needs to carefully address these concerns in its pending ownership proceedings." Furchtgott-Roth went so far as to say that "there is reason to be concerned about concentration in various market segments" and that the commission has "ample authority" to look into the issue.

Tristani and Powell, however, at least took a sip of the strong brew bubbling over the alcohol-ad contro-
(Continued on page 88)



Party Time. After receiving a Lifetime Achievement Award at the recent Minneapolis Music Expo, Walter "Q Bear" Banks of KMOJ Minneapolis, right, spends a celebratory moment with buddy Bowlegged Lou of Full Force. Banks, PD and an on-air talent at KMOJ, has been with the station for 15 years. Producers Jimmy Jam and Terry Lewis were also given awards at the event, which featured performances by Sounds Of Blackness and the original lineup of the Time. Full Force, meanwhile, has recently worked with the Backstreet Boys and is enjoying the success of Allure's cover of the group's 1986 hit featuring Lisa Lisa, "All Cried Out."

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Texas, By Way Of Paris, Redefines Its Music On 'White On Blonde' Set

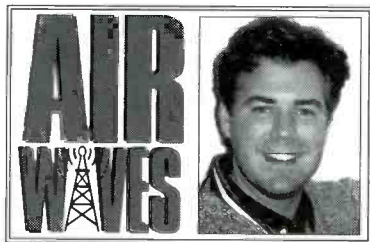
NESTLED BEHIND the sensual orchestration of a 34-second intro track for "White On Blonde," the fourth album from Glasgow, Scotland-based foursome Texas, is the sound of a young Parisian girl saying to a friend, "It's 9:30. I need to go somewhere else."

The moment is a prophetic screening of the project's 12 musical selections, representing nothing short of a change of seasons for the Mercury Records act, founded in 1989. The album, which combines elements of pop, hip-hop, soul, and blues, comes after a four-year break between albums, during which lead singer **Sharleen Spiteri** spent a year in Paris, absorbing new sounds, feelings, and experiences.

The result is a wealth of hitworthy diversion. There's the lackadaisically paced lead single "Say What You Want," the subtle luster of the elegant "Breathless," the more aggressively charged pop sensibilities of "Drawing Crazy Patterns" and "Halo," and the Motown giddiness of "Black Eyed Boy." All are bound by the richly textured, cha-

meleon-like vocal qualities of Spiteri, perhaps a modern-day **Maria McKee** for the masses.

quickly earned top 10 rights for the singles "Say What You Want," "Black Eyed Boy," and "Halo." So far in the U.S., the band's brilliant 1989 debut single, "I Don't Want A Lover," is its only claim to fame on radio. But the music of Texas has indeed earned notice. For one, fan **Ellen DeGeneres** uses its "So-Called Friend" (from 1993's "Rick's Road" LP) as the



by Chuck Taylor

intro backdrop on ABC's "Ellen" and invited Spiteri to perform the tune during the closing credits a couple of years ago. As well, the current "Say What You Want" is prominently featured in the summer flick "Picture Perfect" with **Jennifer Aniston** and **Kevin Bacon**.

Meanwhile, since its U.S. release late last month, "Say" is just getting started at radio. In its second week, it ranks at No. 36 on Airplay Monitor's Adult Top 40 Airplay chart and No. 29 on Modern Adult. Airplay is also bubbling on mainstream top 40.

The road map to the recording of "White On Blonde" unfolds at a critical point in the band's history. Following the massive overseas success of its debut, "Southside," in 1989, the then rock-fused Texas (named after the movie "Paris, Texas") became the critics' love-sponge. But then, as has gone down before, too much success too soon fueled a backlash, leaving the band's second and third albums with respectable sales but a doomed hip quotient.

After the outfit's tour supporting "Rick's Road" finished in late December 1994, Spiteri split to Paris for a year to stay with a pregnant friend whose husband was out of the country. The move from Glasgow, she says, gave her time to rethink the group's direction and to force herself to experience everyday happenings—getting from point A to B, the smells of the city, the culture, the language—from a fresh perspective.

"You can hear Paris in this album,

even if it's just on the breathiness in 'Say What You Want,'" Spiteri says. "I took the best of everything from there, some things I think consciously," but many she recognizes as subconscious gifts from a heightened awareness.

While she was gone, Texas songwriter partner and bassist **Johnny McElhone** (*Altered Images*, *Hipsway*) exchanged song ideas from Glasgow via answering machines. "I would get these late-night phone calls, sometimes at 4 in the morning, with an idea for a bassline or something," Spiteri says. "Then I'd come in and hear it in a completely different environment. It was great, because we'd be hearing the same thing in different ways."

Meanwhile, as Spiteri and McElhone leisurely toyed with song ideas, he and the other boys from Texas—guitarist **Ally McErlaine**, keyboardist **Eddie Campbell**, and drummer **Richard Hynd**—worked on building a studio in the back of Spiteri's house for the actual recording process for "White On Blonde."

"The freedom from actually recording in your home was something very different for us," she says. "We didn't have that feeling of having to get something done in four days in some fancy studio that was costing thousands and thousands of pounds a day."

Add to that the gentle and relaxed aura that the home recording process aroused. "It was a weird thing. You want to have dinner, you go cook it right there," she says. "Suddenly, there are family and friends working and living together. The combination of the two was very inspirational. It was a perfect recipe for Texas."

The band also received constant support from neighbors around Spiteri's home, settled within a cul-de-sac. "We were recording in the summer when the doors and windows were open in the house, so we'd have neighbors coming up going, 'You know that song you played last night; I really liked that one.' They were all so happy when the album came out after a year of watching us and hearing the songs over and over again," she says.

And then came the No. 1 debut in the homeland. Says Spiteri, "You know, we were waiting on that Sunday to find out where it entered, and Johnny knocks on my door and says, 'One.' I said, 'One what?' I didn't get it. Then I stood there in absolute silence. I don't think the band spoke for a week after that. We

(Continued on page 88)

Vegas' KXTE Is A Tale Of 2 Sterns: Mike & Howard

MIKE STERN GOT HIS START in the business with Jacobs Media. He programmed its sign-on **WXEG** Dayton, Ohio, from its inception, but soon was transferred by American Radio Systems (ARS) to Las Vegas to fight another Jacobs station, **KEDG** (the Edge), as PD of **KXTE** (Extreme Radio).

Upon arriving in Vegas, "The Edge here was up in the 7s, 12-plus," says Stern. "It was one of the highest-rated 12-plus alternative stations in the country. The AOR here [KOMP] is fairly sleepy and classic-leaning, so they never really had any competition on that side. The top 40 [KLUC], which we also own, is very urban. So they never really had any competition on that side. They'd been left alone and able to grow pretty large, in a lot of ways by default."

Stern inherited a classic rocker with **Howard Stern** in mornings. "When we researched the radio station," Stern says, "we found out that Howard was obviously bringing a lot of cume to the frequency every morning. The most cohesive chunk we could find was going to [the Edge] every morning." Further research showed listeners being turned off by the pop end of alternative. "So we spend a lot of time making sure they realize that they're not going to have to deal with the popper end of the format when they listen to our radio station."

KXTE was just one part of the ARS master plan. The company "signed on a modern AC station [KMXB] on the Edge's female side, and then we signed on Extreme Radio, with Howard in the morning and a brand of harder alternative on their male side," says Stern. "That was the plan, cut it off at the pop end, and I don't have to worry 'Am I losing a hit record?' because my sister station is busy owning it." In the spring Arbitron, KXTE was up to a 5.1 share. By the second Arbitron, it was at 5.9, while KMXB was No. 1 18-34.

Stern says part of the reason **KEDG's** five-year head start hasn't meant as much is the transient nature of Vegas. Having Howard in mornings doesn't hurt either. Every month, he says, "We get phone calls saying, 'Oh, I love Howard. And I found him, and then I love your radio station!' So, we actually have that national type of magnet that people will search out when they go to a market."

"[Howard Stern has been on this] signal five years through oldies, classic rock, and now our format," says Stern. "His numbers are better than they've ever been. And we think we've brought a lot of people to the show. Howard always does better on a healthy radio station."

In terms of promotions, Vegas provides a unique challenge, since the local casinos are giving away cars and houses. KXTE, instead, targets its listeners' lifestyle. During the NCAA's March Madness, for example, Stern took

one of radio's mainstay promotions and turned it into "Extreme March Madness." "[We] put 64 bands into a tournament bracket. We had a big tournament pool with a big-screen TV as the prize, so people could get the bracket and make their predictions and fax them into us. We got over 400 entries off one newspaper ad. Then we had the 'games' on the air: OK, it's Pearl Jam vs. Korn—call in and vote for your band. And we had halftime stuff and a bad Dick Vitale impersonator. We were getting 400-500 calls an hour."

Ranked No. 48 by Arbitron just a year ago, Vegas is now No. 43. The town that Stern entered 18 months ago has grown "from being a sleepy, acts-like-a-smaller-market-than-it-is place to becoming a competitive, acts-like-a-slightly-larger-market-than-it-is type of city," he says. "The growth here is phenomenal. I'm figuring if I stay here long enough, [I'll be] in a top 10 market. That's my goal, just to ride it out." **MARC SCHIFFMAN**



SPITERI

meleon-like vocal qualities of Spiteri, perhaps a modern-day **Maria McKee** for the masses.

"This is definitely not just another album for us. It's a personal thing as well," says Spiteri in her strongly tempered Glaswegian accent. "We recorded 50 songs over the period of a year, going through different moods and different seasons. You hear all of the ups and downs and nooks and crannies in this album."

The number of folks listening for such subtleties has already reached more than 1.5 million in the U.K., where "White On Blonde" debuted at No. 1, returned to No. 1 a month later, and

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With the single "Everything To Everyone," Everclear picks up where it left off with the ace cut "Local God" on the hit "Romeo + Juliet" soundtrack album. That sanguine groove tune is the missing link between the nuevo new wave of the Portland, Ore., trio's new Capitol album, "So Much For The Afterglow," and its grungier, angst-in-their-pants 1995 smash, "Sparkle And Fade."

"Everything To Everyone" not only reprises a lyric from "Local God" and a similar breezy melody but the subtle hip-hop inflection of its rhythms as well. "We're not a white-boy funk band by any means, and we'll never be," says Everclear front man Art Alexakis. "But I grew up listening to soul and funk—I've loved everything from the Ohio Players to Public Enemy. So I like a good groove, and I've

been playing around with sampling for a while." In terms of subject matter, "Everything To Everyone" diverges from the head-over-heels entreaties of "Local God" to cover solicitousness in a less romantic guise. Alexakis explains: "In life, there



are times when you might not be real as you pursue some thing, some person. Say you're a young guy at a bar and not quite hitting it off with this girl, but

you'll try to do everything for her just because she's cute and you want to get laid. Or you'll be on an interview for some job you don't even really want yet you'll laugh hard at the guy's dumb jokes anyway just because you need the money. You do it, I do it, we all do it—especially if you're fucked up on drugs and alcohol, like I was for so long."

With Everclear meeting success and Alexakis becoming a clean-and-sober husband and father, he says he is far less prone to trying to be everything to everyone. "Because the band has accomplished something on its own terms and I've become a more mature, well-rounded person, I feel more empowered these days. Plus, I'm older and more entrenched in my personality, so I'm just not going to do what I don't want to do."

Billboard® OCTOBER 18, 1997

Mainstream Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★★ No. 1 ★★★★★					
1	1	1	13	TOUCH, PEEL AND STAND DAYS OF THE NEW	3 weeks at No. 1 ◆ DAYS OF THE NEW OUTPOST/GEFFEN
2	2	2	23	PINK NINE LIVES	AEROSMITH COLUMBIA
3	3	3	5	ANYBODY SEEN MY BABY? BRIDGES TO BABYLON	◆ THE ROLLING STONES VIRGIN
4	5	8	9	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
5	7	9	12	I CHOOSE IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
6	9	17	4	SLOW RIDE TROUBLE IS...	KENNY WAYNE SHEPHERD BAND REVOLUTION
7	8	12	8	MY OWN PRISON MY OWN PRISON	CREED WIND-UP
8	6	6	13	LIVE THROUGH THIS (FIFTEEN STORIES) THE HAPPIEST DOGS	MIGHTY JOE PLUM ATLANTIC
9	4	5	28	IF YOU COULD ONLY SEE LEMON PARADE	◆ TONIC POLYDOR/A&M
10	12	16	5	HITCHIN' A RIDE NIMROD	◆ GREEN DAY REPRISE
11	10	10	7	HELLO HELLO TALK SHOW	◆ TALK SHOW ATLANTIC
12	13	7	32	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
13	17	21	4	BLAME DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
14	14	11	21	TRUST CRYPTIC WRITINGS	◆ MEGADETH CAPITOL
15	22	25	6	WALKIN' ON THE SUN FUSH YU MANG	◆ SMASH MOUTH INTERSCOPE
16	16	18	19	BLEEDING ME LOAD	METALLICA ELEKTRA/EEG
17	23	24	4	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
18	31	—	2	ALMOST HONEST CRYPTIC WRITINGS	MEGADETH CAPITOL
19	11	4	11	MARCHING TO MARS MARCHING TO MARS	SAMMY HAGAR THE TRACK FACTORY/MCA
20	19	20	34	GONE AWAY IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
21	21	19	22	LISTEN DISCIPLINED BREAKDOWN	◆ COLLECTIVE SOUL ATLANTIC
22	15	15	17	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
23	25	27	9	HIGH ... PUSHING THE SALMÁNILLA ENVELOPE	◆ JIMMIE'S CHICKEN SHACK ROCKET/A&M
24	24	32	5	THE FALL THE NIXONS	THE NIXONS MCA
25	18	13	13	LAZY EYE "BATMAN & ROBIN" SOUNDTRACK	◆ GOO GOO DOLLS WARNER SUNSET/WARNER BROS.
26	34	—	2	THREE MARLENAS BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
27	20	14	15	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
28	28	29	12	AENEMA AENEMA	◆ TOOL FREEWORLD
29	29	35	3	MOST PRECARIOUS STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
30	35	—	2	GRADUATE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
31	33	38	4	TRIALS GRAND WORLD	COOL FOR AUGUST WARNER BROS.
32	NEW ▶	1	1	JUNGLE CARNIVAL OF SOULS	KISS MERCURY
33	27	22	18	LAST CUP OF SORROW ALBUM OF THE YEAR	◆ FAITH NO MORE SLASH/REPRISE
34	26	23	9	ONE ANGEL STIR	◆ STIR AWARE/CAPITOL
35	32	31	8	FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
36	30	26	14	SOUL OF LOVE NOW	◆ PAUL RODGERS EAGLE/ROCK/VELVEL
37	NEW ▶	1	1	HUSH "I KNOW WHAT YOU DID LAST SUMMER" SOUNDTRACK	◆ KULA SHAKER COLUMBIA
38	38	33	19	CAROLINA BLUES STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
39	RE-ENTRY	2	2	BLUEBOY BLUE MOON SWAMP	◆ JOHN FOGERTY WARNER BROS.
40	36	28	23	THE DIFFERENCE BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 103 Mainstream rock stations and 82 modern rock stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Tracks showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to those records which attain 800 detections (Mainstream Rock) or 1,100 detections (Modern Rock) for the first time. ◆ Videoclip availability. © 1997, Billboard/BPI Communications.

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Modern Rock Tracks™

T. WK.	L. WK.	2 WKS.	WKS. ON	TRACK TITLE ALBUM TITLE (IF ANY)	ARTIST LABEL/PROMOTION LABEL
★★★★ No. 1 ★★★★★					
1	1	1	14	WALKIN' ON THE SUN FUSH YU MANG	4 weeks at No. 1 ◆ SMASH MOUTH INTERSCOPE
2	2	2	17	FLY FLOORED	◆ SUGAR RAY LAVA/ATLANTIC
3	3	3	12	EVERLONG THE COLOUR AND THE SHAPE	◆ FOO FIGHTERS ROSWELL/CAPITOL
4	4	8	5	TUBTHUMPING TUBTHUMPER	◆ CHUMBAWAMBA REPUBLIC/UNIVERSAL
5	7	10	6	EVERYTHING TO EVERYONE SO MUCH FOR THE AFTERGLOW	EVERCLEAR CAPITOL
6	6	5	6	HITCHIN' A RIDE NIMROD	◆ GREEN DAY REPRISE
7	5	4	13	CRIMINAL TIDAL	◆ FIONA APPLE CLEAN SLATE/WORK
8	8	7	11	THE RASCAL KING LET'S FACE IT	◆ THE MIGHTY MIGHTY BOSSTONES BIG RIG/MERCURY
9	10	15	4	DON'T GO AWAY BE HERE NOW	OASIS EPIC
10	9	6	19	WRONG WAY SUBLIME	◆ SUBLIME GASOLINE ALLEY/MCA
11	12	11	12	SUPERMAN'S DEAD CLUMSY	◆ OUR LADY PEACE COLUMBIA
12	11	9	16	BUILDING A MYSTERY SURFACING	◆ SARAH MCLACHLAN NETTWERK/ARISTA
13	17	22	7	SUMMERTIME STATIC & SILENCE	◆ THE SUNDAYS DGC/GEFFEN
14	15	14	11	GRADUATE THIRD EYE BLIND	THIRD EYE BLIND ELEKTRA/EEG
15	18	24	5	THIS LONELY PLACE HANG-UPS	GOLDFINGER MOJO/UNIVERSAL
16	14	12	25	PUSH YOURSELF OR SOMEONE LIKE YOU	◆ MATCHBOX 20 LAVA/ATLANTIC
17	13	13	22	SELL OUT TURN THE RADIO OFF	◆ REEL BIG FISH MOJO/UNIVERSAL
18	19	20	8	DREAM FOREST FOR THE TREES	◆ FOREST FOR THE TREES DREAMWORKS/GEFFEN
19	16	16	7	HELLO HELLO TALK SHOW	◆ TALK SHOW ATLANTIC
20	20	19	30	SEMI-CHARMED LIFE THIRD EYE BLIND	◆ THIRD EYE BLIND ELEKTRA/EEG
21	22	25	7	PRISONER TRANSISTOR	◆ 311 CAPRICORN/MERCURY
22	21	21	26	6 UNDERGROUND BECOMING X	◆ SNEAKER PIMPS CLEAN UP/VIRGIN
23	28	30	4	TOUCH, PEEL AND STAND DAYS OF THE NEW	◆ DAYS OF THE NEW OUTPOST/GEFFEN
24	27	26	15	BREATHE THE FAT OF THE LAND	◆ PRODIGY XL MUTE/MAVERICK/WARNER BROS.
25	24	17	14	D' YOU KNOW WHAT I MEAN? BE HERE NOW	◆ OASIS EPIC
26	26	23	19	TURN MY HEAD SECRET SAMADHI	◆ LIVE RADIOACTIVE/MCA
27	29	31	4	LUCKY ROCKCROWN	SEVEN MARY THREE MAMMOTH/ATLANTIC
28	32	—	2	ON AND ON THE SUN IS OFTEN OUT	◆ LONGPIGS MOTHER/ISLAND
29	31	35	3	I CHOOSE IXNAY ON THE HOMBRE	◆ THE OFFSPRING COLUMBIA
30	23	18	12	JACK-ASS ODELAY	◆ BECK DGC/GEFFEN
31	25	27	8	MOST PRECARIOUS STRAIGHT ON TILL MORNING	◆ BLUES TRAVELER A&M
32	35	—	2	BITTER SWEET SYMPHONY URBAN HYMNS	◆ THE VERVE HUT/VIRGIN
33	30	37	3	COME ON EILEEN IT MEANS EVERYTHING	◆ SAVE FERRIS STARPOOL/EPIC
34	36	38	3	DOIN' TIME SUBLIME	SUBLIME GASOLINE ALLEY/MCA
35	37	—	2	THREE MARLENAS BRINGING DOWN THE HORSE	◆ THE WALLFLOWERS INTERSCOPE
36	NEW ▶	1	1	WRONG NUMBER GALORE	◆ THE CURE FICTION/ELEKTRA/EEG
37	33	33	6	LONG LONG TIME TRYSOME EATONE	◆ LOVE SPIT LOVE MAVERICK/WARNER BROS.
38	NEW ▶	1	1	3 AM YOURSELF OR SOMEONE LIKE YOU	MATCHBOX 20 LAVA/ATLANTIC
39	34	29	10	(CAN'T YOU) TRIP LIKE I DO "SPAWN" SOUNDTRACK	◆ FILTER AND THE CRYSTAL METHOD IMMORTAL/EPIC
40	40	—	2	DAMMIT (GROWING UP) DUDE RANCH	◆ BLINK 182 CARGO/MCA



HITS! IN TOKIO

Week of September 28, 1997

- ① Honey / Mariah Carey
- ② Stand By Me / Oasis
- ③ Got 'Til It's Gone / Janet Jackson
- ④ I'll Be Missing You / Puff Daddy & Faith Evans Featuring 112
- ⑤ 4 Seasons Of Loneliness / Boyz II Men
- ⑥ Self Confidence / Newton
- ⑦ Pleasure Dome / Soul II Soul
- ⑧ Koyoko Tsukino Youni / Erefantokashimashi
- ⑨ Dream / Forest For The Trees
- ⑩ Free / Ultra Nate
- ⑪ D'You Know What I Mean? / Oasis
- ⑫ Say Nothin' / Dmar
- ⑬ Gypsy Lady / Matt Bianco
- ⑭ Snow On The Sahara / Anggun
- ⑮ Happiness / Vanessa Williams
- ⑯ To Make You Feel My Love / Billy Joel
- ⑰ I Know Where It's At / All Saints
- ⑱ Come On Eileen / Save Ferris
- ⑲ L-L-Lies / Diana King
- ⑳ Men In Black / Will Smith
- ㉑ Just The Way It Is / Lisa Moorish
- ㉒ Dajobu / Touko Furuuchi
- ㉓ Wishing The Rain Away / Jai
- ㉔ Doki Doki Shityau / Shikao Suga
- ㉕ Anybody Seen My Baby? / The Rolling Stones
- ㉖ Somewhere / Pet Shop Boys
- ㉗ Here I Come / Thriller U
- ㉘ Something About The Way You Look Tonight / Elton John
- ㉙ Doh-La-La / Coolio
- ㉚ Samba De Janeiro / Bellini
- ㉛ Where's The Love / Hanson
- ㉜ Someone / SWV Featuring Puff Daddy
- ㉝ Dam Dam Deo / Felicidad
- ㉞ Let's Start Over Again / Shakatak
- ㉟ Koiva Itsumo Maboroshino Youni / Hufudiran
- ㊱ Alone / Stephen Simmonds
- ㊲ Don't Say / Jon B.
- ㊳ Hitchin' A Ride / Green Day
- ㊴ If I Hadn't Got You / Chris Braide
- ㊵ House On Fire / Arkarna
- ㊶ MMMBop / Hanson
- ㊷ Yubisaemo / Kenji Ozawa
- ㊸ Flying High / Byron Stingily
- ㊹ Hundred Mile High City / Ocean Colour Scene
- ㊺ Smile / The Supernaturals
- ㊻ More Beats And Pieces / Coldcut
- ㊼ C U When U Get There (From "Nothing To Lose") / Coolio Featuring 40 Thevz
- ㊽ Joga / Bjork
- ㊾ Love II Love / Damage
- ㊿ Mo Money Mo Problems / The Notorious B.I.G. Featuring Puff Daddy & Mase

Selections can be heard on "Sapporo Beer Tokio Hot 100" every Sunday 1 PM-5 PM on J-WAVE / 81.3 FM IN TOKYO

81.3 FM J-WAVE

Station information available at: <http://www.j-wave.co.jp>

Adult Contemporary

T. WK	L. WK	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	14	*** No. 1 *** HOW DO I LIVE CURB 73022	LEANN RIMES 7 weeks at No. 1
2	3	12	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
3	2	7	SOMETHING ABOUT THE WAY YOU LOOK TONIGHT ROCKET 568108/A&M	ELTON JOHN
4	4	10	FOOLISH GAMES ATLANTIC 87021	JEWEL
5	7	10	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
6	5	10	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
7	6	8	CANDLE IN THE WIND 1997 ROCKET 568108/A&M	ELTON JOHN
8	9	11	PROMISE AIN'T ENOUGH PUSH ALBUM CUT	DARYL HALL JOHN OATES
9	8	4	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
10	10	13	2 BECOME 1 VIRGIN 38604	SPICE GIRLS
11	15	22	SO HELP ME GIRL ARISTA 13428	GARY BARLOW
12	11	10	FOR ONCE IN OUR LIVES ARK 21 ALBUM CUT	PAUL CARRACK
13	12	12	FOR YOU I WILL ROWDY/WARNER SUNSET 87003/ATLANTIC	MONICA
14	14	15	YOU WERE MEANT FOR ME ATLANTIC 87021	JEWEL
15	16	17	UN-BREAK MY HEART LAFACE 24200/ARISTA	TONI BRAXTON
16	17	21	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
17	19	14	GO THE DISTANCE COLUMBIA 78554	MICHAEL BOLTON
18	18	19	CHANGE THE WORLD REPRISE 17621	ERIC CLAPTON
19	13	9	A SMILE LIKE YOURS ELEKTRA 64146/EEG	NATALIE COLE
20	21	18	DO YOU LOVE ME THAT MUCH RIVER NORTH ALBUM CUT	PETER CETERA
21	20	16	LITTLE MORE TIME WITH YOU COLUMBIA ALBUM CUT	JAMES TAYLOR
22	23	25	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS	PAULA COLE
23	NEW	1	*** Hot Shot Debut *** BUTTERFLY COLUMBIA ALBUM CUT	MARIAH CAREY
24	25	—	THE ONLY ONE REPRISE ALBUM CUT	CHICAGO
25	24	26	BUTTERFLY KISSES DIADEM ALBUM CUT/JIVE	BOB CARLISLE

Adult Top 40

T. WK	L. WK	WKS ON	TITLE LABEL & NUMBER/PROMOTION LABEL	ARTIST
1	1	14	*** No. 1 *** FOOLISH GAMES ATLANTIC 87021	JEWEL 3 weeks at No. 1
2	2	25	ALL FOR YOU UNIVERSAL 56135	SISTER HAZEL
3	4	13	I DON'T WANT TO WAIT IMAGO ALBUM CUT/WARNER BROS	PAULA COLE
4	5	15	BUILDING A MYSTERY NETTWERK 13395/ARISTA	SARAH MCLACHLAN
5	3	3	SEMI-CHARMED LIFE ELEKTRA 64173/EEG	THIRD EYE BLIND
6	7	15	PUSH LAVA ALBUM CUT/ATLANTIC	MATCHBOX 20
7	6	6	HOW BIZARRE HUH! ALBUM CUT/MERCURY	OMC
8	9	11	FLY LAVA ALBUM CUT/ATLANTIC	SUGAR RAY
9	10	16	IF YOU COULD ONLY SEE POLYDOR ALBUM CUT/A&M	TONIC
10	8	8	SUNNY CAME HOME COLUMBIA 78528	SHAWN COLVIN
11	12	12	BARELY BREATHING ATLANTIC 87027	DUNCAN SHEIK
12	11	9	ONE HEADLIGHT INTERSCOPE ALBUM CUT	THE WALLFLOWERS
13	14	18	HOW DO I LIVE CURB 73022	LEANN RIMES
14	13	13	THE FRESHMEN RCA 64734	THE VERVE PIPE
15	19	23	WALKIN' ON THE SUN INTERSCOPE ALBUM CUT	SMASH MOUTH
16	16	16	CRASH INTO ME RCA ALBUM CUT	DAVE MATTHEWS BAND
17	15	14	A CHANGE WOULD DO YOU GOOD A&M ALBUM CUT	SHERYL CROW
18	17	15	THE DIFFERENCE INTERSCOPE ALBUM CUT	THE WALLFLOWERS
19	18	17	THE IMPRESSION THAT I GET BIG RIG ALBUM CUT/MERCURY	THE MIGHTY MIGHTY BOSSTONES
20	20	19	TAKES A LITTLE TIME A&M ALBUM CUT	AMY GRANT
21	21	22	CRIMINAL CLEAN SLATE 78595/WORK	FIONA APPLE
22	22	21	QUIT PLAYING GAMES (WITH MY HEART) JIVE 42453	BACKSTREET BOYS
23	29	—	*** AIRPOWER *** TUBTHUMPING REPUBLIC 66146/UNIVERSAL	CHUMBAWAMBA
24	23	24	SILVER SPRINGS REPRISE ALBUM CUT	FLEETWOOD MAC
25	24	25	CANDLE IN THE WIND 1997 ROCKET 568108/A&M	ELTON JOHN

Radio

PROGRAMMING

SUMMER '97 ARBITRONS

12-plus overall average quarter hour shares (#) indicates Arbitron market rank.
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Call	Format	Su '96	Fa '96	W '96	Sp '97	Su '97
NEW YORK—(1)						
WLTW	AC	4.5	5.9	5.7	6.0	6.4
WQHT	R&B	6.3	5.7	6.1	6.1	6.2
WSKQ	Spanish	4.2	4.3	4.4	4.3	5.1
WCBS-FM	oldies	4.9	4.5	4.4	4.7	4.7
WKTU	top 40/rhythm	6.8	6.2	4.8	4.7	4.7
WRKS	R&B adult	4.0	4.3	4.3	4.1	4.6
WHTZ	top 40	2.7	2.5	3.1	3.5	4.3
WINS	N/T	3.7	3.4	3.7	3.5	3.6
WXRK	modern	3.4	3.6	3.6	3.8	3.5
WABC	N/T	3.3	2.9	3.1	2.7	3.2
WCBS-AM	N/T	3.2	3.0	3.4	3.1	3.2
WOR	N/T	3.4	3.4	3.4	3.6	3.2
WQCD	jazz	3.0	3.3	3.1	3.4	3.2
WFAN	sports	2.7	2.9	2.5	2.5	2.9
WPAT-FM	Spanish	3.2	2.9	3.4	3.2	2.8
WPLJ	AC	2.9	3.0	2.6	2.6	2.8
WBLS	R&B	3.2	3.0	2.9	2.7	2.5
WQXR	classical	2.1	3.0	3.0	2.9	2.2
WAXQ	cls rock	2.0	2.3	2.1	2.0	1.9
WADO	Spanish	1.6	1.9	2.0	1.9	1.8
WNEW	cls rock	1.7	1.2	1.8	1.6	1.8
WQEW	adult std	2.1	1.9	1.8	2.1	1.8
WNSR	AC	2.4	1.9	1.5	1.5	1.6
WLIB	N/T	1.1	1.0	1.0	0.9	1.5
WWXY/WWZY	country	—	—	0.8	1.1	1.1
LOS ANGELES—(2)						
KLVE	Spanish	7.1	6.9	6.0	6.6	6.0
KPWR	R&B	5.0	4.6	4.6	4.3	4.6
KSCA	Spanish	1.2	1.1	3.5	4.4	4.5
KFI	N/T	4.0	4.3	4.3	3.7	4.1
KKBT	R&B	5.0	4.9	5.5	4.5	4.0
KRTH	oldies	3.8	3.7	3.3	3.9	4.0
KIIS-FM	top 40	3.4	3.2	3.2	3.8	3.9
KOST	AC	3.2	2.9	3.2	3.6	3.9
KROQ	modern	3.1	2.9	3.4	3.8	3.6
KTWV	jazz	3.5	3.6	3.8	3.4	3.6
KABC	N/T	3.3	3.2	3.0	2.8	3.1
KBIG	AC	2.9	2.5	2.7	2.4	2.6
KLAC	adult std	2.4	2.2	2.4	2.2	2.6
KYSR	AC	2.6	2.3	2.1	2.8	2.5
KZLA	country	2.1	2.9	2.1	2.5	2.5
KLAX	Spanish	3.4	4.1	3.2	2.6	2.3
KNX	N/T	2.1	2.5	2.4	2.0	2.2
KLOS	album	2.5	2.0	2.3	2.2	2.0
KLXS	N/T	1.7	2.5	1.9	2.0	2.0
KTNQ	Spanish	2.8	2.1	2.1	2.5	2.0
CHICAGO—(3)						
WGCI-FM	R&B	6.3	6.5	5.5	5.6	7.0
WGN	N/T	6.8	6.6	6.2	5.9	5.6
WBBM-FM	top 40/rhythm	4.4	4.7	4.8	4.5	5.0
WVAZ	R&B adult	4.3	3.9	4.5	4.2	4.7
WLIT	AC	4.0	4.2	5.1	4.8	4.5
WNUA	jazz	3.3	3.5	3.5	3.9	4.3
WJMK	oldies	4.2	3.4	3.3	4.0	3.9
WUSN	country	3.0	3.0	3.7	3.4	3.9
WBBM-AM	N/T	3.6	3.5	4.1	4.2	3.8
WLS	N/T	4.1	3.3	4.0	4.1	3.8
WKQX	modern	3.5	3.1	2.8	3.3	3.4
WXCD	cls rock	1.3	1.4	1.2	1.5	3.3
WRCX	album	3.4	3.2	3.3	3.2	2.9
WMTX	AC	3.0	2.6	2.2	2.7	2.6
WXRT	triple-A	2.8	2.8	2.9	2.9	2.5
WCKG	cls rock	2.8	2.6	2.6	2.8	2.3
WAIT	adult std	2.0	2.6	2.6	2.2	2.2
WMAQ	N/T	2.1	2.7	2.2	1.8	2.2
WJOJ	Spanish	2.8	3.2	2.7	2.9	2.0
WSCR	sports	2.1	2.5	2.9	1.6	1.9
WLUP	cls rock	2.2	2.1	2.1	2.0	1.8
WPNT	AC	2.6	2.2	2.0	2.1	1.8
WLEY	Spanish	1.8	1.3	1.9	1.0	1.7
WMVP	N/T	.3	1.0	1.1	1.4	1.4
WNIR/WNIZ	classical	1.4	1.6	1.6	1.7	1.4
WFMT	classical	1.2	1.6	1.4	1.5	1.3
WGCI-AM	R&B oldies	1.3	1.1	1.2	1.4	1.2
NASSAU-SUFFOLK, N.Y.—(15)						
WALK-FM	AC	6.2	6.1	6.1	6.2	5.8
WXRK	modern	3.9	4.8	5.2	4.7	5.3
WHTZ	top 40	3.6	3.4	4.2	4.0	5.2
WLTW	AC	2.4	4.0	3.7	3.3	4.3
WCBS-FM	oldies	4.6	3.6	3.9	4.1	3.9
WKTU	top 40/rhythm	7.0	6.2	4.9	3.7	3.9
WCBS-AM	N/T	4.0	3.7	4.8	3.8	3.8

Call	Format	Su '96	Fa '96	W '96	Sp '97	Su '97
WBLI	top 40	3.3	3.3	3.9	4.4	3.7
WFAN	sports	3.8	4.1	3.1	3.9	3.7
WBAB/WHFM	album	3.2	3.0	2.8	2.6	3.3
WQHT	R&B	2.7	3.4	3.2	3.6	3.2
WKJY	AC	2.8	2.4	2.7	2.3	3.1
WQCD	jazz	2.0	2.6	2.8	2.4	3.1
WOR	N/T	4.4	3.6	4.0	4.3	3.0
WPLJ	AC	2.8	3.5	2.8	3.4	3.0
WHLI	adult std	2.7	3.7	3.8	3.0	2.8
WABC	N/T	3.7	2.7	3.4	3.3	2.7
WINS	N/T	2.2	2.1	2.0	1.8	2.4
WBZO	oldies	2.6	3.2	2.9	3.2	2.3
WAXQ	cls rock	2.4	1.9	2.5	1.9	2.1
WQXR	classical	2.0	2.0	1.8	2.5	2.1
WGSB/WJIC	country	1.8	2.0	1.5	1.6	2.0
WNEW	cls rock	1.8	1.4	1.9	1.7	2.0
WLIR/WDRE	modern	1.3	1.1	1.1	1.6	1.7
WNSR	AC	1.8	1.5	1.8	1.0	1.6
WSKQ-FM	Spanish	.8	1.1	1.2	1.2	1.6
WBLS	R&B	2.0	1.3	1.2	1.6	1.4
WRKS	R&B adult	1.4	1.4	1.6	1.2	1.4
WPAT-FM	Spanish	.7	1.3	1.0	1.2	1.2
WLUX	adult std	1.3	1.2	1.1	1.0	1.0

TEXAS

(Continued from page 86)

were in shock.”
Now, however, a whirlwind schedule has left little time for gleeful pondering as Texas hits the road for its second take on fame. The band is currently gearing up for a Euro tour through the holidays, with a few random radio station visits likely sprinkled throughout the U.S. as well.

“You know, when you make your first album, no one knows what you’ve done, where you’ve come from. You just go in and make a record,” Spiteri says. “We had to find a way of experiencing music again like it was the first time: using the experiences we’d had with innocence. I think we’ve recorded the best songs we’ve ever written.”

Reach radio editor Chuck Taylor by E-mail at ctaylor@billboard.com.

MODERN ROCK

(Continued from page 85)

chise until [there is] some renewed interest in the position as it was loosely defined before. Depending on the complexities of the landscape of a market, it’s difficult to placate everyone. Before, you could have a 60/40 [male/female] composition. Now, it’s difficult with different stations claiming different segments of the audience. It’s tough being all things to all people.”

It’s tempting to straddle that line, he says. “Part of it is my upbringing and my experience. I love the hits. I want to play the hits. It’s just down to whose hits do we want to play?”

JURY IS OUT

Kingston admits that when it comes to this type of switch across the country, “the jury’s still out. We see the demand for this era and genre of music both in our research and our gut.” Kingston feels it’s a logical leap of faith to bring together the big rock hits of today and the past. “It’s a work in progress. We’re exploring the boundaries. How far can we push it? We’re positive there will be a net positive gain out of some of the changes that we are implementing and will implement in the coming weeks.”

At least one person we spoke with sees no larger trend beyond the market specifics of these changes. Universal senior VP of promotion Steve Leeds maintains that this is simply a coincidence of three market situations. “The situation in Minneapolis was a flanking move responding to some marketplace changes and trying to take out some competition,” he says. “WQXA is an

ownership change. The ratings were very strong and positive [but new owners had their own reasons for wanting to switch].”

In New York, “Steve used the market where there’s no one superserving the rock/active rock consumer,” Leeds says. “He can go that wide and pull it off, because no one else in the market is. He’s not abandoning [the existing] audience. He’s expanding the audience he can have in a market with two classic rock stations. When the new Van Halen songs come out, he’s the only one that will play them. He’s allowed to go that wide. For me as a record guy, that’s positive. That means the audience is bigger, and when he’s playing my record, it’s exposed to that many more people.”

Geffen head of rock promotion Warren Christensen also notes that both the New York and Minneapolis switches are market-specific. And like Leeds, he notes that modern already comes in a wide variety of flavors. Christensen

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For reservations, please call 1-800-HILTONS and state that you're with the Billboard conference. Reservations must be made no later than October 19th! Room rate: \$155 single

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Music Video

PROGRAMMING

Mahurin Lobbies To Alter How Directors Are Hired

BY SHARON STEINBACH

NEW YORK—Should record companies rethink the way music video directors are approached for work? Is soliciting treatments from multiple contenders free of charge antiquated, unfair, and insulting? Director Matt Mahurin raises these concerns in an attempt to revamp the hiring process.

In the spring, Mahurin began distributing a letter to directors and production companies appealing for committed dialogue in an effort to change the process by which record labels solicit music video treatments. The letter, which was first distributed May 15, states, "This process of hunting and gathering treatments has become a concept writing free-for-all. Free for all the record companies, that is."

Mahurin cites standards in the newspaper and book publishing fields to support his position that directors be paid for treatments whether they are hired or not.

"The idea that an art director would call several illustrators or photographers and ask them all to send in their ideas for free, and that the writers and editors would look them over and then choose and pay for only one idea would be insulting and laughable," he says.

The Music Video Production Assn. (MVPA) has supported Mahurin's attempt to instigate a dialogue on the issue by helping distribute his letter and encouraging discussion of the issue at its meetings. At an MVPA gathering Sept. 3, Mahurin drove home the point that the issue is not just financial: "This issue boils down to respect, not money. There's no structure in how you treat a director."

Billy Poveda, president of music video production company Oil Factory and current president of the MVPA, says that discussion of the issue is a positive thing. He notes that the issue was raised approximately three years ago when two directors, Matthew Ralston and Herb Ritts, began charging for treatments regardless of whether

they were given the job. Poveda says that while their action prompted industry discussion of the issue, it never resulted in widespread action.

"A lot of directors firstly respond viscerally and agree that they should get paid, but what they really want is to be appreciated," says Poveda. "Once they think about what payment really means, the issue gets cloudy about who owns the idea and what the proprietary issues are."

"Directors don't necessarily want to get into that. They want to know that if they put an effort into something it will be read and responded to in a timely manner. There's a possibility for directors to get paid for rewrites and for expenses that are incurred by the production companies, such as storyboards and budgets."

Marian Bradley, senior director of video production for Columbia Records, says she does not think labels will ever pay for treatments, but weighs both sides of the controversy.

"With as many people out there who want to direct, someone will always do it for free. It's completely fine if a particular director wants to set a fee. Someone like Matt has earned that standard, but some younger people haven't. That doesn't mean that record companies should take advantage of the situation."

Bradley's beliefs do not reflect those of all her peers. Another major-label clip commissioner states, "Giving the issue thought gives it credibility. Just because a disgruntled director has a whim, he doesn't have to feel money deems him respect."

According to U Ground director Paul Andresen, payment for treatments shows commitment on the part of the labels. He says, "[Record companies] might invest more in what they want instead of what they don't want."

He adds, "When I was struggling along, I could have used \$100 to pay rent. It's the little director that can use that money more than the well-known directors."

Director George Seminara hopes that this issue focuses the video community on the idea of picking only a handful of people to write.

"The artists have more protection than we do," says Seminara. "I got \$25,000 to do Snow's 'Informer.' That video was [a hit] and sold millions of records. I got a flat fee and had to do 17 variations of the rough cut. If it was a feature film, I'd be sitting on the Riviera now."

Mahurin admits that not all directors agree on every point but says he's gotten supportive responses from both established directors and those just starting.

"A lot of the video commissioners encourage this and wish they could pay because it could make their job more structured," he says. "My plan is to get directors together and say, 'This is it, I'm starting to charge.'"

Results from Mahurin's appeal may not be immediate, but discussion prevails. The topic resurfaces at this year's Billboard Music Video Conference, to be held Nov. 20-22 in Beverly Hills, Calif., during the panel "MVPA Presents: From The Director's Chair." Copies of Mahurin's letter are available from the MVPA.

FOR WEEK ENDING OCTOBER 5, 1997

Billboard

Video Monitor

THE MOST-PLAYED CLIPS AS MONITORED BY BROADCAST DATA SYSTEMS
"NEW ON'S" ARE REPORTED BY THE NETWORKS (NOT BY BDS) FOR THE WEEK AHEAD



14 hours daily
1899 9th Street NE,
Washington, D.C. 20018

- Busta Rhymes, Put Your Hands Where My...
- Boyz II Men, 4 Seasons Of Loneliness
- Puff Daddy, It's All About The Benjamins
- Usher, You Make Me Wanna...
- LL Cool J, Phenomenon
- Total, What About Us
- Janet Jackson, Got 'Til It's Gone
- Will Smith, Just Cruisin'
- Salt-N-Pepa, R U Ready
- Allure Feat. 112, All Cried Out
- Chico DeBarge, Iggin' Me
- Master P, I Miss My Homies
- Lost Boyz, Me And My Crazy World
- Vanessa Williams, Happiness
- Playa, Don't Stop The Music
- Mariah Carey, Honey
- Aaliyah, Hot Like Fire
- Mary J. Blige, Everything
- K-Ci & JoJo, Last Nights Letter
- Somethin' For The People, My Love Is...
- Milestone, I Care 'Bout You
- R. Kelly, Gotham City
- Brian McKnight, You Should Be Mine
- Wyclef Jean, Guantanamera
- Kurtis Blow, The Breaks
- Aaliyah, The One I Gave My Heart To
- Ginuwine, When Doves Cry
- Erykah Badu, Outside Of The Game
- 28 Next, Butta Love
- Master P, How Ya Do Dat

★ ★ NEW ON'S ★ ★

Mariah Carey, Butterfly
Aaron Neville, Say What's In My Heart
Missy "Misdemeanor" Elliott, Sock It 2 Me
Diana King, L-L-Lies
MJG, That Girl
Bobby Brown, Feelin' Inside
BeBe Winans, In Harm's Way



Continuous programming
2806 Opryland Dr.,
Nashville, TN 37214

- Diamond Rio, How Your Love Makes Me Feel
- Shania Twain, Love Gets Me Every Time
- Brooks & Dunn, Honky Tonk Truth
- Chely Wright, Shut Up And Drive
- Vince Gill, You And You Alone
- Reba McEntire, What If It's You
- Lee Ann Womack, The Fool

- Sawyer Brown, This Night Won't Last Forever
- Travis Tritt Feat. Lari White, Helping...
- Tim McGraw, Everywhere
- Lorrie Morgan, Go Away
- Mark Chesnutt, Thank God For Believers
- Bryan White, Love Is The Right Place
- Kris Tylor, What A Woman Knows
- The Tractors, The Last Time †
- Martina McBride, A Broken Wing †
- Ty Herndon, I Have To Surrender †
- John Anderson, Small Town †
- Clint Black, Something That We Do †
- Sherrie Austin, One Solitary Tear †
- Patty Loveless, You Don't Seem To Miss Me †
- Delbert McClinton, Sending Me Angels †
- Wynonna, When Love Starts Talkin' †
- John Michael Montgomery, How Was I To Know
- Trace Adkins, The Rest Of Mine †
- LeAnn Rimes, How Do I Live †
- Rhett Akins, More Than Everything †
- Trisha Yearwood & Garth Brooks, In Another's Eyes
- Clay Walker, Watch This
- LeAnn Rimes, You Light Up My Life
- Sons Of The Desert, Hand Of Fate
- James Bonamy, Naked To The Pain
- Wade Hayes, Wichita Lineman
- George Strait, Carrying Your Love With Me
- Blackhawk, Hole In My Heart
- Michael Peterson, From Here To Eternity
- David Lee Murphy, All Lit Up In Love
- Lonestar, You Walked In
- Lila McCann, I Wanna Fall In Love
- Kinleys, Please
- Tracy Byrd, Good Ol' Fashioned Love
- Bill Engvall, Warning Signs
- Keith Perry, When I Could Fly
- Mark Collie/Aaron Tippin/Jeff Wood, Fire...
- Hank Thompson/WJunior Brown, Gotta Sell...
- Lynns, Nights Like These
- Big House, Love Ain't Easy
- Alison Krauss & Union Station, Looking In...
- John Fogerty, Southern Streamline
- Ranch, Walkin' The Country
- Trisha Yearwood, How Do I Live
- Ricochet, Blink Of An Eye
- Jason Sellers, I'm Your Man
- Matraca Berg, That Train Don't Run
- River Road, Nickajack

★ ★ NEW ON'S ★ ★

Neal McCoy, If You Can't Be Good, Be Good At It
Paul Brandt, A Little In Love
The Buffalo Club, Heart Hold On



Continuous programming
1515 Broadway, NY, NY 10036

- Jewel, Foolish Games
- LL Cool J, Phenomenon

- Mariah Carey, Honey
- Puff Daddy, It's All About The Benjamins
- Foo Fighters, Everlong
- Smash Mouth, Walkin' On The Sun
- Busta Rhymes, Put Your Hands Where My...
- Rolling Stones, Anybody Seen My Baby
- Oasis, Don't Go Away **
- Sarah McLachlan, Building A Mystery
- Janet Jackson, Got 'Til It's Gone
- The Mighty Mighty Bosstones, The Rascal King
- Green Day, Hitchin' A Ride
- Boyz II Men, 4 Seasons Of Loneliness
- Lusk, Backworlds
- Radiohead, Karma Police
- Chumbawamba, Tubthumping
- Usher, You Make Me Wanna...
- Adam Sandler, The Lonesome Picker
- Will Smith, Just Cruisin'
- The Wallflowers, Three Marlenas
- Sublime, Doin' Time
- Mary J. Blige, Everything
- Verve, Bitter Sweet Symphony
- Jamiroquai, Alright
- 26 311, Prisoner
- Master P, I Miss My Homies
- Wyclef Jean, Guantanamera
- En Vogue, Too Gone, Too Long
- Salt-N-Pepa, R U Ready
- Fleetwood Mac, Silver Springs
- Jimmie's Chicken Shack, High
- Robyn, Show Me Love
- Coolio, Ooh La La
- Forest For The Trees, Dream
- Sundays, Summertime
- Elton John, Something About The Way...
- U2, Please
- Aaliyah, The One I Gave My Heart To
- MxPx, Chick Magnet
- Blues Traveler, Most Precarious
- Our Lady Peace, Superman's Dead
- Talk Show, Hello Hello
- Refugee Camp All-Stars, Avenues
- Nas, Foxy Brown, Az, Firm Biz
- Fiona Apple, Criminal
- Beck, The New Pollution
- Sublime, Wrong Way
- Matchbox 20, Push
- The Mighty Mighty Bosstones, The Impression...
- Third Eye Blind, Semi-Charmed Life
- Wyclef Jean, We Trying To Stay Alive
- Lil' Kim, Not Tonight
- InoJ, Love You Down
- No Doubt, Just A Girl

★ ★ NEW ON'S ★ ★

Bone Thugs-N-Harmony, If I Could Teach The World
Death In Vegas, Dirt
Spice Girls, Spice Up Your Life
Days Of The New, Touch, Peel & Stand
Taja Sevelle, I & I



Continuous programming
1515 Broadway, NY, NY 10036

- Jewel, Foolish Games
- Matchbox 20, Push
- Third Eye Blind, Semi-Charmed Life
- Sarah McLachlan, Building A Mystery
- Mariah Carey, Honey
- Rolling Stones, Anybody Seen My Baby
- Sister Hazel, All For You
- Fleetwood Mac, Silver Springs
- Paula Cole, I Don't Want To Wait
- LeAnn Rimes, How Do I Live
- Fiona Apple, Criminal
- Elton John, Something About The Way...
- En Vogue, Too Gone, Too Long
- Shawn Colvin, Sunny Came Home
- Sheryl Crow, Everyday Is A Winding Road
- Spice Girls, 2 Become 1
- Hanson, Mmmbop
- The Verve Pipe, The Freshmen
- The Wallflowers, One Headlight
- Savage Garden, I Want You
- Tonic, If You Could Only See
- Duncan Sheik, Barely Breathing
- The Cardigans, Lovefool
- The Wallflowers, The Difference
- Texas, Say What You Want
- Smash Mouth, Walkin' On The Sun
- Jewel, You Were Meant For Me
- No Doubt, Don't Speak
- The Wallflowers, Three Marlenas
- Paula Cole, Where Have All The Cowboys Gone?
- Sheryl Crow, Home
- Sugar Ray, Fly
- Boyz II Men, 4 Seasons Of Loneliness
- Toni Braxton, Un-Break My Heart
- Shawn Colvin, You And The Mona Lisa

★ ★ NEW ON'S ★ ★

Billy Joel, Hey Girl
Bee Gees, Still Waters Run Deep
Spice Girls, Spice Up Your Life
Taja Sevelle, I & I

No videoclips were detected during the tracking week on TNN.

THE CLIP LIST

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 18, 1997.



Continuous programming
1221 Collins Ave
Miami Beach, FL 33139

AMERICA'S NO. 1 VIDEO

Master P, I Miss My Homies

BOX TOPS

- Aqua, Barbie Girl
Next, Butta Love
Total, What About Us
Mack 10, Backyard Boogie
Master P, How You Do Dat
Backstreet Boys, As Long As You Love Me
Refugee Camp, Avenues
Naughty By Nature, Moum You Till I Join You
Twista, Get It Wet
Mia X, The Party Don't Stop
Coolio, Ooh La La
Chico DeBarge, Iggin' Me
Mariah Carey, Honey
God's Property, You Are The Only One
Usher, You Make Me Wanna
Janet Jackson, Got 'Til It's Gone
Witchdoctor, Holiday
E-A-Ski, Showdown
Mr. Serv-On f/Master P, My Best Friend
Brian McKnight, You Should Be Mine
Sons Of Funk, Pushin' Inside You
Various Artists, The Jock Jam
Kilo All, Baby, Baby

NEW

BeBe Winans, In Harm's Way
Bobby Brown, Feelin' Inside
Born Jamericans, Send My Love
Cru, Bubblin'
Death In Vegas, Dirt
Delinquent Habits, This Is L.A.
Sermon, Murray, Redman, Rapper's Delight
Estevan, Who's Gonna Dry My Tears
Imani Coppola, Legend Of A Cowgirl
Mariah Carey, Butterfly
Master P, Ghetto D
Missy "Misdemeanor" Elliott, Sock It 2 Me

Mystikal, Ain't No Limit
Tea Party, Temptation



Continuous programming
1515 Broadway
New York, NY 10036

NEW

Taja Sevelle, I & I
Jay-Z, Sunshine
Third Eye Blind, How's It Going To Be
Tonic, Soldier's Daughter
Marilyn Manson, Long Hard Road Out Of Hell
Days Of The New, Touch, Peel & Stand
Cakelike, Wendy
Boyzone, Picture Of You



Continuous programming
299 Queen St West
Ontario, Toronto M5V2Z5

Bjork, Joga (new)
Forest For The Trees, Dream (new)
Salt-N-Pepa, R U Ready (new)
The Tea Party, Babylon (new)
The Wallflowers, Three Marlenas (new)
LL Cool J, Phenomenon (new)
Fiona Apple, Criminal (new)
Spice Girls, Spice Up Your Life (new)
Oasis, D'You Know What I Mean?
Our Lady Peace, Automatic Flowers
Backstreet Boys, Everybody...
Aqua, Barbie Girl
Sugar Ray, Fly
Mariah Carey, Honey
Bran Van 3000, Drinking In L.A.
Sarah McLachlan, Building A Mystery
Smash Mouth, Walkin' On The Sun
Jewel, Foolish Games



Continuous programming
Hawley Crescent
London NW18TT

Elton John, Candle In The Wind
Puff Daddy & Faith Evans (feat. 112), I'll Be Missing You
Mariah Carey, Honey
Will Smith, Men In Black
Chumbawamba, Tubthumping
Meredith Brooks, Bitch
Coolio, C U When You Get There
Aqua, Barbie Girl
The Notorious B.I.G., Mo Money Mo Problems
Janet Jackson, Got 'Til It's Gone
Ultra Nate, Free
The Verve, Bitter Sweet Symphony
Rolling Stones, Has Anybody Seen My Baby
R. Kelly, Gotham City (Remix)
Michael Jackson, History (Megamix)
Boyz II Men, 4 Seasons Of Loneliness
Eternal, I Wanna Be The Only One
Boyzone, Picture Of You
Daft Punk, Burnin'
George Michael, You Have Been Loved



Continuous programming
2806 Opryland Dr
Nashville, TN 37214

dc Talk, Colored People
God's Property, Stomp
dc Talk, Like It, Love It, Need It
Reality Check, Masquerade
The Altered, Low
Clay Crosse, Saving The World
Silage, Watusi
Eric Martin, I Love The Way You Love Me
Linda Eder, Something To Believe In
dc Talk, In The Light
Plumb, Unforgivable
John Johnethis, Flood (new)
God's Property, You're The One (new)

Amy Grant, It Takes A Little Time (new)
All Star United, Bright Red Carpet (new)



One hour weekly
216 W Ohio
Chicago, IL 60610

The Wallflowers, Three Marlenas
Mr. T, Experience, I Fell For You
Brentley Rhythm Ace, Brentley's Gonna Sort You Out
Ash, Uncle Pat
Echo & The Bunnymen, Nothing Lasts Forever
Less Than Jake, Dopeman
Love Spit Love, Long Long Time
Gravity Kills, Enough



1/2-hour weekly
46 Gifford St
Brocton, MA 02401

Foo Fighters, Everlong
Holly McNarland, Numb
Squirrel Nut Zippers, Hell
The Dambuilders, Burn This Bridge
Rolling Stones, Anybody Seen My Baby
Skeleton Key, EPK
Radiohead, Karma Police
Daddy Warhols, Last Junkie In The World
Cakelike, Wendy
Death In Vegas, Dirt
DubStar, Stars
The Charlatans UK, One Or Another

SCRATCHIE BOWS PANCHO KRYZTAL'S REGGAE SOUND

(Continued from page 12)

music thing happen, that I didn't want to work for somebody for the rest of my life. We prayed together, and from that point, everything blossomed."

Upon his return to Chicago, KryztaI was introduced to Jeremy Freeman, who was starting Scratchie with James Iha and D'arcy Wretzky of the Smashing Pumpkins; Wretzky's husband, Kerry Brown of Catherine; and Adam Schlesinger of Ivy and Fountains of Wayne and looking for singers. KryztaI played him "Lone Ranger," his combination with DJ Hitman. "From there it went pretty quickly," says KryztaI. "I made a deal where my own label, Skinny Bway [also the name of KryztaI's publishing company], has the Caribbean [rights]." He plans to launch the label sometime after his album is released.

"I've been working with Pancho for the past three years, since before Scratchie," says Scratchie president Freeman, who also co-manages KryztaI with Nolan Banes. "He's an incredible talent, and his songwriting and vocals have developed remarkably. I've never seen a talent grow so quickly. This is the most important project we've ever had, and I know that for Mercury, it's the most important project they've had with us, in terms of our relationship."

Scratchie is delivering KryztaI with a marketing plan. "They're very hands-on," says Mercury senior director of product management (U.S.) Darryl Lindsey. "We're just sending it through our system to make sure it's distributed. Our promotion and sales departments are working it in the field, but our direction comes from Scratchie."

Scratchie's modus operandi is both aggressive and multifaceted, aimed initially at "the [reggae] dancehall base, but not limiting him to dancehall," says Freeman. "We don't have a commer-

cial single planned right now. Instead, we have several singles out there to create an awareness."

"Pancho awareness" launched in June in Jamaica. "Girl A Chat" and "I Need You Badly" were released there as a double-sided 12-inch single (both sides read "A" and contain both tracks) to radio DJs only. "Lethal Weapon," included on the Shocking Vibes label's "cloak and dagger" riddim track, was released approximately two months ago in Jamaica. Sixty-four units of the 7-inch single sold out at Bronx, N.Y.'s Moodies Records as soon as they came in.

A month later, "Sweet Gal" was released as a 7-inch single in Jamaica, where it's now ripping airwaves. "Girl A Chat" is the next single slated to go out (at a date still to be set)—this time to the U.K. as well as Jamaica.

"He's a young and great talent," says Moodies owner Earl Moodie. "I expect him to be one of the better sellers for '98. He's a very, very promising artist. He could easily do what Shaggy has done, go beyond the reggae market."

The album launched Oct. 9 in Jamaica, with a private party and performance at this year's How Can I Be Down hip-hop conference, held in Montego Bay.

Mercury began setting up the project for the U.S. in April. "We came out with the same double-A-sided 12-inch, so that DJs knew we were pushing two tracks—'Girl A Chat' and 'I Need You Badly,'" says Lindsey. "It went to Mercury street teams across the country to service mobile DJs for underground clubs and other key people in their communities. It also went out on April 23 to college mix shows, reggae shows, and commercial R&B and crossover mix shows."

In late May, Scratchie produced the "Girl A Chat" video and serviced it to

local R&B video shows nationally. Mercury's August edition of its quarterly "Mercury Mixed Show" tape, meanwhile, included "Silent Treatment." Street teams are passing it out at schools and events.

A five-song sampler cassette shipped Sept. 22 to Mercury black artist development reps, black college reps, and Mercury's street teams, for service to retail independents and area chains.

National promotional tours are being set up in conjunction with the album release and will include radio, retail, and other public appearances. "Nationally, we're doing snipes, stickers, radio ads,

and listening booths in all the coalition stores [the organization of independents] and select chains like Tower and Wiz," says Freeman. "I want to focus regionally rather than nationally with the chains, because the market for Pancho should be built on the basis of region-by-region awareness instead of spreading ourselves too thin."

Other marketing tacks aimed at reaching "the core audience" include point-of-purchase materials, such as a Pancho KryztaI jerk spice sauce.

Internationally, EastWest is handling the album for the U.K. and the rest of Europe; it will be released some-

time after beginning of the new year. "We're seeking licensing in Japan right now," adds Freeman.

A U.S. tour will follow KryztaI's national promotional appearances, and Scratchie plans to coordinate with overseas licensees for international touring. A remix of "Ghetto Love," by DJ Spinner, goes to radio in late October.

Concludes Freeman, "We're bringing in a lot of independent marketers and retail and radio promotion outfits to work different aspects of the album in conjunction with Mercury. The record has so many different directions, and we view Pancho's flexibility as a strength."

AMERICAN'S NASHVILLE-L.A. FLIGHTS RESTORED

(Continued from page 8)

growth as an entertainment industry center.

Nashville's entertainment community was particularly vocal—the airline had closed its 144-flights-a-day hub there two years ago, reducing service to currently fewer than 20 flights daily—and a campaign of letter writing and phone calls to American's management ensued. On the evening of Sept. 22, a representative of the Nashville Chamber of Commerce was taking signatures outside of the ASCAP awards dinner on a petition to the airline.

The same day, a conference call was placed between executives of American Airlines and major music industry leaders in Nashville, including RCA Label Group chairman Joe Galante, Arista/Nashville president Tim DuBois, and ASCAP VP Connie Bradley, during which the music executives conveyed the dismay of the music community in Nashville. American reversed its decision in the wake of that conversation.

That result, according to DuBois, illustrates the collective power of Nashville's music community when it focuses itself to this extent. "It shows that we have the ability to band together for the good of the industry," he says.

In restoring the route and adding the second flight, American Airlines issued a press release quoting its Nashville sales manager, Mike Dye, who said, "We've been overwhelmed by the level of commitment we've received from both the music industry and other Nashville-area businesses. So, we went back for a second look. I'm delighted to say that our second decision was a lot more positive than our first."

Although it had conceded that the Nashville-L.A. route had been consistently full, often with full-fare passengers from the entertainment industry, American had earlier stated that, due in part to heavily discounted fares and upgrades, the route was not profitable either on its own or as part of American's strategic route restructuring.

As to whether the economics of the route had been re-evaluated or American had changed its mind in response to pressure from the Nashville entertainment business community, airline spokesman Tim Smith acknowledges that it was some of both. "The people in the music business were quite vocal about the decision [to terminate the flight] and were not shy at all about letting us know," he says. "There was some talk of a boycott of some of American's other routes [by record labels], notably our transcontinental flights. And there were letters to our regional and senior officers from Nashville businesses."

At the same time, adds Smith, the protests caused American to give the economics of the route a second look and, in conjunction with what he called

"verbal commitments" by Nashville businesses to support the nonstop flights, the decision to put two flights on the route instead of one could make it more profitable by providing more convenient scheduling. "This is what we call 'point-to-point' service," he explained. "This is no longer a hub feeding other cities, so the traffic in the two cities has to support the flights."

DuBois describes the verbal commitments as an agreement to provide American with mailing lists to promote the route. "No one made any commitments to increase their flying by 25% or to fly first class more often," he says. "We wanted to convey our willingness to make the route work."

Nick Gold, owner of Entertainment

JOHN FOGERTY TOUR

(Continued from page 1)

maximum audience," says Warner Bros. (U.S.) president Steven Baker. "If the pop stations or video channels don't play John's music, it doesn't mean he's not brilliant, it just means that another generation has taken over the airwaves. So if we can't have the huge hit single, we have to look at other forms of marketing, and that's exactly what we're trying to do with this artist."

Of the 30-plus U.S. dates Fogerty played, highlights included sold-out club and theater performances in Los Angeles, Chicago, New Orleans, Minneapolis, Detroit, and Austin, Texas. Ticket demand for New York and Nashville stops resulted in additional performances.

However, in some larger-sized venues, the artist didn't fare as well. Still, Rob Light, Fogerty's booking agent at Creative Artists Agency,

reports healthy increases in album sales in tour markets. "We tried to cherry-pick some key markets where he had success in the early part of the tour, where he was having success with airplay and sales, and follow that heat," says Light. "What we found is that everywhere he played, it created a groundswell of much bigger proportions than the normal concert stop. This is one of those instances where the live performance is truly the best marketing tool for the album."

Warner Bros. research also supports the positive effect of the tour. According to the label's data, album sales for the last four weeks of the tour increased 50%-300%, depending on the region.

Markets such as Nashville—where "Blue Moon Swamp" sold 119 units the week before the concert and 302 units

(Continued on page 93)

'HERCULES' TO SHOW MARKETING MIGHT

(Continued from page 8)

tomers into their stores when a major title is released.

"Hercules" will be leading off Buena Vista's first quarter, but a slew of other titles are crammed into the supplier's schedule.

On March 3, Buena Vista will re-release "Peter Pan," which has been on moratorium since 1991.

The \$26.99 title will carry a \$10 rebate from General Mills cereals and Betty Crocker products, a \$5 rebate from Fisher-Price Toys, and a \$2 instant coupon when consumers purchase the title plus any one title in the "Hayley Mills Collection II."

McDonald's will also promote the title with "Peter Pan" premium giveaways throughout the month.

The rerelease will celebrate the film's 45th anniversary, and Buena Vista will stop taking orders for the video April 16, which is 45 days from street date.

Six years ago, the title sold through approximately 6.4 million units, according to industry sources.

Kopeck says higher VCR penetration, a mature sell-through market, and a new generation of children make the time right for the reissue.

In 1992, VCR penetration was at 75%, vs. more than 95% today. Adds Kopeck, "There are 16 million new kids since the first release of 'Peter Pan.'"

Buena Vista will also sneak in "Air Bud" Dec. 23, priced at \$19.99. The title will have no rebates or tie-in partners.

After-Christmas street dates are becoming more common since Universal Home Video's successful launch of

the "Land Before Time" series, which is traditionally released during that time frame.

Dealers have discovered that having a new title in late December can help extend the holiday buying frenzy.

"That time frame is an open window," says Kopeck, "and with the competitive nature of the business now, any window is an opportunity."

Other new twists on the schedule include the special-interest series "Irish In America—The Long Journey Home."

The four-tape series, a co-production between Walt Disney Studios and PBS, will arrive in stores Jan. 27. Retail price is \$79.99.

The series is scheduled to air Jan. 26-28 on PBS and will be cross-promoted with a book from Hyperion and a soundtrack from Unisphere/BMG (see story, page 11).

The soundtrack features noted Irish musicians, including the Chieftains' Paddy Moloney, Elvis Costello, Van Morrison, and Sinéad O'Connor.

"This doesn't signal any big move into the special-interest category," says Kopeck, "but there are 40 million Americans out there that are Irish descendants, and they may have an interest in this video series."

Other upcoming releases include "George Of The Jungle" Dec. 2, priced at \$22.99, and "Evita," "Emma," and "Everyone Says I Love You," re-priced to \$19.99, Feb. 3.

Last year's best picture Oscar-winner, "The English Patient," will also be re-priced to \$19.99 March 24.

SKA'S LATEST REVIVAL BRINGS MUSIC STATESIDE

(Continued from page 1)

The album has sold more than 6.9 million units, according to SoundScan.

The Mighty Mighty Bosstones' Mercury album "Let's Face It" is No. 55 this issue on The Billboard 200 and has sold more than 851,000 units, according to SoundScan. The band's "The Rascal King" is No. 8 this issue on the Modern Rock Tracks chart.

Over the last year, several tracks from all three acts have become MTV staples and modern rock radio standbys.

"Alternative rock and grunge made a big statement and made substance popular. But things got too heavy, and the young people looked for something fun and practical to everyday life," says Paul Burgess, VP of marketing (U.S.) forTVT Records, home of San Diego-based ska act Buck-O-Nine. "They either found ska or they found Hanson and the Spice Girls."

For others, the genre isn't so much an alternative to the old but a continuation of something they have long supported. Modern rock XTRA (91X) San Diego PD Bryan Schock says ska fits the fun and simple attitude of the beach town, which is why it has been part of the station's repertoire for its entire 15 years on-air. Six ska-influenced bands are currently in rotation, including tracks by 311 and Less Than Jake.

"We are thrilled that there are bands besides the English Beat or the Specials to choose from now. They give the station a fresh feel," Schock adds. "People love the old music, but always hearing the same songs gets old."

The ska explosion has spilled over into soundtracks and tribute albums. Moon Ska's "Bang," released Aug. 26, is the soundtrack to a new art-house entry. It features all ska selections. "The Duran Duran Tribute Album," released Oct. 7 on Mojo Records, contains ska-styled covers by Goldfinger, Home Grown, Reel Big Fish, Less Than Jake, and others alongside rock entries by Eve's Plum and Jimmy Eat World.

For the 10-year anniversary of punk-ska progenitors Operation Ivy, Hermosa Beach, Calif.-based Glue Factory Records gathered 13 top acts, including Cherry Poppin' Daddies, the Blue Meanies, and Long Beach Dub All-Stars, to add renditions of Ivy's greatest hits to a compilation release, "Take Warning—The Songs Of Operation Ivy," released in August.

New labels are even forming to deliver ska product to the masses. L.A.-based concert promoter and management service Goldenvoice has formed a label, which will bow with the Oct. 28 release of "Fury Of The Aquabats" by the Aquabats, a costumed new wave/ska hybrid act.

Hellcat Records, launched by Epitaph president Brett Gurewitz and Rancid's Tim Armstrong, is devoted to serving up the best in ska and '77-style punk, starting with the 20-song "Give 'Em The Boot" compilation, released July 29 with a special low price of \$4.99. Anticipated albums will follow from ska acts Hepcat, the Pietasters, and the Slackers.

Vinod Gadhur, manager of '60s ska act the Skatalites, is also planning the launch of a new ska label, Planet Ska, early next year.

"Ska is the last real form of alternative music that hasn't been manipulated by major labels," says Rob Hingley, a member of the Toasters and owner of Moon Ska Records, a New York-based label and retail outlet founded in 1983.

"That could change with its new popularity, but indie labels will be there when the dust settles to help the dedicated bands keep keeping on. Besides, there is a lot more music out there to explore that the majors won't touch. What they

fail to see is that there are many less commercially profitable sub-genres that are all branches from the same ska tree, with roots way back in time."

Although it may seem so to some, the ska sensation did not, of course, happen overnight. There is a long history attached.

"The reason ska caught the music



GOLDFINGER

industry by surprise is that they had nothing to do with creating or fostering it, really. The major players always called it circus music and looked the other way," Hingley says. "It isn't an industry-created trend. They are running down the tracks laid by under-

ground bands, labels, clubs, and fans over the last 40 years."

Some feel the major labels' renewed interest in ska may have a damaging effect. "I'm really pissed about certain labels just grabbing bands now that it is the cool thing to do," says Eric Rosen, director of A&R and promotion at the New York-based indie Radical Records, which recently released "Oi/Skampa-tion Vol. 3." "The big labels are the ones that do well, because they have lots of money [for promotion], leaving small bands in their wake."

THE ROOTS OF SKA

Ska originated in Jamaica in the early '60s, when such musicians as the Skatalites, Prince Buster, Desmond Dekker, and a young Bob Marley combined early rock, swing, and R&B with traditional Caribbean styles like mento. It sparked rock-steady and reggae before the fire burned out.

Immigrants took the genre to England, where it again became a flavor of the month in the late '70s.

This revival was led by such 2-Tone acts as the Specials, Madness, the

Selector, Bad Manners, and the Beat (renamed the English Beat in the U.S.), which distorted the original flavor by picking up the pace, adding a pinch of punk rock, and throwing in an anti-racist, super-political message.

"The sound was tied closely to the ideology of our time. You used your music to get your message across to kids.



SAVE FERRIS

Music is a vice, but you can use it to educate," says Specials singer Lynval Golding. "These bands today are kind of lightweight in the topics they sing about, but I don't want to preach at them. You have to stick to what you know and feel comfortable singing about. It is just a

different era of ska today."

The U.S. popular audience took little notice of the first two outbursts, and when it did, the movements had subsided in their countries of origin. Madness did score a No. 7 hit on Billboard's Hot 100 in 1983 with "Our House." The English Beat also garnered some attention with its wild anthems "Save It For Later" and "Mirror In The Bathroom."

The little bit of airplay and critical interest was enough to cultivate a rude-boy scene in the mid-'80s, especially in large cities like New York, Los Angeles, and San Francisco. Bands like Fishbone, the Untouchables, the Mighty Mighty Bosstones, the Toasters, and eventually the Dance Hall Crashers, Operation Ivy, and Rancid carried the torch into the '90s.

"There was a pretty tight-knit group that played ska and an even tighter group that followed it," says vocalist Elyse Rogers, who joined the Dance Hall Crashers at 18 and now manages Hepcat while working for Goldenvoice. "At the time, it was all about your love of music, because the media hardly

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CURRENT CRAZE OPENS DOORS FOR CLASSIC ACTS, REISSUES

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ska sides in the U.S. and the U.K.

Even Interscope is mining the vaults of hit act No Doubt. On Oct. 21, the label will reissue the band's hard-to-find 1995 independent album, "The Beacon Street Collection." The re-release follows the success of "Tragic Kingdom," which topped The Billboard 200 and remained on the chart for more than 90 weeks. The album has sold more than 6.9 million copies, according to SoundScan.

Says Chris Blackwell, non-executive chairman of Island, "Ska is so popular today because the sound was underexposed at the time. It retains a freshness and vitality. It doesn't matter what age the music is if it has that energy and excitement."

Way Cool Records president Mike Jacobs agrees and has high hopes for the Specials' new album, "The Payback," due Jan. 13.

"The Specials represent what ska is all about and inspired many of today's top acts to get into ska," says Jacobs. "But this album isn't about nostalgia. It's about the current interest in a great band with great new hits."

"The Payback" will be the group's first album of new material in several years and reunites all original members except vocalist Terry Hall. "Today's Specials," a poorly received collection of cover versions, was released by Virgin in 1996.

"We love making music, but we needed to go our separate ways for a while," says singer Lynval Golding. "It also took a couple of years to get our sound to come out right. We expect this album will have some treats for ska fans."

Golding and fellow Specials members Roddy (Byers) Radiation and Neville Staples also recorded a track with Rancid that is expected to appear on the quartet's March Epitaph release. In return, Rancid is slated to appear on "The Payback," as are members of No Doubt and the Mighty Mighty Bosstones.

"It feels so great to hear people say our music introduced them to ska and made them want to start," Golding says. "When we toured over the summer, we saw all these young kids in Specials shirts or singing along. The best reward for a musician is to have your music affect future generations."

Geffen Records is optimistic that old and new fans will be interested in the music of Madness.

On Sept. 9, the label released the first U.S. Madness greatest-hits collection, "Total Madness... The Very Best Of Madness," which includes "It Must Be Love" and modern rock hit "Our House."

In June, Geffen released 1985's "Mad Not Mad" and 1984's "Keep Moving" on CD for the first time in the U.S.

Going even further back in the vault is the re-interest in the Skatalites, Jamaica's supreme instrumental band, which experienced its prime in 1964



Members of Goldfinger met with the Specials recently in Los Angeles. Pictured, from left, are Specials members Lynval Golding and Neville Staples; members of Goldfinger; and Roddy Byers of the Specials.

and 1965. The group re-formed in the mid-'80s in the wake of the 2-Tone invasion and has toured constantly since.

Island Jamaica Jazz, the Skatalites' current home, recently released "Ball Of Fire," a reworked collection of many of the act's greatest hits, such as "James Bond Theme," "Confucius," and "Latin Goes Ska," in the U.K. The album will be released in January in the U.S.

Another Skatalites compilation called "Foundation Ska" was released Sept. 29 on Heartbeat, which will also reissue the Maytals' "Never Grow Old" with four bonus tracks Monday (13).

The Skatalites also figure heavily in the "Top Sounds From Top Deck" series, a major rerelease program of the entire Top Deck catalog by the U.K.-based Westside label, a division of MCI handled by Disc Distribution. The first two volumes were released in the U.K. in September, with two more scheduled for release in January and another four due later that year. This includes "Ska-Boodaba," a rare 1966 Skatalites album long unavailable except as a bootleg, as

well as other volumes featuring Skatalites horn players Roland Alphonso and the late Don Drummond in various line-ups. Other artists highlighted include Johnny Dizzy Moore, Jackie Opel, and Ferdie Nelson.

Top Deck and its sister imprint, Tuncico, existed for a brief spell in Kingston, Jamaica, in the mid-'60s, but owner/founder Justin Yap maintained the original 120 masters in the catalog. Top Deck produced some of the greatest pieces of ska to find their way out of Jamaica, according to Westside GM Tony Rounce. Much of the material is instrumental.

"Many of these tracks haven't been available in years, and it is the first time they have ever been heard in this quality," Rounce says. "What we are trying to do with this series is present historically important music in its context. We are including a lot of alternate takes because, like jazz musicians, these guys never played the same solo twice."

Steve Barrow, A&R director of reggae label Blood and Fire and the writer of the series' liner notes, feels that the project is aimed at the collectors' market but has great music for all lovers of ska.

"Yap paid his musicians twice as much as other Jamaican producers, and there is no doubt that meant he got the best out of them," Barrow says.

In preparation for its 40th-anniversary celebrations in 1999, Island last month released "Ska's The Limit," a compilation of classic Jamaican ska sides from the early '60s (Billboard, Sept. 13). Island has also released "Ska Island," a 15-track compilation of contemporary recordings by such classic ska acts as Prince Buster and Laurel Aitken, as well as contemporary U.K. and U.S. acts. The album was produced by Gaz Mayall, the eldest son of the British bluesman John Mayall.

Island has serviced radio and clubs in both countries with two vinyl 45s. Featured tracks on one are "Rudy Girl" by Aitken and "Honky Tonk" by Ernest Ranglin, and on the other "Crazy Bald Heads" by Fishbone and "The Stage" by the Toasters.

Although ska is the hot item, the climate has definitely changed since these forefathers ruled the scene. It remains to be seen if these releases can

hold their own against the burgeoning market of fresh-faced newcomers.

Jacobs says the Specials will benefit from the well-known name, logo, old-school fan base, and the constant props new acts like No Doubt deliver in interviews and onstage.

"But to be a hit, the 16-year-olds have to purchase it, and the overriding factor for how much they will embrace it depends on whether or not they have a good song," he says.

BANDS OF THEIR OWN

Jay Rifkin, president of Mojo Records, whose young ska acts include Goldfinger, feels older acts and rerelease programs will experience limited sales for two reasons.

"First, the industry keeps punching out old projects because they are cheap to manufacture and score interest from audiophiles, long-time genre fans, and dedicated new followers. But they start to overlap or are thrown together in a half-assed way," he says. "Plus, the older acts just sound a lot different, a lot slower than the ska-punk acts that are doing well. Today's fans want bands of their own to cling to."

Retail has mixed opinions about the sales of this roots music as well. Paul Marabito, a buyer for the nine-store, South Plainfield, N.J.-based Compact Disc World, says the chain has taken more interest in stocking catalog merchandise and greatest hits, but that material isn't seeing anywhere near the sales breakout acts like Sublime or Reel Big Fish are seeing.

"Best-ofs do better than actual full-length reissues, but the older waves aren't on the same page as the hot ska of today. People just aren't as interested," he says.

At radio, some programmers have an open mind to giving classic ska airtime, if it's what the audience wants.

Says modern rock WBCN Boston VP/music director Oedipus, "WBCN as well as most radio stations don't play a particular sound, they play good, fun songs. If old ska songs are what the audience wants, I don't have a problem giving it to them."

Assistance in preparing this story was provided by Nigel Williamson in London.

SKA'S LATEST REVIVAL BRINGS MUSIC STATESIDE

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paid attention. And you certainly weren't going to get rich quick off selling your homemade CDs.

"Now, with all the attention, it's easier for new bands to book shows or get someone to finance their CD," continues Rogers, whose band is hoping for a breakthrough with its recently released MCA album "Honey, I'm Homely." "It also makes more people get into ska for those reasons alone."

Other bands currently enjoying some success, such as Reel Big Fish, Save Ferris, or Buck-O-Nine, after years of playing college cafeterias, know they have it easier due to the struggles of their forefathers.

"If you told me two years ago that I'd have two songs on the radio, I would have laughed," says guitarist/vocalist Brian Mashburn of Save Ferris. The band's cover of Dexys Midnight Runner's "Come On Eileen" is No. 33 on the Modern Rock Tracks chart this issue. "But the climate changed and allowed ska to filter into the mainstream. And I'd be kidding myself to think we got here all by ourselves. The bands that came before us, including recent ones like No Doubt, helped pave the way for the next set of ska-influenced bands."

Lead singer/guitarist John Feldman of Goldfinger, whose second album, "Hang-Ups," was recently released by Mojo Records, says his band is enjoying the fruits of success.

"We put in our time on cold floors and opening stages. I'd be crazy to say I'd rather do that than have a bus and a hotel room," he says. "Bands don't need to apologize for public interest. But we are lucky. There are plenty of bands who deserve to be where we are, who have been playing ska for longer."

The current popularity of ska has centered around the harder and more vigorous realm of punk ska or skacore, like Goldfinger and Voodoo Glow Skulls, or the pop-tinged ska of No Doubt or Save Ferris.

However, a growing number of acts, led by the Pietasters, Let's Go Bowling, Hepcat, and Inspector 7, are going the traditional route with a smoother rock-steady sound that focuses on the instrumental side.

This traditional sound, as well as vintage ska material, is in demand at some specialty retail outlets.

"There is a constant demand from collectors for the classic ska material," says Winston Gordon, owner of Summit Records, a leading U.K. black music specialist with three retail outlets in Birmingham. "There's quite an underground movement out there, and we sell a lot of this music regardless of whether or not it is in fashion."

There is also a limitless variety of fusion acts, like the Celt-ska blend of the Trojans and Head Mix Collective, which scrambles drum'n'bass with ska.

"There is so much music to explore that falls under ska. We are investing a lot more in the deep-roots ska and doing well with listening booths showcasing compilations," says Paul Marabito, a buyer for the South Plainfield, N.J.-based, nine-store Compact Disc World. "I think if people just hear the bands and different types, they are more likely to purchase the CDs."

Like any music movement embraced by popular culture, ska runs the risk of overexposure. This could be a rude awakening for some of the acts that are now in the public eye.

"Ska is rearing its head more than ever right now, and we are lucky to have caught the attention of the powers that be," says Reel Big Fish vocalist/trumpeter Scott Klopfenstein. "But

we also realize that the attention can go away as fast as it came. Going back to the way things used to be would be hard, but we got into this for the music. I'm proud of ska, and I'm proud to be in a ska band."

Reel Big Fish's "Turn The Radio Off" is No. 112 on The Billboard 200 this issue and has sold more than 370,000 copies, according to Sound-Scan. The band's "Sell Out" is No. 17 on the Modern Rock Tracks chart after 22 weeks.

Some say that a flood of less-talented bands riding the coattails of the ska wave may accelerate the decline.

"People lose interest when the music becomes stale and lacks enthusiasm," says Vinnie, the drummer for Less Than Jake. "Labels start signing copy-cat bands, and fans say, 'Not another

girl that sounds like Gwen. Not another guy with green hair and a suit. Not more bands jumping on crowds during horn solos.'"

Some radio stations are already reporting listener discontent.

"We already get comments that people are tired with the horns or certain tracks. My fear is that eventually even good songs will be ignored just because they have a trombone in them," says Brian Philips, operations manager of modern rock WNNX Atlanta. "We have no predestined attachment to ska, and the only reason it is big at the station now is that there is a surge of ska-influenced songs that are also great pop singles. Once that stops, we will move on."

Goldenvoice owner Paul Tollett also notes saturation in the live entertainment world.

FOGERTY'S 'SWAMP' SET GETS BOOST FROM TOUR

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the week of the show—and New Orleans, where the album jumped from 49 to 151 units pre- to post-show, testify to the singer's ability to inspire consumer purchases.

Sales at venues were also impressive. At a Washington, D.C., performance, 121 pieces were sold, say Warner's sales staffers.

For Fogerty, the tour's commercial success could not compare with the joy of performing after a long hiatus.

"I really have had a lot of fun," says Fogerty, reflecting on the recently completed first leg of the tour. "It couldn't have gone any better. You go over everything in your mind and try to get it right, but until you start doing it in front of an audience, you can't really know what's going to happen."

What was foreseen, however, was Fogerty's momentous return to singing his Creedence Clearwater Revival hits, such as "Proud Mary" and "Fortunate Son," after boycotting the material for several years as part of his feud with former label Fantasy Records.

"It's funny," says Fogerty of audience reaction to his older material. "It's like I'm competing with different parts of myself. I mean, it's not like I'm doing Shakespeare one minute and then trotting out this lowly stuff and performing in the present tense."

"I've seen the delight in people's faces change from just watching me and reminiscing," he adds. "The fear that I would never do those songs or get hit by a train and go away is past, and now I think they are able to see me as a continual presence, which I'm delighted about."

Even with the older material being a major factor in the drawing power of the new tour, it is the artist's passion, combined with the quality of his new material, that has made the tour special, says House of Blues VP of tours and talent Kevin Morrow.

"It's easily the best thing we've done at the House of Blues," says Morrow, who booked Fogerty for five shows at the chain's Los Angeles and Chicago venues. "No disrespect to the other artists we've hosted, but I've never seen anything so from the heart. His music is so honest and real."

"A lot of people came because of the CCR stuff, but the response to both the old and new material was just overwhelming," he adds. "It was just a seamless 2½ hours."

The lengthy show was a challenge to Fogerty, but one he rose to thanks to his deep catalog of material and years of experience. "When you're onstage for 2½ hours, you really have to go

somewhere," he says. "With Creedence Clearwater Revival, we only played for 55 minutes. I used to tell people that God only gets one hour a week, and that's if you go to church on Sunday."

GREAT TALENT

Triple-A WXRV Boston PD Joanne Doody says she wasn't taken aback by the amazing feedback when Fogerty performed there on July 20.

"To have listeners calling us to say how great a show it was, it didn't surprise me," says Doody. "He's just one of those great talents."

Fogerty will continue to actively promote the album here when he returns for a second U.S. leg beginning Nov. 28. Fogerty says he may vary the sets for this jaunt, adding CCR tracks requested by audience members, such as "Around The Bend" and "Run Through The Jungle."

Baker says the label will continue to market around the tours and approach a still-fertile audience of unexposed baby boomers and uninformed people who may not yet have made the connection between CCR and Fogerty.

"What we're really hoping to do is rally those people who aren't actively buying records," he says. "As people get older, they're not as focused on hearing new music and buying albums immediately after they come out. We're taking a long-term approach, continuing to spend money at retail, looking for press breaks."

Warner Bros. supported the tour at retail by discounting the album in those markets and purchasing displays.

Bob Varcho, a buyer for the 315-store, North Canton, Ohio-based Camelot Music, says the tour programs have created favorable results.

"The numbers have not been huge, but they have been very steady since the album first came out," he says. "Warner has done some things with us in tour markets, and we have seen some spikes. It's one of the better shows I've seen in a long time."

Highlights during the first few months of the tour included bringing on stage opening act the Fairfield Four, which also performed backing vocals on album cut "A Hundred And Ten In The Shade."

"It's all based on the music," says Fogerty. "I'm not a dancer. I don't have a lively repartee or schtick. I don't tell jokes. But I do rely on communicating and connecting with the audience. Even as a teenager, before success came in a large way, I was schooled in the small clubs."

Fogerty says another reason he has

"The field is glutted," he says. "I used to be lucky to book one ska show a week in Southern California. Last week we had one a night, and one evening there were two. There aren't going to be enough people to fill clubs, and labels will stop fronting concerts."

The one thing industry sources agree on is that bands will have to evolve to survive the inevitable backlash against ska.

"It will always be about good songs vs. the style of music. Bands have to continually grow to stay around, no matter what element they started in," says Craig Aaronson, the A&R representative who signed Less Than Jake to Capitol. "If we signed another ska band, it would be because Capitol felt they had long-term potential. We aren't trying to make the fast buck off

a fad."

If the latest wave of ska follows suit with the first two, the most likely scenario will be that it will enjoy a few years of mainstream popularity before returning to the underground.

"Ska comes and goes in cycles and is huge periodically," Klopfenstein says. "I just hope this generation of bands will earn the respect and notability that the bands before them have. Don't get too sad. The best bands will carry on in some fashion or another, and the underground ones will continue to do the grass-roots thing. And don't worry. It will be back for the 14-year-olds 10 years from now."

Assistance in preparing this story was provided by Nigel Williamson in London.

England and France.

Territories such as Germany, New Zealand, and Australia are already warming to the album.

RADIO INROADS

Back in the U.S., Fogerty's major inroads at radio have taken place in the triple-A format.

For the week ending Oct. 4, "Blue Boy" is No. 14 on the Triple-A Airplay chart published in Billboard's sister publication, Rock Airplay Monitor.

WXRV's Doody says the station is simultaneously playing the artist's first two singles, "Walking In A Hurricane" and "Blue Boy," as well as album cut "Swamp River Days."

Videos for both singles and "Hot Rod Heart" have been created.

"We really like the new album," says Doody. "Everyone knows him, so he fits in perfectly with the audience we're going for. It's similar to the way the Rolling Stones have been around for quite some time but still make fabulous music."

Warner also made an attempt at breaking Fogerty's new material in country markets when it serviced "Southern Streamline" to country stations this summer. Though its impact there was minimal, a clip for the song fared well on CMT.

"We would have loved for that song to take off, but no one was counting on it," says Baker. "We're trying to get as much visibility as possible and not limit the album to any format. In attempting to reach as many potential or former fans, touring helps, but having that video on CMT the same month we had a video [for "Walking In A Hurricane"] on VH1 did a lot for us."

Supplementing his U.S. tour, Fogerty also performed at the Oct. 4 Farm Aid benefit concert and did two consecutive nights on "Late Show With David Letterman."

Even before beginning his concert dates, however, the artist taped performances for VH1's "Storytellers" and "Live At The Hard Rock" programs.

Fogerty says the tour has provided a lesson in the workings of the modern music business.

"What I've learned is that touring on my part is a very integral part of exposing my career and this particular record," says Fogerty. "I'm not so sure I would have agreed with that in the Creedence Clearwater Revival years. I was young and so was my audience, and radio was more unified. In those days you could put out a record and people didn't need to see you live to know you were a happening thing."

TWAIN BRANCHES OUT ON SOPHOMORE SET

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Twain says she's glad the album is done, and she's spending her time gearing up for a massive 1998 tour. Details of that tour remain to be worked out. She says she's putting a band together and working on lighting and sound and staging. She's also working on the tour bus herself. Bristling at past criticism suggesting that she was light on road experience, especially since she did not tour to support "The Woman In Me"—she is quick to point out that she has toured extensively since she was a child performer in Canada.

"I've just never toured in a luxury bus," she says. "The reality is that I have toured very much. I was on the road in my parents' car playing clubs from a very early age. Then I was in a van with all the guys and the equipment. I toured all the way up to the end of my first album. In my opinion, I've paid my dues as far as touring is concerned. I was able to prove that you can sell records through radio and television just on the basis of the music. You don't have to have all the hoopla.

"Sometimes the industry underestimates the fans. There are only a few women who have sold what I have sold in North America. The other two are Celine Dion and Alanis Morissette, and the only one who achieved those sales without touring was me. They probably could have as well, because their albums were excellent. But, now I can add the touring element."

Regarding the new album itself, she says, "It's quite a long listen, and I think it takes a while, several listens, to really get the full picture of the whole album because there is so much information on it."

The songs, she says, fully reflect her. "It's definitely a personality record. I don't usually write literally about my life, but I have to say that I think that this album is pretty much the way I really think. It's definitely the way I perceive things."

A window to the Twain soul, in short? "Yeah," she says. "It is my perspective, my true perspective on things."

She says that writing these songs

Twain's View Of 'Come On Over's' 16 Songs

The following are Shania Twain's thumbnail comments on the songs on her forthcoming album, "Come On Over":

"Man! I Feel Like A Woman": "That song started with the title, then it kind of wrote itself. The whole expression is a celebration of being a woman these days. I think we're kind of spoiled in a lot of ways, with the advantages we have. Feminists may not feel that way, but I do. It's pretty darn fun to be a woman."

"I'm Holdin' On To Love (To Save My Life)": "That's a quilt-of-ideas song. When it started, I wasn't that crazy about it. It was more [husband/producer] Mutt [Lange] driven; he loved the feel of it. Once the lyrics came, I felt great about it. The meaning is basically saving your life through love, rather than superficial crutches like psychiatrists and phone psychics, horoscopes and the Net, and the things we depend on these days."

"Love Gets Me Every Time": "This is the current single. It was originally called 'Gol Darn Gone And Done It,' but that was such a mouthful to pronounce. That just came from a country expression."

"Don't Be Stupid (You Know I Love You)": "Mutt and I were taking a walk out in the bush here, a Sunday stroll, and racking our brains. I said, 'What about, 'don't be stupid?'' People say that about a lot of things. We decided to make it a song about

jealousy. It's a funny song, but a lot of guys are obsessive like that."

"From This Moment On": "That's a duet with Bryan White. I started writing that song with some torch singer in mind to record it; I wasn't writing it for myself at all. I didn't have it on my final list, and Mutt said, 'What about that one?' He convinced me to do it. I still wasn't comfortable slipping into another skin, and Mutt said, 'What about a duet?' Bryan was my first choice, and it worked out great."

"Honey, I'm Home": "This is for people whose favorite song on the last album was 'Any Man Of Mine.' It's got that same kind of feel, and it's the only song on the album like that. The song is about a role reversal."

"That Don't Impress Me Much": "That was really quite fun. It'll be different in the final mix; we're taking [a reference to Batman and his Batmobile] out to make it more understated. This is a profile of certain kinds of guys. I'm proud of that one."

"Rock This Country": "That's a very live, fast-driving song. We wrote that one on the beach in Florida. I had had the title a long time."

"Come On Over": "One of my favorites on the album. It's very light-hearted. Each verse has its own pattern: get a life, get a grip, get away somewhere, take a trip. 'Gets' and 'takes.'"

"You've Got A Way": "My favorite ballad. I started writing that

at Michael Bolton's house while Mutt was working with him. I was alone and started it. It's a very 'me' ballad."

"I Won't Leave You Lonely": "I added lines in French and Spanish because that one part should be sung in Romantic languages. Even though it may not have a country feel, it has more of a universal feel."

"When": "That was written lyrically in about two hours in the car while we were driving. I love that song, I love Brent Mason's guitar solo, I love the bridge, and lyrically I love the whole concept. It's a neat way of saying 'never' about a relationship. Like saying 'when hell freezes over' without saying that."

"Whatever You Do! Don't": "That's a fun twist. You always have these songs about men melting over women, but women do exactly the same thing over men, but for some reason it's not sung about as much. It's like those Diet Coke ads where women watch construction workers."

"You're Still The One": "I relate very personally to this song. When I look at our relationship [her marriage to Lange], which is a very successful one, a wonderful one, but it was one which was very unlikely to succeed.

Not in my mind but I think in a lot of people's minds. I think a lot of people in the industry think it's based entirely on career, which is so ridiculous. They say, well, he married a young, good-looking girl, and she married a successful producer. So people

thought it was based on that and certainly couldn't last. But it isn't based on that, and this song is us in a certain way. I'm so glad we're making it. So this song is a celebration of that."

"If You Want To Touch Her, Ask": "When that one comes out, DJs are going to be very cautious with how they introduce it. It's obviously intended to have humor in it, but it's a message song. All too often I've experienced it, and a lot of women have—guys think they can touch you or rub up against you in public where you really can't do anything about it. It's very awkward, like when you're dancing and they pull you in way, way closer than you want to be. That is not the way to get a girl on your good side. This is good advice on how to win or not win a woman's heart."

"Black Eyes, Blue Tears": "I'm very passionate about that song. I definitely can relate to this subject. I wasn't sure that I wanted to talk about this at all in a song, but I guess I needed to. It's a very important issue, especially since the O.J. [Simpson] case. I wanted to write about it in a more optimistic way. I put it more in the light of a Thelma and Louise who don't drive over the edge. See, the freedom that they experienced in liberating themselves is the spirit of the song, but the ending is about using your freedom. Driving over the edge is not the answer."

—CHET FLIPPO

began even during the recording of the last album and that the hardest decision was to finally find cutoff points for both albums. "We narrowed it down as much as we could for this album," she says, "and we still wound up with 16 songs. It was hard to settle on these 16. Some of the songs are quilts of various song ideas. Mutt will have a guitar idea

or something going, and I'll have something else going.

"He writes more from a producer's mind and can see the end result musically, whereas I think more conceptually, like, What is this song going to be about? . . . Do I want to be serious or light? A lot of these songs have quite a cheerful or comic surface to them, but

they have a deeper thought behind them."

She does, she says, write most of the lyrics. "I write better lyrics now because of Mutt," she says. "He's always pushing me to come up with something better all the time. I influence him with the music because I pretty much dictate where I want to go melodically. He's

really a master at arranging things. You can hear where the rhythm will change from a verse to a chorus or have a completely different feel in a bridge."

Twain is booked by Creative Artists Agency. Twain's publishing is Loon Echo Inc./BMI. Lange's is Out of Pocket Productions Ltd., all rights controlled by Zomba Enterprises Inc. (ASCAP).

GALLIN MOREY BOSS SUED

(Continued from page 8)

Gallin and his partner, Jim Morey (who is not named as a defendant in either suit), that "they would actively involve [him] with GM's film and television clients."

Kwatinetz claims that while at Gallin Morey, he helped recruit Mariah Carey as a client, while Green asserts that he helped bring actors Richard Lewis, Richard Jeni, and Tommy Davidson to the firm.

Both Kwatinetz and Green allege that while at the company, they labored under "intolerable working conditions."

Both suits maintain that Gallin "would regularly harass and abuse" Kwatinetz, Green, and other employees "by yelling and screaming at them, throwing things, and otherwise exhibiting unpredictable fits of rage."

According to both actions, Gallin "also constantly and inappropriately inquired into [Kwatinetz's and Green's] and other employees' sex lives," asking both men if other employees were gay or straight and requesting that the managers "help Gallin find young men with whom Gallin could satisfy his sexual desires."

Gallin's "embarrassing" office conduct is also attacked in both suits: Kwatinetz and Green allege that his behavior included "getting daily manicures while conducting business and

walking around the office barely dressed after receiving regular massages."

Kwatinetz alone claims that Gallin "pressured [him] to attempt to engage in sexual relations with clients and others in an effort to secure business relationships with new clients."

Both suits claim that when Gallin's alleged behavior was brought to the attention of unnamed superiors at Gallin Morey, "rather than respond constructively . . . [they] would instead make homophobic comments about Gallin and other gay employees. Further, it became clear . . . that if an employee would cross Gallin with regard to his personal, sexual issues, such employee risked being terminated."

Kwatinetz alleges that Gallin's conduct deprived him of "a very large bonus relating to [his] servicing of Mariah Carey." He also claims that, after he voiced discontent with his treatment, Gallin responded by "lying to music industry executives" about Kwatinetz and his clients, excluding him from critical meetings, and refusing to allow him to work, as promised, with the company's film and TV clients.

Both men say that by August of this year, they could no longer tolerate this state of affairs: Green left the firm on

Aug. 15, Kwatinetz on Aug. 21. At that time, Kwatinetz claims, he was owed \$6,000 in expenses, \$10,000 in salary, and \$249,000 in publishing and merchandising commissions for Korn. Green alleges that the company owed him over \$10,000 in expenses when he exited and that his departure precluded him from earning more than \$600,000 in income during the remaining term of his contract.

PRIORITY FORMS EMI-LINKED PLAYLAND

(Continued from page 8)

track. Both singles are slated for release Nov. 18.

Also due before the end of the year are "The Way You Make Me Feel" by Wonderland, which was produced by club veteran Kurtis Mantronik, and "Sandman" by Blueboy.

In terms of compilations, Playland will launch a "Superstars Of Dance" series of continuous-mix albums showcasing familiar club hits remixed and blended together by an array of top DJs and remixers. Also due is "Real Vibe," a series overseen by Tony Edwards dabbling in underground sounds that include jungle and electronica. Release dates are still to be confirmed.

At this point, the label's staff consists

of Oaklander and Neil Rivera, who will participate in the label's A&R direction. Priority will initially handle all the promotion and marketing of Playland releases, with Oaklander eyeing the possibility of becoming a more "self-contained" entity next year.

Playland will also be an umbrella for egil music, an imprint helmed by former KACE Los Angeles PD "Swedish Egil" Aalvik. The label will focus on progressive dance and electronic music. Aalvik is assembling material for the first entry in an ongoing compilation series called "Groove Radio," which will aim to expand upon the vision he had for the radio station's original format.

and divert attention from their clear contractual obligations."

—CHRIS MORRIS

SPICE GIRLS

(Continued from page 8)

sold a total of 18 million copies worldwide, says the label, and it has moved more than 10 million singles.

Building on the success of the last set, "Spiceworld's" promotion will be largely based on TV ads, Conroy says, adding that the film will promote itself. He notes, too, that talks are under way with several companies that had offered to sponsor the album and/or film.

Spice Girl Mel B says of the movie, "It's about the '90s—us, London, the media, relationships."

The new album is weighted toward ballads, and Mel C admits that as time progresses, each Girl will probably sing songs alone. "Whoever's best for the song will sing it," she says.

Among the set's wide-ranging material is a version of a Frank Sinatra classic renamed "The Lady Is A Vamp," with full orchestral backing; a tribute to Spain called "Viva Forever," which includes Spanish guitars; and the ballad "Two Much."

HOT 100 SINGLES SPOTLIGHT



by Theda Sandiford-Waller

AIRPLAY APEX: With 85 million audience impressions derived from airplay at 250 monitored stations, **Sugar Ray's** "Fly" (Lava/Atlantic) becomes the 10th song to top Hot 100 Airplay this year. The song is No. 1 at 44 stations, including KIIS Los Angeles, KDWB Minneapolis, and WFLZ Tampa, Fla.

Incidentally, "Fly" is not available as a retail single because Atlantic brass believe that it would cut into album sales. This issue, Sugar Ray's album "Floored" slips 23-19 on The Billboard 200. If there were a commercial single, "Fly" would only need to sell one piece to debut in the Hot 100's top 10 because the airplay is so strong.

To fill the void, Under the Cover Records is recording and releasing "Fly" by the studio group **Sweet Rain**. The label also plans to issue a cover of **Smash mouth's** "Walkin' On The Sun" (Interscope) by the group **Smack**. Both singles arrive at retail on Tuesday (14). The group names selected by Under the Cover are very similar to those of the original artists because retailers stock product alphabetically by artist, and the label hopes to capitalize on the fact that consumers are scanning the racks, looking for hit songs that happen to be unavailable.

ETERNAL FLAME: After its phenomenal first week, sales of **Elton John's** "Candle In The Wind 1997"/"Something About The Way You Look Tonight" (Rocket/A&M) were naturally off. Scans were down about 65%. The single, however, still scanned 1.2 million units, easily topping Hot 100 Singles Sales and the Hot 100 for a second week. John's herculean lead outdistances the second-best-selling single, **Boyz II Men's** "4 Seasons Of Loneliness" (Motown), by more than 750%.

BACK & FORTH: The competition between the singles in the top four of the Hot 100 is fierce. Despite a 9% gain in audience impressions and a 4% improvement at retail, **LeAnn Rimes's** "How Do I Live" (Curb) is pushed back to No. 4 by **Usher's** "You Make Me Wanna..." (LaFace/Arista). Usher leapfrogs Rimes to No. 3 due to a 23% improvement in audience impressions and a 9% gain at retail. Usher's 42 million listeners advance the track 20-13 on Hot 100 Airplay.

AIR RAID: Although **Chumbawamba's** "Tubthumping" (Republic/Universal) posted the largest increase in audience impressions on the Hot 100, the group doesn't win Greatest Gainer/Airplay status because the title moves 21-19 on that chart. Greatest Gainer/Airplay and Greatest Gainer/Sales awards are bestowed upon titles with the largest airplay and sales increases among singles that rank below the top 20. Since its bow on the Hot 100 in the Sept. 13 issue, "Tubthumping" has picked up the Greatest Gainer/Airplay award three times. The song has 45 million listener impressions derived from airplay at 214 monitored stations. It's a good thing the airplay has taken off because only 70,000 units were shipped to retail, half of which have already been sold. This doesn't necessarily mean that the single will hit a brick wall. This week, **Jewel's** "Foolish Games"/"You Were Meant For Me" (Atlantic) only scanned 1,300 pieces but reached 82 million listeners, good enough to hold at No. 9 on the Hot 100.

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

WOMEN LEAD BILLBOARD MUSIC VIDEO AWARDS NOMINEES

(Continued from page 5)

Video Conference attendees, the 1997 awards for best local/regional video show will be voted on during the three days of this year's conference. About 75 local and regional programmers will compete for these honors.

The Billboard Music Video Conference and Awards begins Nov. 20 with an opening-night reception sponsored by Vidnet at the Beverly Hilton and closes with the awards on Nov. 22. This year's keynote speakers at the conference will be Rob Glaser, CEO/chairman of Real Networks, and Alan McGlade, CEO/president of the Box Worldwide.

For additional information, please contact Maureen Ryan at 212-536-5002.

A complete list of nominees follows:

DANCE

Best clip: Jocelyn Enriquez, "A Little Bit Of Ecstasy" (Timber!/Classified/Tommy Boy); Wyclef Jean Featuring Refugee Allstars, "We Trying To Stay Alive" (Ruffhouse/Columbia); Robyn, "Do You Know (What It Takes)" (RCA); Wink, "Are You There?" (Ovum/Ruffhouse/Columbia); Wild Orchid, "Talk To Me" (RCA).

Best new artist clip: Faithless, "Insomnia" (Champion/Arista); Junkster, "Slide" (RCA); Robyn, "Do You Know (What It Takes)" (RCA); Wink, "Are You There?" (Ovum/Ruffhouse/Columbia); Wild Orchid, "Talk To Me" (RCA).

RAP

Best clip: Dr. Dre, "Been There Done That" (Aftermath/Interscope); Fugees Featuring A Tribe Called Quest, Busta Rhymes & Forte, "Rumble In The Jungle" (Das/Mercury); Missy "Misdemeanor" Elliott, "The Rain (Supa Dupa Fly)" (Goldmine/East-West/EEG); Wyclef Jean Featuring Refugee Allstars, "Guantanamo" (Ruffhouse/Columbia); Busta Rhymes, "Put Your Hands Where My Eyes Could See" (Flipmode/Elektra).

Best new artist clip: Wyclef Jean Featuring Refugee Allstars, "Guantanamo" (Ruffhouse/Columbia); Missy "Misdemeanor" Elliott, "The Rain (Supa Dupa Fly)" (Goldmine/EEG/EastWest); Ghostface Killah, "All That I Got Is You" (Razorsharp/Street/Epic); Puff Daddy, "Can't Nobody Hold Me Down" (Bad Boy/Arista); Mago & Timbaland, "Up Jumps Da Boogie" (Blackground/Atlantic).

POP/ROCK

Best clip: Fiona Apple, "Sleep To Dream" (Clean State/Work/Epic); The Cardigans, "LoveFool" (Trampoline/Stockholm/Mercury); Luscious Jackson, "Naked Eye" (Grand Royal/Capitol); No Doubt, "Don't Speak" (Trauma/Interscope); Spice Girls, "Say You'll Be There" (Virgin).

Best new artist clip: Fiona Apple, "Sleep To Dream" (Clean State/Work/Epic); Aqua, "Barbie Girl" (MCA); Meredith Brooks, "Bitch" (Capitol); Savage Garden, "I Want You" (Columbia); Spice Girls, "Say You'll Be There" (Virgin).

JAZZ/AC

Best clip: Tony Bennett Featuring Billie Holiday, "God Bless The Child" (Columbia); Rick Braun, "Cadillac Sun" (Atlantic); Zachary Breaux, "Never Can Say Goodbye" (Zebra); Dave Koz, "Don't Look Back" (Blue Note/Capitol); Cassandra Wilson, "Until" (Blue Note/Capitol).

Best new artist clip: Rick Braun, "Cadillac Sun" (Atlantic); Zachary Breaux, "Never Can Say Goodbye" (Zebra); Charlie Hunter, "Lively Yourself Up" (Blue Note/Capitol Quartet); Jewel, "Foolish Games" (Warner Sunset/Atlantic); Duncan Sheik, "She Runs Away" (Atlantic).

R&B/URBAN

Best clip: Erykah Badu, "Next Lifetime" (Kedar/Universal); Erykah Badu, "On & On" (Kedar/Universal); The Notorious B.I.G. Featuring Puff Daddy & Mase, "Mo Money Mo Problems" (Bad Boy/Arista); Maxwell, "Sumthin' Sumthin'" (Columbia); Will Smith, "Men In Black" (Columbia).

Best new artist clip: Erykah Badu, "Next Lifetime" (Kedar/Universal); Erykah Badu, "On & On" (Kedar/Universal); Dru Hill, "In My Bed" (Island); Lil' Kim, "No Time" (Undeas/Big Beat/Atlantic); Mark Morrison, "Return Of The Mack" (Atlantic).

HARD ROCK

Best clip: Korn, "A.D.I.D.A.S." (Epic); Marilyn Manson, "Beautiful People" (Nothing/Interscope); Porno For Pyros, "Hard Charger" (Warner Bros.); Talk Show, "Hello Hello" (Atlantic); Tool, "Stinkfist" (Free-world).

Best new artist clip: Limp Bizkit, "Counterfield" (Flip/Interscope); Pet, "Skintight" (Atlantic); Plexi, "Forest Ranger" (Atlantic); Soak, "Me Compassionate" (Interscope); Talk Show, "Hello Hello" (Atlantic).

CONTEMPORARY CHRISTIAN

Best clip: dc Talk, "Colored People" (Forefront/Chordant); dc Talk, "Hope To Carry On" (Warner Alliance); Cindy Morgan, "The Master's Hand" (Word); Out Of Eden, "More Than Thank You" (Gotee/Word); St. James, "You're The Voice" (Forefront).

Best new artist clip: Considering Lily, "Cup" (Forefront/Chordant); Caedmon's Call With Rich Mullins, "Hope To Carry On" (Warner Alliance); Smalltown Poets, "Prophet, Priest & King" (Forefront/Chordant); Switchfast, "Chem 6A" (Sparrow); the Waiting, "Never Dim" (Sparrow).

COUNTRY

Best clip: BlackHawk, "Hole In My Heart" (Arista/Nashville); Deana Carter, "We Danced Anyway" (Capitol Nashville); Diamond Rio, "That's How Your Love Makes Me Feel" (Arista/Nashville); Tim McGraw (With Faith Hill), "It's Your Love" (Curb); Bryan White, "Love Is The Right Place" (Asylum).

Best new artist clip: Sherrié Austin, "Lucky In Love" (Arista/Nashville); BR5-49, "Even If It's Wrong" (Arista/Nashville); Sara Evans, "Three Chords & The Truth" (RCA); Kevin Sharp, "She's Sure Taking It Well" (Asylum); Billy Yates, "Flowers" (Almo Sounds).

ALTERNATIVE/MODERN ROCK

Best clip: Beck, "The New Pollution" (DGC/Geffen); Foo Fighters, "Everlong" (Roswell/Capitol); Jamiroquai, "Virtual Insanity" (Work/Epic); Prodigy, "Breathe" (XL/Mute/Maverick/Warner Bros.); Sugar Ray, "Fly" (Lava/Atlantic).

Best new artist clip: The Dandy Warhols, "Not If You Were The Last Junkie On Earth" (Tim/Kerr-Capitol); Daft Punk, "Da Funk" (Soma/Virgin); Chemical Brothers, "Setting Sun" (Astralwerks/Caroline); MxPx, "Chick Magnet" (A&M); Smash mouth, "Walkin' On The Sun" (Interscope).

OTHER AWARDS

Maximum Vision: Fiona Apple, "Sleep To Dream" (Clean State/Work/Epic); Erykah Badu, "On & On" (Kedar/Universal); Missy "Misdemeanor" Elliott, "The Rain (Supa Dupa Fly)" (Goldmine/East-West/EEG); Jamiroquai, "Virtual Insanity" (Work/Epic); Prodigy, "Breathe" (XL/Mute/Maverick/Warner Bros.).

Director of the year: Jonathan Glazer, Jamiroquai, "Virtual Insanity"; Michel Gondry, Foo Fighters, "Everlong"; Paul Hunter, Erykah Badu, "On & On"; Stephane Sednaoui, Fiona Apple, "Sleep To Dream"; Hype Williams, Missy "Misdemeanor" Elliott, "The Rain (Supa Dupa Fly)."

FAN.tastic video: Paula Cole, "Where Have All The Cowboys Gone?" (Warner Bros.); Shawn Colvin, "Sunny Came Home" (Columbia); Jewel, "You Were Meant For Me" (Atlantic); Spice Girls, "Say You'll Be There" (Virgin); Wallflowers, "One Headlight" (Interscope).

NEED FOR C'RIGHT BILL

(Continued from page 5)

judgment and in turn granted the defendant's motion for a summary judgment and dismissed the case.

As for the litigation that brought into focus the smoldering issue of a possible flood of lost copyrights—the La Cienega vs. ZZ Top suit, filed in 1992—parties to the action have settled out of court (Billboard Bulletin, Oct. 8).

The settlement terms, confirmed by La Cienega's lawyer, Alan G. Dowling of Los Angeles and Max Sprecher of the Los Angeles, law firm of Lavelly & Singer, which represented the defendants, are, by agreement, confidential. Besides ZZ Top, the other defendants in the case were Bill Ham, the group's manager; his company, Hamstein Music; Warner Bros. Records, ZZ Top's label; and WEA International.

In 1995, the La Cienega/ZZ Top case reached the U.S. Supreme Court, which declined to hear it, letting stand an appeals court decision that "Boogie Chillen" had entered the public domain because of failure to affix a notice of copyright on the original recording.

The music publishing community, fearful that thousands of pre-1978 copyrights would be lost to it, sought relief in Congress to keep those songs in copyright. That legislation is now pending.

BUBBLING UNDER HOT 100 SINGLES

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST (LABEL/PROMOTION LABEL)
1	2	4	THE JOINT EPMD (DEF JAM/MERCURY)	14	—	1	DJ KEEP PLAYIN' (GET YOUR MUSIC ON) YVETTE MICHELE (LOUD/RCA)
2	5	10	PUSHIN' INSIDE YOU SONS OF FUNK (NO LIMIT/PRIORITY)	15	—	9	IN DE GHETTO BAD YARD CLUB FEAT. CRYSTAL WATERS (MERCURY)
3	1	5	YOU'RE NOT ALONE OLIVE (RCA)	16	—	1	WHEN LOVE STARTS TALKIN' WYNONNA (CURB/UNIVERSAL)
4	9	8	LOVE IS THE RIGHT PLACE BRYAN WHITE (ASYLUM/EEG)	17	—	1	NEVER WANNA LET YOU GO ABSOLUTE (DEF JAM/MERCURY)
5	8	6	KISS AND TELL BROWNSTONE (MJJ/WORK)	18	10	7	REMINDING ME (OF SEF) COMMON FEAT. CHANTAY SAVAGE (RELATIVITY)
6	3	6	LOVE SENSATION 911 (SABAN/VIRGIN)	19	12	5	SHUT UP AND DRIVE CHELY WRIGHT (MCA NASHVILLE)
7	6	2	(IF YOU'RE NOT IN IT FOR LOVE) I'M OUTTA HERE REAL MCCOY (ARISTA)	20	—	1	KISS THE RAIN BILLY MYERS (UNIVERSAL)
8	7	3	SUNSHINE JAY-Z FEAT. BABYFACE AND FORY BROWN (RCA-A&M/DEF JAM/MERCURY)	21	—	1	IMMA ROLLA MR. MONEY LOC (LOC-N-UP)
9	20	7	CRAZY MARK MORRISON (ATLANTIC)	22	—	1	TRUE TO MYSELF ERIC BENET (WARNER BROS.)
10	11	5	YEAH! YEAH! YEAH! SIMONE HINES (EPIC)	23	19	2	SOMEBODY ELSE HURRICANE G (H.O.L.A./ISLAND)
11	15	3	BRING BACK YOUR LOVE CHRISTION (RCA-A&M/DEF JAM/MERCURY)	24	—	1	STAY IN LOVE MON A Q (MATRIX)
12	13	3	YOU WALKED IN LONESTAR (BNA/RCA)	25	14	2	M.O.R. BLUR (FOOD/PARLOPHONE/VIRGIN)
13	—	1	DEJA VU LORD TARIQ & PETER GUNZ (CODEINE)				

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

MCA IS VICTOR IN CHARLY CASE

(Continued from page 5)

and the National Music Publishers' Assn. The No Electronic Theft Act, H.R. 2265, targets intellectual-property theft by computer, even if violators do not financially profit from their Internet scams. The Recording Industry Assn. of America strongly supports the bill.

Still awaiting full committee markup is the bill that would extend copyright-term protection to life plus 70 years, 20 years more than under current law. All three bills were passed out of subcommittee Sept. 30 (Billboard, Oct. 11).

Still waiting in subcommittee is H.R. 2281, a controversial bill opposed by the music industry that would limit online liability of online service providers, such as telephone companies.

Tied to discussion of this bill is the still-pending enabling legislation in the

House and Senate for the ratification of the World Intellectual Property Organization treaties, which service providers and equipment manufacturers oppose because the treaty, they say, has liability encryption and copyright-protection-system provisions that might unfairly snare them.

And in government-related broadcasting news, confirmation of Federal Communications Commission (FCC) chairman nominee William Kennard (see story, page 85) became a bit rocky Oct. 9 when Sen. Jesse Helms, R-N.C., complained on the Senate floor that he was unsatisfied with answers Kennard had given him about the controversial FCC handling of the loss of a radio station license involving a Helms constituent. Kennard is to meet with the lawmaker privately to discuss the issue.

THE Billboard 200

THE TOP-SELLING ALBUMS COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND RACK SALES REPORTS COLLECTED, COMPILED, AND PROVIDED BY



OCTOBER 18, 1997

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
1	2	2	4	LEANN RIMES CURB 77885 (10.98/16.98) 2 weeks at No. 1	***No. 1*** YOU LIGHT UP MY LIFE — INSPIRATIONAL SONGS	1
2	1	—	2	BOYZ II MEN MOTOWN 530819* (11.98/17.98)	EVOLUTION	1
3	NEW	—	1	THE ROLLING STONES VIRGIN 44712* (11.98/17.98)	***Hot Shot Debut*** BRIDGES TO BABYLON	3
4	11	17	3	SOUNDTRACK LAFACE 26041/ARISTA (10.98/16.98)	***Greatest Gainer*** SOUL FOOD	4
5	3	1	3	MARIAH CAREY COLUMBIA 67835 (10.98 EQ/17.98)	BUTTERFLY	1
6	5	4	6	MASTER P ▲ NO LIMIT 50659*/PRIORITY (10.98/16.98)	GHETTO D	1
7	10	11	4	AQUA MCA 11705 (10.98/16.98)	AQUARIUM	7
8	6	6	7	FLEETWOOD MAC REPRISE 46702/WARNER BROS. (10.98/17.98)	THE DANCE	1
9	12	10	6	TRISHA YEARWOOD ▲ MCA NASHVILLE 70011 (10.98/16.98)	(SONGBOOK) A COLLECTION OF HITS	4
10	NEW	—	1	BOB DYLAN COLUMBIA 68556 (10.98 EQ/16.98)	TIME OUT OF MIND	10
11	4	7	3	BROOKS & DUNN ARISTA NASHVILLE 18852 (10.98/16.98)	THE GREATEST HITS COLLECTION	4
12	8	5	11	PUFF DADDY & THE FAMILY ▲ BAD BOY 73012*/ARISTA (10.98/17.98)	NO WAY OUT	1
13	7	3	3	BUSTA RHYMES ELEKTRA 62064*/EEG (10.98/16.98)	WHEN DISASTER STRIKES...	3
14	13	9	86	JEWEL ▲ ATLANTIC 82700*/AG (10.98/15.98) HS	PIECES OF YOU	4
15	14	13	31	MATCHBOX 20 ▲ LAVA/ATLANTIC 92721*/AG (10.98/15.98) HS	YOURSELF OR SOMEONE LIKE YOU	5
16	15	12	35	SPICE GIRLS ▲ VIRGIN 42174* (10.98/16.98)	SPICE	1
17	9	—	2	ELTON JOHN ROCKET 53626/A&M (11.98/17.98)	THE BIG PICTURE	9
18	17	16	14	SOUNDTRACK ▲ COLUMBIA 68169* (10.98 EQ/17.98)	MEN IN BLACK—THE ALBUM	1
19	21	22	22	HANSON ▲ MERCURY 534615 (10.98 EQ/16.98)	MIDDLE OF NOWHERE	2
20	16	—	2	EPMD DEF JAM 536389*/MERCURY (10.98 EQ/16.98)	BACK IN BUSINESS	16
21	NEW	—	1	PORTISHEAD GO! BEAT 539189*/LONDON (10.98/16.98)	PORTISHEAD	21
22	25	29	18	TIM MCGRAW CURB 77886 (10.98/16.98)	EVERYWHERE	2
23	19	20	15	SUGAR RAY ▲ LAVA/ATLANTIC 83006/AG (10.98/15.98)	FLOORED	12
24	20	15	3	USHER LAFACE 26043/ARISTA (10.98/16.98)	MY WAY	15
25	23	23	12	SARAH MCLACHLAN ▲ NETTWERK 18970/ARISTA (10.98/16.98)	SURFACING	2
26	24	19	14	PRODIGY ▲ XL MUTE/MAVERICK 46606/WARNER BROS. (10.98/16.98)	THE FAT OF THE LAND	1
27	31	43	24	GEORGE STRAIT ▲ MCA NASHVILLE 11584 (10.98/16.98)	CARRYING YOUR LOVE WITH ME	1
28	NEW	—	1	BROTHA LYNCH HUNG BLACK MARKET 50648/PRIORITY (10.98/16.98)	LOADED	28
29	27	24	4	VARIOUS ARTISTS TOMMY BOY 1214 (12.98/17.98)	ESPN PRESENTS: JOCK JAMS VOLUME 3	23
30	22	21	4	AMY GRANT A&M 540760 (10.98/16.98)	BEHIND THE EYES	8
31	18	8	3	JARS OF CLAY ESSENTIAL/SILVERTONE 41612/JIVE (10.98/16.98)	MUCH AFRAID	8
32	30	38	65	LEANN RIMES ▲ CURB 77821 (10.98/15.98)	BLUE	3
33	37	33	12	SMASH MOUTH INTERSCOPE 90142 (8.98/12.98) HS	FUSH YU MANG	31
34	29	25	56	FIONA APPLE ▲ CLEAN SLATE/WORK 67439/EPIC (10.98 EQ/16.98) HS	TIDAL	15
35	26	14	3	MACK 10 PRIORITY 50675* (10.98/16.98)	BASED ON A TRUE STORY	14
36	NEW	—	1	VARIOUS ARTISTS LONDON 460000 (10.98/17.98)	DIANA, PRINCESS OF WALES 1961-1997 — THE BBC RECORDING OF THE FUNERAL SERVICE	36
37	34	27	6	OASIS EPIC 68530 (10.98 EQ/16.98)	BE HERE NOW	2
38	35	26	10	BONE THUGS-N-HARMONY RUTHLESS 6340*/RELATIVITY (19.98/23.98)	THE ART OF WAR	1
39	36	28	19	GOD'S PROPERTY FROM KIRK FRANKLIN'S NU NATION ▲ B-RITE 90093/INTERSCOPE (10.98/16.98)	GOD'S PROPERTY	3
40	38	30	62	SUBLIME ▲ GASOLINE ALLEY 11413/MCA (10.98/16.98)	SUBLIME	13
41	43	36	8	BACKSTREET BOYS ● JIVE 41589 (10.98/16.98)	BACKSTREET BOYS	15
42	48	82	56	DEANA CARTER ▲ CAPITOL NASHVILLE 37514 (10.98/15.98) HS	DID I SHAVE MY LEGS FOR THIS?	10
43	45	34	24	MARY J. BLIGE ▲ MCA 11606* (10.98/16.98)	SHARE MY WORLD	1
44	NEW	—	1	LUTHER VANDROSS LV 68220/EPIC (10.98 EQ/17.98)	ONE NIGHT WITH YOU — THE BEST OF LOVE VOLUME 2	44
45	51	41	38	JAMIROQUAI ● WORK 67903/EPIC (10.98 EQ/16.98)	TRAVELING WITHOUT MOVING	24
46	40	31	66	THE WALLFLOWERS ▲ INTERSCOPE 90055 (10.98/16.98) HS	BRINGING DOWN THE HORSE	4
47	32	18	3	ADAM SANDLER WARNER BROS. 46738 (10.98/16.98)	WHAT'S YOUR NAME?	18
48	60	—	2	CHUMBAWAMBA REPUBLIC 53099/UNIVERSAL (10.98/16.98)	TUBTHUMPER	48
49	28	—	2	BJORK ELEKTRA 62061/EEG (10.98/16.98)	HOMOGENIC	28
50	46	35	15	WYCLEF JEAN FEAT. REFUGEE ALLSTARS ● RUFFHOUSE 67974*/COLUMBIA (10.98 EQ/16.98)	WYCLEF JEAN PRESENTS THE CARNIVAL FEAT. REFUGEE ALLSTARS	16
51	41	—	2	BRYAN WHITE ASYLUM 62047/EEG (10.98/16.98)	THE RIGHT PLACE	41
52	47	—	2	JACKSON BROWNE ELEKTRA 62111/EEG (10.98/16.98)	THE NEXT VOICE YOU HEAR — THE BEST OF JACKSON BROWNE	47
53	44	37	23	VARIOUS ARTISTS ▲ VIRGIN 42186 (10.98/16.98)	PURE MOODS	10

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION
54	33	—	2	THE SUNDAYS DGC 25131/GEFFEN (10.98/16.98)	STATIC & SILENCE	33
55	53	42	30	THE MIGHTY MIGHTY BOSSTONES ▲ BIG RIG 534472/MERCURY (10.98 EQ/16.98)	LET'S FACE IT	27
56	39	—	2	BRIAN MCKNIGHT MERCURY 536215 (10.98 EQ/16.98)	ANYTIME	39
57	55	58	17	NEAL MCCOY ● ATLANTIC 83011/AG (10.98/16.98)	GREATEST HITS	55
58	50	39	29	THE NOTORIOUS B.I.G. ▲ BAD BOY 73011*/ARISTA (19.98/24.98)	LIFE AFTER DEATH	1
59	42	32	7	BILLY JOEL COLUMBIA 67347 (10.98 EQ/17.98)	GREATEST HITS VOLUME III	9
60	NEW	—	1	LOREENA MCKENITT WARNER BROS. 46719 (10.98/16.98)	THE BOOK OF SECRETS	60
61	49	40	10	JOE ● JIVE 41603* (11.98/16.98)	ALL THAT I AM	13
62	NEW	—	1	COMMON RELATIVITY 1535* (10.98/15.98)	ONE DAY IT'LL ALL MAKE SENSE	62
63	NEW	—	1	THE VERVE VC/HUT 44913/VIRGIN (10.98/16.98)	URBAN HYMNS	63
64	54	44	26	THIRD EYE BLIND ● ELEKTRA 62012/EEG (10.98/16.98) HS	THIRD EYE BLIND	38
65	64	64	24	BOB CARLISLE ▲ DIADEM 41613/JIVE (10.98/16.98) HS	BUTTERFLY KISSES (SHADES OF GRACE)	1
66	58	49	20	FOO FIGHTERS ● ROSWELL 55832*/CAPITOL (10.98/16.98)	THE COLOUR AND THE SHAPE	10
67	59	59	6	VARIOUS ARTISTS ARISTA 18977 (10.98/16.98)	ULTIMATE HIP HOP PARTY 1998	46
68	57	46	27	TONIC ▲ POLYDOR 531042/A&M (10.98/16.98) HS	LEMON PARADE	28
69	62	57	6	COLLIN RAYE EPIC 67893 (10.98 EQ/16.98)	THE BEST OF COLLIN RAYE — DIRECT HITS	33
70	NEW	—	1	RBL POSSE BIG BEAT/ATLANTIC 92771*/AG (10.98/15.98)	AN EYE FOR AN EYE	70
71	63	48	34	ERYKAH BADU ▲ KEDAR 53027*/UNIVERSAL (10.98/15.98)	BADUIZM	2
72	66	54	20	SISTER HAZEL ● UNIVERSAL 53030 (10.98/15.98) HS	SOMEWHERE MORE FAMILIAR	47
73	72	80	10	CLINT BLACK RCA 67515 (10.98/16.98)	NOTHIN' BUT THE TAILLIGHTS	43
74	61	60	47	SOUNDTRACK ▲ WARNER SUNSET/ATLANTIC 82961/AG (11.98/17.98)	SPACE JAM	2
75	67	50	12	MISSY "MISDEMEANOR" ELLIOTT ▲ EASTWEST 62062*/EEG (10.98/16.98)	SUPA DUBA FLY	3
76	65	55	82	CELINE DION ▲ 550 MUSIC 67541/EPIC (10.98 EQ/17.98)	FALLING INTO YOU	1
77	114	—	2	VARIOUS ARTISTS WALT DISNEY 60625 (5.98/9.98)	***Pacesetter*** HALLOWEEN SONGS & SOUNDS	77
78	68	47	7	SOUNDTRACK ARISTA 18975 (10.98/16.98)	MONEY TALKS — THE ALBUM	37
79	NEW	—	1	PATTY LOVELESS EPIC 67997 (10.98 EQ/16.98)	LONG STRETCH OF LONESOME	79
80	71	53	75	DAVE MATTHEWS BAND ▲ RCA 66904 (10.98/16.98)	CRASH	2
81	56	75	50	ELTON JOHN ▲ MCA 11481 (10.98/16.98)	LOVE SONGS	24
82	69	56	16	SOUNDTRACK ● WORK 68166/EPIC (10.98 EQ/17.98)	MY BEST FRIEND'S WEDDING	14
83	73	51	10	SOUNDTRACK IMMORTAL 68494/EPIC (10.98 EQ/17.98)	SPAWN — THE ALBUM	7
84	70	45	68	BECK ▲ DGC 24823*/GEFFEN (10.98/16.98)	ODELAY	16
85	84	88	6	MARTINA MCBRIDE RCA 67516 (10.98/16.98)	EVOLUTION	80
86	74	61	8	LUIS MIGUEL ● WEA LATINA 19798 (9.98/15.98)	ROMANCES	14
87	79	74	29	AEROSMITH ▲ COLUMBIA 67547 (10.98 EQ/16.98)	NINE LIVES	1
88	75	52	18	WU-TANG CLAN ▲ LOUD 66905*/RCA (19.98/24.98)	WU-TANG FOREVER	1
89	78	85	34	LEANN RIMES CURB 77856 (10.98/15.98)	UNCHAINED MELODY/THE EARLY YEARS	1
90	77	68	14	BLUES TRAVELER A&M 540750 (10.98/16.98)	STRAIGHT ON TILL MORNING	11
91	80	67	52	GINUWINE ▲ 550 MUSIC 67685/EPIC (10.98 EQ/16.98) HS	GINUWINE... THE BACHELOR	26
92	76	62	9	311 ▲ CAPRICORN 536181*/MERCURY (8.98 EQ/17.98)	TRANSISTOR	4
93	87	76	20	SOUNDTRACK NO LIMIT 50643*/PRIORITY (10.98/16.98)	I'M BOUT IT	4
94	83	65	8	SWV RCA 67525* (10.98/16.98)	RELEASE SOME TENSION	24
95	NEW	—	1	DARYL HALL JOHN OATES PUSH 90200 (10.98/16.98)	MARIGOLD SKY	95
96	85	78	20	JOHN FOGERTY ● WARNER BROS. 45426 (10.98/16.98)	BLUE MOON SWAMP	37
97	81	66	22	MEREDITH BROOKS ▲ CAPITOL 36919 (10.98/15.98)	BLURRING THE EDGES	22
98	93	81	35	SQUIRREL NUT ZIPPERS ● MAMMOTH 0137* (10.98/15.98) HS	HOT	27
99	90	79	44	DRU HILL ▲ ISLAND 524306 (10.98/16.98) HS	DRU HILL	23
100	96	86	35	PAULA COLE ● IMAGO 46424/WARNER BROS. (10.98/15.98) HS	THIS FIRE	33
101	106	108	16	K-CI & JOJO MCA 11613* (10.98/16.98)	LOVE ALWAYS	24
102	97	97	14	RADIOHEAD CAPITOL 55229 (10.98/15.98)	OK COMPUTER	21
103	94	77	6	VANESSA WILLIAMS MERCURY 536060 (10.98 EQ/16.98)	NEXT	53
104	89	69	6	COOLIO TOMMY BOY 1180* (11.98/16.98)	MY SOUL	39
105	91	83	25	ROME ● GRAND JURY 67441/RCA (10.98/15.98)	ROME	30
106	82	63	9	SOUNDTRACK ● DEF JAM 537973*/MERCURY (11.98 EQ/17.98)	DEF JAM'S HOW TO BE A PLAYER	7
107	86	71	33	LIVE ▲ RADIOACTIVE 11590*/MCA (10.98/16.98)	SECRET SAMADHI	1

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

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
108	105	105	6	DAYS OF THE NEW	OUTPOST 30004/GEFFEN (8.98/12.98) HS	DAYS OF THE NEW	105
109	100	94	15	VARIOUS ARTISTS	SO SO DEF 67998*/COLUMBIA (10.98 EQ/16.98)	SO SO DEF BASS ALL-STARS VOL. II	71
110	95	72	21	OMC	HUH! 533435/MERCURY (10.98 EQ/16.98) HS	HOW BIZARRE	40
111	118	98	20	JAMES TAYLOR	COLUMBIA 67912 (10.98 EQ/17.98)	HOURLASS	9
112	99	90	21	REEL BIG FISH	MOJO 53013/UNIVERSAL (7.98/11.98) HS	TURN THE RADIO OFF	57
113	88	70	6	YANNI	PRIVATE MUSIC 82153/WINDHAM HILL (10.98/16.98)	DEVOTION: THE BEST OF YANNI	42
114	52	—	2	DREAM THEATER	EASTWEST 62060/EEG (10.98/16.98)	FALLING INTO INFINITY	52
115	132	178	53	TRACE ADKINS	CAPITOL NASHVILLE 37222 (10.98/15.98) HS	DREAMIN' OUT LOUD	53
116	110	117	49	ALAN JACKSON	ARISTA NASHVILLE 18813 (10.98/16.98)	EVERYTHING I LOVE	12
117	98	87	43	THE VERVE PIPE	RCA 66809 (10.98/15.98) HS	VILLAINS	24
118	104	95	33	TRU	NO LIMIT 50660*/PRIORITY (12.98/18.98)	TRU 2 DA GAME	8
119	108	96	53	TOOL	ZOO 31087*/VOLCANO (10.98/16.98)	AENIMA	2
120	102	92	25	SAVAGE GARDEN	COLUMBIA 67954 (10.98 EQ/16.98)	SAVAGE GARDEN	25
121	107	91	15	MIA X	NO LIMIT 50705*/PRIORITY (10.98/16.98)	UNLADY LIKE	21
122	109	114	6	DC TALK	FOREFRONT 25184 (10.98/15.98)	LIVE IN CONCERT — WELCOME TO THE FREAK SHOW	109
123	130	154	20	LEE ANN WOMACK	DECCA 11585/MCA NASHVILLE (10.98/15.98) HS	LEE ANN WOMACK	106
124	117	111	12	INSANE CLOWN POSSE	ISLAND 524442 (10.98/16.98)	THE GREAT MILENKO	63
125	199	—	2	ALEJANDRO FERNANDEZ	SONY DISCOS 82446/SONY (9.98 EQ/14.98) HS	ME ESTOY ENOMORANDO	125
126	101	84	3	CARLY SIMON	ARISTA 18984 (10.98/16.98)	FILM NOIR	84
127	103	89	9	MR. SERV-ON	NO LIMIT 50717*/PRIORITY (10.98/16.98) HS	LIFE INSURANCE	23
128	157	—	2	VARIOUS ARTISTS	POLYGRAM TV 553847/MERCURY (10.98 EQ/17.98)	PURE DANCE 1998	128
129	92	—	2	IMMATURE	MCA 11668 (10.98/16.98)	THE JOURNEY	92
130	112	101	15	PATTI LABELLE	MCA 11642 (10.98/16.98)	FLAME	39
131	113	99	54	SHERYL CROW	A&M 540587 (10.98/17.98)	SHERYL CROW	6
132	135	123	86	2PAC	DEATH ROW/INTERSCOPE 524204*/ISLAND (19.98/24.98)	ALL EYEZ ON ME	1
133	123	128	12	DIAMOND RIO	ARISTA NASHVILLE 18844 (10.98/16.98)	GREATEST HITS	75
134	121	120	70	METALLICA	ELEKTRA 61923*/EEG (10.98/16.98)	LOAD	1
135	127	130	13	LILA MCCANN	ASYLUM 62042/EEG (10.98/16.98) HS	LILA	86
136	122	109	16	LOST BOYZ	UNIVERSAL 53072* (10.98/16.98)	LOVE, PEACE & NAPPINESS	9
137	133	141	18	PAM TILLIS	ARISTA NASHVILLE 18836 (10.98/16.98)	GREATEST HITS	47
138	124	125	41	MASTER P	NO LIMIT 53978*/PRIORITY (10.98/16.98)	ICE CREAM MAN	26
139	134	116	16	MEGADETH	CAPITOL 38262 (10.98/16.98)	CRYPTIC WRITINGS	10
140	125	110	68	TONI BRAXTON	A&M 540587 (10.98/16.98)	SECRETS	2
141	161	160	15	ROBYN	RCA 67477 (10.98/16.98) HS	ROBYN IS HERE	106
142	RE-ENTRY	18	ENRIQUE IGLESIAS	FONOVISA 0001 (10.98/16.98)	VIVIR	33	
143	126	132	6	VARIOUS ARTISTS	ARISTA 18985 (10.98/16.98)	ULTIMATE NEW WAVE PARTY 1998	124
144	129	112	16	EN VOGUE	EASTWEST 62057/EEG (10.98/16.98)	EV3	8
145	119	100	56	BLACKSTREET	INTERSCOPE 90071* (10.98/16.98)	ANOTHER LEVEL	3
146	198	—	25	SOUNDTRACK	EMI LATIN 55535 (10.98/16.98)	SELENA	7
147	149	155	7	OUR LADY PEACE	COLUMBIA 67940 (10.98 EQ/16.98) HS	CLUMSY	147
148	138	129	48	MAKAVELI	DEATH ROW 90039*/INTERSCOPE (10.98/16.98)	THE DON KILLUMINATI: THE 7 DAY THEORY	1
149	128	113	33	VARIOUS ARTISTS	COLD FRONT 6242/K-TEL (12.98/17.98)	CLUB MIX '97	36
150	152	168	12	MICHAEL PETERSON	REPRISE 46618/WARNER BROS. (10.98/16.98) HS	MICHAEL PETERSON	134
151	167	126	4	SAVE FERRIS	STARPOOL 68183/EPIC (7.98 EQ/11.98)	IT MEANS EVERYTHING	75
152	NEW	1	PATTI SMITH	ARISTA 18986 (10.98/16.98)	PEACE AND NOISE	152	
153	139	122	12	MAXWELL	COLUMBIA 68515 (7.98 EQ/13.98)	MTV UNPLUGGED EP	53
154	146	145	102	ALAN JACKSON	ARISTA NASHVILLE 18801 (10.98/16.98)	THE GREATEST HITS COLLECTION	5

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT FOR CASSETTE/CD)	TITLE	PEAK POSITION	
155	115	103	6	THE CRYSTAL METHOD	OUTPOST 30003/GEFFEN (12.98 CD)	VEGAS	92
156	144	115	10	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LIVE AT CARNEGIE HALL EPIC 68163 (10.98 EQ/16.98)	40	
157	148	139	15	TWISTA	CREATOR'S WAY/ATLANTIC 92757*/AG (10.98/15.98) HS	ADRENALINE RUSH	77
158	120	107	10	PANTERA	EASTWEST 62068*/EEG (10.98/16.98)	OFFICIAL LIVE: 101 PROOF	15
159	168	174	21	SAWYER BROWN	CURB 77483 (10.98/16.98)	SIX DAYS ON THE ROAD	73
160	145	144	26	CLAY WALKER	GIANT 24E74/WARNER BROS. (10.98/16.98)	RUMOR HAS IT	32
161	150	127	24	CHICAGO	REPRISE 46554/WARNER BROS. (10.98/16.98)	THE HEART OF CHICAGO 1967—1997	55
162	156	151	8	LORRIE MORGAN	BNA 67439/RCA (10.98/16.98)	SHAKIN' THINGS UP	98
163	154	121	74	MAXWELL	COLUMBIA 66434* (10.98 EQ/16.98) HS	MAXWELL'S URBAN HANG SUITE	37
164	164	165	58	AALIYAH	BLACKGROUND/ATLANTIC 92715/AG (10.98/16.98)	ONE IN A MILLION	18
165	142	124	36	JONNY LANG	A&M 540643 (10.98/16.98) HS	LIE TO ME	44
166	165	—	2	SOMETHIN' FOR THE PEOPLE	WARNER BROS. 46753 (9.98/15.98) HS	THIS TIME IT'S PERSONAL	165
167	147	131	21	SNEAKER PIMPS	CLEAN UF 42587/VIRGIN (10.98/15.98) HS	BECOMING X	111
168	151	136	47	VARIOUS ARTISTS	ARISTA 18943 (10.98/17.98)	ULTIMATE DANCE PARTY 1997	17
169	NEW	1	THE KINLEYS	EPIC 67965 (10.98 EQ/16.98) HS	JUST BETWEEN YOU AND ME	169	
170	116	106	6	THIRD DAY	REUNION/SILVERTONE 10006/JIVE (10.98/16.98)	CONSPIRACY NO. 5	50
171	155	133	11	TRIO	CHRONICLES 536205/MERCURY (10.98 EQ/16.98) HS	DA DA DA	118
172	170	148	3	JON B.	YAB YUM/550 MUSIC 67805/EPIC (10.98 EQ/16.98)	COOL RELAX	148
173	136	119	17	SOUNDTRACK	WARNER SUNSET 46620/WARNER BROS. (11.98/17.98)	BATMAN & ROBIN	5
174	NEW	1	CREED	WIND-UP 13049 (10.98/15.98) HS	MY OWN PRISON	174	
175	163	137	30	SOUNDTRACK	COLUMBIA 67917 (10.98 EQ/16.98)	LOVE JONES: THE MUSIC	16
176	166	149	28	KENNY LOGGINS	COLUMBIA 67986 (10.98 EQ/17.98)	YESTERDAY, TODAY, TOMORROW: THE GREATEST HITS OF KENNY LOGGINS	39
177	159	143	52	MARILYN MANSON	NOTHING 90086/INTERSCOPE (10.98/16.98)	ANTICHRIST SUPERSTAR	3
178	RE-ENTRY	18	JOHN TESH	GTSP 537112 (10.98/16.98)	AVALON	55	
179	175	147	3	THE RIPPINGTONS FEATURING RUSS FREEMAN	PEAK/WINDHAM HILL JAZZ 11271/WINDHAM HILL (10.98/16.98)	BLACK DIAMOND	147
180	187	—	2	MARK CHESNUTT	DECCA 70006/MCA NASHVILLE (10.98/16.98)	THANK GOD FOR BELIEVERS	180
181	171	180	3	CHELY WRIGHT	MCA NASHVILLE 70003 (10.98/16.98) HS	LET ME IN	171
182	153	104	6	VARIOUS ARTISTS	SICK WID' IT 45009/JIVE (19.98/24.98)	SOUTHWEST RIDERS	23
183	169	—	2	SUBLIME	GASOLINE ALLEY 11678/MCA (12.98 CD)	WHAT I GOT... THE 7 SONG EP	169
184	NEW	1	NEXT	ARISTA 18973 (10.98/15.98) HS	RATED NEXT	184	
185	160	140	47	LIL' KIM	UNDEAS/ATLANTIC 92733*/AG (10.98/16.98)	HARD CORE	11
186	172	138	10	LISA STANSFIELD	ARISTA 18738 (10.98/16.98)	LISA STANSFIELD	55
187	137	—	2	KMFDM	WAX TRAX! 7245/TVT (10.98/16.98)	KMFDM	137
188	131	73	3	SOUNDTRACK	LOUD 67531*/RCA (10.98/16.98)	SOUL IN THE HOLE	73
189	176	146	30	BLUR	FOOD/PARLOPHONE 42E76/VIRGIN (10.98/16.98)	BLUR	61
190	186	—	44	VINCE GILL	MCA NASHVILLE 11422 (10.98/16.98)	HIGH LONESOME SOUND	24
191	179	175	35	THE OFFSPRING	COLUMBIA 67810* (10.98 EQ/16.98)	IXNAY ON THE HOMBRE	9
192	140	102	5	GENESIS	ATLANTIC 83037/AG (10.98/16.98)	CALLING ALL STATIONS	54
193	181	176	59	VARIOUS ARTISTS	TOMMY BOY 1163 (10.98/16.98)	JOCK JAMS VOL. 2	10
194	NEW	1	II TRU	MO THUGS 1582/RELATIVITY (10.98/15.98) HS	NEW BREED OF FEMALE	194	
195	192	196	3	VARIOUS ARTISTS	COLD FRONT 6255/K-TEL (12.98/17.98)	GREATEST SPORTS ROCK AND JAMS VOLUME 2	192
196	190	159	9	98 DEGREES	MOTOWN 536796* (6.98/10.98) HS	98 DEGREES	145
197	111	—	2	STEREOLAB	ELEKTRA 62065/EEG (10.98/16.98) HS	DOTS AND LOOPS	111
198	178	134	4	GOLDFINGER	MOJO 53079/UNIVERSAL (9.98/15.98)	HANG - UPS	85
199	NEW	1	SAM SALTER	LAFACE 26040/ARISTA (10.98/15.98) HS	IT'S ON TONIGHT	199	
200	162	156	26	ALABAMA	RCA 67426 (10.98/16.98)	DANCIN' ON THE BOULEVARD	55

INDUSTRY, EC EXECUTIVES TO MEET ON COPYRIGHT LEGISLATION

(Continued from page 1)

A delegation consisting of EMI Music's European president Rupert Perry; his counterpart at Warner Music, Manfred Zunkeller; PolyGram's continental European president, Rick Dobbis; Universal Entertainment International's senior VP, Tim Bowen; and David Fine, president of the International Federation of the Phonographic Industry (IFPI), will meet in Brussels with commissioner Mario Monti, head of the EU's DG15 department responsible for internal trade. As part of his role, Monti oversees copyright issues within the EU.

The core of their discussion will be the draft Copyright and Related Rights in the Information Society directive that is now being finalized.

IFPI's director of European affairs, Frances Moore, who will be present at the meeting, says the draft legislation is about to complete its private consultation phase before being put into the public arena. This means that the document has been circulated among all the EU commissioners and is now in Monti's hands for final drafting before being placed into the EU's legislative machinery of the European Parliament and the Council of Ministers.

Moore says that the document carries such huge implications for both the copyright community and the telecom companies and allied Internet-related companies that it has become politicized at a far earlier stage than is normal for a draft directive. Because of that, no information about its contents has leaked out to either side, she adds.

However, the adversarial nature of the draft directive means that Monti is also seeing representatives from the telecom industry/Internet-access lobby in the next few days. In the face of such powerful opponents, Moore concedes that the record industry faces an uphill fight.

Noting Monti's background as an economist, Moore says, "Our message has got to be very, very clear because he will come under enormous pressure. He needs to be persuaded that it is worthwhile taking up the battle. Protecting copyright is not something that comes to him naturally."

IFPI is spearheading a copyright alliance encompassing book publishers and writers, painters and other visual artists, and the audiovisual industry in a bid to present a united front to Monti. A broad range of representatives from across the copyright community met Oct. 3 in IFPI's Brussels offices to agree on a common position to present to the commissioner.

Says Moore, "The copyright holders represent more than 5% of the European Union's gross domestic product—and that's growing. We hope this is the kind of argument that the commissioner will understand."

While the text of the draft directive remains a secret, it is known that it will address the resolutions of the World Intellectual Property Organization (WIPO) covering copyrights in the digital arena (Billboard, Dec. 28, 1996, June 21).

The WIPO resolutions gave record companies rights in principle to control their copyrights in the digital arena, but the details have been left blank.

Moore says that telecom companies and Internet-access providers have seized that opportunity and are using the directive as a platform to try to undermine existing copyright protections. A main plank of their objectives, she says, is to have the directive limit their liability when copyrights are abused by Internet users.

She adds that the core of the labels'

arguments to Monti will be that if record companies do not feel their rights are secure in the digital environment, they will not invest. This will deprive Europe of one of its "showcase industries," she argues, adding that the music business would not be the only casualty: "Without the copyright holders, there is no Internet."

Another cause for concern for the labels is DG15's apparent enthusiasm for the directive to take a minimalist approach. Moore says that Monti can have the document address the issue of home copying or he can leave the subject to the judgment of the individual governments within the EU.

Moore reacts to this prospect with alarm. "In the digital environment,

there's no such thing as private copying," she states. "It's cloning. One perfect copy after another after another."

"We simply can't afford to be in a position where one nation in the Union—and it would only need be one—allows this so-called 'private copying.'"

She says that once Monti has completed his consideration of the draft directive, it will be made public and entered into the EU's legislative process. This, Moore estimates, will take around two years to complete. She adds that the EU's member governments are awaiting the completion of the process as their means of adopting the WIPO resolutions into their domestic legislation.

COMMENTARY

(Continued from page 6)

The importance of these moments is that they offer invaluable inroads and insights into the artist's temperament and unique needs. When you are comfortable discussing drug use, you gain information that will help an intervention specialist do his or her job later.

There are many times along the way when professional assistance can be helpful. As previously mentioned, the earliest is perhaps in simply offering support and education for those concerned they are witnessing an addiction.

Intervention, a prepared confrontation with the addict in which treatment or perhaps a leave from the band are requested, is the usual endpoint.

In between is a lesser-known stage of professional involvement, frequently called "pre-abstinent" work. A professional can be called in to work with the significant people surrounding an artist (which will enhance the effectiveness of a later intervention) and/or directly with the artist.

Having a professional deal with a using musician, with a goal toward *get-*

ting treatment, lessens the fear and worry of those around the artist and can help an addict enter treatment before the consequences become more grim.

Frequently misunderstood as enabling an addiction, this stage of professional involvement is the most underutilized in the music industry because it is the least understood. Tragically, early constructive clinical moments, when an artist can be reached at the early stage of the disease, can be lost.

Since anyone using drugs is constantly at risk of their deadly consequences, there is not time to wait before seeking help.

When a person first suspects that someone is addicted, there is professional help available to guide him or her toward a beneficial course of action. It is at this early point that critical decisions can be made and a treatment path chosen that will, one hopes, keep more tragic headlines from having to be written.

INDIE LABEL THUMP SIGNS WITH UNIVERSAL

(Continued from page 8)

says, "Thump brings a lot of knowledge and experience in the compilation world, which is obviously a growing market, and experience in the Latin compilation world, which I don't think anyone is involved in. It's a real good matchup for us on those levels."

Thump was founded in 1990 by partners Bill Walker and Alberto Lopez, the publisher of Lowrider, the popular magazine catering to East Los Angeles' custom car culture. The label has enjoyed significant sales with its lines of oldies, old-school R&B, and old-school rap compilations and has showed expertise in direct-marketing its product at regional car shows. Thump recently sealed a deal with Easyriders, the successful motorcycle publication, to create a line of classic rock compilations bearing the magazine's name.

Finalization of the Thump/Universal arrangement marks an end to an attempt by New Hope, Minn.-based Navarre Corp., Thump's former distributor, to purchase 51% of the company. It was widely believed that Thump was Navarre's top-distributed label in terms of volume.

In late August, both Walker and Navarre president/CEO Eric Paulson acknowledged to Billboard that the proposed purchase, for which a letter of intent was executed last year, was in trouble (Billboard, Sept. 13).

According to Walker, Universal had expressed an interest in Thump before

Navarre made its offer. He says that in the fall of last year, at an event in Universal City, Calif., he was introduced to Universal Music Group president Zach Horowitz by Bruce Resnikoff, Universal executive VP/GM of special markets and products, who had licensed a number of tracks from Universal's catalog to Thump.

However, after coming close to sealing an agreement with Universal, Walker and Lopez decided to take up Navarre's purchase offer. But, Walker says, it became apparent by the time of Navarre's August sales meeting in Minnetonka, Minn., that the distributor was having difficulty in securing the capital to finalize the purchase.

"I gave Navarre a lot of time to make this happen," Walker says. "We weren't coming out with releases because of the [impending] deal."

After Navarre failed to seal the proposed purchase and missed a deadline extension, Thump renewed its conversations with Universal, which reached fruition in the new distribution deal.

"It gives Thump a bigger spread," says Walker. "I wanted to go with Universal because of their muscle power... We [also] want to break more new artists than compilations now."

Thump is an attractive addition, Urie says, because "they don't flood the market with a lot of records. They're selective with what they put out, and they get sales out of what they put out."

BETWEEN THE BULLETS



by Geoff Mayfield

FLASHBACK: Did someone turn one of the nines in 1997 upside down? Because if Rip Van Winkle woke up today to see the **Rolling Stones** and **Bob Dylan** each entering The Billboard 200's top 10, he might very well assume that the calendar on the wall should say 1967. And yet these veteran acts are the ones who handily led the fat pack of new albums that hit stores Sept. 30.

NOT FADE AWAY: The **Stones** bow at No. 3 with 160,000 units. While "Voodoo Lounge" bowed at No. 2 in July 1994, representing a career-high debut for the band, the piece count on the new "Bridges To Babylon" stands about 4% higher than "Voodoo's" opening-week tally (154,000 units). That album went on to move more than 1.7 million copies, according to SoundScan, with 1.58 million of those occurring during the 38 weeks it appeared on The Billboard 200.

In the Dec. 2, 1995, Billboard, the **Stones'** live "Stripped" entered at No. 9 with 105,000 units.

"Bridges" is lifted in part by a major publicity push, with consumer media giving broad coverage to the new **Stones** tour. VH1 has been conspicuous in that media array, with its tour sponsorship, more than 100 plays on the "Anybody Seen My Baby?" clip, live coverage of the first two songs from the tour's inaugural date in Chicago, and generous servings of new and old **Stones**-related programming. The video channel has also been promoting the appearance that **Mick Jagger**, **Keith Richards**, and company will make at VH1's Fashion Awards on Oct. 24.

FOREVER YOUNG: It's not every rock star who can say he shared a bill with the pope. Coverage of an appearance at the recent World Eucharist Congress with **Pope John Paul II** and a stack of glowing reviews for **Bob Dylan's** new "Time Out Of Mind" are planks that help the seminal singer/songwriter build his first appearance in the top 20 since "Infidels" peaked at No. 20 in 1983, his first in the top 10 since "Slow Train Coming" rose to No. 3 in 1979.

Including 1993's multi-artist "The 30th Anniversary Concert Collection," this is the sixth **Dylan** album since The Billboard 200 switched to SoundScan data in May 1991. Of the previous five, the one that achieved the highest rank was 1995's "MTV Unplugged," which bowed at No. 23, with close to 38,000 pieces. "Time Out Of Mind" opens at No. 10 with 101,500 units; it took four weeks for "MTV Unplugged" to sell that many.

VITAL SIGNS: You can deduce from **Bob Dylan's** unit count that each of the top 10 albums exceed the 100,000 mark. The ones at Nos. 11 and 12, by Arista cousins **Brooks & Dunn** and **Puff Daddy & the Family**, aren't far behind, with each moving more than 95,000 pieces.

There were nine albums in the 100,000-unit club on last issue's Billboard 200. A year ago, in the Oct. 19, 1996, issue, there were only five titles selling 100,000 or more, with that issue's No. 6 title moving less than 86,000 units.

Add this comparison to the list of reasons why music suppliers and merchants are bullish about the prospects of '97's fourth quarter.

COUNTRY ROADS: The coattails from a televised awards show are about two weeks long, so credit the Sept. 24 Country Music Assn. (CMA) broadcast with the Billboard 200 bullets earned by **Trisha Yearwood** (12-9), **George Strait** (31-27), **Deana Carter** (48-42), **Martina McBride** (No. 85), **Trace Adkins** (132-115), and **Lee Ann Womack** (130-123).

Patty Loveless, who turned in a CMA duet with living legend **George Jones**, used the show to launch her latest, which enters The Billboard 200 at No. 79, her highest-ever debut on that chart (1994's "When Fallen Angels Fly" bowed at No. 84). Loveless labelmates **the Kinleys**, one of the developing acts featured during the bumpers that led to commercial breaks during the CMA Awards, make a Billboard 200 bow at No. 169. However, the Kinleys' 41.5% gain, which also motivates a 20-9 leap on Heatseekers, is not solely a matter of CMA exposure; the duo's "Please" is raking in radio play, earning a 27-22 bullet on Hot Country Singles & Tracks, and a video of that song is running on CMT.

CANDLE'S GLOW: Even with a second-week evaporation of almost 65%, **Elton John's** "Candle In The Wind 1997"/"Something About The Way You Look Tonight" still moves more than 1.2 million units during the tracking week. John's original performance of that song is no doubt one of the reasons why "Diana, Princess Of Wales, 1961-1997: The BBC Recording Of The Funeral Service" scans 35,000 units, good for a Billboard 200 debut at No. 36. John's new album slides to No. 17 with a 40% decline, but he still dominates Top Pop Catalog Albums at Nos. 1, 3, and 36, with "Goodbye Yellow Brick Road" showing an 88% improvement over the prior week.

NEXT: **Janet Jackson** will be our next chart topper, although it appears she will fall short of the 350,000 units that 1993's "janet." rang during its opening week. That album exceeded 100,000 units in 12 of its first 14 chart weeks. Early sales suggest her "The Velvet Rope" will bow in the 250,000-300,000 range.

NEW TROUBLES FOR RAP ACT WU-TANG CLAN

(Continued from page 1)

However, at least for the moment, the heat is off the Loud Records group in criminal proceedings in the case, as police in Tinley Park, Ill., where the beating allegedly took place, have suspended their investigation pending follow-up conversations with the purported victim, Jessiah "Milk" Styles (Billboard Bulletin, Oct. 3).

The act has also dodged another pending legal bullet: The Hamilton County, Ind., prosecutor has decided not to charge the rap unit with inciting a riot at an Aug. 28 show at Deer Creek Music Center in Indianapolis.

Early in the morning Aug. 30, Tinley Park officers received a complaint from Styles, a regional promotion and marketing manager for Wu-Tang Clan's label, Loud. He claimed that he had been beaten in the act's dressing room at the New World Music Theater in Tinley Park after its set the previous evening. He identified four members of the band, its manager, John "Mook" Gibbons, an accountant known only as "Dexter," and an unknown member of the Wu-Tang entourage as his assailants. The group abruptly left its opening slot on Rage Against The Machine's national tour immediately following that show (Billboard, Sept. 20).

Styles' allegations—which differ in some details from his initial complaint to police—are contained in his civil suit, which was filed Oct. 1 in Cook County (Ill.) Circuit Court. The action seeks damages in excess of \$2 million.

The suit names as defendants Wu-Tang Clan and its corporate entity,

Wu-Tang Production Inc.; seven members of the group—RZA (real name Robert F. Diggs), Raekwon (Corey Woods), Masta Killa (Elgin Turner), Method Man (Clifford Smith), U-God (Lamont Hawkins), Ghostface Killah (Dennis Coles), and Inspectah Deck (Jason Hunter); Gibbons; and the Nederlander Organization, which operates the New World.

According to the suit, Styles was backstage at the New World around 9:40 p.m. Aug. 29 when Gibbons led him into the dressing room to talk to him. There Gibbons and the seven Wu-Tang members "by physical force and without provocation, did strike, kick and beat [Styles] for several minutes," the suit states.

The suit also claims that as a result of the beating, Styles "sustained serious internal, head and other bodily injuries."

The action also alleges that at the time of the beating Gibbons and the group members surrounded Styles, "threatened to kill [him] and told him that the violent action taken against him 'was not over.'"

According to the suit, Styles was also wrongfully imprisoned in the dressing room by the eight co-defendants and had a watch, a pager, and an undetermined amount of cash stolen from him during the incident.

The suit charges Nederlander with two counts of negligence in the incident, for allegedly failing to provide adequate security backstage at the New World, among other charges.

New York attorney Peter Frankel, who has been acting as a spokesman for Wu-Tang Clan since the Aug. 29 incident was made public, says, "Based on what I've seen, which includes police reports, there are serious misrepresentations of fact on the part of the claimant... He is factually incorrect with many of the assertions he has made."

Frankel notes, for example, that while Styles' police complaint originally named only four group members—Raekwon, Method Man, Inspectah Deck, and GZA—as his assailants, the suit names seven, and GZA is not among them. Published reports have stated that GZA did not appear at the New World show and was in New York on the night of Aug. 29 for a video shoot.

While Frankel declines any comment about his clients' culpability, he describes the alleged altercation as "much ado about nothing."

Styles' attorney, Daniel Touhy, says that his client, who remains employed by Loud, is not working, under doctor's orders, and is in New Jersey receiving medical treatment for his injuries.

Loud GM Rich Isaacson said that he was not aware of the civil suit when called for comment; other executives had not returned calls by press time. Loud, which is not named in the civil suit, has not issued any official statement on the group's status but has no plans to drop the chart-topping act, according to a label source.

On the same day that Styles filed his suit, Tinley Park police issued a terse statement announcing that they had

suspended the investigation of the incident.

The statement read, in part: "As of this date, Styles has not contacted the investigations unit for further follow-up regarding the incident as requested. No further information will be available until [the] victim contacts this [police department] and further follow-up has been completed. A press release will be made available at that time."

Touhy disputes the police's depiction of events, saying that Styles gave a report on the night of the alleged attack and, following a call from Tinley Park police, presented himself for an interview in the company of his mother and fiancée. At that time, he asked investigators to contact him through his attorney, but "they basically ignored that," says Touhy.

Tinley Park Police investigator Steve Vaccaro declines further comment on the shutdown of the investigation. However, informed of Touhy's statement, he says, "Our policy here is to deal directly with our victims and not through an attorney."

On Oct. 2, the day after Styles' suit was filed, Juanita L. Evans lodged a personal-injury action in the Court of Common Pleas in Delaware County, Pa. Named as defendants are Wu-Tang Clan and members Method Man and RZA; Method Man's label, Def Jam Records; Rush Associated Labels artist Redman; Cheyney University of Pennsylvania in Cheyney, Pa., and its Student Government Cooperative Assn.

The suit seeks compensatory damages of \$50,000 and punitive damages of \$5 million.

According to the suit, Evans attended an Oct. 7, 1995, homecoming show at Copley Hall at Cheyney University at which Wu-Tang Clan, Method Man, and Redman performed.

She alleges that during the show, Method Man "leaped from the stage landing on top of [Evans], thereby knocking her to the ground, rendering

her unconscious and thereby causing serious and severe injuries and embarrassment." Evans claims that her attention had been diverted from the stage as Redman "swung by a rope over the heads of the audience."

Evans claims that as a result of the incident, she has suffered injuries including closed-head trauma, bulging cervical discs, neck strain, psychological trauma, injury to her nervous system, and other complaints, "some or all of which are or may be permanent."

No reason for the delay in filing the suit was stated in the filing.

Wu-Tang attorney Frankel could not be reached for comment on the second suit by press time.

Also on Oct. 2, the Hamilton County prosecutor's office announced that it would not press charges against Wu-Tang Clan.

For several weeks, prosecuting attorney Sonja J. Leerkamp and her staff had studied reports of the group's Deer Creek Music Center set, during which a large crowd, estimated variously at between 2,000 and 6,000 people, rushed the stage after exhortations by members of the act. A representative of the venue told Billboard that Wu-Tang Clan had been warned before the show, in the presence of police, not to incite the audience.

Leerkamp says, "I reviewed the facts of the situation, and it did not appear to me we could effectively prosecute."

However, the prosecutor's office took a parting shot at Wu-Tang Clan in its official statement: "This decision [not to prosecute] should not be interpreted to mean that the actions reported were appropriate; only that the facts presented from this investigation do not appear to support a criminal charge. The type of behavior complained of... poses significant dangers for members of the audience, as well as the performers, and should be discouraged and/or prohibited at any large venue."

PARALLEL-IMPORT PLAN HAS AUSTRALIAN INDUSTRY UP IN ARMS

(Continued from page 1)

ed issue. The World Trade Organization and the office of the U.S. Trade Representative are also up in arms, having warned of trade boycotts if such a policy is implemented.

During a Cabinet meeting Oct. 7, Minister for Communications and the Arts Sen. Richard Alston was told he had in principle won endorsement for his three-point plan to open up the \$650 million Australian (\$480 million U.S.) industry to import competition (Billboard Bulletin, Oct. 9). Alston believes that a "cozy monopoly" by the six multinational major record companies is responsible for inflating CD prices to nearly \$31 Australian (\$23). He claims that prices will fall by \$3-\$7 Australian under his plan. The music industry counters that savings will not exceed \$1.30 Australian and that retailers would pocket the extra profit.

Alston's plan involves the following:

- Banning the use of local copyright laws to stop imports of recorded music, and so allowing parallel importing.

- Increased penalties for copyright piracy, a concession to the music industry, which has warned of the Australian market becoming vulnerable to Asian pirates.

- A proposed six-month delay before the decision comes into effect, to allow retailers to prepare.

A formal announcement by the government has been delayed while Alston settles details and prepares a strategy to counter the backlash from the music industry. This will include selling the policy to the retail sector and the Senate minority parties, which have the crucial vote.

"A global and local disaster... flat-earth economics" is how Emmanuel Candi, CEO of the Australian Record Industry Assn. (ARIA), describes the policy. Candi is angry that the government refused to afford the protection

it has in recent months reaffirmed to the motor and textile industries.

ARIA will now lobby the Senate to block the legislation, additionally using such high-profile artists as Jimmy Barnes, Deborah Conway, and the Seekers.

"We always knew that we'd have to go to the Senate," Candi tells Billboard. "It reaffirms what we thought about the minister's refusal to negotiate and the government's stance on piracy and lost jobs in the music industry. The government does not control the Senate, and the music industry has some good friends there."

One of ARIA's campaigns has been a series of TV, radio, and print ads featuring artists Tina Arena, Barnes, Human Nature, John Farnham, the Seekers, Tex Perkins, Slim Dusty, Gina Jeffreys, Tommy Emmanuel, Leonardo's Bride, Richard Clapton, and Angry Anderson. Tagged "It's time to face the music," the ads warn of piracy, cheap copies, and wholesale job losses and advise consumers that lower CD prices can be attained by dropping the 18% wholesale sales tax on records, which adds \$120 million Australian to government coffers. Candi insinuates that the tone of future ads will be more critical of the government.

The Cabinet decision coincided with TV and radio crews and print media gathering at Melbourne's Mercury Lounge to launch Mushroom Records' yearlong 25th birthday celebration. Mushroom CEO Michael Gudinski and some of his artists wasted no time in using the media spotlight.

"The government is telling people CD prices are going to drop between \$3 and \$7 overnight with the changes," Gudinski announced. "They're not." Singer/songwriter Conway added, "At a time when technology makes it harder to police copyright violations, it is

absurd to weaken copyright laws rather than strengthen them. This will end up murdering our local industry, and they'll have blood on their hands."

Alston intends to target independent retailers, arguing that cheaper CD prices would increase demand and that access to a cheaper and wider selection of releases from abroad would help withstand competition from the Internet.

The Australian Music Retailers Assn. (AMRA), which represents the major chains and 250 independent outlets, is an opponent of Alston's strategy. It is further annoyed that Alston's proposal puts the onus of proof on retailers regarding legitimate stock. Says AMRA executive officer Rob Walker, "That is a terrible imposition to put on a retailer. At least we knew stock from copyright holders were safe. With technology the way it is today, how are retailers supposed to tell the difference?"

AMRA has written to the prime minister to step in, calling the move "entirely political," adding that "the government is seriously out of touch, and its assertions are both offensive and dismissive of our industry."

The issue has been a hot potato since 1990, when the Prices Surveillance Authority under then chairman Professor Allan Fels recommended import competition. Now, as chairman of the Australian Competition and Consumer Commission, Fels has been a staunch critic of the major labels.

The week of Sept. 29, he was warning of a \$2 price rise if the government did not take action, telling reporters, "We can see that from a situation that occurred in the U.K." The previous Labour government here did drop restrictions but changed its mind a year later after intense lobbying from the music industry.

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Musician Lines Up Celebs To Judge Unsigned Bands

Joe Perry, Ani DiFranco, Moby, Art Alexakis, Keb' Mo', and Eric Johnson have been confirmed as judges for the 1998 Musician Magazine Best Unsigned Band (BUB) Competition. Open to all unsigned bands and artists of every genre, this is a great opportunity for local and regional acts to secure national recognition and have their music heard by professionals in the music industry.

Musician's annual BUB Competition has become the most prestigious of its kind and attracts thousands of entries from bands and artists worldwide. Bands are judged on a two-song cassette of their best material.

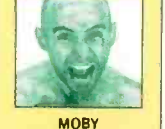
BUB finalists are chosen in a preliminary round of judging by editors and writers of major music publications. Then our



DIFRANCO



KEB' MO'



MOBY



ALEXAKIS



JOHNSON



PERRY

panel of artist-judges will chose the 12 winners. This year's panel features Aerosmith's Joe Perry, funk folkstress Ani DiFranco, techno artist Moby, Everclear's Art Alexakis, contemporary bluesman Keb' Mo', and guitar virtuoso Eric Johnson.

The 12 winning bands will be featured in Musician magazine and appear on Musician's "Best of the BUBs" CD compilation, manufactured by Atlantic Records and serviced to major and indie labels. The grand-prize winner will also receive a premium gear package worth over \$10,000 from Yamaha and Fostex.

Interested bands and artists can receive information, rules and an official entry form by calling 1-888-SONGS98. All entries must be postmarked by Dec. 31, 1997.

11 New Acts Got Chance To Shine On '97 BUB CD

Musician magazine presents the winners of the 1997 Best Unsigned Band Competition on the CD of the same title. The contest that offers aspiring bands and artists the chance to get their music heard, received more than 3,000 entries. The final judges for the 1997 BUB Competition was



were Tori Amos, Buddy Guy, Joe Satriani, Bob Mould, and Vince Gill. The 11 winning artists and bands on the CD represent some

of the best unsigned talent in the nation. The lucky 11 are Market, the Mo'professionals, Sacrifice Isaac, Crown Jewels, Tim Mech's Peep Show, Jenna And The Weeping Buddhas, Shimmer, Punching Judy, Tom Taylor, the Burrs, and MK Ultra.

Agents, managers and record labels interested in obtaining a copy of Musician magazine's BUB CD should contact Mary Beth Heinis at 212-536-5248.

Billboard Music Awards
Las Vegas • Dec. 8, 1997

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

1997 Billboard/Airplay Monitor Radio Seminar
Orlando Renaissance Resort, Orlando, Fla. • Oct. 16-18, 1997
19th Annual Billboard Music Video Conference & Awards
The Beverly Hilton, Beverly Hills, Calif. • Nov. 20-22, 1997
Billboard's 1998 International Latin Music Conference & Awards
Biscayne Bay Marriott, Miami, Fla. • April 5-7, 1998
Billboard's Fifth Annual Dance Music Summit
Chicago Marriott Downtown, Chicago • July 8-10, 1998

For more information, contact Maureen Ryan at 212-536-5002.

Visit our Web site at <http://www.billboard.com>
Contact Sam Bell at 212-536-1402/1-800-449-1402.
E-mail: sbell@billboard.com

'Time' Is On His Side, Their Side

IF YOU'RE KEEPING SCORE, it's Dylan 10, "Babylon" 3. No, that's not the result of the big Bob Dylan/Babylon game. It's the latest chart positions for two of the most veteran acts on this issue's album chart.

The Rolling Stones are hardly "England's Newest Hit-makers" anymore, as the title of their first album boldly proclaimed. That LP entered the album chart 33 years and four months ago at No. 104. By opening at No. 3 this week, "Bridges To Babylon" (Virgin) becomes the Stones' ninth album to debut in the top 10 and the 28th to be the highest new entry of the week. In four decades, the only Stones album to have a higher debut than "Babylon" was "Voodoo Lounge," which entered and peaked at No. 2 in July 1994.

The second-highest bow of the week belongs to another pop icon who debuted in the '60s. Dylan has the highest-debuting album of a chart career that stretches back 36 years and one month, to the debut of "The Freewheelin' Bob Dylan" the week of Sept. 7, 1963. "Time Out Of Mind" (Columbia) opens at No. 10, making it the first top 10 Dylan album in 18 years.

Compared to Dylan and the Stones, Daryl Hall and John Oates are newcomers, although their album chart career dates back 23 years and eight months, to the debut of "Abandoned Luncheonette" in February 1974. The Philadelphia duo returns to The Billboard 200 after a six-year absence with "Marigold Sky" (Push), new at No. 95.

TEARS OF JOY: They might be "All Cried Out" in the offices of the Crave label, but it's not because they're unhappy. "All Cried Out" by Allure Featuring 112 (Track Masters/Crave) leaps 12-7, giving Mariah Carey's imprint its first top 10 hit. That's just half of the single's achievements this week, as this updated version has now peaked higher than the original. Lisa Lisa & Cult Jam With Full Force

took the song to No. 8 in 1986. The success of "All Cried Out" gives Carey two titles in the top 10 as producer; her single "Honey" remains No. 5 after debuting at No. 1 last month. If "Butterfly" enters the top 10 before "Honey" slips out, Carey could end up with three productions in the top 10.

KEEPING 'CANDLE' LIT: With massive sales, it's no surprise that Elton John's "Candle In The Wind 1997"/"Something About The Way You Look Tonight" is No. 1 for a second week. Last issue's summary of achievements should have listed John and Bernie Taupin in fifth place among songwriters with the longest spans of No. 1 hits. The trio of Luigi Creatore, Hugo Peretti, and George David Weiss is comfortably in first place, with 31 years, eight months, and three weeks between "The Lion Sleeps Tonight" by the Tokens and "Can't Help Falling In



by Fred Bronson



Love" by UB40. Co-writers Cameron Lewis and Arthur Wright have 25 years and six months between Percy Sledge's "When A Man Loves A Woman" and Michael Bolton's remake. Then comes Brian Holland (25 years, five months, three weeks), Gerry Goffin (24 years, nine months), and John and Taupin (24 years, eight months, two weeks).

If you just count the No. 1 songs that John recorded on his own, he has a record-setting 22-year gap between chart-toppers, according to William Simpson of Los Angeles. That's between "Island Girl" and his current double-A-sided No. 1. That eclipses the previous record of 14½ years, set by George Harrison between "Give Me Love (Give Me Peace On Earth)" and "Got My Mind Set On You."

The Barbra Streisand/Celine Dion duet "Tell Him" was produced by David Foster and Walter Afanasieff, not George Martin as noted last issue. If it hits No. 1, Streisand will have the fifth-longest chart span of No. 1's, behind Michael Jackson, John, the Beach Boys, and Harrison.

MARKET WATCH

A WEEKLY NATIONAL MUSIC SALES REPORT

	YEAR-TO-DATE OVERALL UNIT SALES		YEAR-TO-DATE SALES BY ALBUM FORMAT	
	1996	1997	1996	1997
TOTAL	512,038,000	547,839,000 (UP 7%)	CD	302,097,000 338,658,000 (UP 12.1%)
ALBUMS	421,982,000	444,463,000 (UP 5.3%)	CASSETTE	118,808,000 104,738,000 (DN 11.8%)
SINGLES	90,056,000	103,376,000 (UP 14.8%)	OTHER	1,077,000 1,067,000 (DN 0.9%)

	OVERALL UNIT SALES THIS WEEK	ALBUM SALES THIS WEEK	SINGLES SALES THIS WEEK
	14,832,000	11,287,000	3,545,000
	LAST WEEK	LAST WEEK	LAST WEEK
	16,796,000	11,110,000	5,686,000
	CHANGE	CHANGE	CHANGE
	DOWN 11.7%	UP 1.6%	DOWN 37.7%
	THIS WEEK 1996	THIS WEEK 1996	THIS WEEK 1996
	12,688,000	10,362,000	2,326,000
	CHANGE	CHANGE	CHANGE
	UP 16.9%	UP 8.9%	UP 52.4%

	YEAR-TO-DATE TOTAL SALES BY GEOGRAPHIC REGION			
	1996	1997	1996	1997
NORTHEAST	30,086,000	30,352,000 (UP 0.9%)	SOUTH ATLANTIC	94,597,000 100,913,000 (UP 6.7%)
MIDDLE ATLANTIC	74,204,000	79,728,000 (UP 7.4%)	SOUTH CENTRAL	76,694,000 83,873,000 (UP 9.4%)
E. NORTH CENTRAL	87,801,000	92,224,000 (UP 5%)	MOUNTAIN	32,261,000 34,754,000 (UP 7.7%)
W. NORTH CENTRAL	33,213,000	36,028,000 (UP 8.5%)	PACIFIC	83,180,000 89,968,000 (UP 8.2%)

ROUNDED FIGURES FOR WEEK ENDING 10/5/97

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

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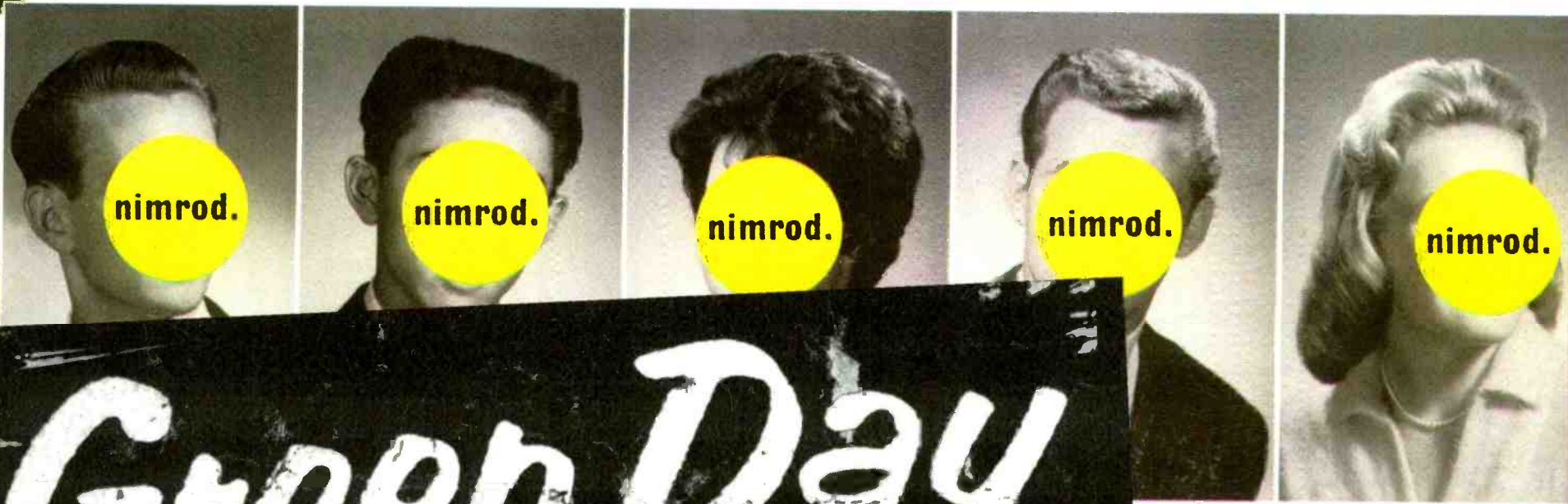
ON LOCATION: BARKER HANGAR AT SANTA MONICA AIR CENTER

SPECIAL GUEST HOST: MERV GRIFFIN

PERFORMANCES BY: CELINE DION
PHIL HARTMAN
AND MANY SURPRISE GUESTS!

FEATURE PRESENTATION: THE NEIL BOGART MEMORIAL FUND
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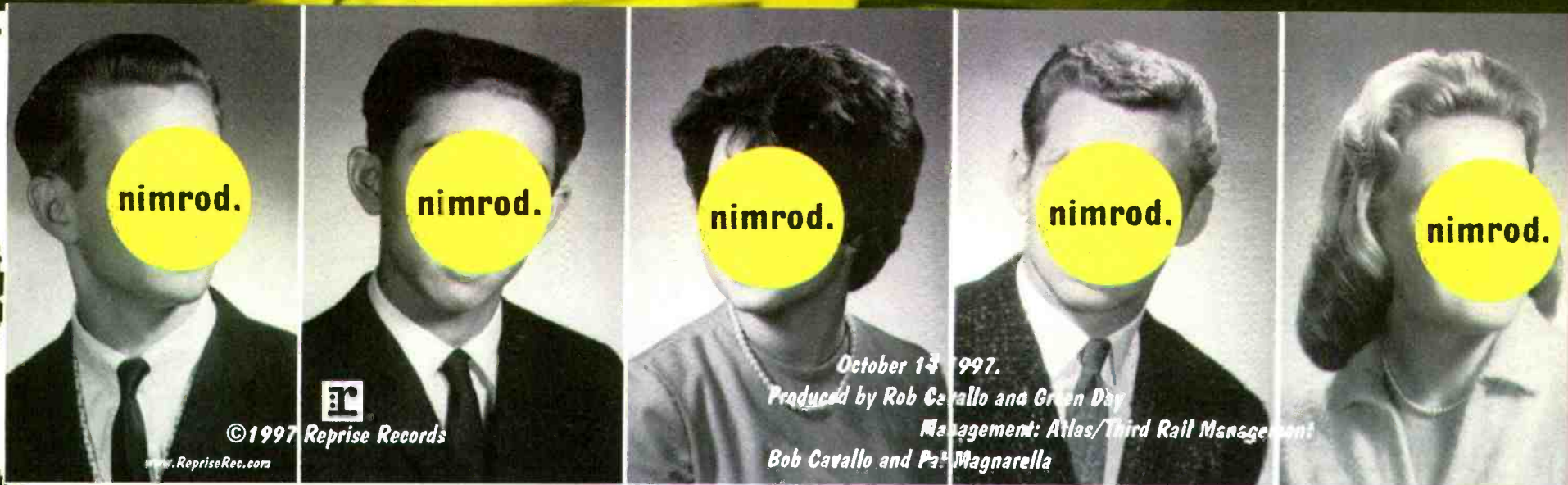
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Green Day

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October 13, 1997.
Produced by Rob Cavallo and Green Day
Management: Atlas/Third Rail Management
Bob Cavallo and Pat Magnarella